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edA
Esempi di Architettura

ISBN 979-12-218-1115-5

40,00 EURO

9 791221 811155

edA | 2024, VOL. 11, N. 1

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Fig. 2. Havana. Castillo de la Real Fuerza in Weiss Joáquin E. 1972. *La arquitectura colonial cubana*. La Habana: Letras cubanas. p. 172

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INDEX

**RWYC, Reconnecting With Your Culture:
Cultural Landscapes & Sustainability
Vol.11, n.1, 2024**

Olimpia Niglio & Rana P.B. Singh, editors

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RWYC, Reconnecting With Your Culture: Cultural Landscapes & Sustainability

Vol. 1

Introducing Cultural Landscapes, and Sustainability: Interfaces with RWYC - Reconnecting With Your Culture

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Abstract

The phrase 'cultural landscape' reflects upon a way of seeing landscapes (clairvoyance) and associated attributes that emphasize the interaction between human sensitivity (deep quest) and Nature's sublimity (inherent spirit), which passes overtime on the path of maintaining existence-continuity-transformation and transferability and evolved and represented with sacredscapes and ritualscapes. R W Y C- Reconnecting With Your Culture — is a visionary mission of awakening the youth to prepare for global understanding and human services and preserving our cultural heritage in the cosmic frame of Culture-Nature Interfaces (CNI) through the quality and deep ecology-rooted Education and Dialogues — a march re-appraising interconnectedness between Locality and Universality — Holiness (humanity) to Wholeness (sublimity): Humanism to Spiritualism. RWYC attempts to awaken and envision — Education for life, Education through life, and Education throughout life, which Mahatma Gandhi advocates. It further strengthens the scope and practice of deep ecology, Gaia, and ecospirituality. Manifesting culture as "the cosmic whole" will help to save our shared heritage. Cultural heritage and related landscape attributes require special care for understanding and planning — Preservation and regeneration — and maintaining them as a cultural nexus of visioning the future and fulfilling the SDGs as the UNO/UNESCO envisioned. An attempt is made here to present a synoptic review and appraisal of the literature. The present issue of Esempi di Architettura [vol. 11 (nos. 1~2), 2024] attempts to keep pace with these issues— theoretically, philosophically, implicatively, and regionally.

Keywords: Cultural landscapes, Sacredscapes, RWYC, Interlinkages, The Jena Declaration, Cultural sustainability.

Cultural Landscapes: The Perspectives

The concept of '*multifunctionality*' of the cultural landscape can help envision landscapes that cross urban-rural divides in a sustainable and integrated way – characterised by wholeness and ecospirituality that developed in the cultural history of landscapes. That is how the idea of 'wholeness' (*cosmality*) is transformed into 'holiness' (*sacrality*) — evolved and represented with sacred ecology and visualised through the cosmic frames of sacredscapes in the Asia-Pacific region. In the era of cybernetics, it has become a global concern to understand and re-revealed the grounds of shared wisdom among various cultures. Despite all the changes, the inherent roots and instinct spirits still lie in their hearts—this is also a pilgrimage. The real pilgrimage is 'an enacting of an internal process in the external world through the life-flow of religious heritage.' The interaction between sacrality and religion converges into a variety of ritualscapes. Spirits permeate matter and animate it, generating the inherent force of terrestrial unity, what we call ecological cosmology – the core of religious heritage. On this line, heritage ecology is conceived as a path to pilgrimage – a way of relating to the land (Earth/ Nature spirit) and the people (human psyche), resulting in emerging religious heritage (Singh 1995).

Virtually all landscapes have cultural associations because almost all landscapes have been affected in some way by human action or perception. Therefore, the phrase "cultural landscape" does not mean a particular type of landscape; instead, it reflects upon a way of seeing landscapes and associated attributes that emphasizes the interaction between human beings and nature over time — maintaining existence-continuity-transformation and transferability — that makes the cultural landscape ecology exposed and practiced in the purview of lifeways and lifeworlds. The cultural landscape is an object of change either by developing a culture or replacing cultures through human interfaces, interaction, and reciprocity. The datum line from which changes are measured is the landscape's natural condition with a primordial instinct. As a result, the cultural landscape shows influences

worked on people by their institutions, taboos, design preferences, built-up architecture, and system and spatial order, assemblages of cultural features which comprise their cultural landscape, and which support and embrace their civilisations — that is how the cultural landscape is conceived as an integral part of ecological cosmology.

The German geographer Otto Schlüter (1872-1959) is credited with first formally using "*cultural landscape*" as an academic term in the early twentieth century. In 1906, Schlüter defined two forms of landscape: the *Urlandschaft* (translated as original landscape) or landscape that existed before significant human-induced changes and the *Kulturlandschaft* (translated as 'cultural landscape') — a landscape created by human culture. The primary task of geography was to trace the differences in these two landscapes through human activities (Martin 2005, p. 176).

Since Schlüter's first formal use of the term and Sauer's influential promotion of the idea, the concept of 'cultural landscapes' has been variously used, applied, debated, developed, and refined within academia; and when, in 1992, the UNESCO World Heritage Committee elected to convene a meeting of the 'specialists' to advise and assist redraft the Committee's Operational Guidelines to include '*cultural landscapes*' as an option for heritage listing properties that were neither purely natural nor purely cultural in form (i.e., 'mixed' heritage) (cf. Fowler 2003).

Carl Sauer [1889-1975], a human geographer, was probably the most influential in promoting and developing the idea of *cultural landscapes* (for a critique, see Mitchell 2000, pp. 27-28). Sauer was determined to stress the agency of culture as a force in shaping the visible features of the Earth's surface in delimited areas. Within his definition, the physical environment retains a central significance as the medium with and through which human cultures act (Sauer 1925/ 1963). This idea further reflects the clairvoyance and human's role through the knowledge, perception, and manifestation of the image. One cannot get into the natural world without going through culture; that's how the notion is that culture is the mirror and force to see and explain nature. Of course, our relationship with the natural world is infinitely more complex and cosmic than we simply realise. Science should not be the measure of the other knowledge system's realness. In another way, science should seek to counsel other knowledge systems to have a better understanding of our natural world and the people living as an integral part of it. Artistically nature should be depicted as a cultural construct (cf. Fig. 1), where through human's mind and thought nature gets shaped and experienced.

Fig. 1. Understanding nature through the human mind.

The masterly and classic definition of 'cultural landscape' is given by its great progenitor Carl Sauer (1925/ 1963, p. 343, see Fig. 2):

"The cultural landscape is fashioned from a natural landscape by a cultural group. Culture is the agent, the natural area the medium, and the cultural landscape is the result. Under the influence of a given culture, itself changing through time, the landscape undergoes development, passing through phases, and probably reaching ultimately the end of its cycle of development".
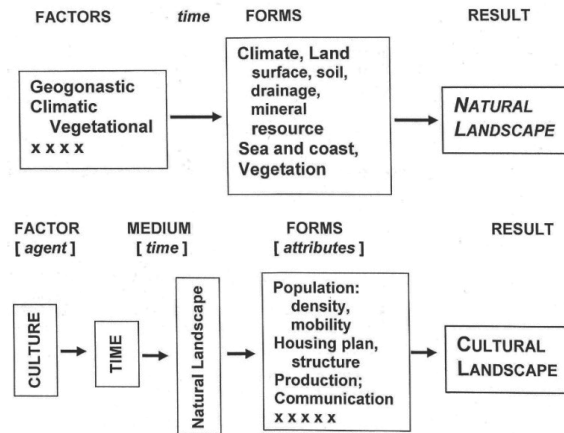
Fig. 2. Natural landscape and Cultural landscape (after Sauer 1925/ 1963).

Several aspects of this frequently quoted passage are worth examining, for they reflect not only the intellectual context in which Sauer was working and his scholarly concerns but also theoretical issues that have remained critical to discussions of cultural landscape to the present, especially in the context of habitat systems, rural and urban both.

Sauer's definition is grounded in a neat distinction between 'culture' and 'nature', a distinction that few cultural geographers would be so willing to uphold or defend today. Not only is there a broad acceptance that the *tabula rasa* of 'natural landscape' upon which 'culture' inscribes itself has probably never existed since its features are subject to constant change through geophysical, climatic, hydrological, and other processes of change, but 'nature' itself and the boundaries which separate it from the human are culturally contrived in radically different ways by different groups in different historical contexts (Cronon 1995). Thus, both nature and culture are best regarded together as co-productions. Therefore, all landscapes are equally natural and cultural, according to the contexts of questions and the processes chosen to examine concerning understanding evolution; this is the fundamental notion in landscape ecology. Furthermore, this implies that culture and nature are not mutually exclusive and that culturescapes do not have to be entirely human-created; rather they represent reciprocity at different levels, in different degrees, through various perceptions, by creating many images. This perspective again promotes landscape heterogeneity (cf. Wu 2006, and 2008a).

Difference or distinctiveness is not deficiency; so-to-say diversity is not divergence. Interaction, reciprocity, and symbiosis between natural sciences and humanities, designed to synthesize and integrate diverse perspectives, are crucial for deeper understanding. That is how landscape ecology (or architecture) can gain much from transdisciplinary collaborations with social sciences such as cultural geography and design sciences such as landscape architecture and engineering. A stronger emphasis on the cultural dimension will make landscape ecology even more relevant to sustainability (Wu 2010, p. 1149).

EXPRESSING SACREDSCAPES AS A FUNCTION OF LANDSCAPE

Sacredscapes function as a system of communication and power and embody; this diversity of character needs to be recognised in various contexts and concepts. For example, Meinig (1979) has proposed the 'ten versions of the same scene', which may be taken as essential notions expressing sacredscapes (cf. Singh 1995, pp. 103-104):

1) as *Nature*. The sky above, the ground beneath, and the horizon binding the two provide the basic frame as theologically expressed: sky the father, earth the mother, thus we all are brothers and sisters. The sacral power perceived by human beings in history was a realisation of nature-spirit.

2) as *Habitat*. Every landscape is a piece of the Earth as the Home of Mankind. Man, constantly works as a viable agent of transformation and change and the creator of resources (like heritage). In short, man is domesticating and cosmicising the earth.

3) as *Artefact*. In transformation and change, the man sets his mark on the landscape. The monuments, shrines, temples, and related structures — all testimony of human imprints on the sacred territory — are visible as artefacts in the sacredscape.

4) as a *System*. Man, and his interaction with the sacredscape form an intricate system of systems — some visible, but many invisible. This system is a part of the belief that implies faith in man as essentially omniscient — after all, he is also a part of the cosmos and God. In the cosmos, one is related to the other, and everything is related to the other, like a 'Self-regulating system' narrated in the Gaia hypothesis.

5) as a ***Problem***. To know more to understand better is a notion of achieving religious merit perfectly and making rituals better for more profound experiences. As a human being the performer may incorporate something from all these other views: it evokes a reverence for nature, a deeply felt concern for the earth as habitat, and a conviction that as a child of the divinity, we can search our identity in the cosmos.

6) as ***Wealth***. In a broader view, everything has or affects value within a market economy. As heritage resources, sacredscapes and their associated monuments and functions are to be appraised as property for monetary transactions like the development of pilgrimage tourism. This view of sacredscape is future-oriented, for market values are constantly changing, and one must assess their trends and demands in the future. But, of course, this notion is ultimately a western idea rooted in American ideology.

7) as ***Ideology***. Seeing and visualising the sacredscape vary from person to person following the ideology used — it may be in the context of only abstract structure or objectivity or relative underpinnings or subjectivity. Meinig's remark is notable in this context: "To see the landscape as an ideology is to think about how it was created, but there is another way of doing that which, while at its best is reflective and philosophic, is also much more detailed and concrete (Meinig 1979, p. 43).

8) as ***History***. All the underpinnings before our eyes are a complex cumulative record of the work of nature and man in a particular place. The visible feature at a sacred place or in the sacredscape yields to diligence and inference a great deal of the historical past. In itself, a sacredscape is the process and the product in space-place and in time; thus, it is an accumulation. However, it is not easy to interpret it in a concrete historical context.

9) as a ***Special Place***. Sacredscape is a special place, as an individual piece in the infinitely varied mosaic of the Earth where the 'spirit of place' (*genius loci*) plays a vital role in making it distinct — a mosaic of a variety of patterns, relationships, interactions, meanings — between human being and the divine realm. The specific communicating character of sacredscape is the particularity of place, *mysterium tremendum*.

10) as ***Aesthetic***. The aesthetic view requires a special conscious detachment by the observer. Sacredscape as art conveys the message for better understating the harmonic relationship between humankind and nature-spirit. In fact, "it seeks a meaning which is not explicit in the ordinary forms. It rests upon the belief that there is something close to the essence, beauty, and truth in the landscape" (Meinig 1979, p. 46).

The landscape is a perceived vision of experiencing the environment from the human sensory field generated with our internal environment which man expresses while encountering the 'worlds surrounding us'. It is not so much the value of what we perceive but how we feel about what we perceive that is crucial to understanding human belief systems. A landscape is sacred because humans perceive it as sacred a notion of deterministic idea. The idea of sacredscape is linked to man's quest for identity and role within the cosmic mystery.

Interlinkage: Shared Vision – Man-Nature interrelatedness and Sustainability

Broad and more popularly, three broad groups of qualities are used for evaluating landscapes: natural (ecologically valuable, geologically distinct, or known for rich flora and fauna), cultural (expression of human imprint or creative art forms), and aesthetic (panoramic view or landmarks. These are categorised and characterised by cultural acceptance and legal jurisdictions in different countries. In historical and national contexts, different meanings are also inscribed. In the above context, three basic meanings, in historical context, to the understanding of cultural landscapes proposed by Arpin (1993, p. 553) include:

- o   a *political* meaning – to assume responsibility for the decisions;
- o   a *cultural* meaning – to save culture rootedness and sense of continuity; and
- o   a *didactic* meaning – to promote citizen's participation.

These meanings are associated with deconstructing the cultural value of heritage into its essential parts, identifying the following six *value elements* (Throsby 2009, p. 21):

- o   *aesthetic value*: the visual beauty of the building, site, and so on;
- o   *spiritual value*: the significance of the asset in providing understanding or enlightenment or in representing a particular religion or religious tradition;
- o   *social value*: the role of the site in forming a cultural identity or a sense of connection with others;
- o   *historical value:* connections with the past;
- o   *symbolic value:* objects or sites as repositories or conveyors of meaning; and
- o   *authenticity value:* the uniqueness of visiting 'the real thing'.

Taking issues of maintenance of values, existence-and-continuity, structural transformation, appraising the vitality and overall sustainability for the future, and all the other resultant and auxiliary issues are relevant at different levels and varying degrees according to contextuality, regional personality, and rationale of demands. In the purview of the Chinese landscape and its ecological imperative, set theory is used to explain the interactions, reciprocity, and overall "integrative habitat (rural-urban) ecosystem" between bio-ecologic and socio-ecologic

perspectives, which together make "cultural landscape perspective". The two sets (Natures: bio-ecologic forms, and Cultures: socio-economic ways) in a way get superimposed that may be better emphasised in the visions and approaches of interdisciplinarity and trans-disciplinarity (Fig. 3).
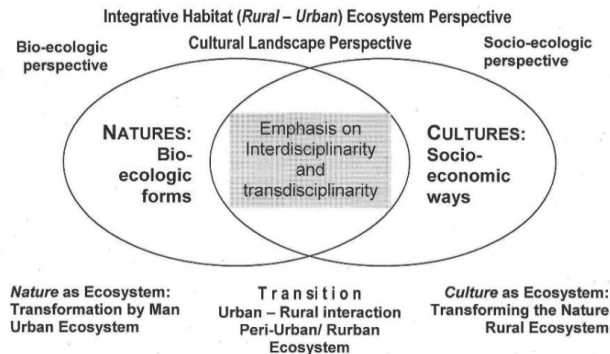
Fig. 3. Habitat ecology and its significant characteristics (modified after Wu 2008, p. 44).

The bio-ecological perspective views *habitats* (rural and urban settlements) as severely disturbed ecosystems and humans as disturbance agents, which adopts a biology-centred, basic science approach, and finally offers little interdisciplinarity between natural and social sciences. The socio-ecologic approach, on the other hand, views *habitats* as socioeconomic systems designed for human welfare—that's how it tends to deemphasize the importance of biodiversity and ecosystem services, thus again discouraging cross-disciplinary interactions between natural and social sciences (cf. Fig. 2). The settlement systems perspective and the integrative habitat ecosystem perspective are centred on the principles and methodology of the systems approach and consider humans as integral components of the settlement systems, leading to encouraging interdisciplinary and problem-solving research. Although the systems approach has proven to be quite powerful in studying feedback and process interactions, its ability to deal with spatial heterogeneity of ecological and socioeconomic patterns, which is essential in settlement studies, is limited. The cultural landscape ecology perspective is considered to be the most inclusive approach in which all previous approaches can be integrated as complementary elements (Wu 2008, p. 43)

The rethinking should be based on the foundational value — the reasoning that underlies the ethical sense of a more profound understanding of Man-Nature Interrelatedness, which is the basic philosophy of coexistence — referred to in different cultures in their ways, like harmonious coexistence (*tabunka kyosei*) in Japan, harmonious society (*xiaokang*) in China, multicultural co-living ('*Old-comer*') in Korea, *wahi tapu* (sacred places) in Māori's New Zealand, African humanism (*ubuntu*) in South Africa, and global family (*vasudhaiva kutumbakam*) in Indian thought. The ethical domain is based essentially on foundation value which for Gandhi was *ahimsa* (non-violence), for Schweitzer *reverence for life*, and for Aldo Leopold *the sacredness of land* (cf. Skolimowski 1990: 98). Another vision from New Zealand, i.e., Mātauranga Māori refers to 'the knowledge, comprehension, or understanding of everything visible and invisible existing in the universe', and is often used synonymously with wisdom. Moreover, in the contemporary world, the definition is usually extended to include present-day, historical, local, and traditional knowledge; systems of knowledge transfer and storage; and the goals, aspirations, and issues from an indigenous perspective. This altogether makes the holistic frame like cosmic integrity. Nobel laureate humanist philosopher Albert Schweitzer (1949, pp. 158-159), rightly said: "A man is ethical only when life, as such, is sacred to him, that of plants and animals as that of his fellow men, and when he devotes himself helpfully to all life that in need of help." On this line of thought, the habitat unit of *Satoyama* may be taken as a model to represent the Asian vision of cultural landscape, as it represents a good integration of the complexity of nature and adaptability and continuity by human beings.

THE VISION

Vision without Action is Empty. Action without Vision is Blind. Let the Vision be the *force* behind Action, and Action the *energy* behind Vision. This is the *way* to understand the interconnectedness between human beings and Mother Nature. Let us keep the spirit always awakened and pray the Mother Nature (as *landscape*) to direct us on the right path of realizing the sense of interconnectedness. This calls for the nourishment of Soil, Soul, and Society where Humanity meets Divinity. Let us try to Understand and Feel it and ultimately get it framed in making 'sustainable landscapes' (Singh and Olimpia 2023b, p. 37). Let us keep the spirit always awakened and pray the Mother Nature (as a *sublime landscape, erhabene Landschaft*) to direct us on the right path of realising the sense of

interconnectedness. This is a call for nourishing Soil, Soul, and Society where Humanity (Culture) meets the Divinity (Nature). So let us try to Understand and Feel it, and ultimately get it framed in making 'sustainable landscapes' through creating happy, harmonious, and humanistic places (cf. Singh and Olimpia 2023c, p. 9).

A recent study remarks that "If the urban SDG is to prove useful as a tool as intended for encouraging local and national authorities alike to make positive investments in the various components of urban sustainability transitions, then it must be widely relevant, acceptable, and practicable" (Simon et al., 2016, p. 60). This is valid in the case of Asian cities, where one always faces the problem of linking locality and universality. Additionally, central to this task has been the challenge of determining how to benchmark and measure performance according to the SMART criteria (i.e., specific, measurable, assignable, realistic, and time-specific) based on specialist scholarship, the existing literature and practical experience of the site (cf. Singh 2022, p. 6).

The most common view shared by institutionalised and indigenous spiritual traditions is that the world is a 'multiple level hierarchic reality', like Mircea Eliade's *hierophany* (1957, pp. 10-11). These relationships may be represented with a simplified model showing three different planes that overlap (cf. Fig. 4). It shows that management of sacred sites should consider all values and stakeholders involved. Therefore, it is necessary to acknowledge that in this world where many different worldviews coexist, each worldview may have its own hierarchy of values. Within these worldviews, other traditional cosmological sciences have evolved — often in harmony with nature — many of which are still alive in different regions around the world (cf. Verschuuren 2007, p. 308; for complete treatment, cf. Verschuuren et al. 2010).
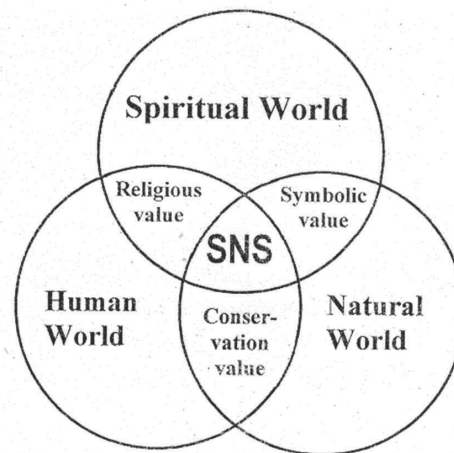
Fig. 4. Main constituent values of Sacred Natural Sites, SNS (after Verschuuren 2007, p. 308).

Reverence – the sanctity of life as a deeper vision, responsibility – the connecting link between ethics and rationality; *frugality* – grace without waste and promotion for others; and *ecojustice* – value-specific ecological cosmology, all together form the minimal core of intrinsic values for right conservation and preservation of the spirit of sustainability (as advocated by Skolimowski (1990, pp. 100-102). Reverential development is unitary in the broadest and most profound sense, combining reverence and sanctity of life to contemporary economic, social, moral, cultural, and traditional premises to bring peace and harmony with nature (Skolimowski 1990, p. 103). The fact that they may be challenging to implement in practice in no way negates their importance and desirability.

Remember what Devereux (1990, p. 216) said, "Let us hope we will have the sense to seek, the wisdom to listen, and the patience to learn". Paraphrased Carl Jung's (cf. 1970 as quoted in Swan 1991, p. 304) provoking should be taken as a moral and ethical concern for the sacred landscapes:

"People of our earth would never find true peace until they could create a harmonious relationship with the landscapes they live in. Therefore, learning to encourage, harmonise with, and perhaps even converse with the spirit of each place be an essential survival skill to create a future world of peace where people live an ecologically sustainable lifestyle."

Also, remember what once Nobel laureate humanist philosopher Albert Schweitzer (1949, pp. 158-159) said: "A man is ethical only when life, as such, is sacred to him, that of plants and animals as that of his fellow men, and when he devotes himself helpfully to all life that in need of help." This can be achieved and maintained by the moral imperative of education among youth; RWYC is one such noble path toward self-awakening mass conscience and discretion.

Paving the path of RWYC

"RWYC – a visionary mission of awakening the youth to prepare for Global Understanding and Environmental Conscience, human services, and preserving our cultural heritage in the cosmic frame of Culture-Nature interfaces through the quality and deeply-rooted Education & dialogues: a march re-appraising interconnectedness between Locality and Universality– Holiness (humanity) to Wholeness (sublimity). The RWYC attempts to awaken and envision — **E**ducation *for* life, **E**ducation through *life*, and **E**ducation *throughout* life." …. *The authors.*

The RWYC pedagogical program brings the younger generations closer to the values of the local cultural heritage for the sustainability of the local community. RWYC promotes respect for the diversity of Culture and Cultural Heritage, helps train responsible citizens through knowledge of their cultural heritage, encourages local cultural policies for the conscious development of communities, and prepares herewith the embedding of sustainability policies in local cultures.

Given the difficult problems that exist in the world today as well as the international experiences of RWYC and other organizations over the last few years, it is apparent that this is the perfect time to be focusing on broadening and deepening young people's - and indeed all people's - education and training in this area, as well as the need for synergistic actions and relations between cultures and cultural policies as well as the creation of the requisite teaching methods and techniques. This should be complemented by creating educational systems, curriculums, courses, and models that are designed to serve and respond to local needs, investing in community cultural and heritage projects, developing teaching methods and techniques that improve students' and people's skills and capabilities, and providing internship and employment opportunities in cultural organizations and heritage institutions.

The idea of 'interrelatedness' shows that the management of sacred sites should consider all values and stakeholders involved. Therefore, it is necessary to acknowledge that in this world where many different worldviews coexist, each worldview may have its own hierarchy of values. Within these worldviews, other traditional cosmological sciences have evolved with time—often in harmony with nature—many of which are still alive in different regions worldwide but relatively more visually and actively in Oriental Asia (cf. Singh and Niglio 2024a). Thus, RWYC is the path to understanding and proceeding for the deeply-rooted walk together with the basic principles of Ecoliteracy, which consists of four perspectives: Nature is our teacher, Sustainable living is a community practice, the real world is the optimal learning environment and Ecological literacy is rooted in a deep knowledge of the landscape (cf. Singh and Niglio 2023c, p. 13).

This should also include education in the natural and 'cultural tangible, intangible, and transitory heritages' of the diverse countries in the world and humankind as a whole, studying the valuable role that the UNITED NATIONS and especially UNESCO have played and continue to play in building up and promoting these historical and contemporary achievements throughout the world and capitalizing on all the available technological devices, digital techniques, and communication channels that are available for these purposes. This will require the implementation of projects aimed at knowing, protecting, and enhancing the cultural diversity of all nations and the sustainability of all countries through innovation, conservation, creativity, imagination, and the development of the cultural value chain proposed by RWYC's international programme http://esempidiarchitettura.it/sito/edakids-reconnecting-with-your-culture/.

To fulfill its mandate and commitment to the development of a deep-seated education in culture and heritage as well as the realization of a sustainable future, RWYC has been complementing its programs and courses in communities and schools with several closely related pedagogical activities. Included here are international seminars and conferences on subjects such as *Culture as an Idea and Reality* in conjunction with ICOMOS (April 18, 2021), *Reconnecting With Your Culture in the World* with the Indonesian Ministry of Education and Culture (November 20, 2021), and *Culture: Key to Systemic Change and Sustainable Development* (April 23, 2022); the creation and circulation of exhibitions of young people's drawings in Albania, Argentina, Belarus, Brazil, Canada, China, Columbia, Egypt, Germany, Japan, India, Indonesia, Italy, Japan, Mexico, Morocco, Peru, Romania, Spain, Ukraine, USA, Venezuela, and other countries; distribution of periodic newsletters and comprehensive bulletins; creating collaborative arrangements with such organizations as EDA International Research Centre, New European Bauhaus, American University of Europe, and others, and promoting such relevant and recent publications written by prominent RWYC associates, dealing with regenerating cultural religious heritage (Niglio 2022), emerging cultural geographies (Singh, Ravi, *et al.* 2022), placemaking and cultural landscapes (Singh, Niglio, and Rana 2023a), culture and cultivation in understanding the cosmic whole and cultural awakening for sustainable and harmonious age (Schafer 2022, 2023, 2024), and sacrality and pilgrimage places (Singh & Niglio 2024b). In a similar vein, using the platform of a bi-annual *International Journal of Architecture and Engineering: EdA Esempi di Architettura*, the two volumes have covered the themes of historic cities and cultural-religious heritage: preservation & regeneration (Singh & Niglio 2022a, 2022b), and reconnecting culture, heritage, and architectural symbolism (Singh & Niglio 2023a); both the volumes are represented with contributions from different parts of the earth (for a comprehensive review and appraisal see, Singh and Niglio 2023a, 2023b). In continuation, the present volume (*EdA*, 11, 2024) elucidates issues on 'RWYC, Reconnecting With Your Culture: Cultural Landscapes & Sustainability'.

These activities are intended to ensure that young people and future generations get the education and training in culture and heritage in general - and exposure to specific cultures, heritages, and their values, value

systems, aspirations, and ideals in particular - to become committed adults and responsible citizens. It is hoped that these activities will eventually lead to the creation of the requisite pedagogical foundation, framework, curriculums, and principles in cultural and heritage education that are required to contribute to the realization of a more sustainable, peaceful, harmonious, and secure world.
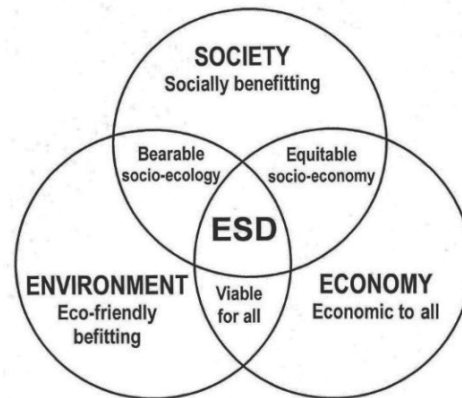
Fig. 5. Education for Sustainable Development

Education is considered one of the most vital strategies for maintenance and continuity of the process of achieving and maintaining sustainability, which Gandhi has already provoked in the early 20th century; he said, 'there's enough in the world to meet the needs of everyone but there's not enough to meet the greed of everyone' (Gandhi, *CWMG*, vol. 39, p. 197). By education, Gandhi means "an all-round drawing out of the best in child and man-body, mind and spirit that makes the world harmonious, happier and peaceful" (Gandhi, *CWMG*, vol. 25, p. 390). Gandhi was, the real provocateur of education of sustainable development; his thoughts can better be befitted into the three sets of three attributes of sustainability, viz. Society (S), Environment (E), and Economy (C), which by the interaction of their essence converges into three sub-sets, i.e., Bearable socio-ecology (E∩S), Equitable socio-economy (S∩C), and Viability for all (E∩C), which at the next level of cross-interaction result into ESD, Education for Sustainable Development (see Fig. 4), in terms of set representation as ESD = S∩E∩C.

This makes activating *Culture's Compass* through UNESCO-Mondiacult-2022 in Mexico City and other means and initiatives the key to opening the doors to a much different era in global development and human affairs. We at RWYC feel very privileged to participate in this process and make a presentation at this timely Conference and its ability to chart a new course for humanity and the world in the months, years, and decades ahead.

Let us join our co-pilgrimage on the pathway of RWYC:
Let us believe CULTURE will save our common heritage.
Let every day we work together, also realise together.
Let us follow on, proceed on, march on this sacred path.
Let us join hands in helping the universal community to realise.
Let us have a dream with action and vision and be into action.
Let our emotions be awakened through our inner light.
Let our CULTURE be a vital force to feel God in all the life-forms.
Let this way awaken humanity to meet with sublime divinity.

"A religion is one that teaches respect for the dignity and sanctity of all nature. The wrong religion is one that licenses the indulgence of human greed at the expense of non-human nature" (Toynbee and Ikeda 1976, p. 324). We need a religion that promotes pantheism, a variety of forms, and a variety of inherent meanings as exemplified in Hinduism where all forms of nature and its objects are manifested with a distinct sanctity, and someway at some point accepted as part of worship. The moral ethics and religious values provoked in almost all religions agree that there is one true religion, which is to do justice, love mercy, and walk humbly with that earth spirit sacred power/God (Clark 1994, p. 127). Heritage ecology is the vision and way in this, and RWYC is a path and process of awakening.

Healing the Earth is the message of sacred ecology that envisions the interconnectedness between Man and Nature and further makes a way to environmental and cultural guardianship by creating a bridge linking realisation (*anubhava*) and revelation (*anubhuti*). This healing process requires a specific mode of conduct or cultural consciousness, a spiritual code of conduct—*dharma*, a moral duty (or, to say like sacred duty, the virtue one holds as a human being). "To hold" means giving the sense of that which has everything together in a 'whole'. The *dharma* of water is wetness. The *dharma* of honey is sweetness. The *dharma* of wind is blowing. The

dharma of fire is heat (cf. Jarow 1986, p. 2). The *dharma* of landscape is to sustain the sacred power manifested therein. The *dharma* of our culture is to save its sacred ecology—promoting deeper moral values—the gateways of knowing the cosmic identity of human beings. Practising sacred ecology is the "*yoga of landscape*" and the sacred journey to the symbol of Nature's spirit, i.e., heritage (Singh 1995, p. 196). The pioneer of the land-ethic, Leopold's (1945, pp. 224-225) call is noteworthy in this context: "A thing is right when it tends to preserve the integrity, stability, and beauty of the biotic community (human beings). It is wrong when it tends otherwise".

Let us cross the disciplinary boundaries in envisioning ourselves through 'Reconnecting With Your Culture'—a way of cosmic understanding and concern for humanity. Altogether, it promotes a worldview of a Spirituo-Cultural Landscape—a spirit of wholeness, a sense of holiness—grounded on an evolutionary cosmology in the core of which lies human dignity and future vision. Sustainable development appears to be a contradiction, a paradox, which can be fully resolved only by the evolution to a higher level of human consciousness through deeply 'Reconnecting With Your Culture'. Carl Jung (1959, p. 28) has expressed, "In the history of the collective as in the history of the individual, everything depends on the development of consciousness".

In this era of cybernetics, the commonly accepted paradigm shift is perceiving and practicing "Seeing culture as part of something larger to seeing culture in holistic terms as the whole or total way of life so timely, valuable, and indispensable" (Schafer 2022, p. 257). He further adds (*ibid*.), "Nothing confirms the power, potential, and potency of the holistic perception of culture better than the realization that culture and cultures are the change agents that are urgently needed during this difficult period in human history. How often have we heard people and organizations say in recent years that it is necessary to "change the culture"?

RWYC AND TJD-THE JENA DECLARATION: MOU (16 AUGUST 2023)

Between the Reconnecting With Your Culture International (**RWYC**), and The Jena Declaration (**TJD**) UNESCO chair on Global Understanding for Sustainability, Friedrich Schiller University Jena (Germany) an MOU (memorandum of understanding) is made on the 16th August 2023, with agreed signatures of the authors (Olimia Niglio and Rana P.B. Singh), and Prof. Benno Werlen from the TJD. The two parties (bodies) include: (i) Reconnecting With Your Culture International ("RWYC") in Italy, Olimpia Niglio, via Fillungo 208, 55100 Lucca, Italy, and (ii) The Jena Declaration UNESCO Chair on Global Understanding Sustainability, Loebdergraben 32, D-07743, Jena, Germany, ("TJD"). The details of the structure and operation system are detailed below.

1.**Aims**
The Parties wish to explore collaboration on topics that are described in the Jena Declaration (2021) in dialogue with UN Agenda 2030.
2.**Status of this Memorandum**
Other than paragraphs 6, 7, and 8, this Memorandum is not intended to create a contract between the parties. If, as a result of further discussion, the Parties agree to collaborate in any of the activities anticipated in this Memorandum, the Parties shall enter into a formal and legally binding collaboration agreement, setting out the rights and obligations of each party concerning that activity.
3.**Areas of potential collaboration**
3.1.   Subject to paragraph 3.2, the Parties will explore opportunities for potential collaboration in the following areas:
1.Research and publications.
2.Educational and learning programs Courses, seminars, workshops, living labs, and international conferences.
3.2 The development of a collaborative relationship between the parties focuses:
1.Establishing a global perspective of local living conditions (point 3 of TJD).
2.Humanistic education and knowing the cultural heritage (point 4 of TJD).
3.Familiarization with cultural traditions of the transformation of local natural conditions (points 2 & 4 of TJD).
4.Training programs for engaged local communities and Institutions (point 7 of TJD).
5.Living sustainably (point 1 of TJD).
6.To motivate the national and regional partners of RCWYC international to become institutional signatories of TJD.
4.**Financial implications**
Each party shall be responsible for its own costs incurred in connection with this Memorandum. RWYC and TJD shall, where possible, explore opportunities for external funding of the collaborative activities anticipated in this Memorandum.
5.**Exchange of information**
Each party will exchange information with the other to understand whether it would be effective and practical for the institutions to work together in specific projects.
6.**Confidentiality**
Any information classified as confidential by one party and disclosed to the other party shall not be disclosed to any third party other than (a) the parties' professional advisers; (b) as required by law or a relevant regulatory

authority; (c) with the prior written consent of the other party; or (d) where the information has come into the public domain through no fault of the party wishing to disclose it.

7.Intellectual Property

Unless agreed otherwise in writing, any Intellectual Property rights belonging to the Parties, whether in existence at the date of this Memorandum or created during the course of it, shall belong to the respective Parties.

8.Publicity

The Parties will not include the name or logo of the other Party in any advertising or publicity material without the prior approval of the other Party on a case-by-case basis. Neither Party will do anything which, in the reasonable opinion of the other, would damage the other's reputation and/or business.

9.**Disputes**

9.1.   The Parties shall attempt to resolve in good faith any dispute arising between them out of the operation of this Memorandum.

9.2 Any dispute arising out of the operation of this memorandum shall be finally settled by the court.

10.   **Duration, termination, and review**

10.1. This Memorandum shall commence on the last date of its execution by the parties and shall continue until 28 February 2026. It may be extended by written agreement of both parties.

10.2. It may be reviewed and/or extended by written agreement of both parties.

10.2. Either Party may terminate this Memorandum at any time by giving to the other party 6 months' notice in writing. Termination of this Memorandum shall be without prejudice to any other collaborative arrangement between the Parties.

WALKING ON THE PATH OF SACREDSCAPES: SEARCHING DESTINATION

Relph (1976, p. 30) states that 'the spirit of a place lies in its landscape'. Yet, at the same time, despite changes in space and time, the subtle power of a place is retained and can be experienced too. This constitutes the very uniqueness and distinctiveness of place character. Lawrence (1964, p. 6) wrote: "Different places on the face of the earth have different vital effluence, different vibration, different chemical exhalation, different polarity with different stars; call it what you like. But the *spirit of a place* is a great reality". If one understands and experiences and tries to be part of it, we hope one would be a great practitioner of landscape architecture (cf. Singh, 1997).

In Indian tradition, heritage is called '***dharohara***', which is a combination of two words, i.e., *dharā-* ('the mother earth, Prithvi/ Lord Vishnu who holds'), and *-ihara* ('endeavour of identity through time'). The word also carries the meaning of 'bearing' and 'preserving' the surface of the earth. Prithvi is also called *dhara, dhri, dharti, dhrithri*, meaning that which holds everything (see the *Sathapatha Brāhmana*, a Vedic text: 10.56.6; 10.59.25; 10.68.48). That is how it should also be explained in terms of the 'root' ('*shrota*') and 'identity' ('*asmitā*') — a framework of continuity of interconnectedness and a personality of culture, thus in terms of space it combines the micro-space, site (*sthān*), the extended space, habitat (*paryāvāsa*, extended as '*dwellingness*') and the regional projection, territory (*parikshetra*), and ultimately linking to terrestrial, cosmos (*brahmānda*). Additionally, it also connotes the tangible, intangible, and visual attributes. In other context, the word '*dharohara*' also refers to spatial-functional symbol that links 'locality' and 'universality', consisting of four hierarchically covering layers, viz. *sthān* (site), *parikshetra* (defined territory), *simānta* (border transition), and *brahmānda* (cosmos).

Think *cosmically*, see *globally*, behave *regionally*, and act *locally* but *insightfully* (cf. Singh and Niglio 2023b, p. 45); this is an appeal for cosmic vision, global humanism, and Self-realization in making and maintaining rural cultural landscapes as a mosaic of happy, peaceful, and sustainable places. This idea may be comparable to a deeply rooted indigenous society of Māori (New Zealand). For Māori core cultural values and principles include *Kotahitanga* (unity, consensus, participation), *Urunga-Tu* (participation), *Kaitiakitanga* (environmental guardianship), *Tau utu utu* (reciprocity, giving back what you take), *Wairuatanga* (spiritual wellbeing, taking into consideration the spiritual dimension) (for details cf. Harmsworth 2007).

Since all the problems are generated from the mind, the solutions will also come from the mind; said Legrand (2021), "All the problems we face come from our minds and hearts. There also lie the solutions." However, this needs a constant practice of awakening the mind on the path of deeply-rooted education and understanding cultural interconnectedness, and awakening and rejuvenating the human conscience to actively be part of the universal family (*Vasudhaiv Kutumbakam,* as in the *Mahā Upanishad*: 6.72-73). We should realize global interdependence as the ultimate reality, thus making a sustainable global order through optimal international governance (cf. Lopez-Claros, et al. 2020), through a new dynamic world order and global balance while walking on the path of Ethics, Values, and Virtues (cf. Stückelberger 2020). This could be made operative to move from an economic to a cultural age—linking cultural conscience and holistic understanding in the light of Sustainable Development (cf. Schafer 2020). Culture and the cosmos are interconnected in creating conscience from civilisational continuity in reviving the path we should reconcile our minds and hearts through spiritual awakening (cf. Legrand 2021).

In late 2020, **R**econnecting **W**ith **Y**our **C**ulture (RWYC) was created to awaken, understand, and be part of the cultural appraisal and save the world through deeply-rooted education (cf. Niglio 2021, also Niglio, Schafer & Singh 2022). Given the complex problems that "exist in the world today, as well as the international experiences of RWYC and other organizations over the last few years, it is apparent that this is the perfect time to be focusing

on broadening and deepening young people's—and indeed all people's—education and training in this area, as well as the need for synergistic actions and relations between cultures and cultural policies as well as the creation of the requisite teaching methods and techniques" (Singh and Niglio 2023a, p. 11).

Because all the life forms are interwoven and interconnected, the land and its living creature can be viewed as symbols reciprocally and interactionally responsive to each other, which is popularly represented as a spiral frame of the *mandala* that begins at the centre and expands into infinity. Spirits permeate matter and animate it, generating the inherent force of terrestrial unity, which we call ecological cosmology. That is how the rich symbolic association brings the sacred as a *life-force* into everyday life. Each cultural landscape in the visual form of habitat and cosmos, such as a forest, cave, mountain, or even island, is like a chapel for a higher life where lies the more profound human quest to get connected with the spirit of their ancestors through various symbolic natural attributes, including varieties of landscapes, as well as the sun, clouds, moon, or sea. This spirit encourages human sensitivity to march from realisation (*anubhava* in Sanskrit) to revelation (*anubhūti* in Sanskrit).

Through the practice and use of sacred ecology a strategy for sustainable development considering heritage conservation and preservation, *reverential development*, should be accepted in the service of human civilisation and its symbolic identity, which can be regulated by deeply-sensed education promoting cultural interconnectedness. Let us come to an end through the words of the African ecologist Babu Diou (as cited in Singh 1995, p. 213):

In the end
We will conserve only what we love.
We will love only what we understand.
We will understand only what we learn.

COVERAGE WITH *EDA*, VOL. 11 (2024)

Within the system of complex interconnectedness and interactions among cultures, heritage, and landscapes and their resultant attributes—all that are rooted in the past, together we seek to search ways, paths, and means that are implied for framing and making a base for the UN Sustainable Development Goals that to be promoted by the 2030 Agenda, together with community development, and nature-based education. The trajectory of understanding, awakening, and action programmes through deeply-rooted education is taken here as a force to make the world happy and harmonious.

Thus, cultural heritage and related landscape attributes require special care for understanding and planning—Preservation and Regeneration—and maintaining them as a cultural nexus of visioning the future and fulfilling the SDGs as the UNO/UNESCO envisioned. This will be vitalised and activated through deeply-rooted and culturally-envisioned education systems and networks. This special issue of *Esempi di Architecttura* [vol. **11** (nos. **1~2**), **2024**] attempts to keep pace with these issues—theoretically, philosophically, implicatively, and regionally.

Papers are invited by the professionals and scholars from various cross- and multi-disciplines to deliberate and explain the role of education imbued in culture in the evolution, maintenance, and regeneration of human habitat and associated cultural landscapes—to be illustrated with theoretical debates, case studies, images, critical appraisal of policies, and planning perspectives, etc. Papers were asked on any of the sub-themes that should cover the sub-themes, focussing on different perspectives on Reconnecting with Culture and Heritage; sub-themes included:

o   1. **Interconnection among Culture, Education, Heritage, and Sustainability**: Pedagogy & involvement, Ideologies, the Role of institutions and Community organizations, Cultural landscape approach: Cultural sustainability, Reconnecting culture, and Gaia theory.

o   2. **Cultural interconnectedness: Sacredscapes, Spirituality, and Human Security**: Culture as Holistic frame, Culture-Nature reciprocity, Learning process: '**S**uccession–**S**ustenance–**S**ustainability', Transformative conscience, Ecoliteracy, Science-Society interplay.

o   3. **Ethics, civility, and moral Imperative**: Reverential Development and Non-formal education, Courses and sense of ethics, Cultural Education and Human Development, Human rights & security, Cultural transformation, Geopiety, Ecological cosmology, Buddhist ecology.

o   4. **RWYC – Progress Reports: County, Regional, & Local levels**: National representations, Goals, and achievements: generalised ideas, linkages, ideologies and laws, RWYC and Jena Declaration: Perspectives and implications, RWYC – co-shared and collective awakening.

o   5. **Cultural Performances and Intangible Cultural Heritage**: Indigenous knowledge, the role of ICH in education and mass awakening, deeply-rooted education and cultural imperatives, representation of festive and performance arts promoting nature-based education.

o   6. **Culture and Spiritual image in Landscape architecture**: design, metaphysical meanings, aesthetics, change, and continuity; links among cultures, civic formation, and cultural heritages, Culture vis-à-vis Sacred and Heritage Ecology, Culture: Worldview &Cosmology.

○ 7. **Culture as the covering envelope of Sustainability**: Status of culture, heritage— Heritagization & Sustainable Planning; dialogue with the UN Sustainable Development Goals to be promoted by the 2030 Agenda, and community development, Cultural Future.

At the first instance of screening, 34 abstracts were assessed by July 2023, and 23 were approved, taking into view the thematic focus, coverage, and contents, which were arranged into two parts of the *EdA* [vol. 11, nos. 1 & 2, 2024]. These contributions are in the continuity of the thought process linking the two other volumes of *EdA* (vol., 9, 2022, and vol. 10, 2023). We hope that the vision and action of RWYC will serve as a path and process for the Great Cultural Awakening in making an equitable, sustainable, and harmonious age (cf. Schafer 2023, 2024).

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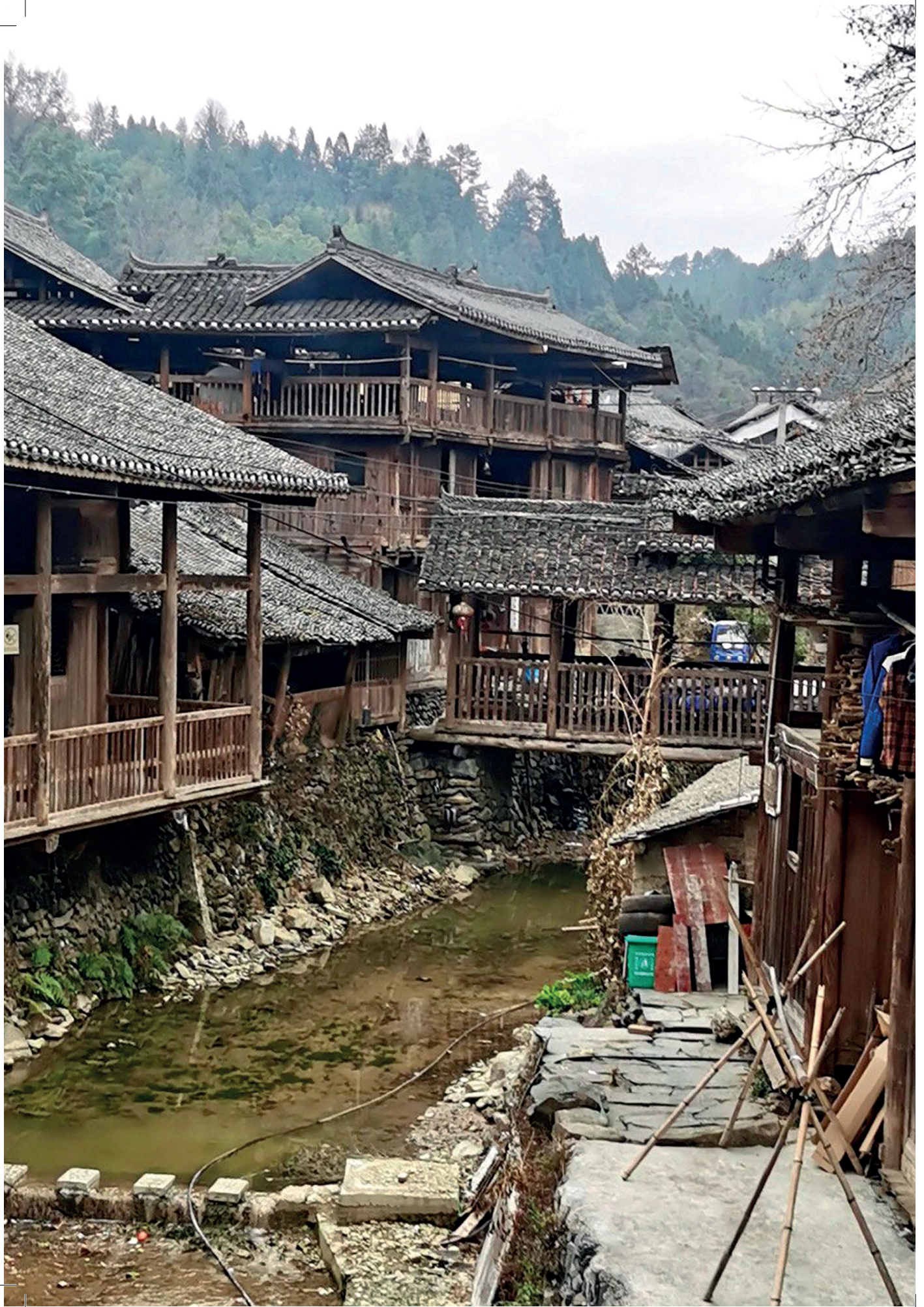
ASIAN RURAL CULTURAL LANDSCAPES:
CULTURE-NATURE INTERFACES AND SUSTAINABILITY

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ABSTRACT

Asia recorded a share of around 47.4% of its total population as rural in 2023 (UN estimates), but at the regional level, there appears to be a contrasting scenario. By 2030, around 40% will be in rural areas. The rural environment of Asia presents a distinct-cum-diversified rural cultural landscape where village life and nearness to nature are common. In a habitat sense, the concept of the cultural landscape also includes the nature-ness of the surrounding environment. India comprises 66.83% of its population as rural, living in over 640,930 villages (consisting of 3,287,263 sq. km). Contrarily, China consists of 36.44% of its population is rural, living in around 690,000 villages. Chinese rural landscape is represented by agri(cultural) landscape and typically nucleated settlement types; its philosophical and cultural foundation of the landscape is very similar to the Indian rural landscape. Japanese rural landscape presents a natural setting in which rice fields surrounded by trees and mountains and small clustering of wood houses are the common scenes. The Korean rural landscape also presents a similar scene to that of the Japanese; however, under the 'New Village Development Plan' strategy, rural tourism is now developing rapidly. The philosophy of harmonious co-existence (*kyosei*) and the concept of culture-nature reciprocity settlement (*satoyama*) that historically developed in East Asia and are now debated as pathways of a sustainable future for rural cultural landscape, together represent the Asian vision of Cultural Landscapes and expected that they would present a model for similar conditions in the rest of the world.

Keywords: Asian vision, Cultural landscapes, India, China, Japan, Korea, *kyosei*, *Satoyama*, Sustainability, World Heritage Site, Landscape ecology.

ORIENTATION

The total world population presently reached around 8.10 billion (2023 UN est.), of which 4.77 billion live in Asia (i.e., 59.22%, in 51 countries, cf. Table 1). Among the ten topmost populous countries of the world, the ones included from Asia are India (17.76%), China (17.72%), Indonesia (3.45%), Pakistan (2.99%), Bangladesh (2.15%), and Japan (1.53%); altogether they share 45.6% of the world's population. Presently Asia is a predominantly rural continent, recording 47.40% living in the countryside (rural areas); however, having wide variation in countries like Sri Lanka (81%), Nepal (78%), Cambodia (74%), Afghanistan (74%), India (67%), Pakistan (65%), Bangladesh (59%), China (36%), Korea (18%), and extremely low like Japan (8%).

Table 1. Selected countries of Asia: Population characteristics, 2023 (UN estimates)

Se	Country	Area, '000 sq. km	Population, million	% share in World Population	% of Rural Population	Number of villages
1	India	3,287,263	1,428.63	17.76	66.83	640,867
2	China	9,596,960	1,425.67	17.72	36.44	690,000
3	Japan	377,974	123.03	1.53	8.14	4,534
4	Korea	97,230	51.78	0.64	18.3	5,745
TOTAL ASIA		31,105,763	4,772.12	59.22	47.4	--

Though the cultures of Asia elucidated with different kinds of cultural heritage of many nationalities, societies, and ethnic groups in the region, and having little unity or common history for many of the cultures and peoples, it also forms a common image that shows an interconnectedness and reciprocity of faith systems, predominantly Hindu traditions, Buddhism, Taoism, Zionism, Islam, and several indigenous and animistic belief

systems. The distinctiveness, diversities, and interconnecting generalisations are visible in different degrees, at various scales, and in a variety of ways among the Indian, Chinese, Japanese, and Korean landscapes and their layers and frames of place attachments and spiritual magnetism. The overall Asian region is perceived and seen as rural landscapes where Man-Nature Interrelatedness is practiced in daily lifeways and belief systems — altogether that converges into a complex 'whole' portrayed as the "Asian vision of Cultural Landscapes", which is inherent in the long history, traditions, lifeworlds, pilgrimages, built structures, sacredscapes, *genius loci*, and above all the deeper sense of interrelatedness and ecological cosmology. In fact, diversity is the strength of the Asian vision that promotes a sense of mindset searching for interrelatedness and ordering. There has also been a general convergence in lifestyles between urban and rural areas as distance and time have collapsed. Consequently, the traditional distinction between urban and rural areas has become insufficient for many purposes and an enormous challenge for interdisciplinary studies (cf. Singh 2011a).

Just as the scale and extent of the urban transformation have increased, settlement systems have also increased in their complexity constantly making the rural cultural landscapes. It is expected that by 2030 almost 62% of the population in Asia will live in urban and peri-urban areas. Certainly, we need to project the implicit and inherent messages and visions of Asian cultural landscapes in a sustainable way that fits their mindsets and inherited cultures. There is considerable uncertainty surrounding the scale and pace of future urban growth; nevertheless, certainly, the fact that the scale of urban growth in Asia is full of contradictions and complexities. The vivacity, distinctions, varieties, and overall changes in the transformation process of landscape heterogeneity together with the maintenance and continuity of rural cultural landscapes of Asia are illustrated in its overall scenario.

INDIAN VISION

Out of the country's total population (1.43 billion in 2023 est.), 67% live in the rural areas, territorially consisting of 640,867 villages — each in a way represents heritage and cultural cells. The words 'heritage' ("*dharohara*") and '*samskriti-parikshetra*' ("cultural territory/ landscapes") are commonly used in a broad sense involving both natural and cultural milieu, and in a more extended form, they also refer to the ideas, beliefs, and ways of life that people value and use when faced with change — above all the link to an intimate relationship between the human psyche (humanity) and the mystery of nature (divinity). Religion is a major factor and has the capacity to endow space with sacred meaning. All the sacred spaces vary according to the special sense attached to them, depending on how 'sacred' the space is — persons, cultures, or faiths, and the intensity of attraction at a sacred place as a centre of pilgrimage. In India, the holy centres, sacred sites, and centres of pilgrimages are almost identical, and together in a complex way represent the archetype mysticism-built structure, historicity, and culturescapes that together result into *faithscape* — to be understood and explained through the framework of landscape ecology. Heritage, the notable attribute of the cultural landscape, is to be seen as embodying human feelings that developed within the historical-cultural processes in the milieu of the world of landscape ecology (like ecological cosmology), therefore it should be studied for understanding a deeper and hidden truth while interpreting it in terms of intrinsic meanings and reverence. The landscape is at once a *spatial phenomenon* as it always exists in space making it transformed into place by human interaction and attachments; *a temporal product* as it evolved, changed and preserved the superimpositions in the passage of time while carrying the layering of the past and accommodating the contemporary changes induced by human actions; a *psychological state* as it always has sense of attachment, belongingness, interrelatedness and power – altogether that makes identity and vision; and with these characteristics it becomes a '*resourceful whole*' (like mosaicness, thus the idea of *heritagescapes* or *culturescapes*) where varying attributes, subjects, ideas and practices and associated traits can get their hold and uses it within their own context and perspectives, and ultimately get interconnected to the others — leading to the idea of expanding territory ('*parikshetra*') (cf. Singh and Rana 2011).

The basic idea of India's cultural heritage and landscape ecology, which has endured since remote antiquity despite subsequent acculturation, is the maintenance of a unified sensibility in the search for wholeness and interrelationships among matter, life, and mind. In this regard, a theory of archetypal transformation of the celestial realm (*macrocosm*), on the earth as the visual and experienced reflection (*mesocosm*), and down to the individual temple or body symbolism (*microcosm*), has been developed by Indian seers; thus referred the three-tier hierarchy of cultural vision of landscape archetypes. In a harmonic balance between nature and humanity, a close interlinkage between all three realms is maintained. Such thought processes provide the essence of the ethics behind the development and maintenance of India's heritage landscapes (cf. Singh 1997, p. 101; also, Singh and Rana 2011, p. 88). That is how, the cultural landscape perspective can be an essential underpinning for all historic preservation projects, as exemplified in recent studies (cf. Longstreth 2008).

In Indian tradition, heritage is called '**dharohara**', which is a combination of two words, i.e., *dharā*- ('the mother earth, Prithvi/ Lord Vishnu who holds'), and -*ihara* ('endeavour of identity through time'). The word also carries the meaning of 'bearing' and 'preserving' the surface of the earth (cf. Singh and Niglio 2024, p. 14). Altogether the Indian word '*dharohara*', thus connotes a wide and expanded frame, therefore it should be better translated as '**heritagescapes**' [always in plural] and to be explained in the purview of 'heritage ecology' in corroboration with 'deep-spiritual geography' (cf. Singh 1995, p. 197). It possesses the spirit of spirituality and interconnected-ness that have roots in the past giving messages, existence in the present promoting experiences,

and dreaming the future projecting vision, what is called '*sanātana*' (*Essenceness-Beingness-Becomingness*) that in the passage of time and space represents the eternity, and altogether this works in unified totality for psychological well-being or soul/spiritual healing (cf. Singh 2009). It is to be noted that the Sanskrit word '*sanātana*' denotes that which always is, that which has neither beginning nor end, that which is eternal. This may be compared with the philosophy of sustainability that carries the seeds of 'existence-maintenance-continuity' (*sandhrita* and/or *samposhita*). The word *dharohara* is also used in different contexts in various regions of India and in different contexts, like ascendancy, continuity of tradition, property rights, monuments, etc., and altogether representing *wholeness*, that is how the sense of 'holiness' is attached to *dharohara*.

Garden (2006, p. 407) conceived heritagescapes representing 'heritage sites as landscapes' that get transformed through the dynamic process in space and time being "rightful place as a fluid, changing space with which people regularly interact". However, introducing a term as a substitute for another one is not a solution in explaining the comprehensiveness and applicability of the messages and meanings implicit therein (cf. Di Giovine 2010, p. 69). The concept of *heritagescape* is also conceived as a method, vision, and means of addressing problems associated with heritage sites and further theorising *all* heritage sites are landscapes. Garden (2009, p. 289) thus takes heritagescapes as "complex social spaces and beginning the process of taking them apart to view their components in order to start to understand how they 'work' is an intrinsic endeavour. By considering these spaces as landscapes in and of their own right and by drawing upon ideas inherent in the study of cultural and natural landscapes the heritagescape is able to offer a radical new approach to analysing heritage sites, allowing us to expand and deepen our understanding of heritage places". Her interpretation and conceptions are unable to fully explain the inherent cultural connotations, historicity, and public domain in the ancient world like India that make heritagescape encapsulated with emotional bondages and serve as means of regulating age-old traditions.

However, one should keep in mind that in Indian thought the lifeways have always been prescribed to be followed in the purview of *dharma*, denoting a natural way like the *dharma* of wind is to blow, the *dharma* of water is to flow, …. the *dharma* of honey is sweetness …, so to the *dharma* of human being is to save the *dharohara* and sustainably transfer it to the coming generations (cf. Jarow 1986, p. 2, and Singh and Niglio 2024, p. 12). This is the *Sanātan Dharma* — the Eternal Natural Way of 'existence-maintenance-continuity'. In Eurocentric philosophy such ideas are projected and propagated as "static, despotic, and irrelevant to world history" (cf. Said 1993, p. 168) — an attempt to discard the Oriental ethics and moral codes and superimpose the hegemony of European thought, what Hegal started and later followed by Karl Marx, Max Müller, Monier Williams, Thomas Macaulay, and others.

Emphasising the studies of Indian rural landscapes, two broad concerns emerged in literature: (i) documentation of the existing realities and interpretation of its evolution, continuity, and maintenance; (ii) examination of the processes of socio-economic and cultural changes and impact of developmental forces including modernisation and globalisation and their consequences both to cultivate theory and also helping in making strategies for viable, eco-friendly and sustainable planning. In the later concerns before making use of intensive studies and their results the components of territorial organisation of Indian villages may be considered seriously (cf. Fig. 1), viz. *cultural space* (the lust to keep and several traditions and festivities those not suited today, or need modification), *economic space* (the basic resources and flow of capital from outside), and *political space* (the channel of implementing, regulating, articulating and making planning strategies).
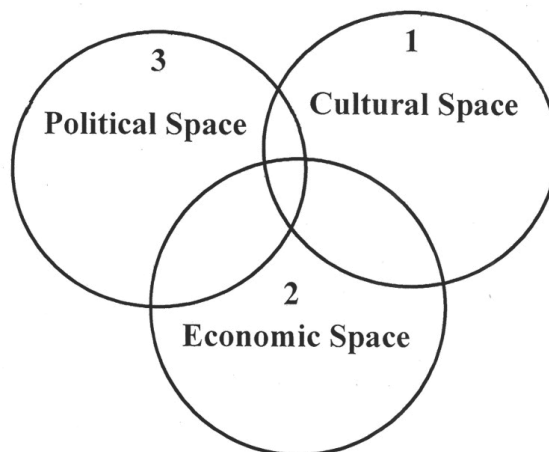

Fig. 1. Indian Rural Landscape: Territorial Organisation.

The following ten propositions can be proposed taking into view a hundred years of studies of rural areas (villages), in India:

1. Villages have a history of their formations, controls over resources, and obligations for maintaining law, order, and cultural activities since the ancient past.

2. Agriculture for subsistence has been the main occupation of the village with landowning groups cultivating the land themselves or getting it cultivated through peasants and workers under different arrangements.

3. Formation of the villages follows two processes, the centrifugal and centripetal: in terms of physical topography, social system, and economy.

4. The social composition of a village consists of several castes put together in a defined spatial locality surrounded by fields.

5. Village life in the traditional setting had its connections within (intra-) and beyond (inter-) village territory.

6. Significant events in political life have an impact on rural life over a period of time that changes according to situation and alliances.

7. Development activities in the village have several starting points ranging from self-initiative of the people, positive examples, and economic support from kinsmen, the state, and the market forces, recording the variation of levels of achievement in different parts.

8. Education and health in the early phases of development presented alternative channels of indigenous and modern varieties that ultimately resulted in the widespread acceptance of the latter with the supplemental role assigned to the former.

9. Educational developments have a close connection with the received wisdom of the classics, the folklore, animistic taboos, and practical advice subsumed in couplets and idioms shaping the value patterns with ample field of interaction and decision-making and providing norms for appropriate action in the rural setting.

10. A group of scholars drawn from a rural background with exposure to university education has emerged providing fresh perspectives on rural studies, which usher in new methodological and theoretical issues, of course, the trend is slow, diversified, and desperate.

On the road of change, there was a time when the villages possessed the "spirit of the place where always appeared a shadow of affection and the community of brotherhood", however within the last five decades they transformed into "the places looking lucrative and attractive, but they discard and threaten once one reaches there." The greatest capital of the village, i.e., "community life and social integrity" is now replaced by "individualism, consumerism and mockery". Of course, in time span the nature of village interrelationship is undergoing a change. However, with changing trends of social, political, and administrative situations and the government at different territorial levels, the structural integration of the village is being promoted on the one hand, while on the other, the cultural integration between ruralities and urbanities has been weakened at different levels and in different degrees. Despite such changes, the Indian village has maintained its behavioural and cultural integration — old and new sometimes side by side, and sometimes together, but sometimes desperate.

In a broader perspective, the three systems of socio-culture, economy, and politico-administration form an integrated whole in the society, but in micro space-time occurrences of dehumanisation and alienation in contemporary society are common; Indian villages are well-known examples. In the struggle for bread and butter, the frustration of the rural masses is increasing day by day, and social scientists are participating in the race of intellectual integrity to test their conscience of theoretical knowledge, despite testing themselves to apply the theory of understanding and action. It is hoped that this chapter on the line of the above advocacy will stimulate to produce an articulative description of human experiences in Indian villages. It would finally help in comprehending the strategy of rural habitat transformation' *(RHT)* with particular attention to social and sustainable planning for a better future with peace and mutual cohesiveness.

CHINESE VISION

Out of the country's total population (1.425 billion in 2023 est.), 36.44% live in the rural areas. The prevailing features of the cultural landscape of China are predominantly visualised with the dominance of arable farming, tiny plots, a sharp contrast between intensive and extensive land use, extremely high labour intensity, and compact nucleated villages. Moreover, up to quite high altitudes, there is a clear dominance of arable farming in Inner China (i.e. the eastern half of the national territory, representing the settlement area of the Han Chinese); and pasture farming is not integrated with arable farming, but largely confined to areas where arable farming is not possible at all, as on the high plateaus or in the semi-deserts (Müller 2006, p. 2).

The rural landscape of China is overall dominated by very compact, nucleated settlements in the middle of their fields, with very little variation in their basic structures. In most parts of the country the often very uniform appearance of their architecture was not disturbed by modern structures until very recently and in many areas even prevails today. As there is not much variation of the compact village type throughout the country, rural architecture and specific building materials are the most distinctive features of the villages, with great differences on the regional level (Müller 2006, p. 2).

Taking varying land use categories, their intensities and representative village settlement types and their associated (agri)cultural landscape and architectures Müller (2006, p. 12, also 1997) has proposed two major zones of the cultural landscape of China. (1) Approximately half of the country, largely corresponding with Inner China, is suitable for arable farming. It is densely populated, mainly by Han Chinese, and has developed sophisticated ago-ecosystems reflected in diverse types of (agri-)cultural landscapes. (2) The other half consisting of steppe, mountains, semi-deserts, and even true deserts, only supports animal husbandry and therefore extremely scarcely populated, chiefly by minority peoples.

Inner China may further be subdivided into four sub-zones with respect to varying degrees of cultural landscape characteristics: (i) the dry-farming zone of the Loess Plateau, where terracing is widespread, and the quite thinly populated, mostly flat Northeast, where the traditional architecture is based on loam, either in the form of adobe bricks, pounded earth or cave dwellings; (ii) the densely populated zone of dry farming with supplementary irrigation in the North China Plain (plus the oases in the West), adobe bricks being the common building material; (iii) Southwest China, a zone with a combination of wet rice and dry farming, populated by a mixture of Han Chinese and minorities, with many different architectural styles of the houses chiefly built of wood and stone; and (iv) south-eastern China with a diverse landform assemblage of broad valleys, basins, hills and mountains where wet rice farming is dominant. This is the zone with the highest population density, with various irrigation systems, the most widespread multiple cropping, and the highest labour input; adobe or brick houses (open cavity wall) are prevailing.

The literary evidence shows that the ancient Chinese philosophy of "unity of man with nature" and its associated design principles can provide useful guidelines for reciprocity and integrating man and nature that lead to the development of sustainable landscape architecture. Of course, there appear several regional and sub-cultural visions of Chinese rural cultural landscapes and representing architectures, the three most common and basic frameworks include "unity of man with nature" or "harmony between man and nature" philosophy, "peach blossom spring" ideal, "world-in-a-pot" model, and Feng-Shui theory, and their implications for developing a sustainable landscape architecture (Chen and Wu 2008, p. 1015). This theme is consistent with the central tenet of Taoism, a celebrated Chinese philosophy developed by Lao Zi, which asserts that humans should harmonize with the rhythms of nature. Harmonious coexistence between humanity and nature, as a background assumption, has been epitomized in the principles guiding Chinese landscape architecture since its origin. The Chinese philosophy and archetypal construct of man-nature interrelatedness are close to the Indian foundation, of course with different ways of narrations (cf. Fig. 2). The Indian thought goes back to at least the first century BCE, i.e., the Vedic period, and deals exhaustively about maintenance of order between man and nature through the principles of harmonious reciprocity and interrelatedness (*rita*). In both, Chinese and Indian thoughts "the pot model", "peach blooming", moral imperatives, "Five-Elements" (*pancha-mahabhutas*), and "eight trigrams" (*asta dika*), "Feng-Shui" (*Vastu-purusha*) are close to identical expositions.

China (after Chen and Wu 2009, p. 1017).   India
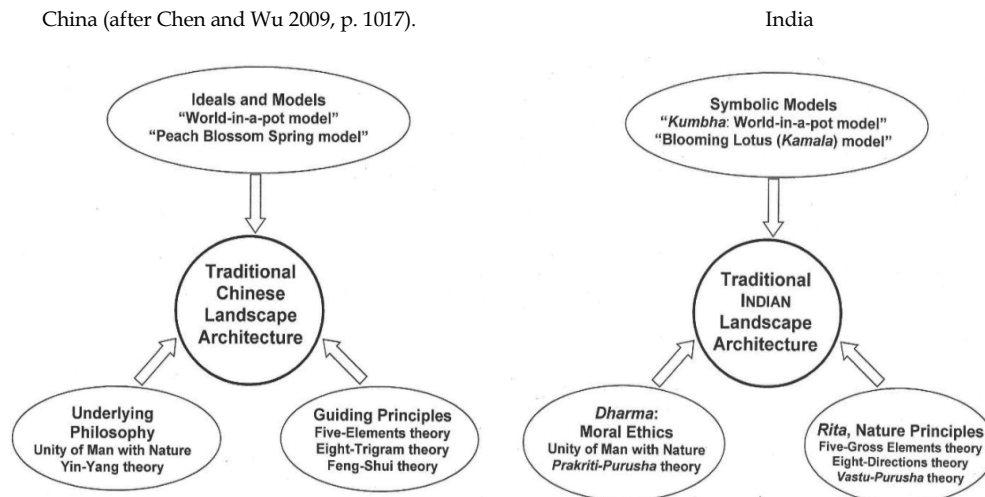
Fig. 2. China and India: Philosophical and cultural foundations of landscape architecture.

The Chinese five-element doctrine, guided by the Yin-Yang principle, claims that the material world is composed of five kinds of elements (metal, wood, water, fire, and earth), all of which are related to each other by either a creating–being created relationship or a control–being controlled relationship. This is close to the Indian

five gross elements (*pancha-mahabhutas*) doctrine that deals with combinations and ordering among the five elements (space, air, water, fire, and earth.

The Korean *Pung-su* is identical to Chinese *Feng-shui*, as both principles of landscapes refer to the breath of life (*prana* in India, *ki* in Korea, *ch'i* in China) and are closely related to wind and water. The basic principle of activating Pung-su (Korea) is the storing of wind, and the second is the acquiring of water. The breath of life (ki) is dispersed by wind and blocked by a watercourse. This means that an auspicious place is mainly determined by the location of surrounding mountains which affect its exposure to wind and by the orientation to watercourses. That is why this art of siting houses and graves is called 'wind and water' (Kim and Singh 2023, p. 46, see Fig. 3).
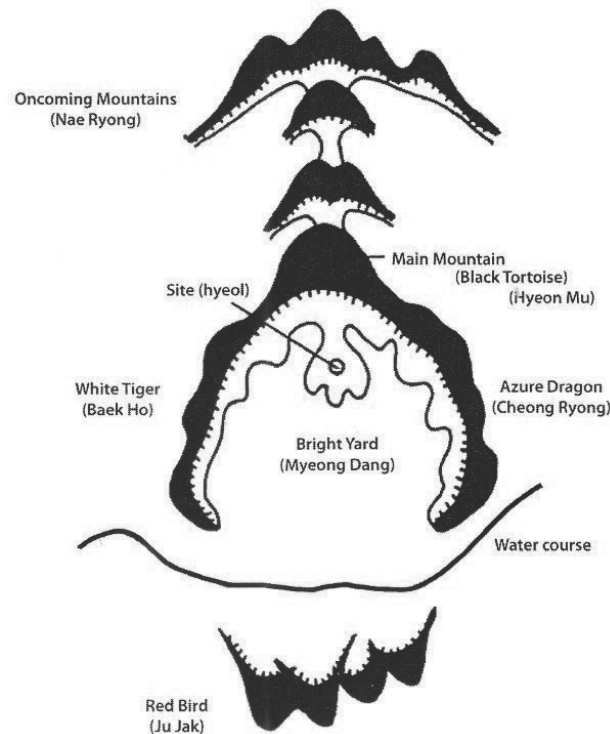
Fig. 3. Four mountains and a watercourse for a sacred site in Pung-su (source: Kim & Singh 2023, p. 46).

These ideas have been explained in terms of *Eum* (Yin)-Yang, and the Five Elements theory. The basic theory of Pung-su in Korea came from ancient China, but Koreans have modified it that fit their system. To understand the theory behind Pung-su, it is necessary to understand early Chinese philosophy, which says basically that all things and events of the world are products of two elements, *Eum* (Yin) and Yang. Chou Tun-i, one of the founders of Neo-Confucianism, in his book, *An Explanation of the Diagram of the Great Ultimate* (*T'ai-Chi T'u-shuo*), summarized the doctrine of Yin-Yang and the Five Elements that "By the transformation of yang and its union with yin, the Five Agents of Water, Fire, Wood, Metal, and Earth arise. When these five material forces (*ch'i* [*ki*]) are distributed in harmonious order, the four seasons run their course" (Kim 2013, p. 40). And "When the reality of the Ultimate of Non-being and the essence of yin, yang, and the Five Agents [of cosmic organism] come into mysterious union, integration ensues. *Ch'ien* (the Heaven) constitutes the male element, and *k'un* (the Earth) constitutes the female element. The interaction of these two material forces engenders and transforms myriad things. The myriad things produce and reproduce, resulting in an unending transformation" (Kim 2013, pp. 29-30; Kim and Singh 2023, pp. 46-47).

To improve the contemporary situation and also to make it applicable to the whole of Asia and the whole world, Chen and Wu (2009, p. 1019) have proposed a conceptual framework for a sustainable Chinese landscape architecture that is built on the philosophy of Unity of Man with Nature and Chinese landscape and architectural traditions, which also incorporates the principles and methods of landscape ecology (**LE**) and sustainability science (**SS**) (cf. Fig. 4). It is felt that sustainable landscapes are more likely to be developed and maintained if the three pillars of sustainability — environment, economy, and society — are simultaneously considered. Musacchio (2009a, cf. 2009b) discussed six elements of landscape sustainability (or six *E*'s): *e*nvironment, *e*conomy, *e*quity,

a*e*sthetics, *e*thics, and (human) *e*xperience — all together to be taken as network and interlinkage in making cultural landscape sustainable and happy habitat.
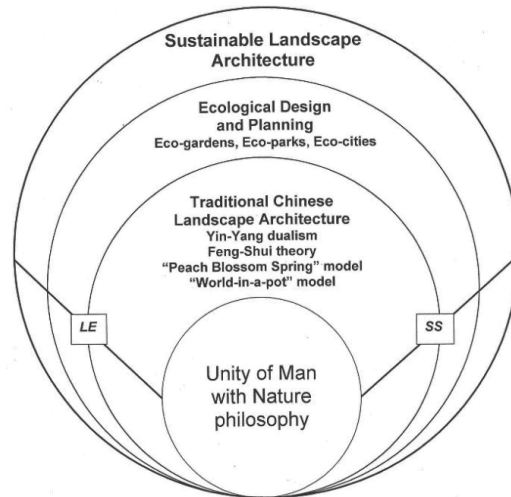
Fig. 4. A Conceptual framework for a sustainable Chinese Landscape Architecture (**LA**) and parallel of Sustainability Science (**SS**) [after Chen and Wu 2009, p. 1019].

UNESCO's World Heritage List has enlisted (29 June 2011; cf. WHC News) the West Lake Cultural Landscape of Hangzhou, comprising the West Lake and the hills surrounding its three sides (cf. Fig. 5); it comprises numerous temples, pagodas, pavilions, gardens, and ornamental trees, as well as causeways and artificial islands. The inscribed landscape has inspired famous poets, scholars, and artists since the 9th century, and has influenced garden design in the rest of China as well as Japan and Korea over the centuries and bears exceptional testimony to the cultural tradition of improving landscapes to create a series of vistas reflecting an idealised fusion between humans and nature.

Fig. 5. A scenario of the West Lake landscape of Hangzhou, China.

JAPANESE VISION

Out of the country's total population (123 million in 2023 est.), 8.14 % live in the rural areas, which was 32% in 2011. During the Meiji era (1868-1912) Japan recorded a great transformation towards modernity and industrialization. Like other parts of the country Shirakawa-gō, the pride of the Japanese rural cultural landscape also noticed changes (cf. Singh and Yuihama 1981, cf. Fig. 7). Earlier in the practice of slash-and-burn and shifting cultivation and associated family composition the four-story houses, called *Gassho-zukuzi*, are well suited to the habitat and economy (cf. Mizoguchi 2006). Like the period of the 17th to 20th centuries Shirakawa-gō is still characterized by its low agricultural productivity. The economy is now strongly supported by providing local hospitality and traditional meals in local '*minshuku*' guesthouses, which give the special experience of the traditional past of the rural cultural landscape in Japan (cf. Singh and Fukunaga 2011, 2024).

Of course, at the end of the Meiji era cultural landscape was conceived as one of the objects of national monuments that need to be preserved, but perceptible preservation and accepting it as part of cultural tradition started in 1915. From 1915 to 1920, categories of national monuments were discussed, in which landscape shifted its position from natural monuments to *meisho* − originally meant a place of scenic beauty. In 1927, new perceptions of landscapes, which focused on natural geography, were spread over to Japan, that is how new types of cultural landscapes were designated as "natural monuments and *meisho*", which indicates Natural Reserves (cf. Singh 2011a). In this process of change and adaptation, Shirakawa-gō has also drawn the attention of the authorities. By the late 20th century under the management of historic landscape, this area had further received special attention and care considering it as an ensemble of heritage buildings and natural beauty that together made it universally important (cf. Son, Kuroda and Shimomura 2003). This is now accepted as a rich resource for tourists where they can learn how to behave and communicate with the serene message and spirit of place (cf. Kuroda 2003, 2010, Singh and Fukunaga 2024).

Japan's traditional and fragile *Satoyama* landscape system was developed over centuries of human life on mountainous island terrain in a monsoon climate. The carefully managed coppice woodlands on the hillsides, the villages strung along the base of the hills, and the carefully tended paddy fields of rural Japan made possible the sustainable interaction between nature and humans. Of course, radical changes in the middle of the twentieth century led to the abandonment of *Satoyama* landscapes, however now they are being rediscovered and conceived as models of Japanese rural cultural landscapes (cf. Fig. 6). There is a new realization that these woodlands landscapes still play a vital role in the management of the cultural landscape and a new determination to manage them for the future where nature and man be together in the spirit of reciprocity and interconnectedness. Thus, this will be a basic frame for sustainable and ecological development (cf. Takeuchi 2003). Some *Satoyama* cultural landscapes and farm villages have been recently restored and are being managed in the traditional way. This is a good sign on the path of a sustainable future for maintaining the cultural landscape heritage and providing a healthy environment that can be visited by people living in crowded cities (Berglund 2008).

Fig. 6. The mosaic landscape of *Satoyamā* (Kanagawa, Japan), (source: Singh and Niglio 2023c, p. 11).

On the above line of thought, the habitat unit of *Satoyamā* may be taken as a model to represent the Asian vision of cultural landscape, as it represents a good integration of the complexity of nature, and adaptability and continuity by human beings (see Kamada 2018). *Satoyamā* (里山) is a Japanese concept of landscape applied to the broad area between mountain foothills and arable flat land, where culture has developed its imprints adjusting and transforming nature for its suitability. Literally, *sato* (里) means village, and *yamā* (山) means hill or mountain. Historically, the mosaic structure was dynamically transformed, maintained, and sustained using

natural resources rationally by human interferences and re-adjustment. The recent use of the concept refers to the holistic frame of the entire landscape that has reciprocity and mosaicness of culture-nature integration. Thus, *Satoyamā* contains a mosaic of mixed forests, mountainous terrain, rice paddy fields, dry rice fields, grasslands, streams, ponds, and reservoirs for irrigation, along with human settlements befitting into the natural setting. An example of the landscape of *Satoyamā* landscape may be cited from Kanagawa (Japan), representing mosaicness and integration of human habitat, agricultural fields, coppiced woodlands, and mountainous environs (Fig. 6).

Shirakawā-go (白川郷), Japan, is an example of the *Satoyamā* landscape (Fig. 7). Together with Gokayama (五箇山), the village is inscribed in UNESCO World Heritage List (1995), denoting 'as outstanding examples of traditional human settlements that are perfectly adapted to their environment and their social and economic raison d'être, represented with a type of building, architectural or technological ensemble or landscape which illustrates significant stages in human history', and 'preserved both the spiritual and the material evidence of their long history, thus representing a culture (or cultures), or human interaction with the environment' (Singh 2019, p. 135).

Fig. 7. Shirakawā-go (Gifu Pref.), Japan, a *Satoyamā* landscape, (source: Singh and Niglio 2023c, p. 12).

Fig. 8. Ping'an Village and terraced fields in Longsheng, China (source: Singh and Niglio 2023c, p. 12).

Like the *Satoyamā* landscape of Japan, in China too, exist ample examples of landscapes where culture and nature reciprocate in developing harmonious settlement. For example, in the old rice growing area surrounded by terraced fields, the indigenous village of Ping'an in Longsheng County of Guangxi Zhuang region, about 100km from Guilin City, is an undeveloped and traditional village inhabited by the Zhuang Minority, predominated with uneven and steep pathways (Fig. 8). The old and terraced rice fields is inscribed in UNESCO World Heritage properties. However, the threat of speedy tourism is deteriorating the traditional landscape through commercialisation and interference of outsiders.

Under landscape protection, old stone construction, preservation and repairing of old drains, and old stone fencing of the drain are the issues of preserving cultural landscape and heritage. Every time it is noticed that the traditional and old cultural lands are decreasing and threatened continuously which always turned to be a great loss that would be repairable. Keeping sufficient distance between two buildings is an important issue for the maintenance of the architectural beauty and longevity of the houses. However, nowadays people are avoiding this for personal gain and quick profit, which may be checked by strict laws and rules to be amended in the earlier laws and acts related to heritage and cultural landscapes. Additionally, the reconstruction and repair also need to be approved by the Board of Education and Heritage Committee. As a part of reverential development, every visitor is strictly requested to follow the following six ethical codes of behaviour: avoidance of litter or bringing trash into the village, taking extra caution to prevent fire, protecting the natural environment and ecology, not disturbing the privacy of residents, using only public restrooms and lavatories, and finally accepting prohibition of camping.

Change is inevitable. As our world shifts from one orientation towards another, various stakeholders coalesce and diverge in the flux of development. Every now and then emerges a fusion of forces ready to take on challenge after challenge making together a great challenge to make a harmonious balance between tradition and modernity, between the serenity of nature and the needs of the materialistic culture. How do we understand that both sides are complimentary to each other? It is a matter of context, regenerative process, and mass awakening to live close to nature with love and respect! How is the philosophy of sustainability to be part of lifeways? These issues need to be re-considered seriously and deeply while maintaining the inherent qualities and power at Shirakawa-gō. Heritage is a cultural identity to be reflected in the purview of individual, unique, and multiple layers of pluralism, especially with respect to religion (*reflected as lifeways*), at least in a cultural environment like Japan that maintained its traditions and continuity together with high-tech modernity.

The eight general characteristics of the Japanese cultural landscape, as identified by Mather, Karan and Iijima (1998) still exist and maintained in the habitat system are:
1. *The paucity of idle land* - a large number of people on a small amount of land.
2. *The scarcity of level land* - the population lives with higher densities than its arithmetic density indicates.
3. *Compactness* - high population density on the cultural landscape.
4. *Meticulous organization* - organized and pay much attention to the aesthetics and details.
5. *Immaculateness* - The Japanese landscape is neat and tidy.
6. *Interdigitation* - interwoven, comingled, or interlocked.
7. *Tiered occupancy* - the tiered nature is evident at several scales.
8. *Extensive use of underground space* - developed underground space in urban areas.

More specifically, the ten specific characteristics of the Japanese rural cultural landscape include (cf. Mather, Karan and Iijima 1998):
1. Gardens with sculptured plants.
2. Flowers along thoroughfares.
3. Lack of lawns.
4. Dearth of roadside shoulders (and abundance of vending machines).
5. The profusion of aerial utility lines.
6. Pervasive vinyl plant covers.
7. Walled houses with gates.
8. Sacred spaces.
9. The waning of traditional architecture.
10. Urban theme parks.

The Japanese government in December 2022 has started a scheme of revitalising the rural areas, with an aim to revive the spirit of the roots and close ties between urban and rural. This will be linked to the processes and plans of counter-urbanisation. This will also enhance the *Isson Ippon*, or 'One Village One Product' movement that started in the 1980s (Matanle 2023). However, depopulation of the rural areas is a big hurdle in these schemes. Within Japan, other demographic shifts are transforming society. Young residents are leaving the countryside in droves and concentrating in larger cities. With fewer young people and a glut of elderly residents—among the longest-lived in the world—many rural towns appear to be locked into a demographic death spiral. This is taken as a warning by China, which also faces a similar situation.

KOREAN VISION

Out of the total population of 51.78 million (in 2023 est.), only 18.3% live in rural areas; this share was 75.6% in 1955. This tendency clearly shows the speedy growth of the urban population and their expansion. Since the 1960s, South Korea has achieved an incredible record of growth and integration into the high-tech modern world economy. An extremely competitive education system and a highly skilled and motivated workforce are two key factors driving this knowledge economy. In recent years, Korea's economy moved away from the centrally planned, government-directed investment model toward a more market-oriented one. This resulted in a further decline in the share of the rural population during the last decade, which had reached around 17% (8.29 million) in a total population of 51.78 million (in 2013 est.). Korea has traditionally been a very rural society. It didn't begin industrializing until the Japanese arrived in 1910. Before that time the urban population was only three per cent. Farmers raised rice, barley, sorghum, and other crops as their staples and got much of their protein from the sea. Since the Korean War, South Korea has changed from 75 percent rural to 18 percent rural. Between the 1960s and the 1990s more than 10 million South Korean families moved from the countryside to the cities.

Under the strategy of the 'New Village Development Plan', and promoting rural tourism, there launched the 'Rural Village Smile Campaign' set to revitalize farming and fishing villages in promoting "happy rural villages for a happy Korea".

The rural experience is one of the hottest tour trends today in Korea! "Rural Village Experience," where one can experience and enjoy rural villages firsthand, is becoming more popular than simple sightseeing tours. In particular, the rural village experience lets a visitor have an extraordinary experience and learn traditional Korean culture as well — it's like hitting two birds with one stone.

Located in the south-eastern region, i.e., the heartland of the Joseon Dynasty (1392-1910), Andong City's *Hahoe* Village and Gyeongju City's *Yangdong* Village (90 km distance in between), which are the two most representative historic clan villages in Korea, were registered on the UNESCO World Cultural Heritage list in August 2010; and praised as places that provide both physical and spiritual nourishment. The listing of Hahoe and Yangdong is the 10th for Korea on the UNESCO list (cf. web: http://whc.unesco.org/en/list/1324). This inscription has added a new dimension of spirituality and spirit of place in understanding the rural cultural landscape in Korea – to be taken as a model for Asia!

A recent study of twelve "traditional Korean villages", selected mainly based on architectural quality and details of hidden stories of traditional living space, four types of such rural cultural landscapes and architectures are identified: (i) thought (Spirit Underlain in Traditional Villages; *Ot-gol, Hangae, Nagan-eupseong*), (ii) culture (Korean Culture Embodied in Traditional Villages; *Seong-eup, **Hahoe**, Gang-gol*), (iii) sociology (Social Relations Embedded in Traditional Villages; ***Yangdong**, Dorae, Dak-sil*), and (iv) environmental ecology (Eco-friendly Wisdom Found in Traditional Villages; *Wontuh, Oeam, Wang-gok*). The list also includes the two villages of Hahoe and Yangdong, inscribed in the World Heritage List (Pilwon 2004). This unique study elucidates how the intricate interplay of architecture, history, sociology, culture, folklore, and even science to be taken together to understand the "wholeness" and "mosaicness" perspectives of the Asian rural cultural landscape, especially searching interlinks and commonality among Korean, Japanese, Chinese, and other cultural traditions of East Asia (cf. Kim 2013). Che From the uncommon synthesis of all the aspects of settlement, the book derives new directions of architecture and dwelling that deserve to be followed universally.

The opening of The Korean Folk Village is a living museum (opened in October 1974) in the city of Yongin, a satellite city in the Seoul Metropolitan Area in the province of Gyeonggi, is a type of resource for tourist attraction, and displays elements of traditional Korean life and culture, numerous replicas of traditional houses of the different social classes (peasant, landowner, *yangban*) and the various regions. In another way, this open-air museum provides a vision and insight into understanding the history of the rural cultural landscape. Launched in 2021, the UNWTO's Best Tourism Villages initiative is part of its Tourism for Rural Development Programme that seeks to facilitate development and inclusion in rural areas and fight depopulation, among others. It evaluates the submitted villages based on nine criteria including environmental sustainability, infrastructure and connectivity, and health, safety, and security.

SCALE OF THE UNESCO WORLD HERITAGE SITES AND THE ASIAN SCENARIO

Out of 1,199 heritage sites in the world (until July 2024; cf. Tables 2, and 3), there are Cultural 933, Natural 227, and Mixed 39. For Asia-Pacific, the includes List Cultural 933, Natural 227, and Mixed 39 (cf. Table 3). The UNESCO committee consists of three types of programmes, which include research and documentation, training and awareness, and conservation and sustainable planning.

Presently a proliferation of international agencies attests to the global character of concern for tangible heritage and its preservation; these include the International Council of Museums (ICOM), the International Council of Monuments and Sites (ICOMOS), the International Centre for the Study of the Preservation and Restoration of Cultural Property (ICCROM), the International Institute for Conservation of Historic and Architectural Works (IIC-HAW), the World Heritage Centre (WHC) of the UNESCO, and Sacred Sites International Foundation (SSIF). Efforts to develop heritage programmes and heritage resource conservation are promoted by these agencies in different ways and on a priority basis in various parts of the globe.

Table 2. UNESCO World Heritage Properties – the World; till July 2024.
 (Source: https://whc.unesco.org/en/).

Zone	Cultural	Natural	Mixed	Total	%age	State Party
Africa	56	42	5	103	8.6	36
Arab states	84	6	3	93	7.8	18
Asia and the Pacific	205	72	12	289	24.1	36
Europe and North America	485	69	11	565	47.1	50
Latin America and the Caribbean	103	38	8	149	12.4	28
Total	**933**	**227**	**39**	**1,199**	**100**	**168**

Table 3. UNESCO World Heritage Properties – Asia; till July 2024.
(Source: https://whc.unesco.org/en/; collated and calculated by the authors).

Zone/ Country	Cultural	Natural	Mixed	Total	% of Asia
1. China	39	14	4	57	21
2. India	34	7	1	42	16
3. Japan	20	5	--	25	9
4. Korea S.	14	2	--	16	6
5. Indonesia	6	4	--	10	4
6. Vietnam	5	2	1	8	3
7. Sri Lanka	6	2	--	8	3
8. Thailand	4	3	--	7	3
Sub-total of 8 countries (as above, 1-8)	128	39	6	173	64
Rest of the countries (main)	64	29	1	96	--
ASIA (main) Total	**194**	**68**	**7**	**269**	**100**
ASIA-PACIFIC Total	**205**	**72**	**12**	**289**	**---**

Of the total 1,199 properties inscribed in the UNESCO World Heritage List (till July 2024), only 269 (22% to total) enlisted in the main Asia, dominated with China (57), India (42), Japan (25), S. Korea (16), Indonesia (10), Vietnam (8), Sri Lanka (8), and Thailand (7) — altogether consisting around 64 percent of the total sites. Out of a total 269 sites in main Asia, 194 (72%) denoted under cultural heritage, and in addition to mixed heritage (i.e., 7), its share reached 74.7% (cf. Table 3). Given the breadth of scope, the active role of citizens regarding the perception and evaluation of landscapes is another essential point of concern if we want to keep our vision of cultural landscape radiant for the world community. In practice, however, most cultural landscapes inscribed have been rural '*continuing*' landscapes in Asia, which demands another way of working and focusing on the key processes that have shaped and continue to define the changing character of the landscape over time by its occupants.

INTERLINKAGE: ASIAN VISION – MAN-NATURE INTERRELATEDNESS AND SUSTAINABILITY
Portraying rural cultural landscapes under heritage is the opportunity afforded to embrace a holistic 'way of looking', in assessing what it is important to retain, maintain and manage. Of course, the cultural landscapes in the World Heritage system encompass landscapes of all types: urban, rural, industrial, and agricultural, etc.

Given the breadth of scope, the active role of citizens regarding the perception and evaluation of landscapes is another essential point of concern if we want to keep our vision of cultural landscape radiant for the world community. In practice, however, most cultural landscapes inscribed have been rural '*continuing*' landscapes in Asia, which demands another way of working and focusing on the key processes that have shaped and continue to define the changing character of the landscape over time by its occupants. For example, agricultural policy should be recognized as perhaps the major factor in maintaining – or losing – heritage values in rural landscapes. In real-life decision-making, the integration of concern for cultural landscapes in policies and legislation becomes a tangible and compelling challenge for heritage professionals. And it calls for cross-sectoral capacity building and integrated training programmes. Awareness-raising thus becomes a key issue, in order that citizens should participate in the decision-making process, which affects the landscape dimension of the territory where they reside. Following UNESCO's definition (1999) that 'a *continuing landscape* is one which retains an active social role in contemporary society closely associated with the traditional way of life, and in which the evolutionary process is still in progress. At the same time, it exhibits significant material evidence of its evolution over time', the rural cultural landscapes of Asia to be considered representative of this frame.

Above all human aspiration, place attachment, and practice of ethical values, what one can refer to a way that links 'realisation' (*anubhava*) to 'revelation' (*anubhuti*), are deeply concerned for any consideration; and it cannot exist without love, respect, and admiration for land, and high regard for its value (cf. Longstreth 2008: 94), especially its moral domain what is called '*dharma*' in Indian thought. Of course, it is difficult to separate different values from one another, nevertheless, for the sake of better understanding and categorisation these can be broadly put into five categories that together make the cultural landscape a "valuable landscape" (cf. Alumäe, Printsmann and Palang 2003, pp. 130-131; see Fig. 9). This simple way of exposition may be conceived as idealistic; however, one should also keep in mind that future of such cultural landscape, their homogeneity and heterogeneity characters, is threatened by global processes, such globalisation, spatial expansion of drastically rising population, and peoples' aspiration that comes up due to consumerism, individualism, and overall materialism.
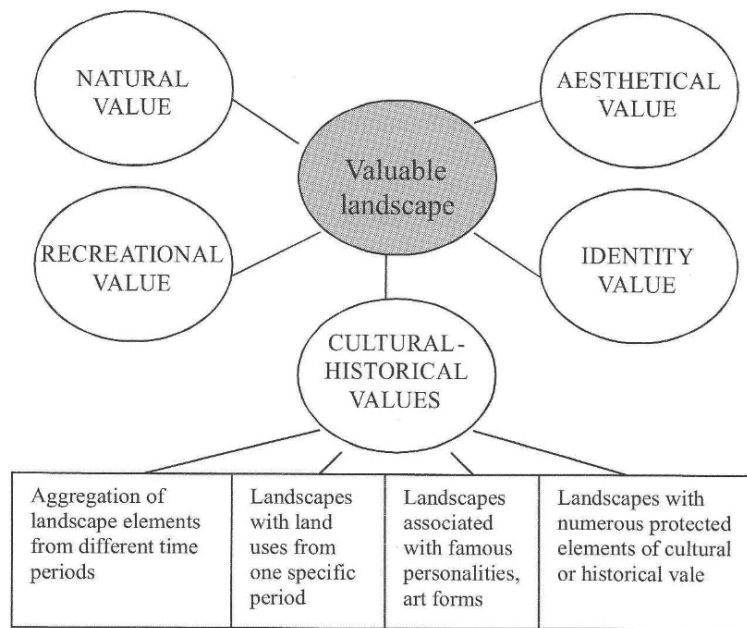
Fig. 9. Values used for defining cultural landscape (after Palang et al. 2004).

Broad and more popularly, three broad groups of qualities are used for evaluating landscapes: natural (ecological valuable, geologically distinct, or known for rich flora and fauna), cultural (expression of human imprint, or creative art forms), and aesthetic (panoramic view or landmarks. In different countries, these are categorised and characterised by the cultural acceptance and legal jurisdictions. In historical and national contexts, different meanings are also inscribed. Appraising the literature on the subject Antrop (2003) has summarised different criteria, their descriptions, and conditions (cf. Table 4), which can further be modified and expanded for a particular region or country, especially Asia.

Taking issues of maintenance of values, existence-and-continuity, structural transformation, appraising vitality, and overall sustainability for the future, and all the other resultant and auxiliary issues are relevant at different levels and at varying degrees according to contextuality, regional personality, and rationale of demands. In the purview of the Chinese landscape and its ecological imperative, set theory is used to explain the interactions, reciprocity, and overall "integrative habitat (rural-urban) ecosystem" between bio-ecologic and socio-ecologic perspectives, which together make "cultural landscape perspective". The two sets (Natures: bio-ecologic forms, and Cultures: socio-economic ways) in a way get superimposed that may be better emphasised in the visions and approaches of interdisciplinarity and transdisciplinarity (Fig. 10).

Table 4. Criteria for the assessment of cultural, historical, and aesthetic landscape value.
(Source: slightly modified after Antrop 2003, pp. 97-98)

Criteria	Description	Conditions
Cultural-historical		
Nature-ness/ Nature-kind	Type of the landscape (element) according to a classification system prevailing in a sub-regional culture.	Reference date or period, historicity of use; Reference situation or condition.
Coherence	The strength of the relations between the composing elements forming the whole landscape or ensemble.	Cultural-Ecological; Functional; Genetic; Chronologic; Context.
Information	The degree of (potential) information about the past; texts, orality, traditions.	Representativity; Uniqueness: Extraordinary; Rarity.
Quality - condition	The preservation or conservation of an element or landscape structure.	Intrinsic - Extrinsic contexts; Soundness; Completeness.
Aesthetical		
Legibility	The degree by which parts and the whole structure can be recognized and understood.	Identity; Orientation; Coherence; Story-telling potential; Mythology.
Quality	The degree the scenic composition is harmonic according to perceptive and psychological rules; the lack of disturbing elements.	Intrinsic - Extrinsic contexts; Soundness; Completeness.
Naturalness	The degree human impact is (seen) missing; opposed to intensive land uses.	Degree of built-up; fragmentation by infrastructure; Environmental condition.
Authenticity	The degree the original condition or situation is preserved.	
Stewardship	Degree of maintenance and care of the landscape site or element.	Order; Cleanness.
Diversity	The degree of variation in contrasting elements or parts (areas) of different nature; extreme low or high degrees of diversity.	Contrast; Mystery; Variation.
Heterogeneity	Combination of diversity and the spatial arrangement of the elements in relation to fragmentation.	Complexity; Order – chaos
Atmosphere	Refers to the sensation and feeling of experiencing a place using all senses combined. Related and described by moods and affections.	Separate descriptions according to senses: noise, colour, movements, etc.
Utility		
Accessibility	The possibility to enter an area or move through a terrain.	Borders; passing rights; Soil and terrain condition.
Freedom of land use	The number and nature of legal constraints in using or transforming the land.	Potential uses; Possible uses.
Money value	Actual ground price.	Land use; Geographical situation.

Studies in cultural landscape, from ecological perspective to sustainable ways, usually involve the extensive use of spatial information from field survey, aerial photography, and satellite remote sensing, as well as pattern indices, spatial statistics, and computer simulation modelling. The intellectual thrust of this highly interdisciplinary enterprise is to understand the causes, mechanisms, and consequences of spatial heterogeneity, while its ultimate goal is to provide a scientific basis and practical guidelines for developing and maintaining ecologically, economically, and socially sustainable cultural landscapes as investigated and envisioned by Wu (2008, p. 2103; cf. Fig. 9). He has proposed a hierarchical and pluralistic view of (cultural) landscape ecology. Here 'hierarchical' refers to the multiplicity of organizational levels, spatiotemporal scales, and degrees of cross-disciplinarily in landscape ecological research. 'Pluralistic' indicates the necessity to recognize the values of different perspectives and methods in landscape ecology dictated by its diverse origins and goals (Wu 2008, p. 2103).
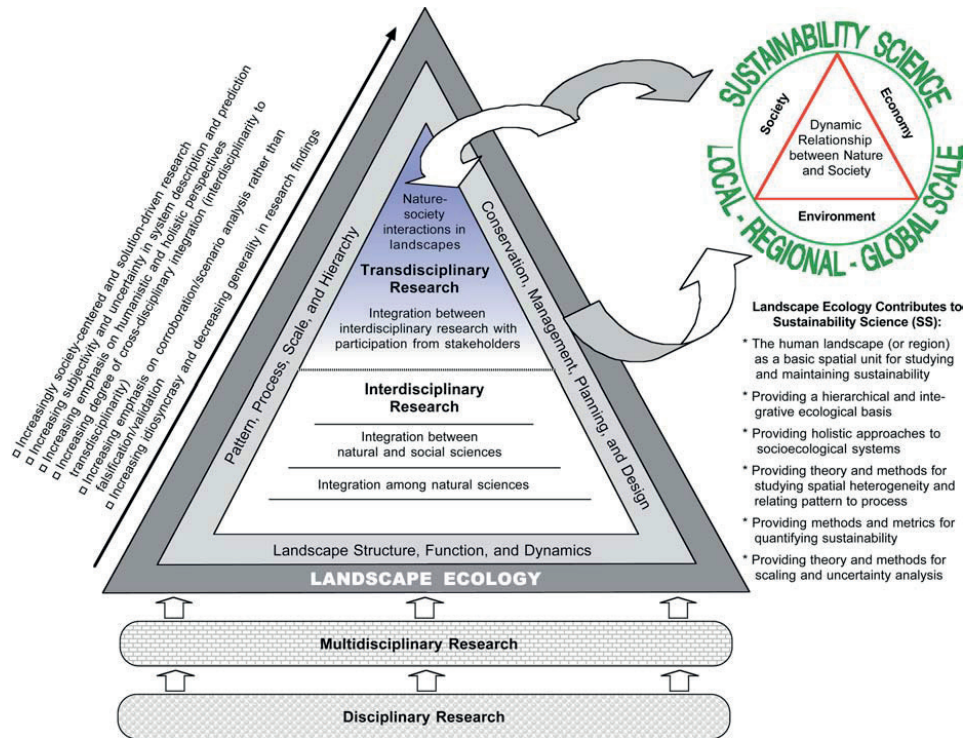
Fig. 10. A hierarchical and pluralistic view of landscape ecology (after Wu 2008).

TOWARDS HALT ON THE PATHWAYS

While landscape ecology is increasingly considered relevant to sustainability, its contribution to the science and practice of sustainability is rather limited up to date. To move forward, a number of research questions may be addressed that would be considerate in case of Asia:

o   What theories, principles, and methods of landscape ecology are pertinent to the settlements (urban and rural) sustainability?
o   How do we operationalise them?
o   How does landscape pattern or spatial heterogeneity affect settlement sustainability?
o   How do ecological, economic, and social patterns and processes in cultural landscapes change with scale and interact to influence sustainability?
o   How do we measure habitat landscape sustainability? Are there landscape metrics that can be used as habitat sustainability indicators?
o   How do we develop landscape models that capture the essential components and processes of urbanization, so that they can be used to project sustainability trajectories in response to environmental, economic, social, and institutional changes?
o   How can landscape ecology help design sustainable habitat landscapes?

One may quickly point out that some of these questions have been studied by landscape ecologists. However, much more concerted efforts are needed to address these questions systematically and rigorously if landscape ecology is to accomplish its anticipated interdisciplinary and transdisciplinary goals. "Urban regions are ripe for the attention of landscape ecologists and allied experts" (Forman 2008). I believe that this increasing urban emphasis will provide more opportunities for developing and testing landscape ecological theories and principles, enhance the field's interdisciplinarity and transdisciplinarity, and make landscape ecology more relevant to society and the world that changes rapidly with dynamic landscapes (Wu 2010, p. 3).

The ongoing debate and wide application of the concept of '*multifunctionality*' of cultural landscape (more empathetically *rural*) can help to promote landscapes that cross urban-rural divides, are more sustainable, and are planned and implemented in an integrated way – characterised by wholeness and cosmic ecology (cf. Selman 2009). In fact, landscape multifunctionality in Asian vision addresses a broader social-ecological system and

entails an understanding of landscape as something that goes 'beyond the Eurocentric purview'. Oriental Asia also illustrated the famous Davisian, after William Davis (1850-1934), dictum that 'landscape is a product of structure, function, and stage' (Davis 1899), which in addition to values and traditions makes it more applicable in Asia. Of course, the dictum has been criticised in empirical terms and re-phrased by Lester King (1953) that 'landscape is a function of process, time, and structure'.

Let us quote an insightful thought to be thought over: "Given the breadth, depth, and urgency of the task at hand, let's get to work on clarifying definitions so we can communicate in a common language, and thus build a consensus, motivate action, and move forward towards sustainability" (Aronson 2011, p. 3). Think *universally*, see *globally*, behave *regionally*, and act *locally* but *insightfully*; this is an appeal for cosmic vision, global humanism, and Self-realisation in making and maintaining rural cultural landscapes as a mosaic of happy, peaceful, and sustainable places (cf. Singh 2011, p. 130).

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The Significance of Symbols
in the Cultivation of Cultures as Wholes
and Ways of Life

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Abstract

As interest in cultures as wholes and ways of life escalates throughout the world, so does the need for cultural symbols that manifest and epitomize cultures. These symbols can be and are of many different types, such as architectural creations, monuments, historic sites, flags, anthems, trees, cuisines, festivals, public squares, revered athletes, and countless others. As far as towns, cities, regions, and their cultures are concerned—which is the central concern of this article—geological, geographical, and natural features such as mountain ranges, rivers, oceans, and precious resources as well as national cultures and international relations often play powerful roles as contexts for cultures, as do sacred places in many parts of the world. These holistic perceptions of cultures and the creation of the symbols that represent them are being enhanced and strengthened at present by creative place-making, cultural landscapes, and culturescapes. One organization that is doing a great deal of seminal work in this area throughout the world is *Reconnecting With Your Culture* (RWYC). It was created in 2020 to make it possible for children and young people to explore their cultures and heritages in their communities in conjunction with their teachers and parents and share their findings with others through a variety of techniques and devices. Major improvements in the administration and funding of these cultures are imperative in the future because of their crucial importance for all people and all countries.

Keywords: Cultures, Wholes, Parts, Symbols, Towns, Cities, Regions, Place-Making, Landscapes, Culturescapes, Schools, Communities, Administration, Funding, Future.

Introduction

> The landscape which enters consciousness through the senses evokes a percept of the landscape. The human mind sees the landscape as an organized, meaningful configuration. … We can also say that the landscape evokes in the bearers of culture a certain basic attitude, which gives to their behavior a constant tendency characteristic of the value system of the culture (Alisjahbana 1986, pp. 206-207).

As we move out of the world of economics and economies as essential "parts of the whole" and into the world of culture and cultures as "wholes" and "ways of life," a complex problem arises. How is it possible to understand cultures holistically if they can't be seen, touched, handled, or bought and sold in the marketplace?

It is one thing when cultures are perceived and defined as "the arts, humanities, heritage of history, and cultural industries" since most of these activities are visible, tangible, and concrete in character. Architectural constructions, paintings, monuments, and historical sites can be seen, plays, dances, operas, films, and videos can be watched, music listened to, humane deeds admired and appreciated, books read, and many others experienced through various technological techniques and digital devices. The arts also contribute to the social cohesion of cultures. They do so through their ability to engage large numbers of people in the process, both as participants and audience members (Schafer 2002, p. 2).

However, when cultures are perceived and defined as wholes and ways of life — much as they are by most anthropologists, cultural scholars, historians, and more and more people throughout the world — they can't be seen or assessed in this visible, tangible, and concrete sense because they are far too vast, complicated, multidimensional, and invisible for this; a detailed account of the historical and contemporary evolution of the idea of culture in general and cultures in particular as "complex whole" and "total ways of life" is highlighted recently by Schafer (2022). Moreover, and much more importantly, it is not possible to *see* cultures in the holistic sense, *know* all the myriad activities, organizations, worldviews, value systems, customs, traditions, and beliefs

that comprise them, and especially *determine* how all the many different parts of cultures are put together to create wholes and total ways of life. This means that people, organizations, and countries must learn to *sense* how cultures are constructed in this all-encompassing sense, as well as create comprehensive images or general portraits of cultures that are made up of all their many diverse parts, elements, experiences, activities, and the like (cf. Schafer 1994).

THE NECESSITY OF CULTURAL SYMBOLS

Fortunately, a well-known cultural scholar, Giles Gunn (1987), gave us a clear, clever, and very creative way of dealing with this complex problem when he recommended that we focus our attention on the dynamic interplay that is constantly going on between the parts of any whole and the whole as an *ensemble* of all its many different parts:

> We cannot understand the parts of anything without some sense of the whole to which they belong, just as we cannot comprehend the whole to which they belong until we have grasped the parts that make it up. Thus, we are constantly obliged to move back and forth in our effort to understand something "*between the whole conceived through the parts which actualize it and the parts conceived through the whole which motivates them*" in an effort "to turn them, by a sort of intellectual perpetual motion, into explication of one another" (Gunn 1987, p. 95) [italics mine].

According to Robert Redfield, an American anthropologist who spent the bulk of his life studying human and cultural wholes, the next step in this all-embracing process involves becoming familiar with people who devote the bulk of their lives, work, and attention to communicating knowledge, information, ideas, and insights into cultures as wholes and ways of life, rather than people who spend the majority of their lives, work, and effort studying and understanding the parts of cultures as wholes and the various relationships that exist between and among them:

> Still farther from where we just now stand are those who study the relations of parts to parts, of elements abstracted out from the whole in strict and limited relationship to each other generally described … *Over there, on the other side, are all those who strive to present the concrete reality of each human whole as each, in itself, is.* There are various groups. Included are novelists, philosophers, historians, philosophers of history, literary people, critics of literature and of art, historians of art, and writers of personal reminiscence. These people describe human wholes — personalities, civilizations, epochs, literatures, local cultures — each in its uniqueness (Redfield 1973, pp. 158-159) [italics mine].

As far as the holistic character of cultures is concerned, here is what Redfield had to say about this extremely important matter, and especially the ability of artists to enable us to glean a comprehensive impression, image, or portrait of cultures by selecting or creating parts that are most symbolic of these cultures as wholes and ways of life:

> The characterisations of the artist are of course not precise at all, but very much of the whole is communicated to us. We might call them all portraits. They communicate the nature of the whole by attending to the uniqueness of each part, *by choosing from among the parts certain of them for emphasis, and by modifying them and rearranging them in ways that satisfy the "feeling of the portrayer"* (Redfield, Robert, 1973, p. 161) [italics mine].

Given the ability of artists and similar types of people to select or create symbols that are representative of cultures as wholes and overall ways of life, it is obvious that symbols of many different types play a quintessential role in this all-inclusive process. Two of the best examples of this are the saying that "*a picture is worth a thousand words*" and Gandhi's use of "*home-spun*" to symbolize the character, substance, and essence of Indian culture as a whole and way of life to bring an end to British rule in India (cf. Singh 2021). These examples speak volumes about the ability of artists, scholars, and other types of people to select or create symbols that can convey an enormous amount of knowledge and understanding of cultures in a holistic sense that cannot be communicated in any other way at all or can't be communicated nearly as effectively using any other device.

While artistic works such as pictures and homespun possess the potential to achieve this essential objective, they are not the only symbols capable of doing this. In fact, there are countless others, such as food, foodstuffs, and cuisines, paintings, plays, architectural masterpieces, monuments and sites, photographs, music, dances, stories, songs, poems, cherished bridges, public squares, parades, festivals, and countless others depending on the specific culture or cultures in question. So are national flags and anthems, which explains why so many people get angry and upset when their flags are trampled on, or people laugh and talk during the playing of their national anthems. This is also true for revered athletes such as Pelé and Brazilian culture, Lionel Messi and Argentinian culture, animals such as kiwis and New Zealand culture, flowers such as tulips in Dutch and Turkish

cultures as well as sunflowers in Ukrainian culture, trees such as oak, maple, and cherry trees and British, Canadian, and Japanese culture, grapes, olives, wine, beer, and other beverages in millions of cultures throughout the world, and the list goes on and on. It all depends on the symbols that are needed to unlock the secrets of cultures as 'wholes' and 'ways of life'.

THE POWER, IMPACT, AND MANIFESTATIONS OF CULTURAL SYMBOLS

With the potential cultural symbols possess to open the doors to cultures in the holistic sense uppermost in our minds, let's delve more deeply into this miraculous "*parts-whole process*" and "*symbolic phenomenon*" to see how powerful cultural symbols are and can be, as well as how they manifest themselves in the world in real terms. Take, for example, such symbols as the Guggenheim Museum in Bilbao, the Coliseum in Rome, the Eiffel Tower in Paris, the Hagia Sophia and Blue mosques in Istanbul, Stonehenge on the Salisbury Plain in England, the Taj Mahal in Agra, and the Great Wall in China, as well as what they communicate about the cultural character and importance of the places they epitomize. Not only are they well known in the locations and countries in which they are situated, but also, they are well known in all other countries and parts of the world. The Nobel equals Pritzker Prize-winning Architect Ieoh Ming Pei [26 April 1917 — 16 May 2019] pointed this fact out by using architecture as a remarkable illustration of this, "Architecture is the very mirror of life. You only have to cast your eyes on buildings to feel the presence of the past, the spirit of a place; they are the reflection of society" (Pei 1997, see Von Boehm 1999). To illustrate architecture as a mirror of life and a cultural symbol, an example of the Eiffel Tower is cited here.

The Eiffel Tower (cf. Fig. 1) is commonly perceived as the universal symbol of Paris and has attracted the attention of many poets, novelists, dramatists, essayists, and journalists throughout the world. A wide range of literature can be considered to explain how writers describe, decry, and praise the tower in varying contexts (cf. Thompson 2000). It was designated a monument of 'historical and universal value' in 1964 and was inscribed in the UNESCO World Heritage Site ("Paris, Banks of the Seine") in 1991. Levin (1989, p. 1058) envisioned it as a material synthesis of the antagonistic forces of modernity and explains it as: "The multitude of small parts, each clearly articulated and composed of the same material, each reduced to its most efficient form and interlocked with the others to form an integrated, controlled, dynamic system, could be construed as a paradigm of a liberal democratic society. The thrust and counterthrust of the individual parts, by resolving their tensions within the fluid upward movement of the structure's form were taken as the sacred embodiment of the progress toward a new union which rational production in the hands of liberated individuals would make possible".
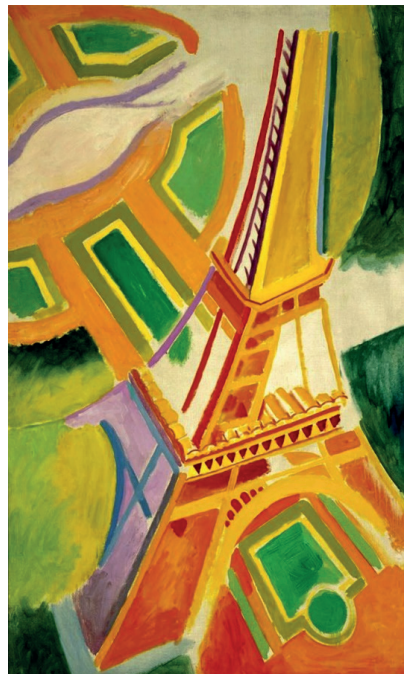

Fig. 1. (left) Eiffel Tower, Paris, France: Overview
Fig. 2 (right). Robert Delaunay, "Eiffel Tower," 1924.

The Eiffel Tower is projected as a revolutionary monument intact taking its design that embodies the promises of technology as an escalating force, while its construction reflected the limitations of that vision. The Eiffel Tower also manifests the technological sublime. Says Nye (1994, p. xiii), 'This is the kind of religious feeling we experience when faced with impressive technological artifacts like the Hoover Dam or the Brooklyn Bridge—an experience that has political implications' because "in moments of sublimity, human beings temporarily disregard divisions among elements of the community." But the technological sublime is a spectator experience that cannot solve social divisions that are shaped by labour relations.

Robert Delaunay [1885—1941], an artist who lived in Paris between 1900 and 1940, is well-known for his paintings of the Eiffel Tower Series. He painted the first series between 1909 and 1912 and a second series between 1920 and 1930; one of the illustrative ones is "Eiffel Tower," 1924—oil on Canvas, 161.6 cm x 96.8 cm (WUSTL Digital Gateway Image Collections & Exhibitions, (Saint Louis Art Museum, Saint Louis; cf. Fig. 2). He chose a subject that allowed him to indulge his preference for a sense of vast space, atmosphere, and light while evoking a sign of modernity and progress. He conceived the Eiffel Tower as a "barometer of [his] art," — a symbol of Paris and its success as a modern haven; he saw it as the pride of France as the country stepped boldly into the modern age. As depicted and explained by Delaunay, the light surrounding it seems to be reverberating throughout the entire canvas because of the ordered layering of colours that communicate the vibrancy and dynamism of the urban environment in Paris. By being "imaginative, not imitative" Delaunay transforms the image of a recognizable monument into a personally relevant image conveying the energy of urbanism and modernity.

One person who has played a seminal role in helping people and organizations to glean a clearer, simpler, and all-encompassing way of perceiving and understanding cultures as wholes and ways of life for countries using cultural symbols is the American filmmaker Ken Burns. He has achieved this by selecting a number of very specific symbols and making films about them that he felt "stand for American culture as a whole and reveal a great deal of information about the nature and character of this culture in holistic terms, such as *Country Music*, *Jazz*, *Baseball*, the *Civil War*, *Jackie Robinson*, *The Roosevelts*: *An Intimate History*, the *Statue of Liberty*, and *The National Parks: America's Best Idea.*" In doing so, he has created a "*parts-whole method and technique*" that can be used by people, organizations, and countries in all parts of the world to shed light on their own cultures by using a variety of parts that are most symbolic of these cultures as wholes and overall ways of life.

Symbols and techniques like this are by no means limited to countries such as the United States or cultures such as American culture, or cultures at the national or international level. They can also be used and applied, and are manifested in abundance at the town, city, and region level, which is the central concern of this article because it affects so many people and countries throughout the world.

There are countless examples of this parts-whole process and holistic phenomenon at this particular level. In Europe, for instance, Brueghel achieved it through his paintings of Dutch urban celebrations and rural life, Canaletto, and Guardi through their colourful depictions of Venice, Zola through his descriptive portrayals of the vivid colours and pungent aromas of Paris, and Renoir and Whistler through their fascinating street scenes and cityscapes. Interestingly, the English composer, Eric Coates used this same technique, but in a substantially broader, deeper, and more comprehensive way through his musical masterpiece *The London Suite*. He demonstrated and realized this by dividing the city of London into six major parts that he felt were most symbolic of the cultural character of this throbbing and thriving metropolis as a whole: Oxford Street, Langham Place, and Mayfair, and especially Covent Garden, Westminster, and Knightsbridge. It was a terrific idea, which is enjoyed by millions of people living in London today as well as thousands of visitors and tourists who pour into this cosmopolitan city every minute of every day.

What is true for artists and their works is also true for authors and their works. For example, Rohinton Mistry achieved this through his descriptions of an unnamed city (most likely Mumbai/Bombay) in *A Fine Balance* (1995), Sister Carrie for Chicago, New York and Montreal in her book *Theodore Dreiser* (1912), James Joyce for Dublin in *Ulysses* (1922), Joseph O'Neill for Dubai in *The Dog* (2013), and Mikhail Bulgakov for Moscow in *The Master and Margarita* (1967). This is also true for filmmakers such as Martin Scorsese and Woody Allen and the Italian and Jewish districts of New York, as well as François Truffaut and Paris, Federico Fellini and Rome, and Wong Kar-Wai and Hong Kong.

To this list should be added many photographers and their photographs, especially the photographs taken by Daido Moriyama of the streets in Japan specifically Tokyo, Fan Ho, and numerous streets in Hong Kong, Eugène Atget, one of the world's first "street photographers" who took countless photographs of the streets of Paris, Henri Cartier-Bresson who focused on capturing "decisive moments" in a variety of urban settings in Europe, and Vivian Maier, who was undoubtedly one of the most prolific street photographers of all, for her photographs of many cities in different parts of the world. These photographs, and many others like them, cover a vast panorama of activities, events, festivities, and celebrations by many different types of people living in towns and cities, cherished walks, walkways, and walkers, countless buildings, bridges, and architectural features, many infrastructure facilities, upscale and downtrodden neighbours, people at work and people at play, myriad cultural experiences, and countless others. While there has been a tendency to ignore this area because photographs - like the crafts or material arts - are not deemed to be legitimate art forms by some people because they can be mass-produced - it is obvious that photographs are extremely important as cultural symbols because

many people of all ages and types are able to take excellent photographs with their phones and other devices and consider themselves to be photographers today.

We desperately need cultural symbols like this, and countless others, in the world at present and particularly going forward into the future to create comprehensive portraits and holistic images of all the diverse cultures in the world at every level of action and activity. This can be a very exciting and rewarding process because it involves learning about and using some of the most fascinating materials, techniques, and activities in the world to expose the all-inclusive character of cultures in all parts of the world. It has rightly been warned, "A mass awakening of awareness in the context of old cultural values would promote a new spirit of sustainability. Such a revival, however, need not turn into fundamentalism that should cause any damage to secular life. Above all, if our cultural heritage has gone, our history would be lost" (Singh and Rana 2023, p. 267).

In the case of town, city, and regional cultures, this is especially true for such architectural edifices as churches, cathedrals, temples, pagodas, mosques, and synagogues, as well as many different types of accommodation and housing and most notably people's homes as well as their collective dwelling places on a much larger and more spread-out scale. An excellent illustration of this is the circular homes with stucco walls and conical roofs known as "Trulli" in the Puglia region of Italy. Their style of construction is specific to the Itria Valley, and they are generally constructed as temporary field shelters and storehouses by small proprietors or agricultural labourers, or as residential dwellings. In the province of Bari, entire districts contain dense concentrations of Trulli in Alberobello, which is generally regarded as the most precious gem and principal hub of this entire region (Fig. 3). However, the same can be said for the caves in and around the city of Matera in the Itria Valley in this same region of Italy as one of the oldest continuously habituated places in the world and designated a European cultural capital in 2019 (Cultural Capitals and Cities of Culture, 1985-2024)[1]. This is also true for numerous half-timbered homes and walled towns that exist in many parts and regions of Europe, the Middle East, and Asia such as Rothenburg ob der Tauber in Germany, Carcassonne and Grasse (the perfume capital of the world) in France, Baghdad in the Middle East, Suzhou (the garden city) and Hangzhou (the lake city) in China, Kyoto (the city of temples) in Japan; as well as the "hot-spring towns" in the Kaga Onsen region of Japan.

Fig. 3. Trulli in Alberobello, Puglia region of Southern Italy.

This is also true for many other places and types of accommodation that exist in every culture and country in the world, such as yurts in Mongolia, grass huts in Africa, and numerous others. While millions of people throughout the world have built towns on the top of hills and mountains for fortification and protection purposes, others have carved out homes in rock formations or gone underground for similar purposes. An excellent example of this is the remarkable rocky terrains, towers, and dwelling places called "fairy chimneys" that stand out as pinnacles in the valleys and castle-like cliffs in the Cappadocia region of Turkey, as illustrated by the Church facade at Açıksaray in Gülşehir, and Rock-cut architecture in Monks Valley, Paşabağ, Göreme National Park, and the Rock Sites of Cappadocia (Figs. 4, and 5). Açıksaray (Open Place) is 15 km outside

[1] Cultural Capitals and Cities of Culture (1985-2023) Since Mélina Mercouri, Minister of Culture for Greece, and Jack Lang, Minister of Culture for France collaborated on the idea of creating "cultural capitals" in 1985 and designated Athens as the first cultural capital in the world, the idea of cultural capitals and cities of culture took hold and spread rapidly throughout Europe and now to most other cities, countries, and parts of the world.

Nevsehir. This village is famous for its facades and odd-looking formations, some resembling gigantic mushrooms, trees, and human faces. St. Jean Church (Karsi-Kilise) located here houses a church, wine cellar, graves, water channels, and living quarters on the lower floor and a church decorated with Biblical scenes on the upper floor. Paşabağ Valley is a place of incredible beauty and environmental appeal. It is home to many ancient cave churches and chapels carved into the rock. Since 1985, the 'rock sites of Cappadocia' have been a UNESCO World Heritage Site. These fascinating lava formations have been hand-carved over the centuries into thousands of homes, other types of dwellings, social venues, monasteries, churches, mosques, and places of worship, as well as more than 200 underground cities. In ancient times, it is estimated that 3,500 people lived deep in these caves beneath the earth's surface for defensive purposes; they were originally inhabited by Hittites, Romans, Byzantines, Arabs, and Ottomans, but more recently Anatolians.
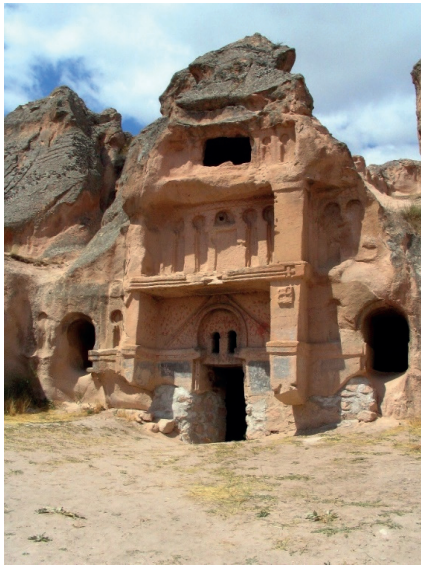
Fig. 4. (left) Church facade at Açıksaray in Gülşehir, Turkey
Fig. 5 (right). Rock-cut architecture in Monks Valley, Paşabağ, Göreme National Park, & the Rock Sites of Cappadocia.

This is true as well for countless towns, cities, regions, and their cultures throughout the world that are well-known in other ways, such as for their natural resources and basic foodstuffs, most notably grapes, olives, wine, beer, tea, coffee, sugar, rice, spices, and many others. Consider how many town, city, and regional cultures throughout the world depend on, are affected by, or internationally known for their resources, foodstuffs, and beverages, such as growing, producing, consuming, distributing, and exporting olives in the case of Spain, Italy, Croatia, and Greece, wines and wineries in the Bordeaux, Burgundian, and Champagne regions of France, the Barossa Valley in Australia, the Mendoza region in Argentina, the Maipo Valley in Chile, and the Douro Valley in Portugal. This is also true for tea in specific regions of China, India, Nepal, Bhutan, and Pakistan, coffee in Brazil, Vietnam, Columbia, Indonesia, and southern India, rice in China, India, Indonesia, Bangladesh, and Japan, sugar in the Caribbean, and spices in Asia and elsewhere in the world. All these resources and products as well as numerous others contribute a great deal to shaping the distinctive character and ambiance of regional cultures in virtually all parts of the world, as well as producing all the employment opportunities and economic benefits that arise from this.

Cuisines should also be added to this list of powerful symbols because they often play the most important role of all as culinary masters like Anthony Bourdain and organizations such as Michelin, Culture Smart Guides, the International Institute for Gastronomy, Culture, Arts, and Tourism (IGCAT), and many others have revealed through their books, films, videos, and programs. As a result, many towns, cities, and regional cultures are known for the incredible cuisines that epitomize them, such as the Basque and Galicia regions in Spain, the Cantonese, Shandong, and Szechuan regions in China, the Punjabi and Bengali regions in India, the Togolese region in Africa, the Bolognese region in Italy, the Lyonnaise region in France, and myriad others. This is also true for five very specific regions and their cuisines in what are known as "blue zones," such as Okinawa in Japan, Sardinia in Italy, Nicoya in Costa Rica, Icarian in Greece, and Loma Linda in California. These regions have become well-known for the number of people as a percentage of their populations that are enjoying good health and living until they are well into their nineties and early hundreds. This results from diets that consist of local fruits, vegetables, legumes, and whole grains, eating less, and maintaining healthier, better weights, and more longevity.

The final example here is the Alhambra in Granada, Spain which overlooks the town (cf. Fig. 6). It is a palace and fortress complex located in Granada, Andalusia, Spain, and is known for its famous Islamic architecture and one of the best-preserved palaces of the historic Islamic world, in addition to containing notable examples of Spanish Renaissance architecture. The Alhambra's most westerly feature is the Alcazaba, a large fortress overlooking the city. Due to touristic demand, modern access runs contrary to the original sequence which began from a principal access via the Puerta de la Justicia (Gate of Justice) onto a large souq or public market square facing the Alcazaba, now subdivided and obscured by later Christian-era development.

Fig. 6. View from Alhambra in Granada, Spain overlooking the town below.

THE IMPORTANCE OF TOWN, CITY, AND REGIONAL CULTURES

In the colossal constellation of cultures that exist throughout the world from home and family cultures on the one hand to the cultures of animals and other species on the other hand, town, city, and regional cultures stand out and have a prominent role to play in the world of the present and future. Why is this? What vortex of factors and forces is at work throughout the world that is causing the spotlight to shift from countries, national cultures, and international relations to towns, cities, regions, and their cultures? It is not difficult to identify some of the most important of these factors and forces.

In the first place, a substantial and increasing percentage of the globe's total population is now living in towns, cities, and regions. Whether this is due to people being forced to vacate rural areas because of the lack of suitable employment opportunities and economic possibilities, or because they are lured by the attractions, enticements, and inducements of municipal and regional cultural life, the results are everywhere much the same. Towns, cities, regions, and their cultures in all parts of the world have been expanding rapidly in physical size and demographic numbers. As this happens, more and more pressures are exerted on town, city, and regional governments to provide the amenities, infrastructure, resources, and incentives that are required for a healthy, enjoyable, and sustainable existence.

Secondly, more and more people in the world are realizing that it is the quality of life of cultures at the town, city, and regional level that is the decisive factor in life. If the cultures where people are living, working, and bringing up their families lack the basic necessities and proper accoutrements of life and living -- stimulating and well-paying jobs, sufficient housing options, first-class educational institutions and skilled teachers, fresh water, clean air, social and recreational amenities, aesthetic ambiance and appeal, enough hospitals and health care facilities, and especially pride of place—no amount of economic growth, technological change, or commercial development will make up the difference.

Thirdly, rapidly changing international conditions are conspiring to make towns, cities, regions, and their cultures one of the most important — if not *the* most important — forms of human activity, energy, organization,

and enthusiasm. Whether this is due to the break-up of many peoples and some countries, the erosion of social values, the quest for identity, the retracing of political, geographical, or cultural boundaries, response to economic uncertainties, supply chain issues, the call to "think globally but act locally," or the need for environmental sustainability from the ground up, more and more people are looking to the cultures of towns, cities, regions to make their lives more meaningful, fulfilling, and memorable.

Added to this is the dialectic reaction that is going on these days to globalization, the creation of larger and larger blocks of countries and economic superstates, the expansion of colossal trade zones and agreements, and the increased concentration of financial, industrial, commercial, and technological power in fewer and fewer hands. This is manifesting itself in many countervailing measures and actions aimed at restoring people's sense of personal belonging, collective identity, overall well-being, political and social empowerment, community solidarity, control over decision-making processes affecting people's lives, and protection of their human rights and fundamental freedoms.

Finally, and perhaps most importantly, when we step out our front, back, or side doors these days, we are immediately confronted with town, city, and regional cultures and the fascinating cornucopia of activities and experiences that comprise them. These cultures have become much more accessible in recent years due to countless improvements in transportation, communications, and technology. This is broadening and deepening people's knowledge, understanding, and appreciation of the many different cultural features, characteristics, and capabilities that exist in their countries and are waiting to be uncovered in all towns, cities, and regional cultures in the world. It is through exploration and discovery of these cultures — as well as the many cultural symbols that epitomize them and give substance, meaning, and purpose to the lives of the citizens who live in them — that it is possible to slowly but surely piece together images, impressions, portraits, and understandings of these cultures as dynamic, organic, and complex wholes and total ways of life made up of many parts. And the deeper we go into this matter, the stronger and more distinct these images, impressions, portraits, and understandings become.

One organization that is doing a great deal of seminal and exciting work in this area is *Reconnecting With Your Culture (*RWYC). This rapidly growing international organization was created in late 2020 by Olimpia Niglio in Italy in conjunction with her colleagues Kevin Alexander Echeverry in Colombia, Alberto Blanco-Uribe Quintero in France, Rana P.B. Singh in India, D. Paul Schafer in Canada, and others. RWYC's central mission is to enable children and young people to explore their cultures and heritages in their own localities and communities and document and share their findings with their classmates in a variety of ways such as paintings, exhibitions, dances, maps, pictures, stories, and many others. These "cultural treasure hunts"— as RWYC calls them—are growing rapidly in popularity in more and more towns, cities, and countries in the world as students, teachers, parents, and community leaders discover how fascinating this "discovery process" is, how fulfilling it is to be an active participant in it, and how much can be learned from this that is relevant to their education and development at present and going forward into the future A good example of this "treasure hunt" possibility is a remarkable castle called Casa Loma ("Spanish for "Hill House") which is a Gothic-castle style mansion and garden in midtown Toronto, Ontario and is now a historic "house-museum" and famous landmark but is hidden from full view in the image by a number of maple trees, a wall, and leaves (Fig 7). It was constructed between 1911 and 1914 as a residence for Financier Sir Henry Pellatt by architect E. J. Lennox and has been a very popular venue for filming movies and television programs, as well as holding wedding ceremonies and other events. With huge battlements and numerous secret passages, it surpassed virtually any other private home in North America and paid homage to castles and knights during the days.

What is steadily unfolding here as we delve more deeply into town, city, and regional cultures is that they are all situated in, and greatly affected by, two very distinct and specific but totally different and powerful contexts. The first is their geological, geographical, and environmental context, and the second is their national and international context. The importance of these two contexts is brought home with great clarity when we remember Ruth Benedict's well-known conviction that "*context determines contents.*"

It is impossible to live in or visit any town, city, or region in the world without recognizing how everything that goes on in town, city, and regional cultures is strongly influenced by these two contexts. They underlie, include, and influence the gamut of possibilities, from sights, sounds, architectural features, cuisines, and monuments to historical developments and environmental characteristics. While this is most apparent in towns and their cultures because they are substantially smaller in size, more compact, and their cultural characteristics stand out more clearly and vividly, this is also true for cities and regions and their cultures when they are explored in detail and examined in-depth.

When this image of Casa Loma in Figure 7 is compared with the image of Alcazaba (Fig. 6), a great deal of light is shed on the importance of *perception* and *perspective* in coming to grips with the parts-whole phenomenon and the use of symbols, pictures, and images to illustrate this. While the Alcazaba was used largely for strategic and military purposes to protect the inhabitants living inside and outside the Alhambra, especially the Sultans and their cohorts, the opening in the turret in the Alcazaba image of the Alhambra provides a perception and perspective not only of a part of the opening in the tower but also reveals part of the town that evolved rapidly below and around the Alhambra.

Fig. 7. Casa Loma, Toronto.

In the case of the Casa Loma image above, the viewer's perspective of the casa (castle) as a whole is severely restricted and sealed off because only a very small part of the casa as a whole is possible to see due to the surrounding trees, wall, and leaves, thereby leaving a great deal to the viewer's imagination. However, in the case of the Alcazaba image, the viewer's perception and perspective is substantially enlarged and expanded because much more of the surrounding area is exposed and visible. This helps to explain why perception and perspective – much like *context* and *contents* –are very important components in coming to grips with, visualizing, and understanding the whole and the parts and their connections in the larger scheme of things.

The first context to be discussed here in more detail, which is by far the most dominant and evident one, may include waterfalls such as Niagara Falls, Victoria Falls, and Iguazu Falls; massive mountains and mountain ranges such as Mount Everest, the Matterhorn, the Andes, the Pyrenees, and numerous others; millions of large and small lakes such as the Great Lakes in North America and the lake districts of many countries in the world; long, winding, and roaring rivers such as the Amazon, Nile, Mekong, Yellow, Yangtze, Danube, Ganga [*Ganges*], and myriad others; and all the various oceans in the world. Millions of towns, cities, and regional cultures throughout the world are deeply affected by these geological, geographical, and environmental features and realities because they are situated in, near, or on them, or they run through or around them. They also depend on these realities and features for a variety of reasons, such as acquiring resources, supplies, and foodstuffs, or transporting people from place to place or country to country. Unfortunately, many problems are now being experienced in this area throughout the world due to rapidly rising water levels, devastating floods, hurricanes, storms, and tornadoes, the sinking of an increasing number of coastal towns and colossal land masses, rapidly encroaching forest fires, and the fact that some rivers and lakes in the world have been drying up or disappearing in recent years due to adverse climatic conditions.

Many of these geographical, geological, and environmental features, forces, and characteristics are so visible, pervasive, and powerful that they play the dominant and decisive role in determining, shaping, and influencing the cultural character and characteristics of towns, cities, and regional cultures, as well as the lives, traits, customs, and situations of the people who live in or near them. This is because mountains or mountain ranges may hover over them, or they are located on coastlines or rivers that may run through or around them. In many parts of the world, it is impossible to escape features and forces as dominating and overwhelming as this because people are aware of them most if not all the time, from the moment they get up in the morning until they go to bed at night. This is often compounded by the fact that these powerful contextual features and forces serve crucial economic, social, and tourist functions, provide people with valuable natural resources, energy sources, and transportation and communication capabilities, fulfil important aesthetic, psychological, social, and spiritual functions, as well as affect the needs, moods, and morals of residents. This is especially apparent in many Asian countries and parts of the world where people identify with their towns, cities, and regional cultures in religious and sacred ways and not just in secular and materialistic ways.

What is true for the geological, geographical, and environmental context of town, city, and regional cultures is also true for their national and international context. While this context can be very powerful as well, this depends largely on how cultures have evolved historically and what role corporations, national governments, and international organizations and relationships play concerning the activities that go on in these cultures and the decisions that are made in them. In cases where town, city, and regional cultures are striving to develop from the bottom up and already have a great deal of independence and control over the decisions and developments made in them, the impact of this national and international context will be considerably less. However, in cases

where these cultures have developed from the top down and have been or are strongly influenced by national governments, corporations, and international institutions in other parts of the world as well as colonization, the impact of this national and international context can be much greater, which is the case for many people and countries in the world today. This has significant implications and consequences for all towns, cities, and regional cultures in the years and decades ahead, but especially for the latter ones where many changes may be required in the way things are done, decisions made, and directions decided.

THE VALUE OF CREATIVE AND CULTURAL PLACE-MAKING

Over the last few decades, developments such as these and many others throughout the world have produced a great deal of interest in what is known as "*creative and cultural place-making.*" In most western and northern countries, this type of place-making has often been seen and promoted to indicate and confirm that towns, cities, and regions and their cultures are not only valuable in economic terms for the jobs, investment, expenditure, and tourist possibilities they generate, but also have a great deal to do with culture and creativity because they bring people together, produce identity and a sense of belonging, make urban and rural living more stimulating and sustainable, and so forth. In many eastern and southern countries, place-making tends to include all these activities and benefits but also has a much more profound spiritual importance for the places themselves and the effects they have on their citizens and residents (Niglio, Schafer, & Singh 2022, p. 26, also see Singh and Rana 2020, p. 76-78).

Among the pioneers in creating and documenting major developments like this in specific countries and parts of Asia are Rana P.B. Singh in India, [*late*] Sung-Kyun Kim in Korea, Olimpia Niglio when she was living and working in Japan, and many others. In an article written by Kim and Singh (2023) about this phenomenon in Korea, for instance, here is what these two scholars had to say about this matter:

> In Korea, for choosing a site and settlement the Pung-su principles, which interconnect the spirit of the natural landscape and human sensitivity, are the common practice in making, maintaining, and manifesting the cultural landscape as archetypal integrity of habitat…In the village ritual, the mountains and water link heaven and earth, establishing the vertical order, while in Pung-su, they establish the horizontal order…These natural elements are mostly responsible for regulating the cultural notions and traditions in Korean landscapes, With mutual support and interfacing reciprocally, villagers felt themselves "being" here through belonging (existentiality), "becoming" there through adjustment (gracefulness), setting them "behind" there to be backing-base (basement), and also "beholding" them with contemplation to become beholden (contemporaneous: living and being at the same time (Kim and Singh 2023, pp. 53-54).

A similar approach to creative and cultural place-making, but documented in far more detail and a much more spiritual, symbolic, and pictorial way for a very scared place in India—Varanasi—was provided by Singh and Rana in their article entitled, 'The Riverfrontscapes of Varanasi, India: Architectural Symbolism, Transformation, and Heritagization' (2023):

> Varanasi (Banaras /Kashi) is commonly perceived as a site of 'vigor and rigor' where religious culture, people, and society get interconnected deeply, and the layers of transformations get absorbed in the landscapes, more visible and distinctively illustrated along the sacred river Gaṅgā—the Riverfrontscapes, exemplified with 84 Ghāṭs (stairways). Of course, the city represents a blending of tradition and modernity, it also records different niches of political interferences and niches of transformations over time and imbued therein dharmacracy and related resurrection altogether creating landscapes of different worldviews and images for the future, passing on the [histogenesis] path of '*Succession, Sustenance,* and *Sustainability*'. The Ghāṭs and the associated sacredscapes present examples of the complex story of history, image-making, placemaking, identity formation, involvement of dharmacracy, and superimposing heritagization (Singh and Rana 2023, p. 245).

As a result of developments like these, and many others, interest, and involvement in the cultivation of town, city, and regional cultures has been escalating rapidly in all parts of the world in recent years. Not only are creative and cultural place-making experiences assuming much greater prominence in overall developmental thinking, policy, planning, practice, and decision-making, but more and more people are looking to cultures at this level as well as this particular type to solve their problems and enhance their overall state of health and well-being. Whereas the focus of attention and priority immediately after the Second World War and for a long time thereafter was on countries, national cultures, international relations, and the world at large as stated earlier, increasingly the focus and priority are shifting in many parts of the world to town, city, and regional cultures as the new spawning grounds for innovative, dynamic, imaginative, and spiritual activity. This is where the action is and is going to be for some time in the future, especially as more emphasis is placed on achieving sustainability from the bottom up where it counts the most, rather than the top down which has usually been the case (cf. Schafer 2023).

One of the most interesting things about the development of towns, cities, and regional cultures is the way they have evolved historically. For many centuries, the approach that was taken to them was partial and specialized. As a result, many places were dominated by a single activity, specific institution, or certain architectural feature, thereby impacting strongly on the way towns, cities, regions, and their cultures were perceived, identified, understood, and developed. In medieval times, for example, this activity was primarily religious. In consequence, religion, religious organizations, cathedrals, temples, mosques, basilicas, pagodas, and the like were the dominant features, principal institutions, and major focal points. In the Renaissance, the approach was more social than religious in many cases. Consequently, public squares replaced religious structures and institutions at the core of urban and rural life. Over the last century or so, the approach and dominant activity have been largely if not exclusively economic, thereby focusing attention on business, industry, commerce, consumers, corporations, and the marketplace. This has often been accompanied by gigantic office towers, huge smokestacks, or national banks as the most important activities and buildings hovering over everything else.

The problem with this is that there are numerous costs to developments like this that are far too seldom considered in municipal and regional planning and decision-making. In the development of economies, for instance, if the benefits exceed the costs, economic change takes place despite its environmental, sensory, aesthetic, social, human, and cultural effects. What has been and still is too often overlooked or ignored is the fact that the relationship between economies and their environmental and cultural settings is interactive and reciprocal. Economic actions have a powerful effect on the environment, while, at the same time, the environment has a powerful effect on economies, and with this, on the cultures of towns, cities, and regions. In other words, actions invite retaliation. If people don't treat their environmental and cultural surroundings with respect and fail to take the environmental consequences of their actions into account, environments can and will strike back by affecting people in some adverse way, the way polluted environments and adverse climatic conditions are doing by destroying the mood, morale, and state of people's well-being as well as the aesthetic and cultural quality of their urban and rural surroundings.

What is desperately needed in cases like this are cost-benefit calculations that include *all the many different factors, forces, facets, and dimensions* of cultures. To realize this, techniques must be created, cultivated, and applied that are holistic and all-inclusive rather than specialized, partial, partisan, or exclusive.

Where does the search begin for the clues and insights that are needed to piece together portraits, understandings, and techniques for town, city, and regional cultures as wholes and ways of life? This search must be capable of encompassing a vast and complex panorama of activities - economic, social, political, environmental, technological, educational, religious, and so forth - as well as the identity, well-being, and sense of belonging that is required for people to get actively involved in the developmental process and asserts the importance of people in cultural life and the developmental equation.

Rather than putting a bank, office tower, skyscraper, or smokestack at the centre of town, city, or regional cultures, surely it would make more sense to make the town, city, or region's "*cultural statement or portrait of itself*" the centrepiece, principal preoccupation, and priority of developments like this. In this way, citizens could get actively engaged in—and accept individual and collective responsibility for — the cultural statements town, city, and regional cultures make to themselves and the rest of the world.

CULTURESCAPES AND CULTURAL LANDSCAPES: KEY TO PROSPECTIVE DEVELOPMENTS

Just as Giles Gunn (b. 1941; UC Santa Barbara, USA) and Robert Redfield (1897–1958; University of Chicago, USA) provided us with the insights, methods, and techniques that were needed to understand and come to grips with the holistic character of culture and cultures, so Amos Rapoport (b. 1929; UW Milwaukee, USA), Charles Landry (b. 1948, Comedia, UK), Paul Schafer (b. 1937; Markham, Ont. Canada), Olimpia Niglio (b. 1970, University of Pavia, Italy), Rana Singh (b. 1950, B.H.U., India), and many others have provided us with similar capabilities in terms of town, city, and regional cultures and the statements they make to themselves and the rest of the world. While Rapoport and Landry spelled out their contributions in terms of "urban cultures" such as towns and cities, their thoughts and convictions on this matter apply equally to rural areas and regions and their cultures as well. As Rapoport put it:

> In dealing with the urban order, it may be useful to begin with the sensory and experiential qualities of cities which are also organized and ordered. Cities, among other things, are physical artifacts, experienced through all the senses by people who are in them… They are experienced sequentially as people follow different paths and use different movement modes through them. Cities look, smell, sound, and *feel* different; they have a different character or *ambiance*. This is easily felt but is very difficult to describe (Rapoport 1984, p. 54).

Seen from this perspective, what would Paris be without the Eiffel Tower and the Louvre, New York without Broadway, off-Broadway and the New York Philharmonic, Beijing without the Forbidden City, and Bilbao without the Guggenheim Museum? Talk about uplifting people and celebrating the human spirit (Schafer 2002, p. 3). It is clear from this that culture in general and cultures as wholes and ways of life, in particular, occupy a very

different and more important position in municipal and regional development than economics, politics, industry, social affairs, religion, or any other single factor, activity, or part. Rather than being just another factor, activity, or part of municipal and regional development, culture and cultures in the holistic sense is the cement that is imperative to bind all the diverse factors, activities, parts, and ingredients of cultures together. It is the sum and substance, so to speak, of all these elements that provide cohesion, continuity, identity, solidarity, sustainability, stability, and especially pride of place. Without this, it will not be possible for people to cope with the present situation, achieve sustainability and well-being, and cross over the threshold to a more exhilarating, exciting, and fulfilling future.

There is nothing mysterious about a landscape. A landscape is a *visual* exposition of the natural and human-made objects and sights that exist in all urban or regional cultures. It exposes how the eye surveys these environments, sometimes stopping to focus on distinctive features and sites that it likes, but at other times roving rapidly over features it takes for granted and sites it doesn't like, but always taking mental snapshots and making assessments as it moves.

A soundscape is the ear's answer to the eye. It is an *aural* exposition of the sounds of urban and regional cultures. It reveals how the ear hears and assesses natural, mechanical, and human sounds, opening wide to sounds that are pleasing and pleasant and closing off to sounds that are abrasive and disturbing (cf. Schafer, R. Murray 1977). The same holds true for all other sensory experiences and abilities, be it the nose (smells), the tongue and mouth (tastes), or the hand (touch and textile substances), and not just the eye and ear. Dealt with effectively, it is possible to create *olfactoryscapes*, *tastescapes*, and *tactilescapes* that are compatible with and comparable to landscapes and soundscapes.

As Charles Landry points out in his book *The Sensory Landscape of Cities* (2012), matters and processes like this are experienced daily either consciously or unconsciously. Moreover, they don't only have to do with people's senses and sensorial experiences, but also with their minds, feelings, emotions, and so forth*:*

> The city is a communications device. It speaks to us through every fibre of its being. The lived urban experience comes from a circular sensory cycle. *The Sensory Landscape of Cities* sees the city as a 360-degree, enveloping, immersive experience, which has emotional and psychological impacts. It argues that we sense, feel, and understand it through increasingly narrow funnels of perception. Living in an impoverished perceptual mindscape makes us operate with a shallow register of experience and understanding about what is important for our cities to survive well. A greater understanding of the importance of environmental psychology is crucial. This focuses on the interplay between people and their surroundings and the degree to which it creates stress or feels restorative (Landry 2012, p. 7).

It follows from experiences and findings as insightful and profound as these and many others that culturescapes — or what many cultural scholars call "*cultural landscapes*" these days when the adjective "cultural" is perceived and defined in holistic rather than partial terms — is an exposition of *all* the different activities, features, and characteristics of town, city, and regional cultures. It is these cultures explored and assessed by all human faculties; people's curiosity set loose on the infinite variety and vast panorama of sights, sounds, smells, textures, tastes, objects, structures, stories, institutions, activities, feelings, and so forth that are encountered in all aspects and dimensions of urban and regional cultural life (cf. Schafer 1978, also cf. Niglio, Schafer, and Singh 2022).

Some of these experiences and techniques such as soundscapes and tastescapes cut down into environments. They are discrete and partial notions designed deliberately to look at and evaluate town, city, and regional cultures through the *vertical* lenses of partialism and specialization. As a result, they are structured to explore, examine, and expose similar facets, facts, and manifestations of urban and regional life. In contrast, culturescapes and cultural landscapes cut across environments. They are integral, integrative, and *horizontal* notions, designed to convey, reveal, and reflect the infinite variety and interconnected reality of all the myriad factors and diverse facets that comprise these cultures. They are structured and designed to bring things and parts together rather than set them apart, and therefore to unite rather than divide.

When this happens, every town, city, and regional culture in the world as a whole and way of life becomes an incredible treasure trove with all sorts of fascinating gems and secrets manifesting it and symbols epitomizing it, some of which may be visible and others invisible and hidden from view.

As residents of town, city, and regional cultures, how often do we take the time or make the effort to delve deeply into the gems, secrets, and symbols of these places to become more acquainted with both their visible and invisible features and characteristics? How often do we take these cultures for granted, if we know what experiences they will provide and what programs, products, projects, and activities will enrich our lives? And how much do we know about the aesthetic state of these places? Do we assume too much and explore, discover, and learn too little?

Respecting people for the valuable contributions they can and do make to urban, rural, and regional cultures is the key to the culturescapes or cultural landscape process. Through respect for people's contributions, many more people will be anxious and willing to participate in the transformation of their municipal and regional surroundings. Seen from this perspective, every person has something valuable and worthwhile to contribute to

this process. For some, it may be itineraries of daily or weekly events or imprints of the cultural patterns they impose on their municipal and regional surroundings. For others, it may be impressions of their likes and dislikes. And, for still others, it may be actual objects such as old photographs, pictures of historical events and developments, stories, oral histories, antiques, special occasions, or other memorabilia of municipal or regional interest.

As this information accumulates, it can be classified, codified, and orchestrated in various ways to produce different results. For example, it can be used to prepare profiles of the different sectors of cultural activity — economic, social, educational, political, environmental, sensory, and so forth. It can also be used to create maps, inventories, tours, or probes into specific cultural features and characteristics. It can also be used to assemble people's impressions of the aesthetic state of their cultures, or the things they like most and least about them. It all depends on the task at hand and the nature of the information collected, assessed, and utilized. In this way, culturescapes and cultural landscapes can be used as vehicles for putting the shattered mirror of town, city, and regional cultures back together again and making them more viable, functional, phenomenal, and fantastic.

If this exciting process is to fulfil its full mandate, what will be needed more than anything else are culturescapes or cultural landscape *centres* where citizens can bring their contributions, and acquire basic information about their town, city, and regional cultures as dynamic, organic, and comprehensive wholes, decide how these places should evolve in the future, and ensure that people are actively involved in their planning and developmental processes. A large, comfortable, accessible, and informal space capable of presenting displays, mounting maps, providing exhibits and exhibitions, generating, and recording interviews, comments, opinions, and feedback, storing memorabilia and artifacts, and dispensing information would be ideal for these purposes. This should be complemented by people who are skilled in photography, cartography, documentation, interviewing, creating visual, oral, olfactory, and tactile profiles, and especially conducting aesthetic assessments. Local artists, craftspeople, librarians, historians, photographers, audio-visual and digital specialists, geographers, curators, and scholars would all be perfect to achieve this objective.

Ideally, all this activity should be in a facility built solely for this purpose and located at or near the centre of towns, cities, or regions. Failing this, a renovated factory, old warehouse, abandoned office building, dilapidated railroad station, or vacant community hall would all be very effective for this objective as well. As a result, a museum, art gallery, community centre, or library could all serve a useful purpose in this regard, although it should always be kept in mind that these institutions and facilities are all designed to serve other essential functions as well.

GOING FORWARD INTO THE FUTURE

It is clear from the foregoing that fundamental changes will be needed in urban and regional jurisdictional arrangements, administrative structures, and funding capabilities if culture is to form the centrepiece of municipal and regional development and town, city, and regional cultures and their cultural landscapes or culturescapes are to provide the foundations and principal focal point for municipal and regional development in the years and decades ahead (cf. Schafer 1978)

There is no doubt that determining the roles and responsibilities of municipal and regional governments is one of the most important but difficult challenges in the political and cultural arenas these days. This is because people have deep and profound cultural requirements at every level—personal, familial, material, spiritual, educational, municipal, regional, national, and international—that need to be addressed and attended to effectively. As a result, it is not advisable to assign roles and responsibilities over culture and cultures to a single level of government because developments in this area are imperative at all levels. The most important question of all should not be which level of government should have responsibility for culture and cultures, but rather what are the respective roles and responsibilities of the various levels of government at all levels? Failure to address this problem and deal with its implications and consequences opens the doors to a great deal of confusion, duplication, waste, and the risk of political interference.

While this subject cries out for discussion, debate, attention, and clarification at present and going forward into the future, commonsense confirms that each level of government — municipal, regional, and national— should look after its own specific cultural requirements first and foremost, and therefore the cultural needs of its constituents and constituencies. This means that municipal governments would be responsible for all forms of cultural activity at the neighbourhood, community, town, and city levels, and regional governments would be responsible for all forms of regional cultural activity. Included in this regional requirement would also be all municipal and regional cultural exchanges and agreements, deepening the sense of regional identity and belonging, confronting the dangers of excessive localism and parochialism, and creating constructive connections and fruitful relationships between regional and national governments as the "go between" these two important political and governmental levels. Moreover, national governments would be responsible for all forms of federal cultural activity as well as the cultural developments and policies of countries as a whole and their international relations and global affairs. While this general "rule of thumb" may be far removed from the existing situation in many countries and parts of the world, it is obviously an objective worth striving for in the future.

Given the rapidly escalating importance of municipalities and regions in general and municipal and regional cultures in particular, it would be foolhardy to underestimate the role that municipal and regional governments

will have to play in this overall process. Hence the irony of the present situation. At a time when cultural development and policy are needed most at the municipal and regional level, many municipal and regional cultures and their governments may be or are in the worst possible position to respond to these requirements. Not only do they often lack the constitutional powers, taxation authority, and fiscal resources that are required at this level to look after the cultural requirements of their citizens, but they also lack the institutional mechanisms, administrative structures, and funding capabilities that are essential for this.

In Canada, where I live (Markham, Ontario), it is often said that the national government has the *money* (due primely to the fact that it possesses the greatest taxation powers and constitutional arrangements throughout the country); the provincial and territorial governments have the *power* (because there are thirteen of them compared to one national government); and the municipal and regional governments have the *problems*. These problems, which are mounting daily and threatening to escalate out of control, result from the fact that municipal and regional governments are the closest of all to their constituents and constituencies and therefore the everyday needs and problems of their citizens and residents.

This situation is compounded by the fact that municipal and regional governments in Canada are accountable to the provincial governments and have few taxation powers of their own except for taxing residents and companies in their jurisdictions through taxes on their homes and properties as well as charging for specific types of services such as garbage collection and the use of municipal facilities and programs. As a result, their revenue base and capabilities are extremely limited and totally inadequate to meet the needs they are confronted with, especially when they are also required to balance their budgets every year and must go "cap in hand" to governments at other levels to seek the revenue injections and financial resources that are needed to satisfy their overall fiscal requirements to do their jobs properly.

Governments in other parts of the world that find themselves in similar situations to Canada's municipal and regional governments should seek to negotiate different constitutional arrangements and be accorded different types of taxation powers and possibilities from the other level or levels of government. If, or when, this is eventually achieved due to all the changes that are going on in the world today, this should enable municipal and regional governments to increase their funding commitments in key areas of cultural development that are being short-changed or ignored, such as environmental sustainability and conservation, affordable housing, infrastructural necessities, health care, welfare, education requirements, and especially employment opportunities for oppressed and marginalized groups, seniors, and arts organizations that are perpetually short-changed and under-funded. What is also needed here are developmental plans, policies, programs, and practices that broaden and deepen citizen participation in cultural activities as well as training cultural animators who are skilled in acting as catalysts for urban and regional change, revitalization, and enrichment of all aspects of municipal and regional cultural life.

These developments should be accompanied by major changes in the administrative structures and funding formulas and mechanisms that are required to administer and finance cultural developments and policies more effectively and efficiently. As matters stand now, many municipalities and regions throughout the world have no administrative structures for culture at all or have departments of economic development or parks and recreation where culture is narrowly defined and treated as an afterthought. These structures are inadequate to meet present needs and prospective necessities. Not only do they lack the requisite resources, but they also marginalize culture and make it an insignificant activity in the overall scheme of things (cf. Schafer 1992).

If municipal and regional governments are to play a responsible and robust role in cultural development and policy in the future, they must create and develop administrative structures and funding mechanisms and abilities that are equal to the challenge. In other words, they must create departments or ministries of cultural development, community cultural councils, and the like and endow them with sufficient funds, fiscal resources, and skilled professionals to do the job to the best of their ability. This is the only way it will be possible to send out a clear signal or message to citizens, community groups, other levels of government, corporations, foundations, and educational institutions that they are prepared to play a leadership role in this most essential matter.

One thing is certain, however. Without awarding a much higher priority to culture, cultures, cultural development and policy, citizen participation in cultural life, cultivation of pride of place, and especially creating the new cultural symbols that are desperately needed for the future, towns, cities, and regions and their cultures will not be able to respond to the complex needs, demands, and challenges that are imposed on them and will surely handicap their efforts in the years and decades ahead. This must change and change substantially going forward into the future.

Let me close this article and dialogue with a vision of awakening: "Think *cosmically*, see *globally*, behave *regionally*, and act *locally* but *insightfully*. This is an appeal for cosmic vision, global humanism, and self-realization in making and maintaining cultural landscapes as the mosaic of happy, peaceful, and sustainable places" (Singh and Rana 2020, p. 85, also Singh and Niglio 2023, p. 34). Remember what Devereux (1990: 216) said, "Let us hope we will have the sense to seek, the wisdom to listen, and the patience to learn".

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RABINDRANATH TAGORE
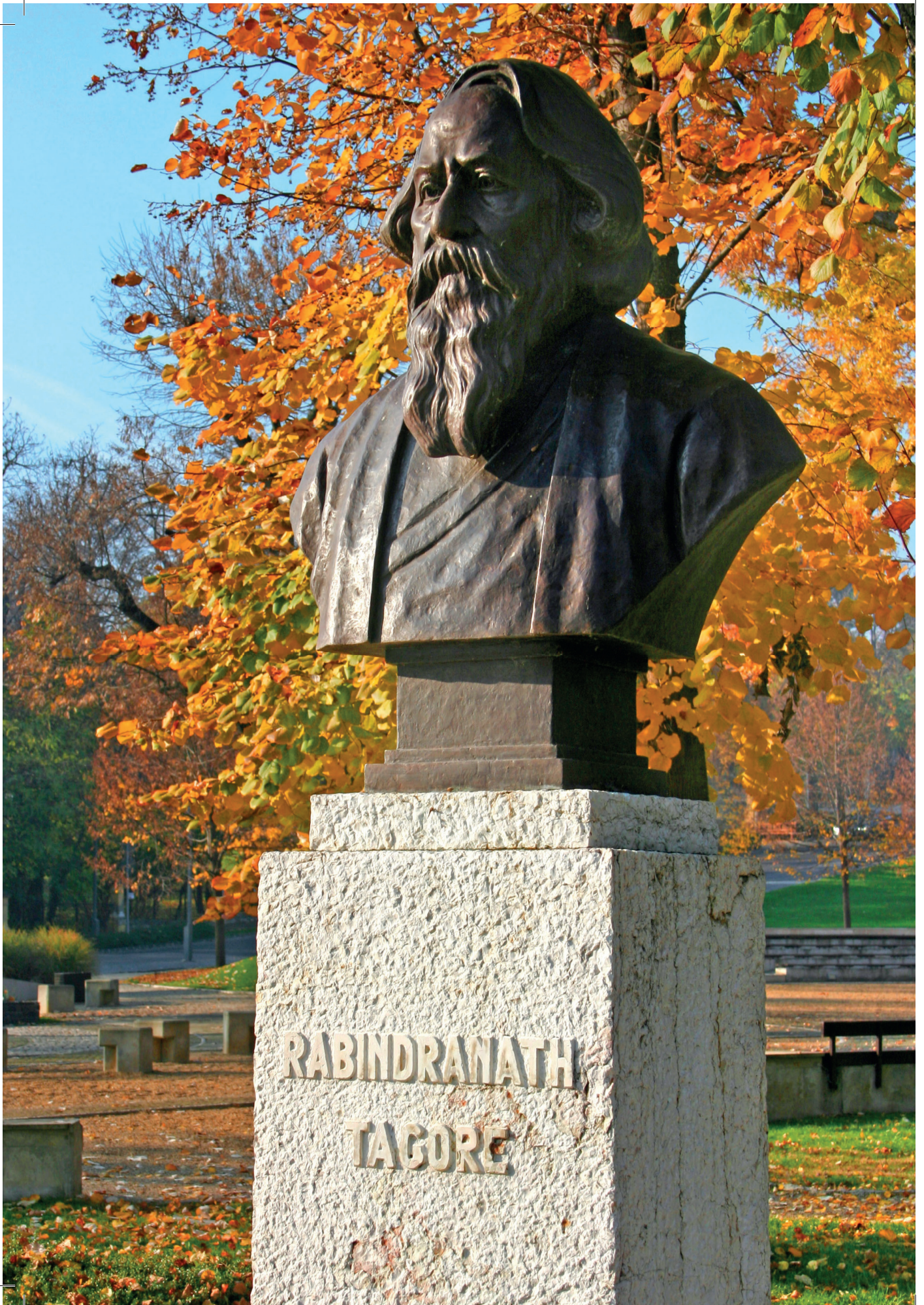
Visva Bharati- Santiniketan, a Unesco Whs:
A Role Model of Deeply-Rooted Education and
Re-Connecting Culture

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Abstract

To promote community-based and ecology-rooted education in a natural setting, Rabindranath Tagore [1861-1941], a Nobel laureate and renowned poet and philosopher, initiated a school in 1901, called Brahmacharya Ashrama , as a part of the extension of an *Ashrama a* (a place of spiritual retreat based on ancient teaching) initiated by his father, Debendranath Tagore [1817-1905], a leader of the Brahmo Samaj, in 1863. Over time, in 1918 the school developed as the first living heritage university—a role model of the unity of humanity or "Visva-Bharati", with emphasis on cooperation and synthesis between the West and the East in humanism and culture. This has been a residential school and centre for an art based on ancient Bhāratīya (Indian) traditions and a vision of the unity of humanity transcending religious and cultural boundaries. The campus has preserved British colonial architectural orientations of the early 20th century and of European modernism, thus it represents approaches toward Pan-Asian modernity, drawing on ancient, medieval, and folk traditions from across the region. The UNESCO WHL has considered two criteria for its inscription [17 September 2023, a 41st such site in India], i.e., (iv) to be an outstanding example of a type of building, architectural or technological ensemble, or landscape, illustrating significant stage(s) in human history; and (vi) tangibly associated landscapes with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance. With the above premises, the paper attempts to narrate the histogenesis of the educational landscapes, their associated architectural symbolism, heritage characteristics, and overall universal values possessed and disseminated. This way it would help in paving the path of RWYC.

Keywords: Rabindranath Tagore, Deeply-Rooted Education, Global Harmony, Human Kindness, RWYC, Cultural Interconnectedness, Humanity-Divinity Reciprocity, Universal Value.

Introduction: The Philosophical and Functional Base

The word education has its origin in the Latin word *educere* meaning to bring out what is inside by the process of inward looking lighted by external knowledge. To discover the real self was the objective of Vedic education for which human intellect should be prepared for such an inward journey in a natural reciprocity through ethical living and promoting the welfare of ourselves (Jareonsettasin 2021, cf. Namasudra 2021). The Ashrama a system originated for the diffusion of external knowledge that could facilitate the inward journey in a systematic manner. Such Ashrama are forest hermitages not only to experience the beauty of nature but also to impart the feeling that nature is God and violation of the laws of nature is a gelling against God's desire. Such sensitization is a process under Vedic education to achieve the goal of conservation designing the mindset of pupils. Tagore came across the Vedic ecology following the footsteps of his father Debendranath, an eminent educationist with expertise in the Vedic, Upanishadic, and Vedantic texts. He was not only the founder of Santiniketan Ashrama but also established a Brahmo Vidyalaya there in 1888, thereby preparing the ground of Rabindranath for the application of nature-based Vedic ecology in the public life, then polluted by English education under colonial patronage and supremacy. It was in the year 1863, Debendranath took 20 acres (8.09 hectares) of land on lease from Bhuban Mohan Sinha, the local landlord in the Birbhum District of West Bengal, and built a Guest House named Santiniketan (cf. Fig. 1). From this building, the Ashrama a derived its name. A Chhatim tree (*Alstonia scholaris*) (cf. Fig. 2) under which Devendranath used to mediate is considered the most sacred place within the Ashrama followed by a prayer hall (cf. Fig. 3, to be the epicentre of meditation—the Axis Mundi) with a tiled roof, marble floor, and Belgium glass. With such property 152 km north of Kolkata (Calcutta), the then British India capital, Rabindranath Tagore expanded the institution as a meeting ground of the Eastern and Western wisdom and

philosophical texts for refreshing human minds that needed to be purged of all the prejudices that divide one group of humanity from another (Chakrabarty 2022).

Fig. 1. Santiniketan Bari (Ghar), the house; courtesy & © Rabindra Bhavan Archives.

Fig. 2. Santiniketan, Chatimtala complex: the southern gate; courtesy & © Rabindra Bhavan Archives.

Fig. 3. Santiniketan, Upasana Griha: the Prayer Hall; courtesy & © Rabindra Bhavan Archives.

BUILDING OF AN INSTITUTION OF INTERNATIONAL IMPORTANCE BY RABINDRANATH TAGORE

Rabindranath Tagore (b. 7 May 1861 – d. 8 August 1941; see Fig. 4a and 4b) was one of the examples of the Bengal Renaissance that brought a paradigm shift in the prevalent cultural ecology while eradicating the evils of the society guided by an orthodox and prejudiced mindset. In this context, he followed the footsteps of his father Debendranath Tagore (1817-1905), and grandfather Dwarkanath Tagore (1794-1864), who built a new discourse in the intellectual horizon of Bengal through their commitment to the cause of humanity. The philosophy of universal humanism followed by Tagore was a creative amalgamation of the ideas developed by the world thinkers as well as his predecessors in the Bengal Renaissance, particularly his father who nourished his intellect while traveling to various places, including the Himalayas where he encountered the pristine beauty of nature. Tagore's philosophy was based on naturalism because interaction with people and places made him a believer in world brotherhood who is keen to learn from nature. Viewing man as a free and responsible agent amidst nature advocating the philosophy of existentialism (Das and Bera 2020) Tagore firmly believed that nature, man, and God can never be visualized in isolation from one another since all of them exist in harmony (Bose 2016).

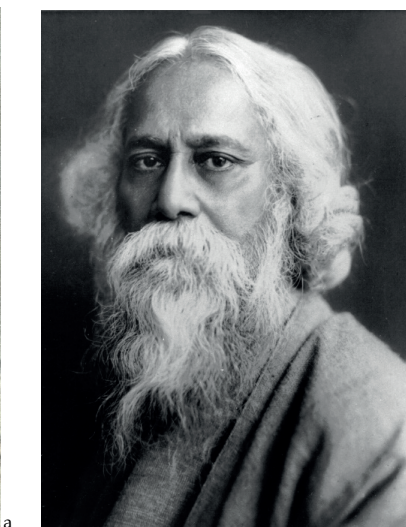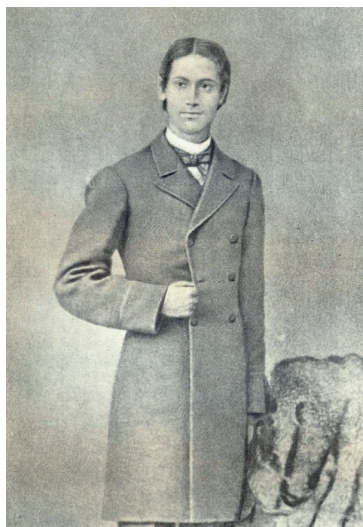a   b

Fig. 4a. Rabindranath Tagore in London, 1879;   4b. Common portrait. Courtesy & © Rabindra Bhavan Archives.

As a reformer of the colonial education system criticising, it as lifeless, colourless, and dissociated from the context of the universe, Tagore was in favour of the revival of the early Indian education system in the frame of cultural interconnectedness, the aim of which was the realization of unity, a celebration of creativity and kinship for nature (cf. Quayum 2016). Tagore established his school in Santiniketan that promotes the individual freedom of the learner with a focus on blossoming the inherent talent of a child not imposing the demand for uniformity that robs the uniqueness of individuals resulting in a new class in society that forgets their own past values and practices (cf. Kumar 2015, pp. 141-142). His philosophy on the Santiniketan education system was the antithesis of the colonial educational system imposed by the British Government that deprived children of learning from nature, which has been criticised as the "Western attitude to nature" (Chakrabarty 1961/2003, p. 216). Appreciation of the beauty of nature with emotion and spirit to conserve it as part and parcel of the grand design of God following the Vedic ideology was the prime objective of Tagore's educational mission in Santiniketan opposing mindless, mechanical learning that separates an individual from the rest of humanity in the long run producing a greedy consumer who affects both nature and culture. Tagore was very much attracted by the Buddha because Buddhism revitalized the world with the messages of love, unity, and togetherness. Apart from Buddhism, he encouraged the discourses on Veda, Purana, Christianity, Islam, Jainism, Taoism, and even Zoroastrianism while developing a curriculum with the view that such synthesis would serve the cause of humanity. Tagore followed an open curriculum policy that "permitted initiative, experimentation, and originality, as well as encouraged teachers and students to get involved in the process of evolving an effective curriculum" (Samuel 2010, p. 350). In addition to teaching the regular academic subjects such as language, literature, science, philosophy, religion, mathematics, history, and social studies, the university's curriculum also included fine arts, music and dance, and extracurricular activities "such as social works, gardening, student government, excursions, and celebrations of different cultures and religious festivals" (Samuel, 2010, p. 350; Bhattacharya 2014, p. 66). Even Sufism was taught, by someone called Gurdial Mallik, who also taught English literature (Bhattacharya 2014, p. 66) – all in order to create an atmosphere encouraging open-mindedness and individual development to the utmost and cementing the individual's relationship with the totality of society and existence.

Visva-Bharati was designed as a meeting ground of different cultures to develop a world-centric view of sharing common heritage beyond the barriers of race and ethnicity for a common pursuit of truth to serve all mankind (Alam 2012, p. 98). The expected outcome "brings about a happy synthesis between the individual and society and [helps] to realize the essential unity of the individual with the rest of humanity" (Cenkner 1976, p. 62). Inspired by *Topovan* (forest academy) concept of the ancient Indian culture, where the scholars and aspirants dedicate themselves to an austere life focussed on learning (cf. DeGiulio 2021), Visva-Bharati was established for the diffusion of the philosophy of *Vasudhaiva Kutumbakam* ("the whole world is one family", as in the *Mahā Upanishad*, 6.71-72, also the *Hitopadesha*, 1.3.71), Sanskrit literary treasure of ancient India. Literally, it refers to the 'abode of peace' as illuminated in his classic The *Gitanjali* the collection of poems with an introduction by Nobel Laureate William Butler Yeats (1865 – 1939), an Irish poet, had obtained the Nobel Prize in literature in the year 1913; the sublime song of prayer as follows (Das 1994, p. 53):

Where the mind is without fear and the head is held high.
Where knowledge is free.
Where the world has not been broken up into fragments by narrow domestic walls.
Where words come out from the depth of truth.
Where tireless striving stretches its arms toward perfection.
Where the clear stream of reason has not lost its way into the dreary desert sand of dead habit.
Where the mind is led forward by thee into ever-widening thought and action,
Into that heaven of freedom, my Father, let my country awake. …. The *Gitanjali* (1913: 35).

Tagore experimented with the word 'Bharat' while giving birth to a university from Santiniketan school with the objective of forming a link between India and the world. According to his desire, the flag of victory of the Universal Man will be raised rising above egocentrism and ethnocentrism transcending the barrier of nationalistic geography. Uniqueness in teaching and learning of Visva-Bharati lies in the revival of India's indigenous system of education that was interwoven with its ethos and life evident in the forest heritage called Ashrama a (Bhattacharya 2014). Tagore coined the Sanskrit phrase '*Yatra Vishvam Bhavati Eka Nidam*' ("Where the world becomes a nest") to sum up his vision of setting up an institute of learning where students would be given the freedom to explore their surroundings, to gather from nature the vital signs of their existence, to imbibe different cultures, and to nourish themselves with knowledge which is synchronous with the environment (cf. Barua 2019). A home of learning that would become the meeting place for global cultures. The Sanskrit phrase is conceived as the logo of Visva-Bharati (literally, "where India meets the world"). He constantly referred to Visva-Bharati in his letters and lectures as an "International University" (Dutta and Robinson 1995, p. 265) or a "world university" of universal integrity (Chakravarty 1961/2003, p. 206).

The foundation stone of Visva-Bharati was laid with due ancient rituals before a distinguished gathering of people belonging to different parts of the country on the 23rd of December 1918 (Mukherjee 1962, p. xvii) not only to celebrate but also to inspire to overcome narrowness in the premises of an international university with world

centrism. After the passage of time, the university got recognition for his experimentation in this context that evolved with time without losing the hold on the basic commitment to universal humanism. For Tagore, Bharat (India) was a cultural and geographical entity of integrity and unity in diversities that he expressed in his poem 'Bharat Tirtha' (*Tirtha* means place of pilgrimage: 'The Indian Pilgrimage'), which allows the transculturation of people with contrasting racial and socio-cultural backgrounds:

> None can tell, at whose beckoning, vast waves of humanity
> In currents unstoppable, from the unknown here arrived,
> To merge into the Great Sea!
> Here Aryans, non-Aryans, Dravidians, Chinese
> Sakas, Hunas, Pathans, Moguls in one body, lo, were united.
> The doors today have opened in the West, bearing gifts, behold, they arrive—
> All shall give and take, mingle and be mingled in, none shall depart dejected
> From the shore of the sea of Bharata's Great Humanity!
> Come, O Aryans! come, non-Aryans, Hindus and Mussulmans—
> Come today, O Englishmen! Come, oh come, Christians!
> Come, O Brahmin, cleanse your mind.
> Join hands with all—
> Come, O Downtrodden! Let the burden
> Of every insult be forever dispelled.
> Make haste and come to Mother's coronation, the vessel auspicious
> Is yet to be filled With the sacred water sanctified by the touch of all
> By the shore of the sea of Bharat's Great Humanity!
>
> Rabindranath Tagore (2 July 1910), see Chatterjee (2017).

The five houses in the Uttarayan (reflecting the period during which Sun moves into the northern hemisphere) enclave which Tagore built north of Ashrama and in which he lived in the last two decades of his life were settings for his many creative advocations—writing, painting, composing and performing dance dramas (Sinha 2022, p. 74). The poetic names of the houses—Konarak (sun angle) built in 1919-22, Udayan (garden) in 1922-25, Shyamali (dark woman) in 1935, Punascha (postscript) in 1936, and Udichi (north) in 1938— reflect Tagore's aesthetic sensibilities and artistic creations. The houses were named Udayan meaning dawn, Udichi to rise, Konarak or sun's rays and were a play upon Tagore's name Rabindranath with its etymology in the Sanskrit word Ravi (Rabi in Bengali) meaning sun (Sanyal 2015a). "The design experiment at Uttarayan succeeded in not only creating a harmonious blend between disparate vocabularies but also synthesized something unprecedented in garden design" (Sinha 2022, p. 80). The architecture of gardens and houses in Uttarayan mirrored Tagore's growth of self towards individuation and are key to understanding why he called Shantiniketan 'abode of peace' and Visva-Bharati as the place where the 'world finds a nest' (cf. Sinha 2022, p. 74). Tagore wrote in 1895 (*Chinna Patrabali*, reprinted by Visva-Bharati 1992 as quoted in Das 2012, p. 143): "If I have a garden on the banks of the Ganga and a cool, spotlessly clean, marbled room in one corner on the bank only, a couch to lean against, a desk for writing, and just the garden and the water and the sky for the rest—the fragrance of blossoming flowers and the chirping of birds—then I can silently discharge my duties as a poet".

RECOGNITION AS A WORLD HERITAGE SITE

Santiniketan was declared the 41st World Heritage Site of the country on the 17th of September 2023 for its tangible heritages illustrating significant stage(s) in human history integrated with living traditions of outstanding universal values (OUVs). The OUVs are none but the values based on which the World Heritage Committee has made inscription of a heritage property on the World Heritage List. The objective of the educational model of Santiniketan that got international recognition was to promote community-based and ecology-rooted education in the spiritual retreat amidst the natural environment to facilitate the growing buds of the upcoming society to sense the ideology of Indian civilization and hence shape their future life likewise. Located in the *Rarh* (from the Sanskrit word *Roorha* meaning rough indicating its uneven landscape), once the barren land of Birbhum district of West Bengal, Santiniketan, the seat of Visva-Bharati, is presently not only a Central University but also being recognized as an Institution of National Importance by act XXIX, vide Notification No.40-5/50 G.3 dated 14.05.1951 of the Indian Parliament. This is the first time in world history, the space of a living university has been declared as a World Heritage. It is because, in the nominated area for the World Heritage Site (WHS) of the *Ashrama*, the elements that possess Outstanding Universal Values (OUVs) are found integral and largely intact (Chakraborti 2023). Geography is a spatial science that has the privilege of analysing such space with a focus on histogenesis and morphogenesis in order to identify and combat future challenges in site management. Santiniketan has been incorporated into the UNESCO WHL for art and architectural marvels and cultural events. Santiniketan is a place of pilgrimage for nature-centric education, that propagates universal humanism. The following two basic criteria are resumed for the nomination (https://whc.unesco.org/en/list/1375/):

Criterion (iv): Santiniketan was an experimental settlement in education and communal life in a rural setting. The community was in many ways meant to represent a uniquely Indian example of a 'total work of art' (Gesamtkunstwerk) where life, learning, work and art along with the local and the global intertwined seamlessly. The built and open spaces constitute an exceptional global testimony to ideas of environmental art and educational reform where progressive education and visual art are intertwined with architecture and landscape: with the Ashrama, Uttarayan, and Kala-Bhavana areas forming the prime sites of these practices in the most significant periods of development. Santiniketan represents in an outstanding way, the emergence of post-colonial centres of cultural, philosophical and spiritual exploration in the early 20th century in South Asia.

Criterion (vi): Santiniketan is directly and tangibly associated with the ideas, works and vision of Rabindranath Tagore and his associates, pioneers of the Bengal School of Art and early Indian Modernism. Against the backdrop of the Partition of Bengal, Santiniketan became the crucible for an artistic and intellectual renaissance in the early 20th century. As a cultural and intellectual incubator, it had an indelible imprint on the leaders of the Indian Freedom Movement, including Mahatma Gandhi, Nehru, and Indira Gandhi. The significant influence of the ideals and philosophies represented in Santiniketan is demonstrated at other early 20th-century locations of cultural learning in South Asia. Santiniketan represents the distillation of the ideas and continuing legacy of a unique model of education recalling ancient Indian ideas as well as internationalism through a living institution, embodied in the buildings, landscape, artworks, and continuing festivals and traditions. While many of Tagore's art and literary works bear a unique association with Santiniketan, his experimentation through education with an internationalist humanist ideology finds its manifest reflection in Santiniketan.

The literary works of Tagore that received the Nobel Prize in the year 1913 are his most highlighted genius. Santiniketan experiment of Tagore in his less highlighted genius got recognition by the World Heritage Declaration after 110 years because his thought was well ahead of contemporary society. The '*Atmanirbhar Bhārat*' (self-reliant India) is the national movement of today that is inspired by Tagore's experimentation to create nature-based sustainable habitat and culture. In 1921, Tagore together with agricultural economist Leonard Elmhurst set up the Institute for Rural Reconstruction, later renamed Shriniketan or 'Abode of Welfare', in Surul, a village near the Ashrama, for sustainable rural development. With it, Tagore sought to moderate Gandhi's Swaraj protests, which he occasionally blamed for British India's perceived mental – and thus ultimately colonial – decline (Dutta & Robinson 1995, pp. 239–240). The latter part has not been incorporated as World Heritage because this area is administered by SSDA (Santiniketan-Sriniketan Development Authority) and the local Panchayati Raj System along with the statute of Visva Bharati Administration within the enclosure of its campus in the area. UNESCO asks for single authority conservation and maintenance of the World Heritage Sites, consequently, the Government of India decided to submit a dossier for World Heritage nomination only on Santiniketan Campus administered by Visva-Bharati (Sarkar and Barman 2023). UNESCO has considered the OUV (Outstanding Universal Value) of Santiniketan under the purview of history, culture, and built structure (https://whc.unesco.org/en/list/1375/):

"Established in rural West Bengal in 1901 by the renowned poet and philosopher, Rabindranath Tagore, Santiniketan was a residential school and centre for art based on ancient Indian traditions and on a vision of the unity of humanity transcending religious and cultural boundaries. Santiniketan is an embodiment of Rabindranath Tagore's vision and philosophy of where 'the world would form a single nest' using a combination of education, appreciation of nature, music, and the arts. It represents the distillation of Rabindranath Tagore's greatest works and the continuing legacy of his model of education that reinterpreted ancient Vedic traditions with open-air classrooms arranged under the canopies of trees.

Santiniketan exhibits the crystallisation of the ideas of Rabindranath Tagore and the pioneers of the Bengal School of Art. Set within the historical and geocultural context of early 20th-century colonial India, the ideas embodied in Santiniketan influenced educational and cultural institutions in South Asia. Santiniketan is, therefore, an outstanding example of an enclave of intellectuals, educators, artists, craftspeople, and workers who collaborated and experimented with Asian modernity based on the internationalism that drew upon ancient, medieval, and folk traditions of India as well as Japanese, Chinese, Persian, Balinese, Burmese and Art Deco forms.

The built elements of Santiniketan demonstrate experimentation in construction techniques, materials, and designs, a counterpoint to prevailing colonial templates. Santiniketan displays eclectic influences and revived attention to the locals in a search for modernity based on internationalism. Santiniketan represents the physical manifestation of a utopian ideal of a community that became a crucible for intellectual and artistic ideas that were to have a decisive impact on 20th century art, literature, poetry, music, and architecture in the South Asian region."

SPIRITUALITY, WISDOM, AND PRACTICES IN THE EVOLUTION OF CULTURAL LANDSCAPE

Santiniketan bridges Vedic Ecology with the modern concept of sustainable development. The worship of the Creator and Father is made for gifting civilization the power of intellect with wisdom and the power of execution for achieving self-sustainability. Integrating deep ecology with the built environment (Bhattacharya & Sen 2017) is identified as the goal while interpreting the architectures of Santiniketan understanding the movement of Deep Ecology attracted the attention of the world several decades after the experimentation on the landscape ecology of

Santiniketan. The practices of Santiniketan bridge the gap between Buddhist Ecology and Deep Ecology; thereby fulfilling the commitment of illustrating significant stage(s) of human history integrated with living traditions of Outstanding Universal Values (OUV) as recognized by UNESCO, and adopting and advocating the ideology of minimum consumption, beauty in simplicity, and ecosystem restoration while living a life co-existing with nature.

The Buddha has immense importance in the philosophy of Santiniketan because Rabindranath Tagore was a great admirer of Buddhist ecology. Tagore was very anxious about the world's environmental situation for the adoption of the wrong definition of development. Tagore always advocated for nourishing the fundamental elements of nature. In his article, "Tapavana" (1909), he identified *ripus* (basic vices like greed, jealousy, pride, lust, etc.) as responsible for ecological instability with a worldview characterized by a strong inclination to environmental exploitation. In his writings, he registered protests against modern civilization that encroached upon the green landscape and urged for symbiosis with the forest (Tagore 1939). He has been recognized as a practitioner of deep ecology (Mukhopadhyay 2012). It is noteworthy to mention that arrived well before the beginning of a movement of deep ecology in the 1970sthrough the effort of Arne Naess, a Norwegian philosopher who coined the term 'deep ecology' while equating man with the other creatures of an ecosystem in terms of importance. With the objective of educating the new generation who could serve for social well-being, his open-air school (1901) at Santiniketan was devoted to sensitization of nature with love and respect for it so that the students after passing out of the school can diffuse the idea of living in perfect harmony with nature for the society.

The afforestation programme for the barren landscape of Santiniketan was also following the Buddhist ideology. The trees that attract birds, the natural regenerators of the forests, and provide food for living beings have been emphasized. It is noteworthy to mention that the image of Buddha sitting under the Pipal tree, sacred fig (*Ficus religiosa indica*) is very popular and is symbolised in this context. Santiniketan Ashrama a was a place of experimentation with three **A**s' – **A**fforestation, **A**usterity, and **A**lternatives following the Buddhist ideology, the spiritual leadership of which has been endowed with a kind of universal sense of consciousness in the cosmos.

The deep root of cultural astronomy has also been followed in the spatial plan and built structure of Santiniketan. Sun has been given so much importance while raising the dwelling plan of Tagore in Uttarayan, the complex itself is named after the desire for Sun Healing, while the individual houses are related to the sun; Konarka is the most significant in this context which is situated beside Shayamali and receives the first ray of the Sun symbolizing a new beginning and rays of light. The chaitya-like impression is also found in Konarka, another building design that allows only the early rays of the rising sun to enter the living space at a very acute angle for slanting (Sanyal 2015). Tagore conceived light symbolising consciousness (*Chit* in Sanskrit) that moves us from darkness (metaphorically ignorance) to the pool of knowledge. In this sense, the Buddha is referred to as the 'Light of Asia'. Japanese designs by the influence of Okakura, a famous Buddhist architect, who proclaimed 'Asia is one' for cross-cultural encounters have been accepted by Tagore with the ideology that beauty lies in the truth of life under a Pan-Asian continuum (Bhattacharya & Sen 2017). A cosmic geometry is somewhat followed in planning the location of dwelling units in the Uttarayan campus. Apart from Konarka which receives the first Sunray from the east and diffused light from the north, the other dwelling units also follow the cycle of the Sun, metaphorically reflecting the symbolic meaning: (i) Udayana, the Dawn, Fig. 5, (ii) Udichi, the Sun's Rise and its reflections, Fig. 6, (iii) Punascha, the Sunset, Fig. 7, and (iv) Shyamali, the 'Dark One' – the absence of Sun, Fig. 8.

Fig. 5. Udayana, Santiniketan; courtesy & © Rabindra Bhavan Archives.

Fig. 6. Udichi, the last house built for Tagore, who came to live here towards the end of 1939;
courtesy & © Rabindra Bhavan Archives.

Fig. 7. Punascha, Tagore moved into this house in 1946, where he would often sing and work in the open terrace in front of the
house; courtesy & © Rabindra Bhavan Archives.

Fig. 8. Shyamali; courtesy & © Rabindra Bhavan Archives.

In the compound of Santiniketan, "The houses represent the archetypal form of dwelling in their mimesis of natural forms, in creation of proximate spaces scaled to the human body, and in-between spaces between indoors and outdoors. Tagore's longing for sky and the desire to be close to earth are evident in the design of houses— room on stilts in Udichi, the open porch of Punascha, loggias, balconies, and verandahs of Udayan, and the cave-like room of the mud house Shyamali. Nature was improved and perfected to be within and nearby, to be viewed and experienced through the senses" (Sinha 2023, p. 77). Santiniketan buildings were designed in an eclectic style with rural vernacular and diverse set of historic precedents creatively synthesized to produce hybrid forms in the built environment (Biswas and Mete 2014; cf. Das 2012). Rural vernacular and ancient Indic forms, all creatively synthesized to produce something new that had no direct precedent. The responsiveness and use of local building traditions were incorporated in design practices (Sinha 2023, p. 72).

MESSAGE OF THE HERITAGE LANDSCAPE IN THE CONTEXT OF SUSTAINABILITY

The World Heritage Convention (WHC), as a premier charter for heritage protection and management, has long adopted sustainability as a core principle (Fuhrmann 2022). The knowledge associated with the concerned WHS itself is imparting the knowledge of sustainability because of the immense influence of Buddhist philosophy on its tangible and intangible properties that strengthened the integrity and authenticity of the site. According to Buddhist ecology, sublimation of nature is real development (Bahuguna 1997, pp. 91-101). As a social revolutionary of the pre-Christian era, Buddha identified the unending desire (*trishna*) as the main cause of suffering for which the society has gone to *Vikriti* (perversion) from *Prakriti* (life coexisted with nature). The result of *Vikriti* (perversion) has been manifested in the depletion of natural resources and environmental pollution. A continuum of evils has been observed, one end of which is constituted by poverty and hunger and the other end by insecurity and war. The teaching of Buddha has been adopted in the landscape and architectural design of Santiniketan in giving up the lifestyle of the affluent people. The philosophical idea is prominent in the use of the word 'Dehali' for Tagore's house has been adopted for a single-storied cottage built by using mud and cow dung with a thatched roof, thus symbolizing the basic necessity for the protection of the body from the weather effects like scorching heat of the sun or the showers of rain. The origin of the word 'Dehali' lies in Sanskrit, which means 'the body'. Tagore was against brick-built dwellings in the Ashrama campus and keen to use available vernacular materials for building construction which are eco-friendly. He has taken Santhal mud house as a model in this context superimposing on them the Buddhist architectural style as prominent in the case of Shaymali, designed as

the last dwelling place of his life following the style of the famous Buddhist Chaitya of Lomas Risi Cave in Maharashtra (Tadgell 1990). The entrance of Shaymali has a frontal cave-like appearance following the South Indian Buddhist cave architecture depicting the simple life-ending style of the Buddhist monks imparting the message of remaining non-aggressive and sympathetic to all forms of life.

Dwelling on the earth in a womb-like space was a healing experience and a return to the beginnings, symbolising cosmic web. The south facing Shyamali mimics the cave in its dark windowless interior where Tagore wished to spend his last days. It appears to belong to the earth and embedded in the ground, an aesthetically refined successor to the earlier mud house with thatched roof, Natun Bari where Tagore briefly lived during 1904–06 after the death of his wife (Sinha 2023, p. 74). Built in 1935–36 after Tagore had a near-death experience, it was intended to his final resting place, and a return to earth. In his poem Shyamali Tagore wrote (SheshSatak, *Rabindra Rachanabali*, Visva-Bharati, vol. IX as quoted in Das 2012, p. 117):

"The home of my last years; Would be built on the earth.
I will call it Shyamali; When it will fall apart,
It will be like falling off to sleep— Dust will return to dust.

Buddhist cosmologies stress on mysticism of light relating to the path of enlightenment. The Buddhist *cakravāla* is equivalent of a solar system (Kloetzli 1983, pp. 14-15) in which light represents the mythos-philosophic themes of a life journey that brings the soul from the realm of darkness. Every dwelling unit of the Uttarayan complex is symbolic of the cosmic structures being the abode or domicile of the soul following the Buddhist affirmation on the display of light during the journey of the soul in the path of enlightenment. Among these residential units built in the Uttarayan Complex for Tagore, who preferred to live following the Indic ideals of love for harmony with nature (Ahmed 2020) in different houses depending upon his mood and desire, Udayan is the largest one, built between 1919 and 1929, the interior of which represents the architectural style of ancient cave monasteries with:

1. a number of pillars supporting the verandah, the central room (ground floor) where assembly of dignitaries takes place (the Prime Minister of India is Chancellor of this university which is an institution of national importance established by the Parliament of India in the year 1951.
2. the structural design of the wooden ceiling and interior pillars follows the style of the caves of Ajanta, Ellora, and Bagh.
3. the wooden railings follow the pattern of Angkor Vat (another famous world heritage site) on the front and back sides of the ground floor.

Cultural heritage that has been identified as the real driver for sustainable development and an enabler of sustainability (Lerario 2022) has been acknowledged by the museum movement worldwide. A museum that conserves the items used by Tagore and gifted to him by different countries is housed in a building named Bichitra beside Udayan. Tagore was moved away by the Buddhist architectural style, especially the Chaitya style, and built similar types of huts using mud that represent the simplest eco-friendly shelter for human beings. It is surprisingly similar to the logarithmic scale of Ekistics (Doxiadis 1970) in terms of space allotment for individuals. The concept was put forward many decades later by Constantinos A. Doxiadis (1913–1975). This is evidence of scientific thinking in the landscape design of Santiniketan. Under the influence of the Far East, especially Japanese and Chinese styles, interior decoration has been made with the innovation of a fusion with Indian styles that is unique (e.g., use of *Jharokhas*, window with lattice, following the heritage palaces of Gujarat) while adopting simultaneously the spirit of the Far East in interior designing of Udayan. For exterior decoration, the bas-reliefs representing Egyptian and Assyrian motifs have been used for the 'Black House' (known as 'Kalo Bari'), which is a manifestation of vernacular architecture (See Fig. 9) from local Santhal tribes (Banerjee 2023). Use of bas-reliefs on mud architecture following the style of the heritage rock sites like Bhahrut or Mamallapuram/Mahabalipuram (Biswas & Mete 2014) by the exemplary artists of Santiniketan like Nandalal Bose or Ramkinkar Beij are among the major attractions of Santiniketan that draws the art lovers in this place as cultural tourists. Mural learning and making were aimed at bringing Indic art and culture into the public domain. Rabindranath assembled great artists like Nandalal Bose, Benodbehari, and Suren Kar to contribute a lot so that our rich heritage of mural art tradition as evident in Ajanta or Thanjavur (Gautam 2019) could be revived with a fusion with European style. The decorative mural of "Patha Bhavan" incorporating Buddhist motifs like fishes, animals, water, birds, fruits, and flowers drawn by natural colours is one of the unique art objects of Santiniketan. With the advancement of experimentation with mural making, the mundane life of tribals (Santhals) depicting realistic scenes became prominent in the wall of Santoshalay, the nursery section of the Patha Bhavan School. The influence of Indian miniature painting is noteworthy, especially the Jaipuri style, while the Italian Fresco technique is also widely used while developing a new school of pictorial language in Santiniketan that is appreciated for OUV while recognizing Santiniketan as a world heritage site.

Fig. 9. Kalo Bari, a manifestation of vernacular architecture; courtesy & © Rabindra Bhavan Archives.

Fig. 10. Fresco on Santhal tribal life.

Fig. 11 Fresco, Jaipuri style.

It is noteworthy to mention that mural learning and making were aimed at bringing Indic art and culture into the public domain. Rabindranath assembled great artists like Nandalal Bose, Benodbehari, and Suren Kar to contribute a lot so that our rich heritage of mural art tradition as evident in Ajanta or Thanjavur (Gautam 2019) could be revived with a fusion with European style. The decorative mural of "Patha Bhavan" incorporating Buddhist motifs like fishes, animals, water, birds, fruits, and flowers drawn by natural colours is one of the unique art objects of Santiniketan. With the advancement of experimentation with mural making, the mundane life of tribals (Santhals) depicting realistic scenes became prominent on the wall of Santoshalay (See Fig. 10), the nursery section of the Patha Bhavan School. The influence of Indian miniature painting is noteworthy, especially the Jaipuri style (See Fig. 11), while the Italian Fresco technique is also widely used while developing a new school of pictorial language in Santiniketan that is appreciated for OUV while recognizing Santiniketan as a world heritage site.

HERITAGE TOURISM: CHALLENGES AND OPPORTUNITIES

Santiniketan, being a heritage tourism hub, attracts a good mass of tourists all over the year. Outside the Uttarayan complex apart from the 'Kalo Bari' the following are among the outstanding art and architecture sites:

1. Santiniketan Griha, a building depicting the colonial architectural style is the oldest building of Santiniketan (cf. Fig. 1).
2. Gour Prangana, an open space, the epicentre of Ashrama activities is surrounded by a number of buildings among which the old library building and Patha Bhavana building are decorated with frescos of outstanding artistic qualities.
3. Dehali, traditional Bangla-type thatched cottages with Mughal-style courtyards where Tagore lived with his wife when she was alive.
4. China Bhavanas, outstanding frescos.
5. Kala Bhavan, the world-famous College of Fine Arts & Crafts with a museum.
6. Chhatimtala, a seat for meditation under the large Chhatim tree (*Alstonia scholaris*) where his father Maharshi Devendranath used to meditate.
7. Prayer Hall (Upasana Griha, cf. Fig. 3), made of several coloured Belgium glasses with marble steps on all four sides.

Uttarayan, a popular heritage site in Santiniketan, is visited by ca 180,000 tourists annually. Of course, they are restricted to the entry court from where they can view the landscape but not enter the gardens or walk amidst the groves. Noted that, "They cannot view the gardens from the balconies and terraces of Udayan and Udichi as was originally intended. Their experience remains incomplete without a full understanding of how nature was improved and perfected in the grove and the garden. Garden tours can be planned so that the ever-increasing volume of visitors can experience the place in small batches at a time thereby causing minimal damage to the fragile landscape. Uttarayan's garden and landscape heritage can be communicated to the public in poetry readings and dramaturgical performances as well. Uttarayan is a unique blend of the local and the global in its building and garden architecture" (Sinha 2022, pp. 79-80).

Santiniketan envisions a creative space where knowledge can be viewed in a different frame supportive of inclusive development. Santiniketan is a living heritage imparting valuable messages to society with various motifs that symbolically present Tagore's concept of beauty that is inseparable from truth and simplicity. The conservation of the cultural heritage of Santiniketan is essential for social well-being since as an institution, it integrates purity, knowledge, and happiness. Mass tourism especially for the growing interest of tourists after the declaration of a World Heritage Site on the 17th of September 2023, by UNESCO will surely affect these tangible heritages if the appropriate conservation planning measures cannot be adopted. If the evil effects of tourism cannot be addressed there is a possibility of the inclusion of the site in the list of 'World Heritage in Danger' (Boland, et al. 2023). Under such circumstances, the tangible and intangible heritages of Santiniketan, an irreparably social property must be conserved by combating the challenges and exploration of new opportunities. The promotion of sustainable tourism under SDG 8.9 (Scheyvens 2018; Xiao et al. 2018) is one of the relevant issues regarding the future of Santiniketan as a World Heritage Site. The role of governance and the involvement of stakeholders are the two major criteria as revealed from existing literature with respect to sustainable tourism indicators (Rasoolimanesh, et al. 2020). The heritage-tourism gap (Imon 2017) is the key issue for WHSs worldwide, and Santiniketan will not be an exception.

CONCLUDING REMARKS

Santiniketan was designed as a model for experimentation on a nature-based self-maintaining institute boosting the basic principle of individualization at the same time retaining connection to the traditional roots of eminent Asian cultures. This is now a centre for the diffusion of semiotics in terms of design that influences art and architecture manifesting Tagore's concern for aesthetics and love for nature. Here the Supreme Spirit (Brahma) is conceptualised as the Abode of Peace in an intimate setting of nature and wilderness. Santiniketan is

not only a place of worshipping the Formless God (Brahmo) in its world-famous temple made of Belgium glass but also a quest for Truth manifested in purity. Nature is God and God (Brahmo) is the ultimate truth. The long-established traditions of garden making in the Indian subcontinent were subverted in favor of an eclectic mix of styles drawing upon both Western and Eastern idioms, well-illustrated in the landscape of Santiniketan. New forms were invented to accommodate new and modern sensibilities. The gardens are a product of innovative experimentation in forms, materials, and technologies, ushering in a new aesthetic in landscape design (Sinha 2022, p. 80).

It is rightly remarked that "the complex of Santiniketon could be seen as cradle for 'searching our own identity'. Tagore's philosophical advances included variety: Design concept, perfect combination with overall landscape by scaled built structures, traditional Bengal scheme and ornamentation choice with new material practice, his nationalist ideology and political involvement - all these compelled us to imagine how Tagore acted as a scientist when his work is customary; again, how he revealed his artist personality when he is extraordinary" (Ahmed 2020, p. 202).

Santiniketan as a microcosm is the abode of "Satchitananda" in the sense that purity (*Sat*) prevails in its soul that discovers the truth in the natural and cosmic platforms. The institution integrates knowledge that brings consciousness (*Chit*) with purity (*Sat*) in its practices which are essential for the well-being of human society. Mental wellness brings happiness (*Ananda*) that is symbolically expressed through various seasonal celebrations in Santiniketan among which the festival of springs (*Basanta Utsava*) is most famous (cf. Sarkar & Barman 2023). The place is very important as a living museum of Indic culture, where the unification of purity, knowledge, and happiness represents the non-dualism of *Satchitananda*, the Vedic philosophical entity of the Formless God in its belief system. It is the philosophy of Santiniketan that generated the Outstanding Universal Value (OUV) in its art, architecture, culture, and conservation of such is the duty of humanity irrespective of religion and nationality. Reconnecting With Your Culture (RWYC) is an international mission and the UNESCO recognition of World Heritage for Santiniketan is an important advancement in this context while the challenges are ahead of us to protect it as a pride of human civilization.

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Taller dibuja tu patrimonio.
La escuela del mundo en Colombia.
Caso de Altos de la Florida en Soacha

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Abstract

The Draw your heritage workshop was born from the study and approach to the reality of "Altos de la Florida" (Soacha-Colombia). A place that is characterized by self-constructed urban development, a consequence of forced displacement, the lack of resources and possibilities of its inhabitants, added to the massive Venezuelan migration, also represents for the sector a rugged intercultural crossing, which has created a loaded community. of knowledge, ways of living and appropriation of the territory to be explored. The workshop was opened to the children and youth of the community thanks to the participation of the Reconnecting with your Culture program from the national committee RWYC Colombia and the hard work of the Tejido Diagonal architectural office, so that a space was proposed where the new generation could identify, appropriate and disseminate the cultural heritage of the sector. This is how activities were proposed based on different themes analyzed from the personal, family, community and territorial scales. With the above, participants between 4 and 14 years old had the input to make artistic proposals using drawing as a communicative and critical thinking tool, where they expressed their vision and definition of cultural heritage using elements, symbols and people from the Altos community. of Florida. At the end of the workshop, together with the community, five murals were painted that reflected the graphic products made by the children and young people, where they conceptualize and represent their concepts about the native heritage within their community.

Keywords: School of the World, Heritage Education, Self-Constructed Heritage, Analytical Drawing, Pedagogical Method, RWYC, Participatory Design.

Cultural Landscapes: The Perspectives

Altos es la Florida es un barrio autoconstruido que se ha consolidado en el borde urbano del municipio de Soacha (Colombia). Esta dinámica de crecimiento se ha debido al constante desplazamiento en Colombia, donde se destaca la movilización intraurbana proveniente de Bogotá y la gran migración proveniente de Venezuela en los últimos años. Lo anterior, se ha causado principalmente debido al alto costo de la vida, generando gastos que conllevan a que las personas se movilicen hacia la periferia urbana, conservando las oportunidades laborales, educativas que supone estar cerca de la capital de Colombia.

La migración de habitantes nacionales y extranjeros ha contribuido a un crecimiento exponencial del barrio, donde la construcción rápida y económica se ve apoyada por materiales de fácil acceso como la madera, las tejas de zinc, plásticos e incluso llegando a contar con materiales industrializados como lo es el bloque de ladrillo, dada la proximidad a la Ladrillera Santafé, una de las más grandes importantes del país. Estas variables de industria y recursos naturales se ven complementadas y desarrolladas por el conocimiento de construcción con el que cuentan grupos familiares que previo a su asentamiento laboraban en el campo de la construcción. Por otro lado, las condiciones topográficas del suelo también se suman a la serie de aspectos por los que resulta óptimo construir en estos lugares, a pesar de las consideraciones legales que se puedan presentar.

Estos asentamientos han dado paso también a una serie de acciones sobre la reconstrucción de las periferias) "En estos barrios se puede aplicar una estrategia parecida a la de los centros históricos —de los que son reflejo a nivel inferior—, que consiste en dar prioridad a la reurbanización de los espacios públicos para que actúen como generadores de la reconstrucción social y física del entorno residencial, como *spots* ejemplares que infunden al vecino la ilusión de un proceso regenerativo en el que puede participar absorbiendo, en beneficio propio, las plusvalías generadas." Bohigas (1986) lo que se traduce como intervenciones en el espacio público,

equipamientos, parques en polígonos vacíos o abandonados que han dado lugar a acciones comunitarias. Esa reconstrucción de la periferia corresponde entonces a una serie de manifestaciones culturales, deportivas, anecdóticas que permiten tener una lectura sobre el barrio, identificar puntos de referencia y alrededor de esto, poder construir una imagen sobre la identidad del barrio, como suele ser el árbol del amor, lugar de historias amorosas y reconciliación de los habitantes; la cancha La Muralla, un espacio de encuentro en donde los jóvenes practican deporte, símbolo de libertad y expresión deportiva en donde actualmente se ubica la cancha de fútbol del barrio; las fincas como lugares donde la vida campesina y urbana se encuentran, además de encontrar animales de granja.

Fig.1. Barrio Altos de la Florida desde la cancha « la muralla » en 2022
[Biblioteca fotográfica de Tejido Diagonal, Colombia]

Entendiendo el contexto del barrio como un lugar donde confluyen diferentes formas de habitar, costumbres y conocimientos, se genera una oportunidad de diálogos para el intercambio cultural y de transmisión de saberes, lo cual visto de manera lejana, parece ser una potencialidad que puede reunir a las personas en torno a su diversidad; sin embargo, la carencia de espacio idóneos para el encuentro y la falta participativa por parte de la comunidad por mejorar aspectos físico actuales del barrio ha generado que los procesos y diálogos al interior del territorio no sean efectivos, en especial con la población infantil y juvenil, evitando la construcción de un diálogo comunitario, conciencia colectiva, afectando las dinámicas culturales, recreativas y deportivas al no ser reconocidas, las cuales resultan fundamentales para la recepción, continuación y formulación de iniciativas que consoliden esta serie de factores positivos del territorio.

El siguiente artículo presenta el proceso de formulación y desarrollo del taller Dibuja tu patrimonio considerando los aspectos sociales, culturales, económicos y urbanos del territorio. Se propone una serie de actividades para niños, niñas y jóvenes asociadas a su diario vivir en un territorio autoconstruido; de modo que, ellos puedan exponer las diversas formas de ver, reconocer y evidenciar las acciones propias del barrio Altos de la Florida. Este proceso pedagógico además de consolidar una iniciativa de participación ciudadana desde la primera infancia y juventud en espacios de borde urbano, permite que los participantes canalicen sus necesidades, sueños y habilidades en favor de su desarrollo personal desde el ejercicio de inmersión en actividades creativas, abrir un diálogo de paz en torno a los problemas diarios, entendiendo su papel en este entorno y planteándose posibilidades. De esta manera no solo se vinculan en procesos culturales y artísticos como principales actores y voceros, sino que se convierte en la base para su desarrollo social y promoción dentro de los procesos e iniciativas locales.

Lo anterior, responde a las necesidades y metas propuestas por los Objetivos de Desarrollo Sostenibles (ODS), especialmente al considerar la cultura como una herramienta base para el cumplimiento de metas que favorezcan a las comunidades en la mejora de aspectos físicos y sociales. "La cultura desempeña un papel esencial… cuya finalidad es "lograr que las ciudades y los asentamientos humanos sean inclusivos, seguros, resilientes y sostenibles". La cuarta meta de este ODS 11 exige "redoblar los esfuerzos para proteger y salvaguardar el

patrimonio cultural y natural del mundo" (UNESCO, 2017) Además, para generar conciencia de estos aspectos socioculturales, es necesario generar espacios que complementen la formación en los niños, niñas y jóvenes respecto a aspectos culturales, siguiendo la metas del ODS 4 "Educación de calidad y para efectos del taller, educación de equidad. "La cultura se menciona específicamente en la meta séptima del ODS 4, en la se aboga por una educación que valore la diversidad cultural y promueva una cultura de paz y no violencia, así como por una contribución de la cultura al desarrollo sostenible" (UNESCO, 2017).

De acuerdo a lo anterior, para el planteamiento del taller Dibuja tu patrimonio, se propone la siguiente hipótesis a desarrollar: Al realizar ejercicios pedagógicos y didácticos desde el arte se incentiva a los niños, niñas y jóvenes a desarrollar una visión crítica ante su contexto autoconstruido para desarrollar propuestas urbanas y arquitectónicas.

OBJETIVO GENERAL.
Activar espacios urbanos colectivos con métodos participativos que integren la visión local de la niñez y jóvenes, que permita el reconocimiento del patrimonio local en la comunidad autoconstruida de Altos de la Florida.

Objetivos específicos.
o   Reconocer por medio de métodos educativos y del dibujo, la visión local del patrimonio cultural de los niños y jóvenes
o   Investigar sobre el patrimonio autogestionado y autoconstruido del territorio, fortaleciendo la apropiación del espacio urbano y del trabajo colectivo en la primera infancia.
o   Intervenir un patrimonio local autogestionado o autoconstruido de la comunidad con procesos participativos y manifestaciones artísticas, fortaleciendo la estructura urbana desde la visión de los niños y la memoria del territorio.
o   Crear una definición conjunta de patrimonio cultural desde los integrantes del taller y la comunidad de Altos de la Florida.

Con el taller dibuja tu patrimonio se desarrolla una investigación que tiene como enfoque analizar cómo la primera infancia y los jóvenes construyen en conjunto una definición propia sobre el concepto de patrimonio cultural en una ciudad autoconstruida y cómo esto crea ciudades participativas, integrales y sostenibles, pues la comunidad parte de una herencia ancestral donde la ciudad mantiene viva la práctica de la autoconstrucción, pues dicha práctica fue la que configuró sus espacios simbólicos. "Los niños y los jóvenes se encuentran con sus culturas y patrimonios sobre todo a nivel local. Los sentimientos y experiencias compartidas que se derivan de ello, les ayudan a darse cuenta de lo diversas que son sus localidades y comunidades, así como, el hecho que cada persona localidad y comunidad contribuye en gran medida a conformar su propia cultura, patrimonio, valores y el modo de vida en general". (Schafer, 2021)

Para entender de mejor forma el contenido del presente texto, se desarrollará un breve repaso a algunos conceptos claves para la dinámica de enseñanza y creación en un territorio autoconstruido:

Autoconstrucción: La autoconstrucción se refiere a la práctica de construir o renovar una estructura, ya sea una vivienda, edificio o infraestructura, utilizando principalmente la mano de obra y recursos disponibles localmente, sin depender en gran medida de contratistas o empresas de construcción externas. Esta práctica suele involucrar a los propios propietarios o miembros de la comunidad en la construcción de sus viviendas o proyectos, lo que puede resultar en un ahorro significativo de costos y un mayor sentido de participación y empoderamiento... lo que entendemos por lugar "autoconstruido", refiere a la especificidad de un campo de acción de la arquitectura respecto a una problemática planteada: en este caso en el hábitat urbano construido por sus propios pobladores… Nos referimos al campo de producción arquitectónica popular, a cuyo resultado asignamos calificación arquitectónica porque, aunque no sea el producto de un proyecto arquitectónico formalizado en términos convencionales. Este responde a modelos tipológicos que se refieren a un saber, a un modelo cultural que guía la configuración de un lugar habitado y que sustituye el proyecto arquitectónico como tal en un "meta proyecto" o proyecto alternativo en el cual los factores y soportes proyectuales que producen el resultado final son diferentes al clásico soporte del proyecto arquitectónico." (Martín, 2002)

Círculo de la palabra: Actividad en la que todos los niños, niñas y jóvenes, presenta su composición artística y reflexiones propias sobre el tema. Esta herramienta permite el intercambio de ideas y construcción conjunta del concepto de patrimonio.

Espacio simbólico: Para determinar el patrimonio de la comunidad, se comenzó analizando cómo la comunidad había construido cada espacio comunitario o colectivo, estudiando la forma en la que cada espacio de este estilo era considerado importante, generando un sentido de apropiación e identificándolo como un lugar simbólico, por lo cual se comienza analizar cómo se crean estos espacios, bajo qué dinámicas y cómo se deberían intervenir para mejorar las condiciones del lugar rescatando su valor simbólico.

Lluvia de palabras: En cada círculo de la palabra, después de compartir reflexiones grupales, cada niño dice una palabra que estuviera relacionada con el tema de la clase, la cual se escribe en el tablero. Con esto es posible

revisar el avance de cada niño en su aproximación al patrimonio local. Este recurso permite que sesión a sesión se pueda construir una definición conjunta del concepto patrimonio cultural.

Participación social: *"La participación social implica la agrupación de los individuos en organizaciones de la sociedad civil para la defensa y representación de sus respectivos intereses, por ejemplo, grupos de inmigrantes, discapacitados, que buscan el mejoramiento de las condiciones de vida o defensa de intereses. El desarrollo de este tipo de participación articula el tejido social organizacional que puede tener presencia importante en el desarrollo de nuevas formas de participación, sobre todo en la esfera de lo público."* Esto se logra por medio del diálogo, el trabajo en equipo, donde los participantes asumen una tarea para cumplir un objetivo en común. Se designan deberes de carácter constructivo y operativo, como también actividades de diseño participativo, es decir cada niño comparte ideas para darle solución a las necesidades y problemáticas de su espacio simbólico el cual permite la intervención del espacio urbano.

"La participación social es un derecho humano esencial de toda persona y, una sociedad puede considerarse democrática cuando todos sus ciudadanos y ciudadanas participan." *(Divulgación dinámica. 2017)*

Recorridos comunitarios: Actividad donde cada niño, niña y joven realiza un mapeo para identificar los lugares importantes, simbólicos o herencias culturales propios del territorio. En el recorrido se profundiza en cada espacio simbólico, la historia del lugar que cada niño interpreta en sus dibujos.

El Taller "Dibuja tu Patrimonio" es una iniciativa de la oficina de arquitectos Tejido Diagonal, caracterizada por realizar intervenciones urbanas y arquitectónicas por medio de procesos participativos, integrales, sostenibles y culturales. Además, el taller contó con la aplicación del programa pedagógico internacional Reconnecting with your Culture, dedicado a la enseñanza y apropiación del patrimonio cultural local en la niñez y juventud (Niglio, 2022. P 5).

El taller está enfocado en reconocer el patrimonio local y crear una definición por medio de una metodología participativa y colectiva que involucra la población infantil y juvenil, empleando el dibujo como herramienta para representar, identificar y dignificar el patrimonio cultural local de Altos de la Florida. El taller permite reconocer a los niños la importancia de su papel en la comunidad, en su núcleo familiar, en los espacios de cohesión social y en la ocupación en el espacio urbano de su territorio, lo cual los vincula con la memoria histórica de su patrimonio cultural haciéndolos partícipes en la restauración y mejora de sus espacios públicos.

METODOLOGÍA

De acuerdo a lo mencionado anteriormente, proyecto se estructuró bajo el método pedagógico diseñado por el comité nacional de Reconnecting with your culture Colombia y las herramientas de participación de Tejido Diagonal, con el fin de guiar a los niños en un proceso de aprendizaje y análisis en función de reconocer los diferentes espacios de su territorio como patrimonio cultural o espacios simbólicos, construyendo conjuntamente con la esencia del territorio una definición de patrimonio. El taller se lleva a cabo en el aula, donde se reflexiona a partir de las expresiones artísticas del dibujo, guiando a los niños con esta herramienta, a identificar un espacio que ellos necesiten mejorar e intervenir arquitectónica y urbanamente.

El taller se divide en dieciséis (16) sesiones para el reconocimiento y expresión, donde se discute y reflexiona cada concepto a analizar, pues con las conclusiones de cada participante se realizan productos gráficos. Las clases se proponen con una duración total de treinta y dos (32) horas dividido en sesiones de dos (2) horas. Durante este tiempo, se espera que los niños y jóvenes de la comunidad, puedan reconocer y definir el patrimonio local de su territorio, a través del dibujo, el cual como actividad final desarrollar una intervención urbana sobre el patrimonio cultural en algún espacio simbólico.

Fig.2. Sesiones de encuentro del Taller Dibuja tu Patrimonio 2022

Dibuja tu Patrimonio, tiene como fin investigativo estudiar conceptos que no se han profundizado en los territorios autoconstruidos de Latinoamérica en este caso en Colombia, con lo cual se realiza la investigación a partir de la metodología del taller, dando resultados y aportes a partir de cinco (5) conceptos que se llevan a la práctica durante las sesiones de encuentro, por lo cual se convierten en herramientas fundamentales para el proceso, llegando a conclusiones que materializan y aportan a toda la comunidad de Altos de la Florida.

El niño como centro - el niño como patrimonio": El taller se enfoca en el estudio de los tipos de patrimonio que existen en una comunidad autoconstruida. Esta revisión se realiza a través de los ojos de los niños, niñas y jóvenes que comprenden y reconocen su entorno. Para esto es fundamental entender cómo el niño, niña y joven se relacionan con su espacio e identifican su herencia y memoria colectiva.

Espacios simbólicos comunitarios*: Para determinar el patrimonio de la comunidad, se analiza cómo la comunidad ha construido cada espacio colectivo, estudiando la forma en la que cada lugar de este estilo es considerado importante, generando un sentido de apropiación, denominándose como un lugar simbólico, por lo cual se analiza cómo se crean estos espacios, bajo qué dinámicas y cómo se deberían intervenir para mejorar las condiciones del lugar rescatando su valor.

Patrimonio Autoconstruido: El concepto de patrimonio en una ciudad autoconstruida y cómo esto puede construir asentamientos autogestionadas y autoconstruidas, una herencia de sus ancestros donde la comunidad aún mantiene viva la práctica de la autoconstrucción, pues dicha práctica fue la que configuró sus espacios simbólicos.

Patrimonio de la niñez: Teniendo en cuenta el tipo de patrimonio en los contextos autoconstruidos, como todo espacio identificado por la comunidad como simbólico, principalmente determinados por los adultos, ya sea por la junta de acción comunal del territorio o por líderes según las necesidades que quieran suplir. Se analiza cuál es la forma en que los niños determinan cuáles espacios son importantes para ellos, y cómo lo transforman desde sus dinámicas, ya que todos los espacios simbólicos han sido determinados históricamente por adultos dejando atrás la visión de la niñez.

Urbanismo participativo con la niñez: El taller tiene como fin realizar una intervención urbana en el territorio, empleando herramientas y estrategias desde los niños, niñas y jóvenes para escoger el lugar a intervenir dentro del barrio, lo cual les permite opinar sobre el proceso de ejecución. Además, es importante incluir a la comunidad en general en la intervención, aportando sus manos en el mejoramiento del espacio.

Para la propuesta de desarrollo metodológico, se emplea el dibujo como una herramienta que crea un lenguaje universal "entendido como lenguaje universal, es una herramienta de valor documental, así como de un uso cotidiano necesario en el trabajo de campo de cualquier profesional que se encuentre con la necesidad de registrar mediante grafismos, un proceso de trabajo en el cual, necesite el dibujo como proceso seleccionador e ilustrador de información" (Mayor, 2023). Por otro lado, desde el programa RWYC, se plantea el uso del dibujo como herramienta comunicativa que comparte las opiniones y reflexiones de los niños, niñas y jóvenes sobre su exploración en el territorio en la búsqueda del patrimonio cultural existente.

La metodología se propone en cuatro etapas, iniciando con una exploración acerca del patrimonio cultural desde lo micro a lo macro, llevando la reflexión desde lo personal a lo comunitario y territorial, guiando el proceso de lo artístico a lo urbano, del trabajo individual al trabajo comunitario, iniciando en un aula y concluyendo en un espacio colectivo de importancia simbólica y urbana para Altos de la Florida.

Fig.3. Participantes del taller 2022 [Biblioteca fotográfica de Tejido Diagonal, Colombia]

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Kevin Alexander Echeverry B.; Camilo Antonio José González Cardozo;
Karen Daniela León Carrillo; Andrés Esteban Daza Montoya

Etapa 1: Reconocer el patrimonio. En esta primera etapa se lleva a cabo un proceso pedagógico que guía a cada niño, niña y joven en el desarrollo del proyecto, dando herramientas de trabajo colaborativo, que permite tejer entre todos los participantes reflexiones colectivas sobre el concepto de patrimonio desde situaciones reales del contexto. En esta etapa se exploran cinco (5) técnicas artísticas en seis (6) encuentros, donde se expone y grafica el concepto de patrimonio a diferentes escalas, de lo personal a lo colectivo. Al finalizar cada clase se realiza la actividad del "círculo de la palabra" para conocer las conclusiones de cada participante sobre el tema estudiado en la sesión. Durante la actividad se escribe una lista de palabras mencionadas por cada participante en el tablero, de esta forma, se construye de forma conjunta el concepto de patrimonio por medio de sus dibujos realizados y diálogos participativos.

Etapa 2: Analizar el patrimonio. En esta segunda etapa comprendida en cinco (5) sesiones, los niños, niñas y jóvenes, después de conocer las distintas manifestaciones culturales del territorio, escogen un lugar que les gustaría mejorar o dar mayor importancia en la comunidad, al ser identificado como un espacio patrimonial, en favor de conservar la memoria de su territorio. Para este momento, se realiza un análisis por medio del dibujo donde los participantes exploran plásticamente otras cinco (5) técnicas de dibujo para generar composiciones gráficas que reflejan la importancia de las actividades, lugares o tradiciones que desean recuperar y mejorar.

Etapa 3: Socializar el patrimonio. Tomando en cuenta el proceso de las once (11) sesiones previas, los niños, niñas y jóvenes, tienen la oportunidad de desarrollar un dibujo con técnica libre una propuesta que refleje el patrimonio de la comunidad desde la perspectiva que considere desde su propio criterio. Estos dibujos son posteriormente socializados con la comunidad, donde cada autor tiene la posibilidad de compartir el significado que desea rescatar y socializar con las personas.

Etapa 4: Crear e intervenir el territorio. En esta última etapa se realiza una intervención desde la participación social. Se toman como base los dibujos resultados del taller compartidos anteriormente con la comunidad, con los cuales se realiza una composición que permita una intervención urbana dentro del territorio con el fin de reactivar y dignificar el patrimonio cultural de la niñez, la juventud y la comunidad extendida.
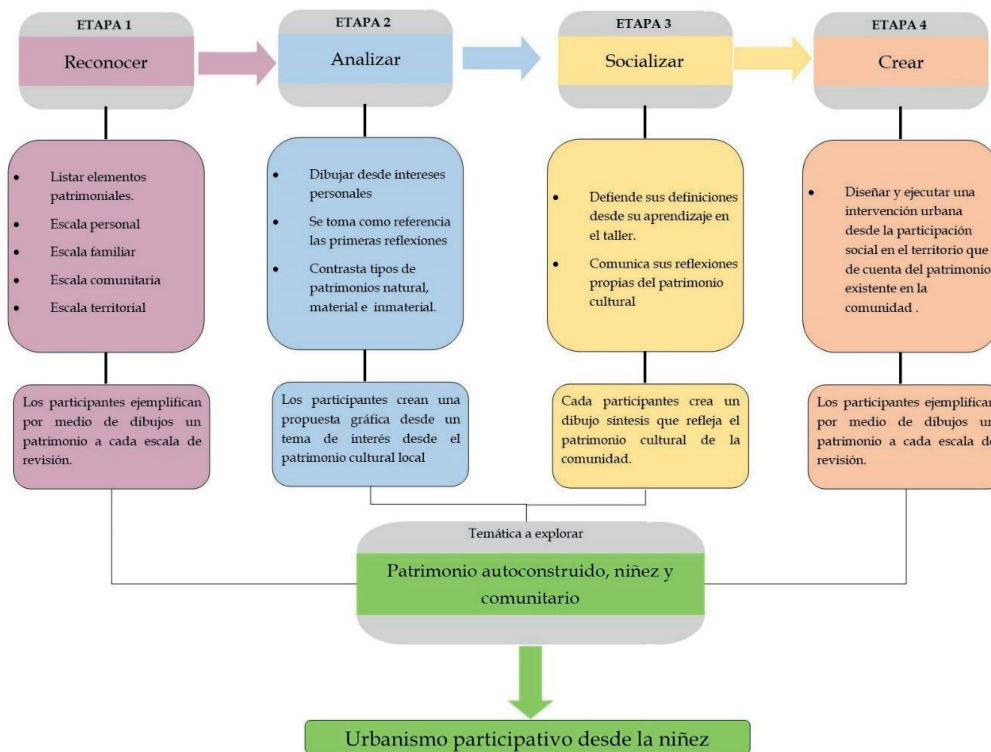

Fig.4 Metodología del Taller Dibuja tu patrimonio, 2023 [Elaboración propia, Colombia]

Resultados

El taller inicia con la participación de diez (10) niñas y quince (15) niños siendo un total de veinticinco (25) participantes en el aula, quienes son los que realizan todo el proceso pedagógico y de creación del producto final teniendo la orientación y guía de cuatro profesores adscritos a Tejido Diagonal y Reconnecting with your culture Colombia. El taller tiene el primer apoyo por parte de la asociación codo a codo, quien abren el espacio de sus instalaciones para el desarrollo del taller, además con el apoyo de refrigerio de algunas clases para los niños.

Al inicio de cada sesión, se revisaron y analizaron conceptos teóricos elementales para el desarrollo de los encuentros, los cuales eran profundizados a la par de que se ampliaban las técnicas artísticas del dibujo. Par esto, los profesores se apoyaban en herramientas gráficas como dibujos, fotografías, dibujos, como soporte para explicar los temas. Adicionalmente, se realizaban preguntas que generaban debates entre los niños y las niñas construyendo así reflexiones conjuntas, encontrando ideas comunes entre ellos lo cual les daba las herramientas para comenzar a elaborar sus productos artísticos, siendo esta herramienta la Introducción de cada clase.

Así se observó que la metodología ampliaba el concepto de patrimonio, pues fue una construcción colectiva de los niños por medio de sus dibujos realizados y diálogos participativos, donde como resultado final de estas prácticas definieron el patrimonio como **"todo aquello a lo que le damos un valor y un sentido de pertenencia e identidad"**.

De acuerdo a la carta de Tokio, "La educación cultural y patrimonial requiere ir mucho más allá de la mera recopilación de información sobre logros pasados y presentes, así como de las realidades históricas y contemporáneas. El objetivo más importante es animar a los niños y a los jóvenes a apreciar con alegría y creatividad sus propias culturas y patrimonios, apreciando de forma creativa las mismas, así como las de los demás, y no sólo sus manifestaciones materiales, físicas y tecnológicas" (Scahfer, 2021). De acuerdo a lo anterior, los espacios identificados como patrimoniales por los niños y jóvenes corresponde a lugares donde pueden reír, ser felices, poder jugar con sus amigos, familiares. Lugares para el encuentro social e intercambio comunitario, espacios para disfrutar del sol y los elementos naturales. El principal espacio patrimonial es "La Cancha la Muralla", un espacio baldío demarcado por neumáticos reciclados que se ubica al ingreso del barrio. Este lugar reúne más de trescientos (300) niños quienes entrenan fútbol los sábados y domingos, un espacio donde la comunidad hace sus reuniones masivas como festivales y congregación comunitaria.

De acuerdo a lo planteado en el taller, para socializar los resultados obtenidos en las sesiones del taller, es decir lo dibujos realizados por los niños, se realizó un una actividad de congregación comunitaria en la cancha La Muralla donde se realizaron manifestaciones culturales como danzas, muestras musicales y por supuesto, la exposiciones de los dibujos hechos por los participantes del taller acerca de espacios simbólicos del territorio, los cuales fueron una interpretación artística del mismo.

La participación y vinculación de la comunidad se evidenció con la presencia de niños, niñas y jóvenes en las diferentes actividades del proyecto, ya que durante el Festival por la memoria y esperanza, participaron cuatrocientos (400) infantes, doscientas cincuenta (250) familias en las presentaciones culturales y artísticas, además de espacios de exposición gastronómica, lo cual benefició a cuarenta cinco (45) mujeres emprendedoras donde compartieron recetas gastronómicas y creaciones artesanales en el evento.

Después de realizar este festival, la comunidad demostró aceptación y aprobación de los dibujos realizados por los niños, niñas y jóvenes del taller, con lo cual era posible dar inicio al diseño participativo para la creación de los murales como primera etapa de construcción, donde cada niño realizó un imaginario de cómo se soñaban este espacio de encuentro y bienvenida al territorio.

Para la construcción del mural participaron ciento cincuenta (150) niños y niñas, cincuenta (50) jóvenes, cuarenta (40) adultos y tres (3) líderes de la junta de acción comunal del sector 1, sector 2 y sector 3, además de contar con el apoyo de 90 voluntarios externos a la comunidad. Adicionalmente, fueron invitados doce (12) artistas plásticos y muralistas, contando con el apoyo económico de la fundación Rotaract Usaquén, la empresa Coltrade, la fundación Genval y la fundación Corazón de Fenix.

El proyecto del mural, considerado el más grande de Soacha hecho por niños y jóvenes, se conforma por cinco (5) muros que se integran en una sola composición artística, la cual narra la memoria del barrio Altos de la Florida desde la visión de la niñez. Por lo anterior, cada tramo del mural expresa un significado desde las reflexiones colectivas construidas por los participantes del taller dibuja tu patrimonio.

Muro 1: En esta composición, los niños la hacen en honor a todos los procesos que realizan las mujeres en la comunidad, resaltando sus emprendimientos artesanales y los emprendimientos de huerta comunitaria. En este mural se jerarquiza a una mujer que nace de una flor, en honor a la flor endémica de Altos de la Florida, la cual la denominan como la madre flor, quien les provee alimentos a las mujeres que alimentan a su comunidad.

Muro 2: En esta segunda composición, los niños resaltan un espacio simbólico importante, el cerro de las 3 cruces, un cerro donde se congrega la comunidad para sus actividades religiosas, siendo uno de los grandes miradores del municipio. un lugar lleno de memoria ancestral, pues este lugar fue anteriormente un espacio simbólico de la cultura precolombina Muisca, pues aquí hacían sus rituales indígenas.

Muro 3: En esta tercera composición los niños resaltan e identifican su infraestructura urbana autoconstruida como un patrimonio que los caracteriza, refleja un asentamiento autoconstruido en la montaña, resaltando un tipo de flor autóctona de la comunidad.

Muro 4: En esta cuarta composición los niños cuentan una historia, que explica el origen de sus montañas, la cual es el mito de "los sapitos", una historia que cuenta que el sapo tuvo que dejar a su pareja para buscar agua, cuando se secaron sus fuentes hídricas, lo cual este sapo nunca pudo volver a su pareja. Esta composición también resalta el pictograma más representativo de la cultura de los muiscas el cual es "El dios sol varón".

En el muro 5: en esta quinta composición los niños hacen honor a los procesos culturales y educativos de los jóvenes, el cual es promovido por la fundación Fragmentos una fundación creada por los jóvenes de la comunidad de Altos de la Florida.

Con lo anterior se da inicio a la intervención urbana participativa del patrimonio autogestionado escogido (La cancha de la Muralla) donde con la participación artistas de Bogotá, se realiza el boceto del mural que unifica la composición creada a partir de los dibujos realizados por los niños y jóvenes del taller, integrando las ideas de los en el mural, donde en cada muro se agrupan las ideas según las características de lo que ellos querían expresar en las composiciones mencionadas anteriormente.

Fig.5. Mural final de la intervención en la cancha la muralla» en 2023
[Biblioteca fotográfica de Tejido Diagonal, Colombia]

Gracias a la suma de grandes entidades, que con sus experiencias y conocimientos fortalecieron el proyecto, haciendo posible la construcción de los murales con Pinta Colombia, en esta ocasión liderado por Rotaract y la empresa Coltrade, aportando herramientas artísticas, las pinturas, los artistas y su mano de obra.

El proyecto Dibuja tu Patrimonio da inicio al proyecto sombrilla que se realiza en conjunto con entidades con trayectoria en el desarrollo para la innovación social, creando así el proyecto "Somos Territorio Soachuno" un proyecto de turismo comunitario regenerativo, que permite el diseño, desarrollo y construcción del corredor turístico mirador piedra del Dios sol varón, un proyecto que lidera las juntas de acción comunal de Altos de la Florida, sector 1, sector 2, sector 3, y sector 4, fundación Genval, la fundación de innovación cultural, Corazón de Fénix y Tejido Diagonal.

Con lo anterior, se logró obtener los siguientes resultados:

- Se beneficiaron directamente 20 niños que estuvieron en el taller

- Acercar a la primera infancia en una intervención urbana participativa con procesos de manifestación artística que permitió integrarlos en el proceso de construcción del mural artístico activando un sentido de pertenencia y propiedad por el espacio público, beneficiando y dando oportunidad a la participación de 320 niños y 250 jóvenes en el diseño y construcción de la cancha la muralla que inició con la construcción del mural, por lo cual se estará continuando con la adecuación de la cancha.

-Activación de un espacio público importante para la comunidad con actividades efímeras con los festivales y eventos que se desarrollaron y se desarrollaran, beneficiando a 45 mujeres emprendedoras donde han expuesto su gastronomía y artesanía en los eventos, beneficiando a 70 jóvenes que realizan dinámicas culturales de la danza y la música y a 90 adultos mayores que realizan dinámicas educativas y culturales, donde también han podido desarrollar sus presentaciones en los eventos.

- Dignificación y reconocimiento de la cancha la muralla como un patrimonio autoconstruido importante para el desarrollo de los niños, por lo cual han sido beneficiados en el proceso la asociación codo a codo que trabaja

con los niños y jóvenes de la comunidad, con la fundación fragmentos, la cual es liderada por jóvenes que usan la cancha para sus dinámicas y a las 4 juntas de acción comunal donde han podido desarrollar sus eventos y han podido solicitar más apoyo de las entidades públicas para seguir con la construcción de la cancha la muralla.

- Apoyos futuros para continuar con la adecuación y construcción del bio parque en cancha la muralla
- Reconocer y ejecutar las ideas de la primera infancia en un proyecto urbano de espacio público.
- El proyecto da inicio a un macro proyecto que se estará desarrollando con la comunidad de Altos de la Florida, el cual consiste en el corredor turístico de la piedra del dios sol varón, lo cual beneficiará a los 40.000 habitantes.
- El proyecto fue de gran impacto que contó con la participación de 12 artistas plásticos, el apoyo de 3 entidades internacionales y 4 nacionales, en el evento final contamos con la presentación voluntaria de 12 artistas musicales que inauguraron el mural, se contó con la participación de 90 voluntarios para la construcción del mural y se contó con la asistencia de 3 medios de comunicación del municipio de Cundinamarca. Se gastaron 15 millones para la ejecución del proyecto y 8 millones se recaudaron de entidades externas.
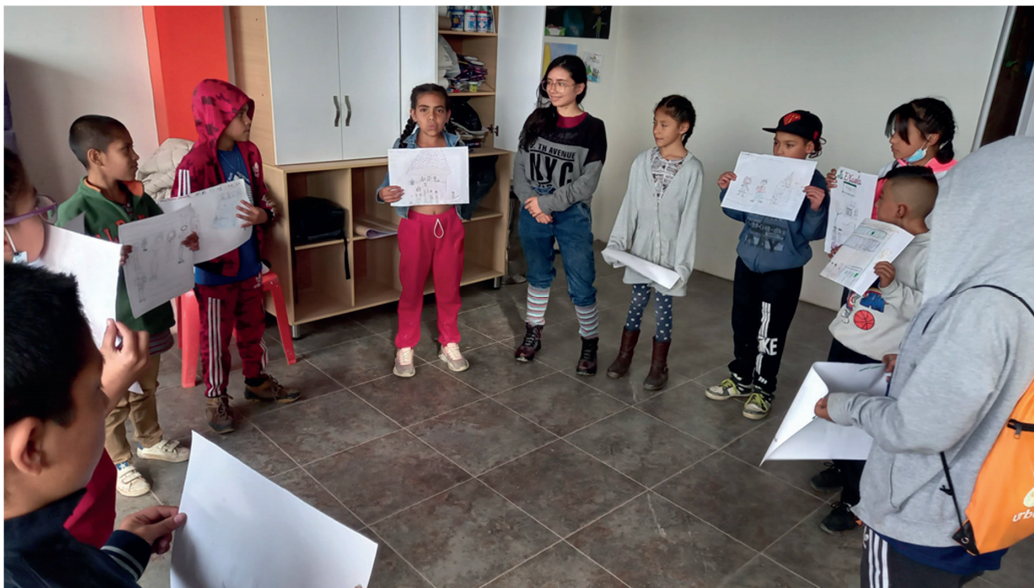
Fig.6. Dinámica del "circulo de la palabra" Taller dibuja tu patrimonio
[Biblioteca fotográfica de Tejido Diagonal, Colombia]

DISCUSIÓN

Competencias: Las competencias de este taller buscaban que las niñas y niños puedan potenciar sus habilidades y desarrollar capacidades para ponerlas en práctica en diferentes ámbitos de su entorno.

1. Capacidad para identificar el patrimonio local de Altos de la Florida partiendo de lo visto en clase, los recorridos por el barrio y el conocimiento previo de los lugares patrimoniales de la comunidad para fortalecer el sentido de apropiación de la niñez en su comunidad.
2. Capacidad de trabajar en equipo partiendo de las metodologías del taller, reflexionando y socializando sus puntos de vistas y obras artísticas para fortalecer las habilidades comunicativas, cognitivas y desarrollo personal en la niñez.
3. Capacidad de dar una definición propia del patrimonio partiendo de los temas vistos en la clase y de la reflexión personal de cada niño y niña para consolidar una visión propia del patrimonio que fortalezca los procesos participativos en la comunidad.
4. Capacidad de reflexionar sobre el cuidado del entorno físico- natural de la comunidad para concientizar colectivamente del cuidado y respeto al patrimonio comunitario por medio de una reflexión colectiva en el círculo de la palabra que incentive al niño a mejorar su entorno inmediato con diversas herramientas de intervención e interpretación como el arte.
5. Capacidad de expresarse a través del dibujo con diversas técnicas artísticas que representen el patrimonio para cada niño y que así mismo fortalezca la identidad de la niñez por medio de la reflexión personal.

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RÚBRICA DE EVALUACIÓN DEL PROCESO:

1 Reflexión personal: Se analiza cómo cada niño realiza sus reflexiones personales según su edad y conocimiento, por lo cual durante en el proceso del taller se dan herramientas que ayuden activar la reflexión personal y esta pueda ser expresada por el dibujo, el diálogo o la escritura, dando refuerzos de expresión que ayudan a mejorar por medio de actividades la reflexión personal de cada niño, niña y joven.

2 Reflexión colectiva: Al momento de contribuir con las herramientas del taller a la reflexión personal, se construye paralelamente la reflexión colectiva, la cual son herramientas que estructuran actividades que deben resolver conjuntamente, es decir se realizan actividades donde se organizaban en grupo con el objetivo de impulsar la reflexión colectiva, además que al final de cada sesión se comparta la experiencia de la clase en el círculo de la palabra, un círculo donde todos hablaban y expresaban sobre la experiencia de cada actividad, reflexionando conjuntamente los temas tratados durante las dos (2) horas del taller.

3 Expresión y comunicación artística: En el taller se implementó el dibujo como herramienta principal para guiar a la niñez en el proceso de aprendizaje, lo cual era importante que cada niño expresara por medio de esta herramienta sus ideas y reflexiones, lo cual se guio a cada niño que se limitaba a dibujar por querer hacer un gran dibujo, lo cual se les explicaba que lo importante es que expresaran algo en su hoja sin necesidad de ser una gran obra artística.

4 Participación Social: uno de los fines del taller es incentivar a la participación social y comunitaria, a través de cada herramienta implementada del proyecto, donde en cada actividad se evaluaba como avanzaba la participación de cada individuo en el proceso. Lo cual en la etapa final del proyecto fue fundamental la participación social de los niños, las niñas, los jóvenes y sus familias en la intervención de su espacio simbólico más importante, lo cual tejió socialmente e impulsó el trabajo en equipo en la comunidad.

Fig. 7 Collage actividades del proceso de creación del Mural más grande
de Soacha hecho por niños y jóvenes. 2023

CONCLUSIONES

Durante el desarrollo de la metodología del taller se logró incentivar a la niñez y adolescencia a reconocer el patrimonio presente en Altos de la Florida, recuperando elementos naturales, prehispánicos, mitológicos y de tradición oral, así como también espacios físicos del territorio y personas de la comunidad, de modo que, fue posible desarrollar una visión panorámica de su entorno sociocultural. Dentro del desarrollo de las sesiones fue posible identificar la apropiación del concepto de patrimonio cultural dentro de los niños, niñas y jóvenes participantes. Con los resultados obtenidos y expuestos en el presente artículo, se puede comprobar la hipótesis planteada para la creación del taller y su metodología, ya que, los participantes lograron crear síntesis acerca del patrimonio propio del barrio Altos de la Florida gracias a la pedagogía y dinámicas impartidas desde el arte y el dibujo como recurso de reflexión y pensamiento crítico.

El proceso del taller resultó de gran importancia para ejecutar de forma exitosa la etapa cuatro 4 (el crear) de la metodología, compartiendo las ideas y reflexiones creadas en el taller expuestas en dibujos, material base para el diseño y creación participativa del mural más grande de Soacha, cumpliendo el objetivo propuesto, donde las creaciones de la niñez y juventud complementadas por el grupo de artistas invitados a este proyecto. Este proceso

como se menciona anteriormente potencializa el liderazgo y la apropiación por parte de la nueva generación de la comunidad, creando una nueva siembra generacional en cada uno de ellos para que continuar con la fomentación cultural dentro del territorio, invitando a considerar el patrimonio como pilar para futuras intervenciones artísticas, arquitectónicas y urbanas en el barrio.

El taller permitió ampliar el concepto de patrimonio permitiendo a los niños, niñas y jóvenes construir en conjunto por medio de los dibujos y diálogos participativos la definición de patrimonio cultural, el cual lo definen como **"todo aquello a lo que le damos un valor y un sentido de pertenencia e identidad"**. Esto permite observar que los participantes después del proceso del taller entienden que ellos hacen parte del patrimonio cultural de su territorio que deben cuidar, ya que esto los identifica y conforma como comunidad.

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November 2021

Ambassadors of Culture from Indonesia

Progress Report: How RWYC reconnect intergenerational dialogue in preserving local culture in Indonesia

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Abstract

Culture has inherited characteristics from one generation to another. But along the way, inherited local customs and behavior fade away in the society. In fact, it is difficult to preserve local culture if there is no inherited knowledge about local culture passing down from one generation to another. RWYC with its pedagogical present to reconnect not only to local culture but also how older people share or teach about local culture to younger generations, intergenerational dialogue, so to speak. There were two RWYC workshops carried on in Indonesia focused on initiating intergenerational dialogue that is in sharing of cultural knowledge. One was addressing intergenerational dialog between grandparent and grandchild, the other was how college students passed down their knowledge about traditional games to the children in elementary school. This qualitative study with analytical descriptiveness is to underlie the analysis of primary and secondary data acquisition to gain deeper insights into how children understand those experiences. The result of the study highlighted that intergenerational dialogue about local culture is important to effectively preserve local culture in a good manner and well informed. We expect that this study benefited us to apprehend the importance of intergenerational dialogue on various cultural knowledge to preserve local culture in building harmonious, friendly and community-based society.

Keywords: Culture, Intergenerational Dialog, RWYC, Preserve Culture, Indonesia

Introduction

In a complex historical phase in which capitalist priorities have strongly questioned ethical values and human relations, there is a need to put the person and his creativity back at the center. The fragility, which all countries have manifested within the cultural and educational sector, has allowed developing fundamental reflections to give a "new centrality" to the role of Culture for the sustainable development of humanity. In fact, without Culture it becomes difficult to develop future perspectives capable of developing shared and participatory policies that are no longer entrusted to the growing individualization (Esempi di Architecturra International Research Center, 2020).

Analyzing the realities of different countries of the world, from the Far East to the far West, there is a need to activate a new "humanism" and for this reason, it is necessary that Culture enters fully into the whole idea of the new and innovation on which it is important from now on to invest. To do all this, however, we must start from the younger generations and then plant seeds to obtain good fruits and therefore a very good harvest in the near future. We must, therefore, be able to design educational programs that can build a better world (Esempi di Architecturra International Research Center, 2020).

Based on these premises the international project Reconnecting With Your Culture (Esempi di Architecturra International Research Center, 2020) was born, promoted by the EdA Esempi di Architettura (Italia) in collaborazione con il Forum UNESCO University and Heritage (Spagna); Factor Cultura (Peru); ICOMOS – Comitato Internazionale Monumenti e Siti (Italia y Peru), Do.Co.Mo.Mo. International, organizzazione per la conservazione del patrimonio moderno (Portogallo), REACH-Culture European Union's Horizon 2020 (EU), la Fondazione Stepàn Zavrel (Italia) e la partecipazione di docenti della Universidad de Bogotà Jorge Tadeo Lozano (Colombia), Institute for International Studies, Yokohama (Giappone); il Museo Archivo de Arquitectura del Ecuador in Quito (Ecuador), l'Instituto Educación Secundaria Anaga, Tenerife (Spagna); Kanto Gakuin University, Yokohama, (Giappone); Blanco-Uribe & Asociados, Caracas (Venezuela) e l'Istituto Nazionale di Architettura Sostenibile (Italia).

The project is aimed at primary and secondary schools around the world and is dedicated to the young generation from 5 years old to 17 years old. The children, assisted by their teachers, are invited to make an exploratory journey within the cultural heritage of their country and to draw and tell their experience of knowledge in contact with the historical, artistic, and cultural heritage. The international project also aims to analyze the different cultural approaches and methods of analysis developed in different communities around the world to build a network and to allow the sharing of experiences and initiatives. The project is coordinated by Colombian artist Kevin Alexander Echeverry Bucuru of the Universidad de Bogotá Jorge Tadeo Lozano, with the scientific supervision of Professor Olimpia Niglio, director of the international research center EdA Examples of Architecture that has been working between the American and Asian continents for years for the enhancement of cultural diversity (Esempi di Architecturra International Research Center, 2020). Today, RWYC Networks were covers to more than 25 countries in 4 continents, and still continue to expand. RWYC International now have more than 4,000 ambassadors of culture around the globe.

Fig.1. RWYC Networks round the world.

In July 2021, RWYC International, Prof. Olimpia Niglio, President of RWYC appointed their representative in Indonesia to Dr. Mira Sartika being appointed as President of RWYC Indonesia and Astri Wulandari as Vice President of RWYC Indonesia. We accept this appointment because RWYC pedagogically is in accordance with our National Law no. 5, 2017 on Advancement of Culture (Jaringan Dokumentasi dan Informasi Hukum Kementrian BUMN, 2021). As Prof. Olimpia analyzed, the pedagogical RWYC is helping us to implement several articles stated in this law. For examples are article 13, point 4, article 32 point 2 and article 33 point 1 (Jaringan Dokumentasi dan Informasi Hukum Kementrian BUMN, 2021). RWYC Indonesia proceeded this collaboration by involving government bodies that are the Directorate General of Culture in the Ministry of Education, Culture, Science and Technology of the Republic of Indonesia. In August 2021, Directorate General of Culture agreed to collaborate with RWYC in conducting several programs such as workshops and international conferences. From this point on, RWYC Indonesia officially affiliated with the Directorate General of Culture. After we conducted several workshops and conferences, we hereby write a progress report of the development of RWYC in Indonesia.

The purpose of this progress report is to provide an update on the initiatives undertaken by RWYC (Reconnecting with Your and Culture) Indonesia in its mission to reconnect intergenerational dialogue and preserve local culture in Indonesia. The Reconnecting With Your Culture (RWYC) project in Indonesia aims to bridge generational gaps by promoting intergenerational dialogue and preserving local culture. The project, initiated in July 2021, has made significant progress over the past year, bringing communities closer together and fostering a deeper appreciation for Indonesia's rich cultural heritage.

This report will cover the progress, challenges, and future plans of the organization in this endeavor. The main objectives and goals of RWYC in Indonesia is as follows:

1. Promote Cultural Awareness: Raise awareness about the importance of local culture and traditions among the younger generation.
2. Facilitate Interactions: Encourage meaningful interactions and dialogue between different age groups within the community.
3. Document Cultural Heritage: Preserve and document traditional practices, stories, and art forms to ensure their continuity.

During several workshops that we conducted we quite succeeded in promoting cultural awareness of the importance of local culture to the younger generation. Today, our ambassadors of culture are quite active in participating in various cultural activities in their own region such as traditional dance, music, and others.

Meanwhile, for facilitate interactions we succeed in conducting workshop of intergenerational dialogue between different age. First was "Me and My Heritage" fostering intergenerational dialogue between children and their grandparents. Second was "Culture, Communication and Social Change" fostering intergenerational sharing cultural knowledge between college students and their close younger generation.

The goal number three we achieve by documenting various traditional practices, stories and arts forms that are made by our ambassador of culture. In conducting our workshop, we not only focus on cultural knowledge but also, we focus on the training of how to make video and audiovisual properly. So, our ambassador of culture could preserve their own culture by making their own documentary properly. This kind of training, we believe, can ensure the continuity of preserving culture.

ACCOMPLISHMENTS/PROGRESS UPDATE

1. Cultural Workshops and Conferences

Youth Engagement: Over the last two years, RWYC Indonesia has successfully conducted a series of cultural workshops targeting young individuals in various communities across Indonesia. We started our first workshop in November 2021. The theme of the first workshop was "My House, My Culture" introducing various traditional houses across Indonesia to the younger generation (Reconnecting With Your Culture, 2022). This kind of workshop followed by another workshop in early 2022. After successfully implementing the Cultural Workshop in 2021, we continue this program in 2022, especially for children in the province who have not attended this workshop last year. The theme of the workshop this time is still the same as My House My Culture which was held virtually on February 26, 2022. Participants were divided into two sessions, morning and afternoon. The participants were attended by more than 40 children from 11 provinces, namely North Sumatra, Yogyakarta, Central Kalimantan, East Kalimantan, South Sulawesi, Lampung, East Nusa Tenggara and so on. This event ran smoothly and was held thanks to the support of the Ministry of Education and Culture, Research and Technology, PT Migas Hulu Jabar (Perseroda) and Ichinogami and not forgetting the entire RWYC Indonesia and RWYC International teams (Chakra Cultural Media, 2022). More than 100 children from elementary schools participated in these RWYC workshops.
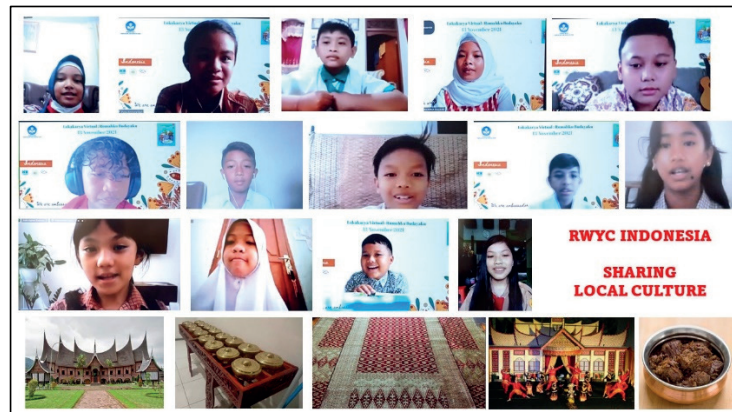
Fig. 2. 1st RWYC Workshop: My House My Culture.

We also conducted another workshop for junior high-school students across Indonesia focusing on the intergenerational dialogue between the children and their elders. This workshop is called "Me and My Heritage" (Chakra Cultural Media, 2022). These workshops encompassed traditional houses, intergenerational dialogue, dance, music, art, and folklore, with a particular focus on engaging youth and fostering an interest in their cultural heritage. This not only helped in reviving interest in traditional arts but also sparked intergenerational discussions between the participants and older community members who acted as mentors. After successfully carrying out the Cultural Workshop in 2021 for elementary school students, we intend to continue this program in 2022 especially for junior high school students. In this activity, we are working with INIBUDI.ORG (www.inibudi.org), an organization engaged in the production of school-age learning content. This workshop was held virtually on March 19-20 and March 26-27 2022. Activities were divided into 4 sessions. Participants were attended by more than 40 children from 22 provinces, namely North Sumatra, Yogyakarta, Central Kalimantan, East Kalimantan, South Sulawesi, Lampung, East Nusa Tenggara, Papua, Bali, and so on. This event

ran smoothly and was held thanks to the support of the Ministry of Education and Culture, Research and Technology, PT Subaga Saff Madani and the speakers Riri Riza, Prima Rusdi and not forgetting the entire RWYC Indonesia team and Inibudi.org.

Due to the pandemic situation all these workshops conducted virtually, yet fortunately could involve more participants from Sabang, Aceh to Merauke, Papua. We actually think that online workshops are one of the best approaches to gather and learn about culture together for all young children in Indonesia without any space handicap. We have full support to conduct these workshops from the government, especially from the Director General of Culture of the Ministry of Education, Culture, Research and Technology of the Republic of Indonesia, Dr. Hilmar Farid.

In addition to cultural workshops, RWYC Indonesia also conducts three international conferences that involve panelists and speakers from RWYC Network and beyond. In cooperation between RWYC and Directorate General of Culture of the Ministry of Education, Culture, Research and Technology of the Republic of Indonesia presents the 1st International RWYC Conference 2021, "Reconnecting with Your Culture in The World" - We are Ambassadors of Culture (Chakra Cultural Media, 2022). There were four panelists and 1 moderator conducting this conference. We also invited special speakers from the Director General of Culture of the Republic of Indonesia, Dr. Hilma Farid and UNESCO Chair on Global Understanding for Sustainability at the Friedrich Schiller University Jena, Prof. Benno Werlen. The main objectives of holding this RWYC conference are as follows:

1. Introducing the RWYC pedagogical method to Indonesian and international audiences.
2. Bringing the younger generation closer to local cultural values and content, while exposing cultural diversity in the world.
3. Opening culture-based dialogue between nations in addressing cultural education to the younger generation.
4. To share cultural knowledge from Indonesia and international participants.
5. Presenting several performances, crafts, drawings or other cultural products from children in Indonesia and internationally too.

Next conference we held in conjunction with UNESCO Cultural Conference MONDIACULT2022 was ResiliArt Debate. RWYC Indonesia, representing RWYC Asia and RWYC International, participated in the ResiliArt Debate for UNESCO World Conference on Cultural Policies - Mondiacult2022 with the theme "Awakening Culture Awareness to the Younger Generation." We are focusing this conference to focalize the significance of culture for the growth of children and the value in their life. The format of this seminar is elaboration questions that have been prepared by the panelists. This seminar involves 4 Panelists, D. Paul Schafer (Canada), Prof. Rana P.B. Singh and Prof. Aditi Misra (India) and Dr. Mira Sartika (Indonesia), 1 Moderator, Prof. Olimpia Niglio (Italy). There were 4 questions that had to be elaborated for 90 minutes. The overall session is roughly 110 minutes: 90 minutes for the debate and additional 20 minutes allocated for introduction, Q&A and conclusion. Overall, the seminar discussion ran smoothly, and we came out with the conclusion document to be sent to UNESCO as our contribution for the UNESCO Conference in Mexico (Chakra Cultural Media, 2022).

RWYC 2nd International Conference was held in conjunction with celebrating the 40th World Heritage Day on April 18, 2022, entitled "Culture: Key to Systemic Change and Sustainable Development." It was designed to examine the crucial role that culture can play in creating the systemic change and sustainable development that are required to chart a new course for humanity and the world in the future. We invited 6 prominent panelists from 6 countries from 4 continents: D. Paul Schafer (Canada), Thomas Legrand (France), Benno Werlen (Germany), Rana P. B. Singh (India), Fabiola Colmenero (Mexico), Fatima-Zahra Salih (Morocco). This seminar was also hosted by two prominent moderators, Prof. Olimpia Niglio (Italy) and Dr. Mira Sartika (Indonesia). The seminar was held via online zoom Meeting organized by RWYC Indonesia, supported by Chakra Cultural Foundation. This seminar was broadcast online on the YouTube channel and participated by RWYC Networks around the world (Chakra Cultural Media, 2022).

Participation: We have more than 250 Ambassadors of Culture across Indonesia from more than 25 provinces participating in our workshops. We continue regular communication with all the ambassadors of culture. They regularly report any cultural activities that they involve in their own region. We also share information about culture information or about RWYC activities in other countries. With this kind of communication, we still can observe the development of culture activity of our ambassadors of culture. In this RWYC group, in fact, we gave them a room to express and showcase their local culture. We believe if there is appreciation from their fellow ambassadors of culture from other regions and/or from other countries it will be much easier for them to preserve their local culture with pride. Activity of our Ambassadors of culture can be checked in our YouTube Channel and Instagram.

Skill Development: The participants have made significant progress in acquiring new skills and knowledge related to traditional culture, which has not only improved their self-esteem but also enabled them to contribute to the preservation of local heritage. This can be seen from updating reports from each ambassador of culture that periodically report their cultural activity in their own region.

Fig. 3. Poster of RWYC 2nd International Seminar.

2. Oral History Preservation

Recording and Documentation: RWYC has initiated a comprehensive project to document oral histories from elderly community members. This initiative has yielded a significant repository of stories, myths, and historical narratives from the older generation. We compiled our documentary in the form of a video that was created by each ambassador of culture who participated in our workshop. We collect more than 25 videos (Chakra Cultural Media, 2022) special for this repository intergenerational dialogue that can be accessed freely on our YouTube Channel, Chakra Cultural Media.

Interactions: To foster intergenerational dialogue, we have organized several events where youth interact with the elderly storytellers, learning about the past and enabling the exchange of ideas and experiences.

3. Educational Programs

Collaborating with local schools, we try to embed culture education into the curriculum. The first school that we collaborate with, was SMPN 1 Kedawung, Cirebon, West Java. RWYC-School workshop consists of offline and online activities via the zoom platform in the form of audiovisual training so that cultural preservation can be well documented. RWYC-School workshop consists of offline and online activities through a zoom platform in the form of audiovisual training so that cultural preservation can be well documented. Then the results of the cultural understanding of the participants will be presented at the RWYC International Exhibition. Activities are limited to grade 7 students at SMPN 1 Kedawung Cirebon. Participation is limited to 40 participants. Topics of discussion will be related to language, customs, local wisdom, art, science, and artifacts. We had great collaboration with the Principal of SMPN 1 Kedawung Cirebon, Mrs. Hj. Yeni Suryani Spd., MM and Deputy Principal Mrs. Ayu Yuliawati and Rengga Bahara from the RWYC Indonesia team who work offline.

Another collaboration that we conducted in 2023 is with Universitas Padjadjaran, especially the Communication Faculty. This online gathering had the theme Culture, Communication and Social Change, a collaboration between RWYC and Fikom Unpad. In implementing the collaboration class for the Communication and Social Change course, the Final Assignment created is in the form of a video work by students involving cultural activities carried out by the generation below, namely children at elementary or middle school level or equivalent. As a result of these students' videos, an online National Webinar was held by inviting RWYC Cultural Ambassadors from all over Indonesia and inviting International Guests from RWYC International, namely Prof. Olimpia Niglio from Italy as President of RWYC International and Prof. Rana P.B. Singh as President of RWYC Asia, to watch the video screening made by the students. This intergenerational gathering activity is very meaningful for us in increasing collective awareness about sustainable culture. All videos can be accessed on our YouTube channel (Chakra Cultural Media, 2022).

Students are not only tasked with understanding and comprehending the science of communication and social change, by making videos they immediately apply all their knowledge and each work must have a good message and meaning for society, so that each work must be accountable. In other words, they are encouraged to be agents of change, not objects of existing changes. The enthusiasm of the ambassadors of culture in this event was also extraordinary, they really enjoyed showing the videos and felt they had gained a lot of new knowledge both about culture in West Java, as well as about art or various children's games shown in these videos.

Ultimately, as mandated in Indonesia Law No. 5, 2017 on Advancement of Culture (Jaringan Dokumentasi dan Informasi Hukum Kementerian BUMN, 2021), thus, we also have a plan to collaborate with Directorate General of Culture to discussing about as to how culture education embedded into school curriculum. We expected more students to gain exposure to their local culture as well as understand other cultures too. We believe that a curriculum that incorporates culture is an essential tool for preparing students to thrive in a diverse and interconnected world while promoting tolerance, empathy, and an appreciation for the richness of human culture. We believe embedding culture into the school curriculum is of paramount importance for several reasons as follows. These parameters will be the KPI indicators that we would apply to measure the success of embedding culture into school curriculum.

1. Promoting Cultural Understanding: When culture is embedded in the curriculum, it helps students understand and appreciate the diversity of the world they live in. This understanding can lead to greater tolerance and respect for people from different cultural backgrounds.
2. Fostering Inclusivity: A curriculum that reflects various cultures and perspectives creates an inclusive environment where all students, regardless of their background, feel valued and represented. This can help reduce feelings of exclusion and marginalization.
3. Enhancing Critical Thinking: Exposure to different cultures encourages critical thinking skills. Students learn to analyze, compare, and contrast different viewpoints, which is a valuable skill for problem-solving and making informed decisions.
4. Global Citizenship Education: In an increasingly globalized world, understanding different cultures is vital for preparing students to be responsible global citizens. Knowledge of other cultures helps students engage with global issues and contribute to global solutions.
5. Cultural Competency: Integrating culture into the curriculum helps develop cultural competency, which is an essential skill in a diverse society. This competency is not only important for personal growth but also for future career opportunities.
6. Cultural Preservation: Teaching culture in schools can contribute to the preservation of cultural heritage. It ensures that traditional practices, languages, and customs are passed down to future generations.
7. Empowering Marginalized Communities: Including the cultures and histories of marginalized or underrepresented communities in the curriculum can empower these communities and give students a more accurate and complete picture of history and society.
8. Engaging and Motivating Students: A culturally enriched curriculum often engages and motivates students more effectively. Learning about cultures different from their own can spark curiosity and enthusiasm in students.
9. Promoting Social Justice Education: Education that embeds culture can serve as a platform to discuss issues related to social justice, equity, and discrimination. It can encourage students to become advocates for positive social change.
10. Community Involvement: Integrating culture into the curriculum can involve parents and the community, fostering a sense of shared responsibility for education and strengthening the school's ties with the local community.

4. Community Festivals

Cultural Festivals: RWYC has been invited to attend Cultural Festivals that held by SMPN 1 Kedawung Cirebon at the same time we hand offer the certificate of RWYC School of the World to Principal of SMPN 1 Kedawung, Cirebon that officially become part of RWYC School of the world network. These events showcased traditional music, dance, food, and art. The festivals served as a platform for intergenerational exchanges and have gained increasing popularity.

5. Publications

To reach a wider audience, we published a paper in Esempi di Architettura 2023, Vol. 10, n. 1 International Journal of Architecture and Engineering, publisher: Esempi di Architettura regarding our first workshop entitled My house my culture: The importance of traditional houses in creating sustainable cities and communities for future generations. It provides insights into the importance of studying traditional houses. In supporting the implementation of SDGs 11 that is Sustainable Cities and Communities (The Global Goals. n.d.), we elaborate specifically the importance of traditional houses not only for the society but also for the environment surrounding them. Research method that we use is observation of architectural buildings of 12 traditional houses from 12 provinces in Indonesia. The aim of this observation is to discover the main principle of a traditional house and to

discover the path to conserve as well as to transform modern architecture to follow such principle. We expect that this observation benefitted to the younger generation to apprehend the importance of a traditional house and move them to preserve their traditional house and applied the principle of those traditional houses in building modern architecture in achieving not only more sustainable cities but also strong identity, modest, eco-friendly and community-based society.

This paper of progress report of RWYC is actually the second publication that was constructed from the activity of RWYC especially in Indonesia.

CHALLENGES FACED
1. Limited Resources

Despite our best efforts, resource constraints continue to be a challenge. We are actively seeking funding and support from government agencies and NGOs to expand our programs. Our funding resource for the 2022 workshop was supported by some corporations. But for this year we started to find government agencies funding for our workshop. Limited resources have become a handicap in conducting RWYC workshops in 2023. We have two plans for workshops that cannot be carried out because of limited resources. It is expanding the RWYC School of the world program and RWYC Workshop in remote areas in Indonesia. These two workshops need quite a lot of funding because they are carried on offline, that is to go to the site of the workshop.

2. Technological Barriers

In remote areas, access to technology and digital resources can hinder the documentation and sharing of oral histories. One of our plan workshops is to make on-site workshops in remote areas throughout Indonesia. In Indonesia, these remote regions are well known as the 3T region. Region 3T is an abbreviation for Disadvantaged, Frontier and Outermost Regions. We believe that conducting "Reconnecting with Your Culture" workshops for children living in 3T regions (typically referring to remote, underdeveloped, and disadvantaged areas) can be highly valuable and important for several compelling reasons:

1. *Preservation of Cultural Heritage:* Many 3T regions are home to indigenous or traditional cultures with rich histories, languages, and customs. These workshops can help children reconnect with and preserve their unique cultural heritage, which might be at risk of being lost or diluted due to external influences.
2. *Identity and Self-Esteem:* Learning about and embracing their own cultural heritage can boost children's self-esteem and sense of identity. It can help them feel a sense of pride in who they are and where they come from.
3. *Cultural Awareness and Respect:* Understanding their own culture and the cultures of others can promote tolerance, respect, and appreciation for diversity. This can be particularly important in regions with multiple ethnic or cultural groups.
4. *Empowerment and Agency:* Providing children with the knowledge and skills to connect with their culture empowers them to be active participants in their community's cultural preservation and development.
5. *Community Building:* Cultural workshops can foster a sense of community and belonging among children, which is crucial for their overall well-being and social development.
6. *Improved Academic Performance:* Research has shown that students who are taught in a way that acknowledges and incorporates their cultural background tend to perform better academically. They are more engaged in their education and see its relevance in their lives.
7. *Cultural Competency:* As these children grow, the ability to navigate between their traditional culture and the modern world is essential. Cultural workshops can equip them with the skills to do this effectively.
8. *Interconnectedness:* Understanding and preserving their cultural heritage can help children connect with their elders, learn traditional skills, and pass down their culture to the next generation. This intergenerational connection is crucial for maintaining cultural continuity.
9. *Economic Opportunities:* In some cases, traditional skills, crafts, or practices can be a source of income for individuals and communities. Teaching these skills in workshops can open up economic opportunities for children and their families.
10. *Promotion of Language:* Language is a fundamental part of culture. These workshops can help children learn and preserve their native languages, which is essential for the transmission of culture.
11. *Healing and Resilience:* In regions that have experienced historical trauma or conflict, cultural reconnection can be a means of healing and building resilience among the youth.
12. *A Sense of Purpose:* By connecting with their culture, children may develop a sense of purpose and direction in life, which can lead to positive choices and behaviors.
13. *Community Pride and Development:* Encouraging children to embrace their culture can foster a sense of pride in their community, leading to community-driven development initiatives.

Yet, limited resources and technology barriers become our handicap to conduct this workshop. We hope for next year's program we could make a better plan and preparation to make RWYC Workshop in the 3T region manifest.

FUTURE PLAN

To further enhance RWYC's impact, we have several plans for the coming year:

1.EXPAND WORKSHOP SERIES: Increase the number of cultural workshops and include more communities in the project.
  a.   RWYC Teacher Program
  b.   RWYC School of the World
  c.   Inter-region exchange student to learn about cross culture.
  d.   RWYC and University

a. RWYC Teacher Program
Purpose: To empower educators with a deeper understanding of cultural heritage.
Components:
o   Cultural immersion for teachers to reconnect with their own heritage.
o   Training sessions on integrating cultural awareness into teaching practices.
o   Workshops on fostering cultural diversity in the classroom.
Potential Outcomes:
o   Enhanced cultural competence among teachers.
o   Integration of cultural elements into the curriculum.

b. RWYC School of the World
Purpose: To create a global educational platform focused on cultural exchange.
Components:
o   Online courses and resources covering diverse cultures worldwide.
o   Virtual exchange programs connecting students from different parts of the world.
o   Cultural events and activities to promote understanding and appreciation.
Potential Outcomes:
o   Increased global awareness and understanding among students.
o   A platform for sharing and celebrating diverse cultural experiences.

c. Inter-region Exchange Student Program to Learn About Cross-Culture
Purpose: Facilitate cultural exchange between students from different regions.
Components:
o   Student exchanges between schools in various regions.
o   Cultural immersion experiences, including living with host families.
o   Cross-cultural workshops and activities.
Potential Outcomes:
o   Increased tolerance and appreciation for cultural diversity.
o   Building lifelong connections and friendships across regions.

d. RWYC and University Collaboration
Purpose: Forge partnerships between RWYC and universities for a more comprehensive cultural education.
Components:
o   Joint research initiatives on cultural preservation and understanding.
o   University courses incorporating RWYC principles and materials.
o   Internship opportunities for students to engage in cultural projects.

Potential Outcomes:
o   Academic recognition and validation of RWYC principles.
o   Increased opportunities for students to pursue cultural studies and research.

2. DIGITIZATION EFFORTS: Develop user-friendly digital platforms to ensure that the older generation can access the oral histories and other online resources. We will explore options to improve technology access in remote areas to ensure better documentation and sharing of oral histories.We will collaborate with communities that are experts in this digitization field such as Kalacemeti in Wonosobo, Central Java.

3. SUSTAINABLE FUNDING: Seek additional funding sources to support the growth and sustainability of RWYC. Next year we will start to apply for Dana Indonesiana, that is source funding special for cultural activities that are provided or sponsored by the Ministry of Education, Culture, Science and Technology of the Republic of Indonesia. Dana Indonesiana is one of the sustainable funds if we can raise it. Because it is quite large to cover all the internal institutional cost as well as all the programs and can be extended until three years.

4. INTERCOMMUNITY EXCHANGES: In the coming months, we a have plan to collaborate to more culture communities in various dimensions and field such as art and digital media communities one of this is Kalacemeti from Wonosobo, Central Java, the other is language and traditional manuscript society (Manassa-Masyarakat Pernaskahan Nusantara). Together we will create a more massive program based on ancient script that can be

performed as various arts, film, book, comics or dance that will be introduced and showcased by the young generation in every province where the said ancient script exists. This program aims to facilitate intercommunity exchanges to promote cultural diversity and understanding, allowing communities to learn from one another.

CONCLUSION

Reconnecting With Your Culture (RWYC) has made significant strides in promoting not only awakening culture awareness but also intergenerational dialogue and preserving local culture to the young generation in Indonesia. The project has fostered a stronger sense of community and cultural identity. As we move forward, we remain committed to overcoming challenges and expanding our efforts to ensure the continuity and vibrancy of Indonesia's rich cultural heritage through various programs of RWYC. We are grateful for the support of our partners, communities, and stakeholders on this journey.

We expect that this progress report of RWYC in Indonesia portrayed the importance of RWYC in reconnecting local culture to the younger generation through various approaches most importantly through intergenerational dialogue. RWYC became a space for cultural expression for the younger generation and with showcasing their local culture to the RWYC network around the world making it become more essential and important in introducing cultural diversity from one country to another. With RWYC children around the world were exposed to how diverse world culture was. They no longer live in a single perspective of culture. With continued support and resources, we aim to expand our efforts and make an even more significant impact in the future.

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Between Nature and Culture: A Comparative Survey of World Heritage Tumuli Landscapes in Anatolia

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Abstract

In its Extended 45th Session (Riyadh, 2023), UNESCO's World Heritage Committee inscribed on the World Heritage List two cultural properties that are characterized by burial mounds: "Gaya Tumuli" from the Republic of Korea, and "Gordion" from Turkey. Informed by the present local communities' lack of association with the lesser "Gordion" tumuli that are dotting their agricultural estates, among actual and potential threats for their intact preservation, this essay takes this coincidence as an opportunity to discuss the variety in the values associated with this type of burial landscapes depending on their physical and cultural settings. The discussion is introduced by observing the nature-culture divide intrinsic in the formulation of the 1972 World Heritage Convention and the potential tumulus type of monuments and the cultural landscapes they form may have to bridge the gap. Then selected World Heritage tumulus landscapes are presented as comparative examples to scrutinize their modern associations in various geographies including the Arabian Gulf, Far Eastern Asia, and North-Northwestern Europe. This reveals the contextual and typological diversity in this type of cultural heritage assets that testify to social stratification by monumentalizing the burials of rulers and the supporting elite in the landscape. Notes on their particularity as testimony to ancient cultural transitions with associated rituals are followed by observing the rural character of, and lack of local association with, World Heritage or candidate Anatolian tumuli as a major threat to their intact preservation unless integrated into sustainable rural development policies through community participation and education. The concluding remarks are on the near universalism of tumulus landscapes as monumental representations of past elite power vis a vis the uniqueness of the meanings and functions associated with each one of them, and of their modifications over time by natural processes or by human interventions.

Keywords: Nature-Culture divide, World Heritage tumuli landscapes, Gordion, Nemrut Dağ, Bin Tepe, Pergamon cultural landscape.

Introduction: Typological and Contextual Diversity in Burial Mounds

UNESCO's flagship World Heritage Programme was initiated by the approval of the 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage whose very name hints at a nature-culture divide going back to the Age of Enlightenment (van Londen *et al*, 2019, 3) and intrinsic in the programme's administration, with the International Union for Conservation of Nature and Natural Resources (IUCN) advising on "natural", International Council on Monuments and Sites (ICOMOS) on "cultural", and both jointly on "mixed" properties to be nominated and/or inscribed on the World Heritage List (WHL). Yet, the divide was already challenged with the very first inscriptions in 1978, as they included "L'Anse aux Meadows National Historic Site" from Canada which was by then the only Viking site known in North America, at the very tip of Northwest Newfoundland wherefrom floating-by icebergs may be spotted (UNESCO WHC, 1992-2023o). This year-round camp site provided the earliest evidence of European settlement in the American continent, in three dwelling, one forge, and four workshop remains overlooking a peat bog and small brook near the shore. Dating to the early eleventh century, occupied for about a decade, and reburied in view of their protection after modern archaeological research, these timber-framed turf buildings' similarity to those in Norse Greenland and Iceland is a key attribute constituting the property's Outstanding Universal Value (OUV). Excavated artefacts evidence iron production and woodworking, arguably to repair ships for voyaging further southward to explore and exploit the desirable resources in Greenland, using the resources at the campsite. Although the property was inscribed as a cultural site, this activity as well as its location provide an early example from the WHL supporting ongoing efforts to harness the full potential of recognizing and building on the interlinkages to bridge the gap between natural and cultural attributes and values of World Heritage properties, as addressed in a "Culture – Nature Links" special issue of the UNESCO World Heritage Centre's journal, *World Heritage* (issue 75, 2015) and in the

"Heritage Management: The Natural and Cultural Divide" special issue of *Ex Novo Journal of Archaeology* (2019), among other publications.

BURIAL MOUNDS CONSTITUTING CULTURAL LANDSCAPES

An important step in this direction was the formulation, in 1992, of "cultural landscape" as a World Heritage property category to encompass distinctive landscapes formed over a long period of time through human interactions with natural systems, which arise from, and cause, cultural values to develop. The category involves three types of landscapes: those intentionally designed and created by humans (such as garden and park landscapes that may be created for aesthetic reasons and often associated with religious or other monumental buildings and ensembles); those that have evolved organically by associating with and responding to the natural environment of an initial social, economic, administrative, or religious imperative wherein the evolutionary process may still be continuing or have come to an end in the past with its significant distinguishing features still visible in material form (called a relic/fossil landscape); and those constituted by powerful religious, artistic, or cultural associations of natural elements instead of material cultural evidence which may even be absent (Rössler, 2000, 27-28). Continuing cultural landscapes (including routes, canals, and rice terraces) constituted the thematic ones among the regional expert meetings that started in 1993 to develop a framework for assisting the World Heritage Committee with the evaluation of cultural landscape nominations. In 1993, Tongariro National Park in New Zealand was inscribed as the first cultural landscape on the WHL after a resubmission, as an associative landscape, of an already inscribed natural property. This may be a good example for means of bridging the nature-culture gap in the World Heritage Programme.

In the "monuments" category, burial mounds (also referred to as barrows, kurgans, or tumuli depending on the cultural region) that are part of archaeological, agricultural, rural, and urban landscapes may likewise provide a bridge between natural and cultural attributes and values of World Heritage properties. These artificial hills consist of a mound of earth or stones piled over graves, with some of the best-known examples belonging to legendary heroes such as Patroclus in Homer's *Iliad* or Beowulf in the Anglo-Saxon poem. While materially they integrate with the surrounding landscape, their monumental scale and regular form, even when disturbed by excavation for treasure hunting or scientific purposes, always signal their artificiality albeit in the absence of occasional entrance tunnels leading to the internal burial chamber(s) that may be timber or stone, and of surrounding stone walls and other visible architectural elements, thus bridging the nature-culture gap. By virtue of their main function, tumuli are associated with burial and possibly other rituals of the constructing community, at the "culture" end of the gap, from which they may be dissociated in time and associated more with "nature" towards the other end, unless the initial association is rediscovered/revived or continued as integrated into or isolated in a new ritual landscape. Continuing with the Viking north, examples for such continuity from the WHL include the serial "Birka and Hovgården" archaeological property complex, respectively located on Björkö and Adelsö Islands in Lake Mälar and jointly illustrating ninth-tenth-century Viking trade networks and their impact on Scandinavia before the earlier-referenced expansion to North America (UNESCO WHC, 1992-2023d). Both components contain monumental mounds, in the former in cemeteries surrounding the "Black Earth" harbour (Kalmring et al, 2021) while the latter exemplifies ritual continuity through persistence of burial mounds from the Bronze Age (c. 1800-500 BCE) into the Iron (CE 500-800) and Viking Ages (CE 800-1050). Naming of three among five large burial mounds as "King's Mound" (*Kungshögar*) has been taken as evidence for Hovgården's having been the location of a Viking royal estate (*Kungsgård*) from which Birka was controlled as an international trade post that would become the oldest town in Sweden.

Fig. 1. The cultural landscape formed by pagan and Christian monuments at Jellink, Denmark.
[https://thehistoryofdenmark.files.wordpress.com/2015/10/kirken-og-hc3b8jene.png]

Hovgården's continued importance as the site of the first Christian congregation in Sweden founded in 831, possibly due to earlier importance in the Viking Age as most visibly represented by the *Kungshögar*, recalls another later Christianized Northern European burial mound complex, "Jelling Mounds, Runic Stones and Church" which was inscribed on the WHL based on a Statement of OUV referencing the spiritual significance of the resulting cultural landscape (UNESCO WHC, 1992-2023n). As implied by its name, the earlier elements at the site are two almost identical, flat topped, 70-meters-wide and up to 11-meters-high turf burial mounds and one of the two runic stones that uniquely exemplify pagan Nordic culture while the other runic stone and the church testify to the start of the Danish and other Scandinavian peoples' Christianization in the mid-tenth century in the form of an intentionally designed cultural landscape formed by the erection of the second runic stone (that has the earliest depiction of Christ in Scandinavia, alongside inscriptions) exactly midway between the tumuli as well as and the first wooden church (Fig. 1). Formation of the landscape over a millennia is attested in the carving of a later impressive burial chamber out of oak into an earlier and much smaller Bronze Age barrow one in one of the mounds, with no burials found inside the other, and the current simple whitewashed church's having replaced at least three earlier wooden churches after their destruction by fire, as well as in a surrounding magnificent palisade and ship parts that revealed in excavations. As such, the property exemplifies resilience, through appropriation, of the religious and ritual significance of burial mounds in a very exceptional way.

In addition to these Northern European examples, archaeological (or relic) and continuing landscapes with burial mounds are encountered in several continents, with World Heritage examples in North and South Americas, Central and Eastern Asia (including "Taxila" in India, UNESCO WHC, 1992-2023r), and Europe—a distribution comparable to that of the pyramids but with a wider chronological span. This chronology expands from the European megalithic sites up to some 120 mounds at the pre-Columbian "Cahokia Mounds State Historic Site" north of Mexico that was occupied by a complex chiefdom society primarily in CE 800-1200 (UNESCO WHC, 1992-2023f). A comparatively recent compilation that also includes some of the examples on the WHL reveals the geographical diffusion and typological variety of tumuli landscapes even in the first millennium BCE (Henry & Kelp, 2016).
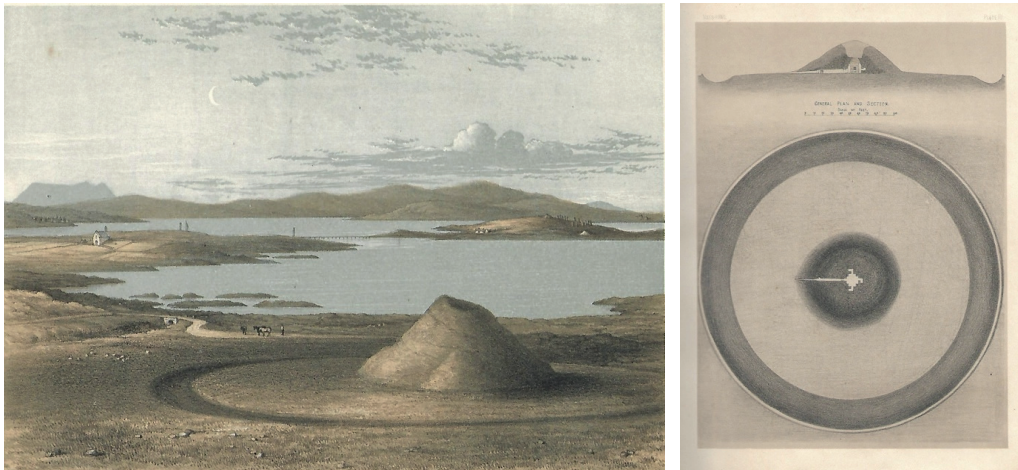

Fig. 2. Historic documents showing the evolving environmental context and the megalithic core of Maes Howe. [Orkneyology.com]

BURIAL MOUNDS REPRSENTING SOCIAL STRATIFICATION

The early group of examples on the WHL include the large, chambered tomb (Maes Howe, Fig. 2) in the "Heart of Neolithic Orkney" prehistoric relic cultural landscape consisting also of two ceremonial stone circles and a settlement alongside unexcavated burial, ceremonial, and settlement sites uniquely testifying to life and a cultural tradition that flourished between about 3000 BCE and 2000 BCE in a remote archipelago in the far north of Scotland (UNESCO WHC, 1992-2023m). Dating to 2800 BCE, the 7.3-meter-high and 35-meter-wide Maes Howe grass mound has inside a carefully built complex of passages and chambers out of flagstone slabs and an alignment that enables illumination of its central chamber's rear wall at sunrise on the winter solstice as in Newgrange, dating to 3200 BCE. The 85-meter-wide and 13-meter-high Newgrange is one of the three megalithic burial mounds constituting "Brú na Bóinne - Archaeological Ensemble of the Bend of the Boyne" funerary landscape some 50 km to the north of Dublin, which also encompasses forty surrounding satellite passage graves and later Iron Age, Early Christian, and medieval monuments that are explained as attracted by the site's great ritual significance (UNESCO WHC, 1992-2023e). While these passage tombs are unique to the prehistoric megalithic culture of north-western Europe, a similar tradition of presenting megalithic structures "in the guise of

the natural landscape (buried beneath earth tumuli)" (UNESCO WHC, 1992-2023a) is observed also in El Romeral Tholos component, dating to 1800 BCE, of "Antequera Dolmens Site" serial property in Andalusia, southern Spain. Instead of a natural phenomenon such as the winter solstice, orientation of the monument is associated in the nomination dossier with one of the two natural monuments in the series, El Torcal, i.e towards the western half of the sky. These natural monuments constitute visual landmarks within the property, as do Maes Howe and Newgrange passage tombs, and many other monumental burial mounds elsewhere.

A distinguishing feature of these early mounds is their modern identification among the earliest large ceremonial monuments in Western Europe that are associated with funerary and ritual practices of a highly organized prehistoric society. Importantly, their rise over flat pastureland and elements like surrounding ditches and low walls with entrance passages retaining the mound heap prevent their blending with the natural landscape despite the covering grassed earth surface. Located in twenty-one archaeological sites in the western part of Bahrain, almost contemporary "Dilmun Burial Mounds", dating to 2200-1750 BCE, constitutes a completely different landscape whose formation through time is explained by Bahrain's having become a prosperous trade hub (very unlike the synchronous cultural isolation of far Northwestern Europe) which enabled the development of an elaborate tradition that produced mound burials for the entire population (UNESCO WHC, 1992-2023h). While the European megalithic burial mounds are characterized by their scarcity and scale in their nearby context, Dilmun consists of a total 11,774 burial mounds, with six components consisting of a few dozen to several thousand tumuli, originally in the form of cylindrical low towers, and fifteen sites including seventeen royal mounds that were constructed as two-storey sepulchral towers that have burial chambers equipped with alcoves. Constructed over a period of almost half-a-century, five distinct types of burial mounds, hinting at the emergence of social hierarchies involving elites and ruling classes, were discovered at various components of the property. These provide a cross section of various social groups formed by thousands of individuals of different age and gender.

A similar but stricter hierarchy is observed in burial mound landscapes of China. An immediate example would be the 51.3-meter-high tumulus "Mausoleum of the First Qin Emperor" Qinshihuang (*d.* 210 BCE, constructed in 247-208 BCE) of the founding Qin Dynasty (UNESCO WHC, 1992-2023p), among the first group of six properties inscribed from the People's Republic of China on the WHL in 1987. The tumulus represents a burial type in monumental scale that was unique to the governing emperors who were mostly male, with the single exception of Wu Zetian (CE 690–705) of Tang Dynasty who was China's only governing empress for fifteen years. This chronology gives an idea about the longer lifetime tumulus burials had in the context of imperial China. She was buried with her husband, Emperor Gaozong (CE 649–683), at the Qianling Mausoleum in Qian Country, located about 125 km to the west-northwest of Qinshihuang's Mausoleum that is best-known for its site museum displaying the emperor's army of terracotta warriors *in situ*. There are other monumental tumuli mausolea in the area belonging to several early Chinese emperors including the Second Emperor Qin Er Shi (229-207 BCE) some 40 km to the southwest of Qinshihuang's mausoleum. As the most typical and best preserved of the eighteen later Tang Mausolea (618-907), Qianling Tumulus has the underground burials of the couple deep within the limestone Mount Lian, at an elevation of 1.049 meters above the sea level (China Internet Information Center, n.d.), following a model set by the burial of Emperor Taizong (r. 626-49) in Mount Jiuzong "as the earthen mound for his tomb" (Xinian, 2002, 106). Importantly, none of the lesser satellite tombs of kings, princes, and high ministers in these mausolea complexes was marked by tumuli of any size, unlike the Dilmun context wherein there exists five variations of the same burial type as a reflection of emerging social hierarchies involving the entire population, alongside elites and ruling classes, in the absence of such an overarching figure as the Chinese emperors. In the context of China, natural mountain tombs were importantly reserved only for imperial family members and truncated pyramids for their children while officials and nobles could have artificial conical tumulus mounds or totally underground chamber tombs (Xinian, 2002, 108). Qinshihuang's burial complex also had Li Shan mountains to its south.

PAST AND PRESENT SYMBOLISM OF BURIAL MOUNDS

Qianling Mausoleum complex was importantly modelled on the layout of the Tang Dynasty capital Chang'an (modern Xi'an) which had the walled Palace City for the imperial family at its core, surrounded by a walled Royal City for government offices from its east, south, and west, and an outer city in the same directions (Go Grand China, 2023), with a central axis in north-south direction connecting the three. Three sets of ceremonial gates to the south of Qianling tomb mountain, which was protected by a rectangular wall with four gates in cardinal directions as in the Palace City, represent the three gates on the central axis in the Palace, and the section of the mausoleum axis between the two gates closer to the tomb mountain was called the "Spirit Way" (Eckfeld, 2005, 22-3). This section denoted the passage of the dead emperor' soul into the world of the spirits (Go Grand China, 2023), paralleling the symbolism inside Maes Howe and Newgrange passage tombs in a thoroughly different physical and cultural setting and material form. Such parallelism provides partial explanation for the resilience of burial mound type over four millennia and 7.900 km between the two monumental ensembles, importantly in the face of a difference in reference from winter solstice to Tang urbanism.

Fig. 3 Mausoleum Tumulus of the First Chinese Emperor Qinshihuang in Xi'an [Bill Tyne, 2006 CC BY-SA 2.0 DEED]

The Mausoleum of Qinshihuang is, likewise, at the centre of a complex replicating the entire known China, by then united under the first Emperor Qin, and his capital city Xianyang, which comprised of an inner/imperial and an outer city. Although the tumulus burial, which is the largest in China, is at the core of the overall layout, it is dramatically absent from the mind maps of some visitors to the site, whereas the site museum displaying the terracotta soldiers 1.5 km to its east as part of the same monumental burial complex has been a top tourism destination in China with nine million annual visitors, after such attractions as the Great Wall and the Forbidden City in Beijing. Unpopularity of the tumulus would appear to be partly due to the Chinese government's decision to preserve it without excavation due to the technical difficulty of preserving the unearthed elements, among other reasons (Fig. 3).

Fig. 4 "Madinat Hamad 3 Burial Mound Field" and "Royal Mound 8 components of "Dilmun Burial Mounds" World Heritage property. [Elena Kragulj, 2014 © Thing Heritage]

The protection area and construction control zone established around the mausoleum complex with the 2010 Conservation Plan supports this preservation policy by preventing the development of Lintong district to its west from infringing on the mausoleum. This is a type of threat northwest European megalithic burial mounds do not experience in their agricultural and pastureland setting and some royal tomb components forming the Dilmun serial property do face in their present urban contexts while burial mound "fields" therein have better maintained their integrity as relic cultural landscapes (Fig. 4). As another variety in the contemporary contexts and conservation state of World Heritage burial mounds, "Tumuli Park Belt" with three groups of royal burials has been better preserved as an urban park that constitutes a component of "Gyeongju Historic Areas" in the

Republic of Korea than the chronologically much older Dilmun royal burial mounds in isolated urban islands (Fig. 5). As an instance of cultural diversity represented by earthen burial mounds on the WHL, the Gyeongju complex was inscribed by virtue of its featuring a remarkable concentration of outstanding Korean Buddhist art examples produced during Silla dynasty (between seventh and tenth centuries), which was exceptionally influential in the development of Buddhist and secular architecture in Korea (UNESCO WHC, 1992-2023l).

Although "royal" burials exist in the Korean context as well, these are much more modest in scale (with the largest twin Hwangnamdaechong Tomb measuring 120 by 80 meters in width, 21.5 meters in height; and thee Bonghwangdae Tomb 82 meters in diameter and 22 in height, both in "Daereungwon Ancient Tombs" component) and lack the system of passages and chambers the Chinese emperor tumuli have, possibly due to having as archetype Emperor Taizong's mausoleum into which a burial could be placed only by carving. Hoever, the above-mentioned European megalithic burial mounds also have inner passage, chamber, and isle complexes without following such a known archetype. So, similar material forms may not always connote similar origins. The Gyeongju royal tumuli consist only of a single wooden burial chamber that also contained gifts, buried under stones and earth; and lacked the urban references organizing the layout of the Chinese imperial burial complexes. Their arrangement in the natural landscape may be observed to have followed strict aesthetic considerations, unlike the rather disorderly layout of Dilmun burial mound "fields".

Fig. 5 "Tumuli Park Belt" component of "Gyeongju Historic Areas" in the Republic of Korea
[Gyeongju Tour Guide.   ]

Despite Gyeongju's presence on the WHL, receiving 40.43 million visitors in 2023, "Complex of Koguryo Tombs" could be inscribed also from the Republic of Korea as they date from the later period of the earlier Koguryo Kindgom that controlled northeast of contemporary China and northwest half of the Korean Peninsula from third to seventh century C.E., dating based on wall paintings in sixteen of the sixty-three royal and aristocrat tumuli with stone burial chambers that uniquely testify to daily life in the nominated period, as rare remains from the Koguryo culture at the foot of mountains and in villages in four regions (UNESCO WHC, 1992-2023g). In this context as well, over ten thousand burials were discovered in China and Korea, some hundred being in Korea, eighty of which are among the overall ninety with wall paintings that portray costumes, food, residential life, burial customs, religious practices, and imagery associated with Buddhism, Taoism, and the Four Deities. The selection also covers all types of Koguryo tombs that may have a single, two, and multiple chambers with side chambers that have genius ceiling designs to support the weight of the stone- and earth-covered mounds above, which have a symbolic siting in the landscape.

Fig. 6 "<Marisan Tumuli" component of "Gaya Tumuli" World Heritage serial property
[Seo Heun Kang, 2018 © World Heritage Nomination Office for the Gaya Tumuli, source: Nomination File]

TUMULUS LANDSCAPES IN THEIR CONTEMPORARY CONTEXTS: THE CASE OF ANATOLIA

In the presence of these two serial nominations, the "Gaya Tumuli" could also be inscribed on the WHL in 2023 as a serial property of seven archaeological cemetery sites with burial mounds attributed to the Gaya Confederacy that controlled the southern part of the Korean Peninsula between the first and sixth centuries CE before the Silla dynasty, with the burial mounds attesting to a distinctive system of autonomous and politically equal seven polities that shared cultural communalities (UNESCO WHC, 1992-2023j). Each tumulus' consisting of a stone-lined burial chamber that is particular to the civilization alongside a distinctive type of pottery with individual variations has enabled identification of the boundaries both of the confederacy and of individual polities. The chronological span of the tumuli sites provides material evidence of structural change in Gaya society in new tomb forms and intensified spatial hierarchy. Evidencing the existence of multiple equally powerful autonomous confederating polities, all burial grounds are located on elevated land at the centre of each, and consist of densely clustered tombs of their top leaders over a long period of time. Clustering on elevated land should have facilitated their integral preservation in a context of surrounding modern urban and agricultural development (Fig. 6). These aspects of the property, in addition to those of the other World Heritage burial mound landscapes mentioned above, provide a sound reference to discuss the tumuli type of burials and landscapes inscribed from Turkey on the WHL—namely, "Nemrut Dağ", "Pergamon and its Multi-layered Cultural Landscape", and "Gordion"—with passing references to the tumuli in the hinterland of the "Archaeological Site of Troy" and "Ephesus" on WHL and "The Ancient City of Sardis and the Lydian Tumuli of Bin Tepe" in Turkey's Tentative List of World Heritage.

Fig. 7 "Nemrut Dağ" from the air and the lower terrace.
[left © Nezih Başgelen, from Başgelen, N., 2000. *Havadan Nemrut*. Istanbul: Arkeoloji ve Sanat Yayınları.]

Tumuli Representing Cultural Transitions in the Context of Anatolia

Among these three properties, "Nemrut Dağ" was the earliest inscription in 1987. This monumental complex the late Hellenistic King Antiochus I of Commagene (69- 34 BCE), located on the western bank of the River Euphrates between the Roman and Parthian Empires in the period 162 BCE – CE 72 (Başgelen, 2000), constructed to himself on one of the highest peaks of the Eastern Taurus mountain range in southeast Turkey, at an altitude of some 2200 meters, consists of a temple-tomb and house of the gods (*hierothesion*) at the centre of which a 145-meters-wide funerary mound out of stone chips rises to a height of 50 meters (Fig. 7). The chipped stone material referencing its rocky context is a major difference from the earlier-referenced earthen tumuli which occasionally have chipped stone layers but around the burial chambers below the earthen surfaces. The location of the complex compares to the Tang Mausolea in its selection of a mountain top but, instead of a carved-in underground complex, the yet unexcavated burial chamber is presumed to lie under the artificial mound. Instead of a governmental decision for preservation without excavation, as is the case for Qinshihuang's Mausoleum, the uninterrupted preservation of the burial chamber inside "Nemrut Dağ" is due to the failure to locate it since the property's discovery in 1881, despite efforts by Otto Puchstein and Karl Sester (1881), Osman Hamdi Bey and Osgan Effendi (1882), Karl Humann and Otto Puchstein (1882), Theresa Goell (1956-1973), and Karl F. Dörner (1954-1958 and 1984) (Şahin Güçhan, 2019, 142-3). Nondestructive techniques (such as muon or gravity anomaly detectors, electromagnetic waves, and lately cosmic rays) that have been applied for researching Qinshihuang's Mausoleum (e.g. Shi, 2014; Tan et al, 2006; Tang, 2021) have also been employed at Nemrut (e.g. P-wave seismic measurements and Ground Penetrating Radar [GPR] used by Utecht et al., 1993 cited in Moormann, 2002, 102). This was possible, unfortunately, after proofs of the "Seismic Refraction Method" of the period were done by Goell's team with 50 kg of dynamite with the hope to gain insight into the shape of the mountain underneath the mound, taking the risk of damaging the monument up to the strict restriction brought by the Turkish Government for the use of explosives in the 1960s when employment of geophysical technologies of the time under the sponsorship of the National Geographical Society also did not enable location of the burial chamber (Moormann & Versluys, 2005, 140-1).

Like the mausolea complexes in Imperial China, the Commagene tumulus is part of a ritual landscape consisted of three terraces surrounding it from the east, west, and south with three ancient processional routes radiating from the first two. However, the architectural layout and figural symbolism employed in these terraces testify to a cultural context that is very different from the mentioned Far Eastern examples that enable the identification, in the tumuli landscapes, a material reflection of prevalent social hierarchies. Although in arguable visual connection to another (Karakuş, meaning black bird in Turkish language) tumulus, Commagene tumulus is the only burial mound at its location, unlike the grouping in time of elite and royal burials in Neolithic Arabian Gulf, Iron Age North Europe, Middle Imperial China, and Korea. A satellite survey has suggested similar visual connection between the Western Han dynasty emperor tumuli around their capital city, Chang'an (Magli, 2019). Different from the hilltop location of "Nemrut Dağ", the 110-meter-wide and (originally possibly 30 and currently) 21-meter-high Karakuş tumulus has earth cover over chipped stone and is part of an agricultural landscape (Rifaioğlu & Öztepe, 2017, 138). It was named by the locals after an eagle sculpture on a standing stone column that was unfortunately destroyed during the February 6, 2023, earthquakes that affected Eastern Anatolia and Northern Syria (Arkeofili, 2023). The column was the only standing one of the four surviving among the six columns surrounding the tumulus, and inscriptionally confirmed its belonging to the women of the Commagene Kingdom—namely, Antiochus I's wife Isias, daughter Antiochis, and granddaughter Aka—with an additional freeze figuring his son Mithridates II (r. 36-20 BCE) clasping with his sister Laodike (Arkeofili, 2023). Limited research conducted in 1967 by Dörner through sounding drills revealed 50-100 cm-thick granite, porphyry, basalt, quartzite and dolomite limestone cut-stone lower layers providing a firm foundation for the mound (Rifaioğlu & Öztepe, 2017, 138). The distance between the two tumuli may be taken as reflecting that of Commagene women from the throne which, in the context of Tang China, could be filled albeit exceptionally by Wu Zetian who thereby was buried right beside her husband. Nevertheless, visibility acquired by Commagene women through such a monumental burial in the Antiquity may provide cultural material to promote gender equality in our contemporary context, in line with the United Nations Sustainable Development Goal (UN SDG) 5, while the case of Wu Zetian would exemplify "full and effective participation and equal opportunities for leadership at all levels of decision-making in political, economic and public life", as formulized under Target 5.1.

Instead of structural hierarchies intrinsic in social life under his kingdom, as in the referenced Far Eastern contexts, the burial complex of King Antiochus I references those in the Ancient Greek pantheon in the five giant limestone statues of seated deities flanked by a pair of guardian animals—an eagle and a lion—all facing outwards from the upper levels of the east and west terraces, with their heads fallen to the lower levels of the terraces (Fig. 7). On these terraces stood two rows of sculpted sandstone stelae on pedestals, each with an altar in front, with one row representing Antiochus I's Persian ancestry in connection to Darius the Great through his father Mithridates, and the other his Macedonian ancestry in connection to Alexander III (the Great) through his mother Laodice (UNESCO WHC, 1992-2023q). This referencing of Alexander the Great may suggest the 110-meters-wide and 13-meters-high Great Tumulus (Tomb II) that was identified by its excavator as belonging to his father Philip II and son Alexander IV (Kyriakou, 2016, 144) in the "Archaeological Site of Aigai (modern name Vergina)" World Heritage property in Greece as a direct reference for "Nemrut Dağ" (Fig. 8). In addition to an urban site, this first capital of the ancient Kingdom of Macedonia, in which was rooted the royal dynasty of the

Temenids ancestoring Philip II, had a royal necropolis containing over five hundred tumulus burials dating from the eleventh to second centuries BCE. Excavations in three royal burial clusters among these produced twelve monumental temple-shaped stone masonry tombs, including one belonging to Philip II's mother Euridice, that contained magnificent wall paintings best exemplified in those attributed to Philip II and Alexander IV. Yannis Hamilakis labels this attribution as a historical construction—of a new "Greek" past for the "Macedonian" region and the country that prides itself in having invented democracy (Hamilakis, 2007, 164-5). The Aigai tombs are included among the attributes of the property's OUV as "an exceptional testimony to a significant development in European civilization, at the transition from the classical city state to the imperial structure of the Hellenistic and Roman periods." (UNESCO WHC, 1992-2023b)

Fig. 8 The site museum wherein are *in situ* displayed the tombs attributed to Alexander the Great's father Philip II and son Alexander IV [Discover Veria]

Fig. 9 "Thracian Tomb of Sveshtari" World Heritage property and its context
[Photos by Mehmed Asis, from the archive of Prof. Diana Gergova]

Another example from a nearby cultural zone is the "Thracian Tomb of Sveshtari" in Bulgaria, which is a third-century BCE *hypogeum* in an eleven-meter-high mound, among some forty others, similarly reflecting the fundamental structural principles of cult buildings however of the Thracian Getes (Fig. 9). Ancient geographers described the Getes' contact with the Hellenistic and Hyperborean worlds, as best represented in the tomb chamber's "unique architectural decor, with polychrome half-human, half-plant caryatids and painted murals" (UNESCO WHC, 1992-2023t). This syncretic aspect affiliates the burial near Sveshtari village to "Nemrut Dağ" as both represent local art inspired by Hellenism though in drastically different scales. Since the burial chamber inside the chipped stone mound at Nemrut has not been located, it is not possible to make any comparisons with the Hellenistic royal burial tradition. Yet, the earlier-mentioned seated deities are referred to, in inscriptions comprising the will of Antiochus (*nomos*) in ancient Greek behind the row of sculptures at both terraces, as Zeus/Oromasdes, Apollo/Mithras-Helios-Hermes, and Heracles/Artagnes-Ares. This identification suggests a Western/Hellenic/Pagan and Eastern/Persian/Zoroasterian syncretism, with the latter shaping key visual aspects such as the bearded representation of Zeus/Oromasdes or the Phrygian cap of Apollo/Mithras. (Belmonte & García, 2010, 477-9) This is a rare example for the association of figures other than the deceased to a burial mound, with Antiochus' representing himself and his country, Commagene (also seated, as Tyche) widely interpreted as self-deification.

In addition to the deeds of Antiochus I, the *nomos* gives information on two new celebrations he established on the summit of the highest peak of Commagene, which might have been long associated with a mountain cult as suggested by earlier local inscriptions in Luwian referring to a Hurtula mountain some researchers identify as Nemrut Dağ (Belmonte & García, 2010, 473-4; Şahin Güçhan, 2023, 136). Accordingly, two days were consecrated for celebrations by the whole nation for Antiochus's "body birthday" and for his coronation, both dedicated to the "great daimones' manifestations" who had guided him during his fortunate reign—i.e. the divinities represented in the cyclopean statues (e.g. Belmonte & García, 2010, 473). Additional modern astronomical research at the site has suggested the two dates (in the arguably lunar Commagene calendar) to have corresponded to the summer and winter solstices, with the main elements on the eastern and western terraces respectively aligned with the sunrise at the winter and sunset at the summer solstice (Belmonte & García, 2010, 477-9).

Ancient and Modern Rituals in Tumulus Landscapes

In our day, watching the sunrise and sunset as a modern "tourist ritual" at the site would seem to bear a residue of these initial rituals. This is enabled by the site's being open for visitation 24 hours between April and October, under the surveillance of guards that work in shifts throughout the season and reside in shanties at the site (Şahin Güçhan, 2023, 145). These working and visiting hours are unusual for World Heritage archaeological sites in Turkey which normally close by the sunset except during special events including performing arts festivals such as those organized at various locations in the "Archaeological Site" component of "Ephesus" serial World Heritage property. Instead of the summer and winter solstices, however, the current special events at "Nemrut Dağ" are in April and October, i.e. devoid of any connection with the solstices and equinoxes. The winter solstice and spring equinoxes fall in the period when the site is closed for visitation due to harsh winter conditions except for groups with special permission. So, it is not possible to claim continuity or re-enactment of an ancient ritual in contemporary touristic overnightings on "Nemrut Dağ", which form part of the 270 thousand annual visits before a significant drop due to the February 2023 earthquakes in the region. Fortunately, the earthquakes did not seem to have serious negative impact on the property.

Such discontinuity in authentic ritual associations of "Nemrut Dağ" cultural landscape is further supported by the local communities' cultural memory of a legendary Nimrod, King of Shinar, who was renown in the Holy Scriptures and Islamic tradition as a ruthless and powerful tyrant who rebelled against the God by building enormous edifices, with whom natural and artistic works exceeding normal sizes are associated in folkloric works that negatively affect local communities' cultural association with the site (Şahin Güçhan, 2023, 146-8). A comparison of this contemporary cultural distance of the local communities and the sun-related touristic use of "Nemrut Dağ" with Newgrange would correspond to two extremes in the diversity of modern uses made of ancient burial mounds, as the sunrise during the winter equinox is still celebrated annually at Newgrange (Fig. 10), and livestreamed from Maes Howe. People gather at the site on each of the mornings from December 18 to December 23 in the winter solstice period when the site has the densest concentration of its 200.000 annual visitors. Yet, only a few can experience the illumination of the passage tomb by the sun rays from the inside, as first did the excavation team that was carrying out an extensive research programme at the site in 1967. Since 2000, those lucky few are decided by a lottery organized by the Office of Public Works that is drawn in September each year, through the participation of second- and third-year students:

"Thirty children from our local schools - Slane, Donore and Knockcommon National Schools, come into the [Brú na Bóinne Visitor C]entre in a flurry of excitement after being collected from school by one of our Brú buses. They pick out 120 names from the large number (28,595 for Solstice 2018) of application forms spread out on the floor. The first 60 names drawn are offered the initial places on the six days we are open for dawn. The other 60 are put on a reserve list." (Discover Boyne Valley, 2021)

The museumified Aigai Royal Tombs similarly introduce local children with the contents of the Great Tumulus through various education programmes designed for children of different age groups, in line with the UN SDG 4 on ensuring inclusive and equitable quality education for all. For example, in 2017, children up to the second grade were invited to look for bees in the Medes' wreath while those from third to sixth grade were engaged with a funerary stele depicting a boy holding a dove, among other games inspired from daily life at the royal court of the Temenids. Up to the opening of a new archaeology museum in December 2022, such education programmes were held in the museumified Great Tumulus, which actually is a new construction in the form of the original multi-burial mound that was demolished during the archaeological excavations of the 1970s (Fig. 11). These excavations unearthed two (earlier-mentioned) undisturbed underground barrel-vaulted tombs with two chambers and a monumental façade, which were identified as belonging to Philip II of Macedon and his grandson Alexander IV, importantly at the peripheries and not the centre of the original tumulus, which may indicate an awareness about ancient tomb robbers, with two other tombs elsewhere in the mound.

Fig. 10 Winter solstice celebrations during sunrise at Newgrange in 2019 (left) and 2017 (right)
[left from: https://kessiworld.com/newgrange-ireland-winter-solstice/
right from: https://www.irishtimes.com/culture/heritage/clouds-hamper-newgrange-sunrise-but-crowds-still-humbled-by-solstice-1.3334963]

Fig. 11 The Museum of Aigai Royal Tombs under construction and after completion (compare with Fig. 8, above)
[left from: https://www.kathimerini.gr/culture/562217569/o-agnostos-architekton-tis-verginas/
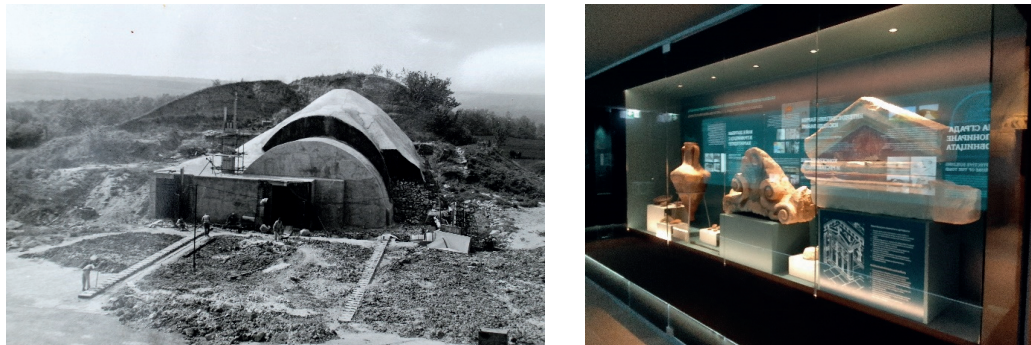right from: https://www.discovergreece.com/experiences/feel-majesty-verginas-royal-tombs]

Fig. 12 The protective chamber over the Sveshtari Tomb during construction and after completion (compare with Fig. 9, above)
[left by by Mehmed Asis, right by Prof. Diana Gergova; both from Gergova's archive]

The tumulus-shaped museum constructed in 1993-96 (i.e. in the period of the site's inscription on the WHL) consists of four interconnected sections wherein are displayed exceptional grave gifts that were recovered in archaeological excavations at the site since the mid-nineteenth century (Dimacopoulos & Drougou, 2000; Dimacopoulos, 1995), in addition to the tombs that are protected *in situ* after stabilization during excavation (Arvanitakis *et al*, 1988) and following restoration (Ζαμπάς, 1999), "with electronic systems for controlling the atmosphere to ensure the necessary constant humidity and temperature in the tomb area" (Kottaridi, 2013, 27) for intact preservation especially of their invaluable wall paintings. Some of the displayed items are associated with burial rites that are well documented also for the Archaic and Classical periods in Attic vase paintings that additionally suggest the tumuli as loci for communication with the deceased (McGowan, 2016, 172). A similar moisture-isolating protective shell under the reinstated burial mound has enabled *in situ* preservation of the Sveshtari Tomb while also providing a labyrinthine exhibition space for moveable archaeological finds and restoring the mound's uniqueness as a landmark in the surrounding landscape (Fig. 12).

Along the nature-culture divide, these two tumuli would mark the culture extreme as site museums in a rather formalist *tumuli* guise. The Aigai case would fit into a description of the modern museum as a "ritual

space" structuring the visitor experience through an architectural scenario imposed on all visitors through the positioning of individual "auratic" works (such as the golden diadem or the golden larnax containing bones surviving from the Macedonian funeral ceremony of burning the body of the deceased and presented as belonging to a lame adult male, as a distinguishing characteristic of Philip II) and plans of individual rooms that encourage internalizing the inscribed beliefs (Duncan and Wallach, 1980)—i.e. that the two tombs and their contents belonged to Philip II and Alexander IV, in the face of intense controversies the identification has caused right from the start (Kyriakou, 2016, 144; e.g. Lehmann, 1980; 1981; Adams, 1980)—thus serving a broader political and ideological objective as a "ritual of citizenship" (Duncan, 2006, 90) among the nationally most popular museums in Greece. As another example for contextual differences between tumulus landscapes, no comparable ancient or modern ritual use has been associated with "Dilmun Burial Mounds" as part of the property's OUV.

The popular identification of the largest fifty-three-meters-high Tumulus MM in "**Gordion**" in central Anatolia as belonging to the legendary Phrygian Kind Midas is equally controversial (Fig. 13). The monument contributes to the property's OUV as the third largest tumulus in the world, the largest of the Iron Age, and the oldest elite burial mound in Anatolia (Rose *et al*, 2023, 588). It has an exceptional wooden burial chamber (dating to *ca.* 740 BCE) which is the oldest-dating standing wooden building inside a stone chamber below the mound which contained the best-preserved wooden furniture known from the Antiquity (UNESCO WHC, 1992-2023k). These are now on display in the Museum of Anatolian Civilizations in Turkey's capital Ankara instead of the site museum facing Tumulus MM, as a major difference from the "museum ritual" at Aigai. Later tumuli in "Gordion" (including Tumulus I, II, and V) "revealed signs of contact with the Greek world, including imported goods dating the burials from the late 7th century to around the middle of the 6th century" with salvage excavations by the Museum of Anatolian Civilizations unearthing also Hellenistic (Sams, 2005, 10, 20) cut stone burial chambers under smaller tumuli and now relocated in the garden of Gordion Museum for protection.

Typologically the older Phrygian tumuli at Gordion including Tumulus MM resembled the Gyeongju royal tumuli in Korea which also consist of a wooden burial chamber with gifts while the construction details of the chamber and types of gifts (including the utensils used in the funerary banquet, Liebhart *et al*, 2016, 633) reflect their contextual differences (Liebhart & Stephens, 2015, 38-41; Liebhart, 2013). However, after tunneling of an open passage leading to a tunnel towards the burial chamber in 1957 and its consolidation by stone retaining walls in the direction of the later site museum, the monument now resembles more the megalithic burial mounds of northwest Europe such as the above-mentioned Maes Howe and Newgrange, or *tholos* type of burials in Mycenae and elsewhere. The tunnelling by professional coal miners from Zonguldak who "worked day and night with a great rattling of railroad wagons" with the invitation of the excavation team (Mellink,1998, 9) had, therefore, changed the perceived and experienced spatial configuration of the monument towards the culture end of the nature-culture spectrum. The spaces thus created at the tunnel entrance and around the burial chamber do not function as display spaces, unlike the tumulus-shaped royal burial museums at Aigai and Sveshtari. Nevertheless, the *in situ* museumification has provided a similarly controlled environment for monitoring, studying, and preserving the timber burial chamber (Liebhart & Johnson, 2005, 197-203).

Rural Tumuli Landscapes in Anatolia

In terms of their management models as well, the elements forming the attributes representing Gordion's OUV constitute two broad groups. Certain major elements including the multi-layered Citadel Mound (Yassıhöyük, meaning flat mound) and Tumulus MM have been museumified by limiting access through fencing and controlled entrance. In addition to its scale, this aspect distinguishes Tumulus MM from the other tumuli in the core and buffer zones that are an indivisible part of the surrounding agricultural landscape and distinguished from it only by the invisible distinction of being registered as archaeological properties under the highest degree of protection defined in the Turkish legislation on conservation of cultural and natural property. While this strengthens their perception as rather modest heaps of earth in an agricultural landscape, albeit visible from the Citadel Mound by virtue of their situation on the higher ground just outside the city's eastern perimeter and on the Northeast Ridge (Liebhart *et al*, 2016), artifactuality already signaled by the extraordinary scale of Tumulus MM over the surrounding plain is further accentuated by its having an entrance facing Gordion Museum. Except a concentration that is referred to as a cemetery, contemporary distribution of over a hundred lesser tumuli in the surrounding agricultural landscape may suggest possible correlation with Phrygian agricultural estates, while the remarkable scale difference between Tumulus MM and the surrounding ones may be interpreted as representing the power difference between *the* king and the elite in Phrygian society, as in the context of China rather than Korea and the Arabian Gulf, among the earlier presented examples of social stratification. The scattered layout of the lesser tumuli in the agricultural landscape, on the other hand, differentiates "Gordion" from "Gaya Tumuli" serial property both of which were inscribed on the WHL in 2023. As noted above, burial grounds in the latter property consist of densely clustered tombs on elevated land, which facilitate their preservation and management while distribution of lesser tumuli over unprotected agricultural estates around "Gordion" aggravates the risk of illicit excavation by treasure hunters and sporadic destruction to obtain further arable land. This latter is due to most contemporary farmers' failure to associate with the preserved cultural stratum due to ethnic, cultural, and ownership discontinuities through the three millennia since the Iron Age.

Fig. 13 The so-called "Midas Mound" (Tumulus MM) at "Gordion" facing the site museum, with Yassıhöyük village and a cemetery of smaller-scale elite burials in the foreground. [Top: Gebhard Bieg, 2017 © Penn Museum Gordion Project Archives, source: Nomination File; Bottom: © Zeynep Aktüre, 2021]

This would contrast with the continuity in the local and national affiliation with Qinshihuang's mausoleum tumulus even in the period of the Cultural Revolution under the leadership of Mao Zedong (1893-1976) who always stressed the revolution's "Chineseness" by embracing "an indigenous state ideology and practice that emerged from local conditions, rooted in the Chinese Neolithic, Chalcolithic and Bronze Ages." (Maisles, 1999: 28) In addition to the efforts of Gordion Research Project team, "Gordion"s nomination to the WHL in 2021, involving a management plan prepared through a participatory process involving also the local communities, may have improved local consciousness about the heritage values of the tumuli and their related tourism potential, as well as protective measures as risk reducing factors.

A similar improvement is much needed in "The Ancient City of Sardis and the Lydian Tumuli of Bin Tepe" serial property which is inscribed on Turkey's Tentative List of World Heritage since 2013 (UNESCO WHC, 1992-2023s). The property importantly consists of the largest tumuli cemetery in Turkey with at least 149 tumuli located during the archaeological research in the 1940s, only 115 of which have survived to our day (Başgelen, 2022, 25) under the name Bin Tepeler (Thousand Mounds) now located in a fertile agricultural landscape as in "Gordion" (see cover photo). More recently, at least 510 tumuli were mapped in a regional landscape archaeology survey aiming to trace Lydian- and Persian-period settlement patterns in the region (Roosevelt, 2006). Some twenty percent of these are located to the south of Gygaie (modern Marmara) lake that was sacred for the Lydians. Those 10km to the north of the capital and only Lydian city, Sardis, belonged to the Lydian kings and aristocracy, with the largest known as Kocamutaftepe and the earliest datable belonging to King Alyattes (640-560 BCE) (Luke & Roosevelt, 2016, 410, 418) comparing only to Qinshihuang's tumulus with its 355-meter diameter and 69-meter height and described by the ancient historian Herodotus second only to the mausolea in Egypt and Babylon (Başgelen, 2022, 25). The second largest Karnıyarıktepe measuring 200 meters in diameter and 50 in height is thought to have belonged to the legendary Croesus (r. 585-547 BCE) who was renowned for his wealth including gifts at the Panhellenic Sanctuary of Delphi up to his defeat by the Persian King Cyrus the Great (d. 530 BCE). Although usually thought to have been inspired by Phrygian burial traditions, especially the tumuli near

"Gordion", Bin Tepeler tumuli have multi-chambered cut stone (and not timber, as in Tumulus MM) tombs inside that were accessed from corridors [comparable to the *dromoi* of Mycenean *tholoi* or later Macedonian tombs] by generations of users, including later Persian royalty and possibly nobility and following secondary uses (Luke & Roosevelt, 2016, 408, 419). These differences (also noted in Naso, 2016, 13) hint at a cultural divide between the neighbouring Phrygian and Lydian areas in Anatolia.

The mentioned regional survey has revealed traces of a Bronze Age kingdom in the Gygaen basin, suggesting its sacred significance to have derived from the cyclic fluctuation of its water bodies and Lydian kings' selection of the site for burial "to associate themselves with and co-opt local memories of heroes and sacred meanings" (Luke & Roosevelt, 2016, 407). The larger among the Lydian tumuli are in prominent and visible places, usually at relative heights such as ridges and hilltops, as an example for the strategic role played by the sacredly conceptualized natural landscape—at Bin Tepeler along its central limestone ridge, and those along the western and northern fringes of the Gygaean Lake basin seemed to have been intentionally constructed in the immediate vicinities of each of the Bronze Age citadels, all visible from Sardis—while those in less prominent locations were usually in groups, occasionally in the immediate vicinity of Iron Age settlements (Luke & Roosevelt, 2016, 412-3, 418).

This appropriation of the Bronze Age elements in the landscape and the associated meanings may be compared to the mounds in the western and central parts of the Troad region forming the hinterland of the "Archaeological Site of Troy" World Heritage property (UNESCO WHC, 1992-2023c). Those along the northwest shore were reconfigured/repacked as the tumuli of the Homeric heroes—i.e., two often associated with Achilles and Patroclus, and others with Antilochus, Protesilaus, and Ajax—as early as the seventh century BCE when Athens was establishing its first colony (Sigeum) in eastern Aegean (Rose & Körpe, 2016, 373-5; also mentioned in McGowan, 2016, 166). These seem to have formed the nuclei of a tourism industry centring on the legendary Troy, with a Neolithic settlement mound monumentalized in the third century BCE alongside others as the burial of Achilles apparently to increase its tourism potential, to attract in time a large number of high profile visitors, including the Persian king Xerxes in 480 BCE, Alexander the Great in 334 BCE, and Mehmet II in 1462, with later restorations by Roman emperors including Hadrian and Caracalla the latter of whom constructed the largest tumulus in the region in allusion to that of Patroclus as a link with the Homeric tradition (Rose & Körpe, 2016, 375-8). This memorialization may be compared to the museumification of the two Aigai Royal Tombs as belonging to Philip II of Macedon and his grandson, despite queries about the association, as one of the most popular national monuments in modern Greece. The Archaic and Classical period tumuli clustering in central Troad, on the other hand, belonged to landed Anatolian aristocracy associated with the Persian satrapy in the region and served as thirty-forty-meter-wide estate markers and visible elements along the principal roads and waterways that materialized the competition among the elite (Rose & Körpe, 2016, 373, 379). After the following economic decline and demographic change, agriculture revived around these tumuli sites under Roman control, as it would do later in the nineteenth century to become integral with the surrounding farms in our day: "Tractors regularly ploughed the areas, thereby eroding the *tumuli* and often exposing the burials they covered. This is still the case today, and many have disappeared from the landscape altogether." (Rose & Körpe, 2016, 382).

Fig. 14 Yığma Tepe (left) and Maltepe Tumuli at "Pergamon and its Multi-Layered Cultural Landscape" World Heritage property [© German Institute of Archaeology _DAI-Ist]

Devoid of the associations the former tumuli group had despite its huge scale, the burial chamber in Alyattes' tumulus was already pillaged in the Antiquity, as prospecting for tumulus treasures appears to have begun already in the Hellenistic and Roman periods (Luke & Roosevelt, 2016, 420), before its rediscovery in the nineteenth century. In our day, pillaging of the cemetery often by caterpillars is continuing at an increased pace since the mid-twentieth century. During the pandemic restrictions in 2020-21, a total of twenty-six illicit excavations were stopped in flagrante delicto, with sixty-six detained well-equipped hunters (Başgelen, 2022, 25).

The unlikeliness of these illicit excavations' being conducted by the local communities is suggested by the regional survey team's observation on the local perception of the tumuli "as untouchable, forbidden, and or obstructive, owing to their long-term investigation by foreigners (with permits from the Turkish Ministry of Culture and Tourism), [and] their protection under Turkish antiquities laws" despite their hindrance of agricultural and development activities which may occasionally motivate severe alterations or partial destructions (Luke & Roosevelt, 2016, 421).

IN CONCLUSION: ANATOLIAN TUMULI AS CULTURAL LANDSCAPES BETWEEN NATURE AND CULTURE

Based on similar research outcomes, awareness-rising in the local communities of the damaging effects of deep ploughing to the tumuli has been defined among the goals of the Conservation Management Plan prepared for "Gordion" through a collaboration since 2007-2008 between the University of Pennsylvania, which also holds the directorship of the archaeological research project, and Middle East Technical University in Ankara (Erder *et al*, 2014). Adopting the strategy of working with (and not against) nature, the plan highlights the protective potential of vegetation growth over Tumulus MM after its fencing in 1995 which has been keeping grazing animals and people off the mound (Miller & Bluemel, 1999), and the threat posed by a synchronous government-sponsored irrigation project encouraging farming at the expense of integrated dry-farming and animal husbandry which has been particularly deleterious to the smaller, unprotected tumuli (Erder *et al*, 2014, 333-4). "By law, landowners are forbidden to plant crops on the *tumuli* proper, but some farmers bend the rule of protection with an understandable desire to maximize their crop yield." (Liebhart *et al*, 2016, 634) This would suggest local perception of the tumuli as heaps of natural material rather than an artefact with cultural associations. This may be rooted in the present local communities' having settled permanently in Yassıhöyük village, named after the flat settlement mound in the area, after the Battle of Sakarya in 1922 from north-central Anatolia and acquired land ownership rights as late as the 1953 Land Reform Act of the Turkish government (Erder *et al*, 2013, 334), with significant population rise after the start of Gordion excavations (METU, 1965, 8-9,12-13). This reveals the importance of linking them to these very exceptional relic cultural landscapes through community education. Participatory World Heritage site management planning may have also served as a link as would involvement in archaeological research at various levels from labourer to expert for sustainable community development in such fragile environments.

Threats caused by human agency to tumuli landscapes of rural Anatolia harmonize with the case of Europe where the majority of best- preserved archaeological sites are in rural areas due to actual or potential damage through urban development in towns and villages. Local surveys state up to fifty percent destruction or damage of archaeological sites in farmland in England, and more than thirty percent loss through intensified and industrialized agriculture resulting from Common Agricultural Policy (CAP) choices of the European Economic Community as "[p]ressures by agriculture and forestry are far greater than the pressures of development but are not subject to assessment and mitigation through the spatial planning system." (Cordemans *et al*, 2019, 26) As a potential remedy, the Lydia survey team notes growing local interest in environmental and agrotourism due to their potential economic benefits, as a possible local motivation for tumulus preservation (Luke & Roosevelt, 2016, 422). The management planning team, on the other hand, has proposed official recognition of "Gordion" and its surroundings as an "eco-park" to facilitate local communities' collaboration in preserving the tumuli while also encouraging their residence by ameliorating their economic and social conditions as farmers and pastoralist for the preservation of the "*genius loci*" (Erder *et al*, 2014, 344). These observations highlight the importance of correlating preservation priorities with sustainable local development goals.

"Pergamon and its Multi-Layered Cultural Landscape" (AKA "Pergamon") serial World Heritage property would suggest that the tumuli in or close to urban centres in Anatolia have not been under less risk of looting for treasure hunting and better appropriated due to their potential economic benefits. Here the so-called Yığma Tepe tumulus (Fig. 14), possibly belonging to a Late Hellenistic King, bears traces of unsuccessful attempts dating back to the Antiquity or the Byzantine period to break into its burial chamber with possible burial gifts (Radt, 2002, 265-6) which could not be located also in German excavations of 1905-9 through tunneling. Despite the surrounding ring wall and trench, the mound's slopes were terraced with boulders for viticulture until the early twentieth century (Mecking *et al*, 2021, 223, 232). In recent years, the internal construction of this largest tumulus (among Ilyas Tepe, Ikili, Tavşan Tepe, A Tepe, and X Tepe Tumuli) on Pergamon plane (measuring 158 meters in diameter and 32 meters in height, which makes it one of the largest in Eastern Mediterranean) was investigated by shear wave reflection profiling and traveltime tomography, locally complemented by electrical resistivity tomography (e.g. Mecking *et al*, 2021). These exemplify the recent adoption, as in China, of nondestructive methods for tumulus research in Anatolia which revealed three stratigraphic layers from different phases, the deepest with remains of a tunnel system and a shaft.

Landscape research at the site, on the other hand, has suggested the possibility that the axis between Yığma Tepe and the Temple of Athena on the renown Hellenistic period Acropolis of Pergamon may have served as a model for later Roman period urbanism in establishing a planning axis between the Roman Temple of Trajan on the Acropolis and the so-called Maltepe Tumulus, the second largest on Pergamon plain, which itself copied the older tumuli at the site (Bilgin Altınöz *et al*, 2023, 358) rather than those in the "Etruscan Necropolises of Cerveteri and Tarquinia" in Italy which represent different burial practices among achievements of Etruscan

culture that developed the earliest urban civilization in the northern Mediterranean from the ninth to the first century BCE (UNESCO WHC, 1992-2023i; also Naso, 2016, 16). The proposed alignment is of a street in the grid-iron lower Roman city with the entrance of the Imperial Roman tumulus' eccentric dromos with which the three-layered burial chamber is also aligned horizontally (Radt, 2002, 265, 268). As the two tumuli were located outside the urban area, their axial relation with the two Acropolis monuments has been interpreted as significant continuities in town-countryside relations (Bilgin Altınöz *et al* , 2023, 358) and associations with and co-opting local memories of (Hellenistic) heroes and sacred meanings, as suggested also for Bin Tepeler. A similar alignment has been proposed, by several of Gordion Research Project members, of Tumulus W with the outer portion of the Early Phrygian Gate Building of the Citadel Mound as a basis to associate Tumulus W with the king reigning during the construction of the early fortification walls (Liebhart *et* al, 2016, 631). Although they are an important attribute of the serial property's OUV due to this continuity, the tumuli have never been integrated into touristic visits of Pergamon cultural landscape—an observation that would also be valid for the 65-meters-wide Belevi Tumulus outside of the "Ephesus" serial World Heritage property and its buffer zone, dating to around 600 BCE (Naso, 2016, 14).

In all, World Heritage examples from Anatolia are among the largest tumuli on earth, in very diverse contexts and locations—i.e. "Nemrut Dağ" on a mountain peak that is popular especially during sunrise and sunset, with no ancient or modern settlement area around, "Gordion" and Bin Tepeler near Sardis scattered in visible distance from major prehistoric settlement mounds on present agricultural plains that pose threat of destruction by treasure hunters or farmers, and Bergama tumuli in a past and present urban context and yet outside of the main tourist itineraries. Importantly, they would seem to have lost their ritual contexts in our present day, in the absence of appropriations such as by Christian communities at Hovgården and Jelling, and by New Age Pagans at Maes Howe and Newgrange. Closest to ritual use are sungazing at "Nemrut Dağ" and the "museum ritual" that presents Tumulus MM as belonging to the legendary Phrygian King Midas while it "was almost certainly constructed by Midas for his father Gordias" (Rose *et al*, 2023, 599). Yet, in this latter case as well, a cultural context comparable to those of Qinshihuang's Mausoleum in China or the Aigai Great Tumulus that ensure the two tumuli's protection through national significance is absent. This lack of cultural association at the local and national level, and their location among agricultural estates would seem to pose the greatest threat to these early tumuli in Anatolia.

As such, the four Anatolian alongside other tumuli landscapes briefly introduced in this essay confirm Alcock's observation, at the introduction of the earlier-mentioned *Tumulus as Sema* volume, that "*tumuli* are not static physical phenomena, but can be modified in shape and size over time, by natural processes or by human intervention; they can be topped up, leveled off, eroded down, or even (of course) destroyed." (Alcock, 2016, 1) This is why the author names tumuli as "time-travelers". The selected examples in this essay suggest widespread occurrence (nearing universalism) of such "bumps on the ground" in various manifestations all over Europe, and in Far Eastern and American cultures as a near ubiquitous global phenomenon that has "(relative) uniformity of appearance, and undoubted diversity of meanings and functions, from the moment of construction to the present day." (Alcock, 2016, 2)

"First, there is the ubiquity of the *tumulus* phenomenon, coupled with the certainty that no two *tumuli* – ever – were identical, be it in their construction, their motivation, their subsequent envisioning and remembering. And second, there is the outside in-ness of them. *Tumuli* are so on display, so hard to miss, so obviously forever calling for attention. And yet as solid lumps of earth and stone they are very far from transparent: what lies within is hidden, secret. *Tumuli* – these extremely common, highly uncommon things – are paradoxical entities, and that surely forms part of their enormous appeal." (Alcock, 2016, 6)

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THE ROLE OF DRAWING IN THE SOCIAL INCLUSION OF HA DEL CASTILLO!

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ABSTRACT

"HA del castillo! (History and social Action around the Spanish fortresses)" is a pedagogical project that has moved to 15 spanish towns with mountainous orography and where the historical fortress stands crowning the town. We have proposed a series of pedagogical-cultural actions around the monument in places in risk of social exclusion (slum neighborhoods near castles). We try to bring these neighborhoods closer to the rest of the population through the constructions of representations in recycled cardboard of the fortresses, on the one hand, and to investigate under a prism of architectural, sociological and urban participation, improving the perception of these urban spaces, in other hand. Along with large-scale representation, our didactics team reinforces the research around heritage education, with graphic contributions from participants.

Drawing has always been a form of expression widely used from an early age and, unfortunately, over the years we lose skills or confidence in our creativity. In the heritage didactics project "HA del castillo!", we have introduced a very specific section where their vision of the participants of the local castle, through the drawing, is the main focus. In the interviews with the participants we have requested to draw his castle, as they observe it: from the window of his room, from his school, the park ... A total of more than 400 castles represented through young vision. Graphic representations are always a source of information, in them we can find aspects that we cannot see reflected in other media, so their study is the subject of this article.

Keywords: Free Drawing, Heritage, Castle., RWYC.

INTRODUCTION

In 2013, we took part in the third edition of ElCasc (Socio-Cultural Activation Contest) in Villena (Alicante), where we focused on studying the historical center, its strengths and weaknesses, through citizen participation, collaboration strategies and associative activism. This experience is detailed in the article "Re_discovering the neighborhood: An experience in the historical center of Villena" in Memoria Viva 7 (Laumain et al., 2015). Since then, our team had been involved in all the editions of the festival, so during the summer of 2015, we decided to delve deeper into the analysis of the historical center and its social challenges from the perspective of the younger generation.

Education and Heritage constitute an emerging binomial in the sector of cultural policies, because only starting from the appropriation by citizens of the cultural values inherent to heritage assets can a horizon of sustainability in their management be glimpsed (Plan Nacional Educación y Patrimonio, 2013).

In recent decades, the field of cultural heritage preservation has been characterized by the diversity and interrelation of the areas of work, leading to the creation of more comprehensive and interpretatively accessible projects. Therefore, multidisciplinary teams directly involved in heritage preservation have become active players in raising awareness among the population to "adopt" their heritage, feeling that the intervention and dissemination of local heritage are personal and community efforts. One of these programs involves creating educational projects centered on a specific cultural heritage site.

The activity we created around the social, cultural, and urban challenges of Villena's historical center, was focused on children, young citizens. They introduced them to their immediate environment and historical space in a playful manner. Our workshop aimed to provide participants (including university students, education majors, cultural animators, artists, designers, architects, sociologists, etc.) with the main idea of developing an educational and cultural program around the cultural assets of the area (Laumain et al., 2016).

The activity was divided into several stages: first, we explored the potencial heritage values and elements of the historical center. We then engaged residents of Villena who might not have been familiar with El Casc, making them aware of the heritage values of their city. This phase was crucial, as many people lived without taking care to the history, monuments, and historic locations of Villena, often scattered throughout the narrow

streets of the old town and overlooked by the general public. We organized a playful activity in a more modern expansion area, conceived in the 1950s, to take their attention in exploring the historical center. Three days later, we quoted them near the castle, in a street with no attractive landmarks, to continue the game and foster communication among neighbors.

For three days, we worked with a team of university students to create a large-scale replica of the Atalaya de Villena from recycled cardboard, which became a container for games and a point of interest for new visitors to the historic district. We also developed an educational package that we presented to local participants, children, and parents, which included both group and individual activities.

The final result was a participatory afternoon filled with games, in which residents from different neighborhoods took part, especially the children from the neighborhood where the activity was held, who were not accustomed to having such installations and a prominent role in their streets. This ephemeral urban intervention aimed to leave a lasting impact on the memories of both the residents of the historical center and the participants.

Furthermore, our didactic team discovered an additional, more encouraging conclusion: the possibilities of teamwork and social cohesion through the monument as a working tool. While this objective was not initially planned in the project's conception phase, it opened up a new line of work for our team (Laumain et al., 2020a).

A FUNDED RESEARCH PROJECT

As cultural managers, our work involves constantly monitoring funding opportunities. This work includes regional, national, and even European grants, with the goal of staying well-informed and assisting local administrations for the great local heritage dissemination. Our objective is to enhance the cultural utilization of available resources (Fontal, 2020). We conduct management work for various stakeholders, including local administrations, cultural associations, and owners of heritage assets. In this context, the economic framework that could benefit from this endeavor is exemplified by the research project focusing on Spanish fortresses.

The BBVA Foundation is dedicated to promoting knowledge based on research and artistic and cultural creation, as well as fostering the interaction between these domains. It centers its activities on analyzing emerging issues in five strategic areas: Environment, Biomedicine and Health, Economics and Society, Basic Sciences and Technology, and Culture. Within this framework, the Foundation conducts annual calls for proposals, with the Leonardo Network being one of the noteworthy programs (Fundación BBVA, 2018).

The Leonardo Fellowships were established in 2014 to support a key segment of knowledge generation in Spain that had been previously underserved: individuals between the ages of 30 and 45 who were in an intermediate stage of their careers. After eight calls for applications (the seventh has just concluded this year), the program has awarded approximately 500 fellowships across Spain. The specific purpose of each fellowship is determined by the beneficiary, with the sole requirement being that the requested funding is fully associated with the development of the project for which it is requested. Furthermore, the project must have the duration of between 12 and 18 months.

In this context, Angela López Sabater, as the coordinator of heritage didactics within ARAE Patrimonio y Restauración, submitted the project (about didactics experience with Spanish fortresses) in the category of Engineering and Architecture.

The "HA del castillo" project addressed the issue of depopulation in rural areas and heritage through a gamified approach. The aim of this project was to conduct educational workshops, primarily targeting children, to introduce the historical neighborhoods located at the foot of the castles that crown some Spanish cities in a playful manner. The initiative was conceived in response to the exclusion of these old town centers from urban and social developments, resulting in depopulation and social degradation processes (unhealthy housing, limited public services, and low incomes) (Juncà, 2011). Hence, a cultural pedagogical initiative was developed around castles in socially excluded areas, capturing the attention of the younger generation and encouraging the broader society to take an interest in these historically vibrant neighborhoods. The ultimate goal was to establish mechanisms that allow citizens to engage with the heritage that surrounds them, transforming them from passive spectators into active participants in the preservation of their cultural legacy.

This heritage didactics experience enabled a team of experts in heritage, design, and cultural management to travel throughout Spain for 18 months and work in fantastic communities.

DESCRIPTION

With the aim of utilizing creativity, architectural expertise, culture, and heritage as tools for social inclusion, and the ultimate goal of raising public awareness of their heritage, the project "HA del castillo!! Historia y Acción social en torno a las fortalezas españolas" (HA of the Castle!! History and Social Action around Spanish Fortresses) was proposed for the BBVA Foundation grant.

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Fig.1. Activity in Villena (Alicante). Angela López Sabater (2015)

The project consisted of 12 micro-projects in carefully chosen locations. After conducting a nationwide study of the working area for the planned activities, we collaborated and coordinated with the host communities. They suggested two locations for the activities: the first activity took place the day before in a highly frequented area of the town, specifically in the "square near the reference supermarket," to generate interest and anticipation for the activity scheduled for the following day, which would be held at the top of the old town within the second location.

In both scenarios, participants were requested to depict their town's castle through drawing, portraying how they perceive it from their homes, the activity location, or their imaginative interpretations. Any viewpoint or representation style served our team in gathering data on the perceptible or significant aspects as seen by the younger generation.
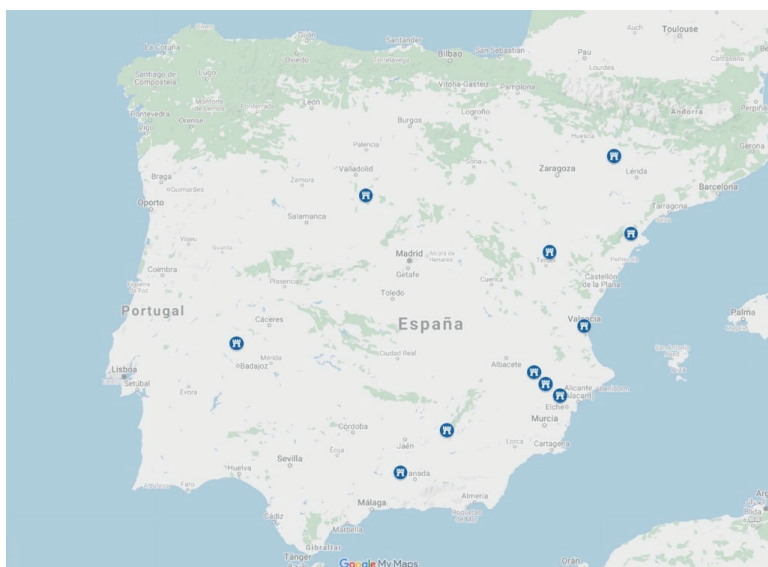

Fig.2. *Map of activities HA del castillo! In Spain during 2018-2019.* Angela López Sabater (2019)

THE IMPORTANCE OF DRAWING

Drawing plays a significant role in heritage dissemination processes for several important reasons:

From our point of view, the most direct use of drawing is to accurately document and represent objects, monuments, buildings, landscapes and other elements of cultural heritage. It provides a representation that remains as a historical record over the time. It is also an excellent means of communication to better interpret the historical, architectural and cultural aspects of a place or heritage element, for all possible audiences, specialized or generalist.

But for our field of work (heritage education) the drawing is used as an educational tool to teach people about the importance of heritage and its preservation. Visual representations can be more engaging and accessible than written or academic information, which can foster awareness and interest in cultural heritage.

In addition, we must take care of the fact that our work group is the adolescent or child. Children often do not have the fully developed language skills to express their thoughts and emotions effectively through written or spoken language. Drawing provides them with an alternative form of communication through visual language. We cannot forget that drawing is one of the first forms of graphic communication that children develop. As they learn to draw, they are also developing essential skills for future communication, such as symbolic representation and the ability to tell stories visually.

Finally, we would like to highlight that the methodology that we have implemented in the project "HA del castillo!" is one of the objectives that has been achieved since 2020 by the Olimpia Niglio work team with its RWYC project (Niglio et al. 2021). In this case, the drawings can be easily shared online and through social media, allowing the dissemination of heritage on a global level. It is possible to bring the different cultures closer together through the common space that can become a community exhibition.

In summary, drawing plays an essential role in the dissemination and preservation of cultural heritage, as it combines visual representation with effective communication, education and preservation, making it a versatile and valuable tool in this context.

Drawing plays a fundamental role in the perception of our local heritage, it is a powerful tool for documenting buildings, landscapes, monuments and other elements of local heritage as they can capture architectural details, styles, decorations and other aspects that can be lost over time. They can also convey the uniqueness and identity of the community's legacy, through the lens of local pride. The drawings that have made part of this project have been used as an educational tool to teach people about the history and importance of their local heritage. Drawings are more accessible and engaging than long texts, making it easier to convey information.

An example of some of these drawings are the ones wich shows the regret of the new uses that the municipalities have given to the castle, a landmark of the population of Tortosa (Tarragona) because "this used to be a castle and now it is a hotel" (told as a little girl) carried out in the city of Tortosa in December 2019.
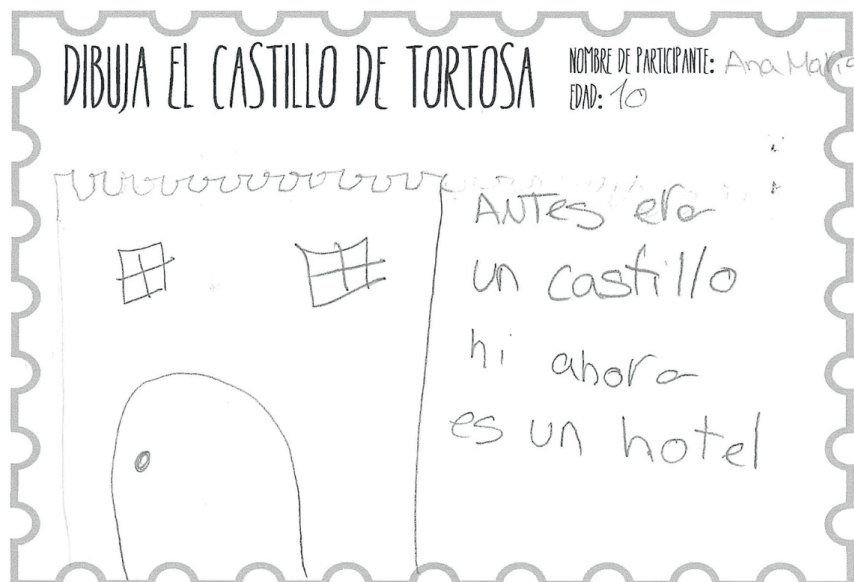

Fig.3. *Drawing form Tortosa castle.* Angela López Sabater (2019)

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On the other hand, we can find, through that quick drawing of no more than 10 minutes, with a great work of synthesis, the relevance of this fortress that can be accessed through two different paths, creating a circular circuit, one of the characteristics that we find in the fortress of La Iruela (Andalusia). We visit this fortress in October 2019 (Laumain et al., 2020b)

Fig.4. *Drawing form La Iruela castle.* Angela López Sabater (2019)

Another complaint that was repeated in several drawings in the town of Montealegre del castillo (Albacete) was the excessive existence of antennas in the archaeological remains of the fortress that gives its name to this town. As it is the highest point of a large valley in La Mancha, and there is no awareness on the part of the cityhall, the youth complaint was made in the form of a drawing, later transferred to the consistory and to the regional radio.
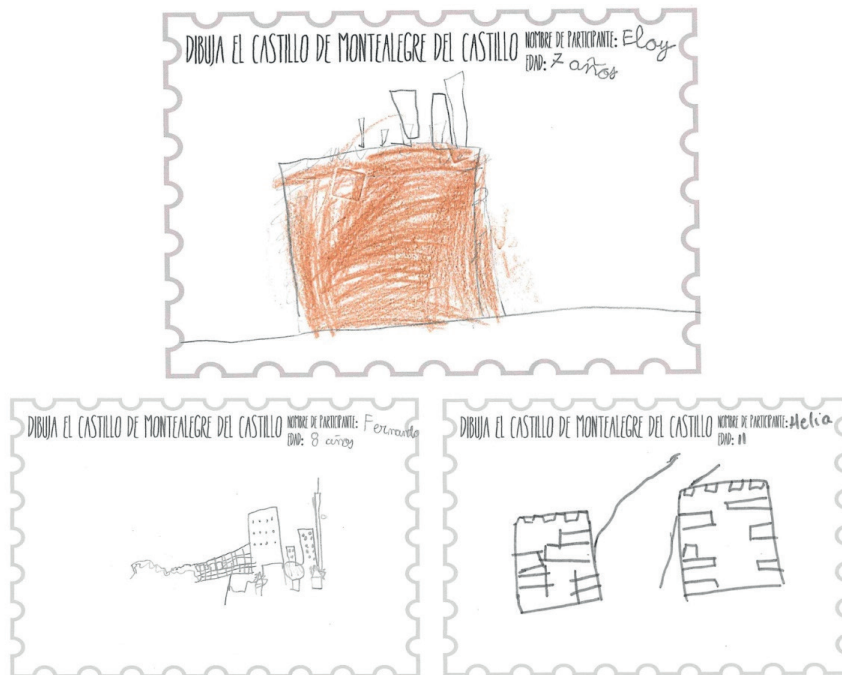

Fig.5. *Collage with different drawings of the participants of the HA activity of the castle! in Montealegre del castillo.*
Angela López Sabater (2019)

But in the case of Iscar (Valladolid) we want to highlight it above the others. Iscar is a medium-sized city (like the rest of the towns that we visited) but they prioritize their castle in the cultural activities programs. They also use their image a lot as a promotional logo at cultural or tourism affairs. Its physical space is a hotbed of many local and regional activities. This fact makes the vision of its young population more reliable and they know well the geometries and characteristics of the castle of Íscar.

Fig.6. *Collage with different drawings of the participants of the HA activity of the castle! in Iscar.*
Angela López Sabater (2019)

BALANCE AND CONCLUSIONS

In order to develop a work in the didactics of heritage assets, it is essential that professionals from various fields are involved; In addition to those dedicated to Heritage and Architecture, we must have agents specialized in the education of our children. Educators, cultural animators, artists, designers complete the team, sharing their passion for Architecture and Heritage. Our common goal is to cultivate the skills of young people and develop the learning of Heritage in our cities. (Laumain et al., 2014)

So, we can conclude that we are satisfied with the result of the workshops because:

o   All attendees worked on the notion of heritage and its appropriation, openly questioning the importance of the fortress, whether it is part of the heritage imaginary of the population, etc.
o   We count on the participation, generosity and complicity of the population created from our own heritage element that could be shared with family and friends.
o   Social cohesion among the different inhabitants of the population was strengthened. Many attendees rediscovered the area of the town closest to the castle that they do not usually go to.
o   Work was carried out in each of the sites, the specific strategies to be developed, hand in hand with their neighbourhood associations and the councils themselves.
o   Transversality: the possibility of relating this activity with other recreational activities and initiatives in the municipality, including linking it with the activities of the European Year of Heritage.
o   It spread throughout the whole of Spain, trying not to focus (which would have been the immediate) on the Valencian Community

In addition, the specific actions in each municipality have become a tool for continuous review of the planning of the historic center, but above all in another way of building the city and citizenship, through the collective imagination, emotions, and memories that unite people to places through architectural and cultural heritage. On some occasions they have increased data to participatory processes and regeneration of spaces in recovery phases.

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Fig.7. *Final moment of the activity in Íscar, with the young people "carrying the heritage".*
Agente de desarrollo local de Íscar (2019)

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"Living is being at home everywhere." Ceramics interventions in Montelupo Fiorentino (FI)

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Abstract

Montelupo Fiorentino (Florence) is a ceramics town. With a long ceramic tradition, Montelupo and its territory are a space for creativity and collective participation. Here, ceramics is identity, memory, and future. Unfortunately, in the last two decades, the historic center has lost its centrality and attractiveness. Commercial and social activities have been relocated, and, in some parts of the day, the *borgo* looks like a ghost town. To invert such a condition, the local administration pursued various actions, like site-specific art installations, international exchange experiences, and art residencies. Among these, there is an ongoing research project by the Department of Architecture of Florence (DiDA). Its goals are defining cultural strategies on a territorial scale and interventions to the urban regeneration of the old town, according to the Cultural SDGs of the UN 2030 Agenda. The paper presents one of the outputs of such a project: the thematic seminar called "Mani in pasta" (hands in dough). Interpreting Montelupo as a creative construction site in progress and following Ugo La Pietra's exercises (2013), the goal is to design punctual ceramics interventions to inhabit the old town again. The project involves students enrolled in architectural courses. Their designs propose a way to inhabit the city, starting from themes such as the totem, the threshold, walls and murals, playing, and the fragment. The seminar foresees collaborations among local ceramists, ceramic workshops, artists, designers, curators, and cultural associations. The outcome is the creation of prototypes to be discussed with the local community.

Keywords: Ceramics, Cultural strategies, Inhabiting the city.

Introduction

Montelupo Fiorentino (Fig.2) has a strong historical connection to ceramics. The production of ceramics reached its peak during the Medici government in the 16th and 17th centuries, when Montelupo was Florence's primary manufacturer. However, the production experienced a decline in the following two centuries. After the Second World War, three local companies, Bitossi, Fanciullacci, and Mancioli, played a significant role in the relative resurgence of manufacturing. (Mandolesi & Vignozzi Paszkowski, 2019). Currently, Montelupo is still one of the significant ceramic production centers in Italy. With more than 40 companies, Montelupo is an active district specializing in table and artistic ceramics, and the material signs of the historical tradition are kept in the local museums.

In the last two decades, the town grew, and the old part progressively lost its centrality and attractiveness. Most of the 14 thousand inhabitants live in the recent expansion, and commercial and social activities have been relocated chiefly here. Such a condition created a division between the new and the historic center, the so-called *borgo*. In some parts of the day the *borgo* looks like a ghost town. In this sort of desert, sometimes, one can spot a few tourists wandering in the old streets looking for something to eat and a ceramic to buy. The situation is not that dramatic. There are no neglected or abandoned areas, low-quality urban fabric, or declining sites. Instead, it is the lack of vitality and the presence of micro-urban voids.

The local authorities pursued various actions to reverse such a condition. They fostered the opening of cultural and social activities in the center by supporting them with tax discounts and promoting the realization of art installations and events. One of the first examples was the program *Materia Prima* (Tonelli, 2016). On that occasion, artists and ceramists collaborated to build site-specific installations. Other programs, like workshops, artist residencies, and cultural events, have been realized later. With these actions, the Montelupo Museum Foundation, the Ceramic Museum, and the Municipality of Montelupo also facilitated a certain renewal of the companies, working on the creation of a crossroads between ceramists, artists, designers, and artistic directors. All institutional actors acknowledge that culture and contemporary art are tools for developing the territory and the historic center as creators of well-being in terms of economic (cultural tourism) and cultural development

(creative identity). They also believe that a ceramic town like Montelupo must have its recognizability. Under construction, there is a significant program of urban regeneration of the center. The core is the refurbishing of the Podestarile area. That is enclosed between the 14th-century walls and the streets of the historic town, and articulates in several buildings, courtyards, and gardens that need to be refurbished. The Palazzo Podestarile is the central architecture. It will house temporary exhibitions and part of the museum storage. The so-called *Fornace del Museo* (Museum Kiln) holds a permanent multimedia installation dedicated to the traditional ceramic work and a workshop space. The other constructions, with a rural character, host one atelier for artists, the warehouse of the local archaeological group, while other spaces need be recovered. The goal is to create a cultural hub, conceived as an open public space, animated by programming for the locals and the creative community. So far, the project is in the preliminary design phase. In parallel, the ceramic characterization of the urban center continues. One of the latter (2023) consists of decorating a public flight of stairs with tiles decorated by local ceramists, replicating examples like Caltagirone or Rio de Janeiro. Such an operation is interesting since it is a collective work with all the ceramists of the district involved. The kind of intervention, though, is a *maquillage* action rather than an urban action.

In this framework, in 2019, the Department of Architecture of the University of Florence stipulated a research agreement with the municipality and the Foundation. One of the outputs of such an agreement is a research project called *StraCult Montelupo. Cultural strategies on a territorial scale and interventions for the regeneration of the historic center of Montelupo Fiorentino* ("StraCult Montelupo. Strategie Culturali a scala territoriale e interventi per la rigenerazione del centro storico di Montelupo Fiorentino"). It focuses on the definition of guidelines dedicated to the development of the Museum system and the territory, the setups for the historic center, and the museum's exhibit design (Fig.2).

The paper presents one of the outcomes of this research, a workshop held in Montelupo between May and June of 2023. *Hands in the Dough* (Mani in Pasta) questioned the way of living in the urban spaces and the center of Montelupo, considering the low numbers of living populations, the presence of potential tourism, and how inhabitants and tourists may coexist. It involved fourteen architectural students, lectures from the University of Florence, artists, ceramists, and local authorities. The workshop's goal was to elaborate designs bringing people back to the historic center, to inhabit it again, and to make it a better place by working on it and with the inhabitants. The first part of this essay introduces the theoretical framework of the workshop and discusses some case studies. The second part presents the workshop results, while the third discusses the outcomes and future possibilities.

Fig.1 View of Montelupo Fiorentino. In the foreground, the Prioria and the so-called castle area, the oldest part of the settlement, below the historic center, on the left, the recent expansion. In the background the Arno valley
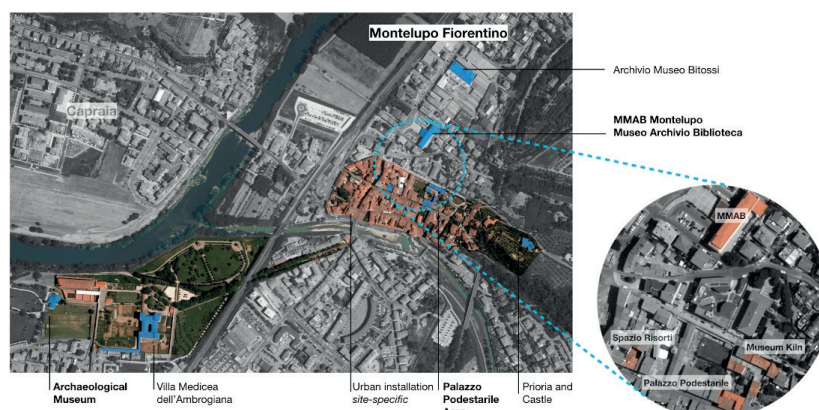[Credits and courtesy: Fondazione Museo Montelupo].

Fig.2 The cultural system of Montelupo Fiorentino. In evidence, the historic center and the Ambrogiana Park. In the circle, the Palazzo Podestarile Area, with the Kiln of the Museum, and the MMAB, hosting the Ceramic Museum.

Learning from: palimpsest and references

The common ground of the seminar sets on classical theoretical references, such as Aldo Rossi's *Architecture of the city* (1966), *The imagine of the city* (1960) and *Good city form* (1981) by Kenvin Lynch, Jane Jacob's *The death and life of great American cities* (1961), and Norberg-Shulz's *The concept of dwelling* (1984). We began questioning Montelupo and its public spaces: how people interact and what elements draw them together. We rejected superficial solutions and focused on substantial design. In this context, we reflected on the meaning of streets and squares, on the aspects that give porosity to a territory according to Walter Benjamin, and in the following interpretation by Richard Sennet (2022), with its relevance as a democratic space. Sennett argues that democratic concepts are closely tied to citizenship and participation. He suggests that in order to promote democracy, it is essential to create a public space where strangers can interact, which he refers to as a "democratic space." This condition can be observed not only in big cities, but also in small towns and villages. Sennett's concepts can also be linked to the UNESCO Agenda 2030 and its indicators. We considered the ways of living together also through the design of the city, with a constant research of an equilibrium between autonomy and sharing (Viganò and Pellegrini, 2006). Little gestures producing unexpected encounters, significant places, and different activities define a narrative experience and various situations. That translates into involvement and in relations between people and space, and among people.

The practitioners act on the consolidated environment. They write and confront the existing settings and pre-existence urban objects (Collotti, 2002). Following Jacopo Leveratto's definition of palimpsest (2018), we interpreted the historic center of Montelupo as a space to read, write, and measure. We took into account all the factors that contribute to defining the character of a space, evaluating them throughout the project. This included objects, natural elements, time, and how the space is intended to be used. The latter is especially important in determining the overall livability of the space and how it will be occupied. People are active subjects, moving, interacting, and using a place. Therefore, inhabitants can reinterpret and write it again despite the architect's gesture. Some daily activities can claim a different order, sometimes even modifying a place (Leveratto, 2019). Herman Hertzberger (1996) suggests that the designer needs to stimulate the people through the project of an obliging shape. Architecture has to take care of the space and its inhabitants, even with little elements, defining a set of minimum actions allowing the living of a place. Little elements can characterize a place, making it familiar; others may accompany us toward a spot, guiding our journey. Magnago Lampugnani (2021), for example, describes the character of some cities through their objects, from the sewer cover to the drinking fountain to the street name plates to the bus stop. He pinpoints what makes them somehow familiar.

The projects for Montelupo need to enhance the so-called inhabiting space among the things. Some of these objects are the base on which Ugo La Pietra (ULP) developed part of his work. ULP takes some objects and interprets them as dwelling devices. He imagines alternative ways of inhabiting a place (La Pietra, 2013). Its aphorism, "living is being at home everywhere," became a workshop mantra. In its delirious and extravagant performances set in the 70s, ULP transforms urban objects, the so-called urban furniture, into domestic appliances. ULP's provocations were a stimulus to further investigations and to be inspiring. For example, the installation *Inside/Outside (1977/1979)* foresaw a set with a backstage, an open door, the image of a Milanese street, and with a perspective trick, the street occupies the room. In our case, this in-out, public-private relationship is related to the commonplace of the chair in the streets. The act of taking an indoor chair and putting it into the street is an act of appropriation of the public space. It represents a temporary enlargement of the private sphere and, at the same time, a moment of collectiveness and community. The workshop worked on the appropriation of the site. A gesture may transform the place, allowing us to inhabit it. An element can force the body to change direction, modify the glaze, and frame something. It can be a sign or a construction that disturbs or encumbers.

The seminar introduced some starting topics. The totem was an obliged one. It is, in fact, a recurrent object of Montelupo ceramic production. The iconic totem series by Sottsass for Bitossi has been studied and interrogated by visiting the Archive-Museum Bitossi in Montelupo. ULP interpreted this theme by designing the installation facing the Ceramic Museum of Montelupo. It consists of six totems dramatizing the entrance of the museum. The composition of the single totem utilizes earthenware, a fundamental object of Montelupo production, pots and vases, ending with a sculptural element recalling the artist's signature. He created an entrance site that he defines as "a velario che filtra lo spazio del museo con quello della città" (Tonelli, 2016), introducing a further element of the workshop, the threshold. We took into consideration Francesco Collotti's description (2017) of the gate of Sant'Aquilino chapel in the cathedral of San Lorenzo, Milan, where the passage connects two spaces and the *spolia*, a frieze from the close Roman circus, is imbalanced if compared to the dimension of the chapel. The gate outlines the passage, characterizes the space, and creates a relation between the two rooms. We discussed the differences between margin and barrier. The old walls of Montelupo, ceasing their function, become monuments, houses, and kilns. The construction of artificial barriers, such as the railway, and natural stops, like the Arno River and the Pesa, are obstacles but also pathways. For example, until the 19th century, with the construction of railways, the Arno River was the fastest way to connect Pisa and Florence. The secondary river, the Pesa stream, is both a resource and a threat, and the bank serves as a protection from it and access to it. Bellantoni's performance *Mi sono seccata (I got dried up)*, an output of the project *Cantiere Montelupo 2022* curated by Christian Caliandro, utilized the dried river bed as a molding shape and forced a reflection on water preciosity. Gianni Asdrubali installed two giant tiled frames on the Pesa banks. KESVERZEKE (2016) presents the artist's signature interpretation of one of Montelupo's iconic colors, the *blu zaffera* (Zaffer blue), but also recalls the dynamic of the Pesa's stream. The tiles, composing two frames (600 per 300 centimeters), welcome those coming toward the old town. Ignoring if unintentionally or by design, the installation recalls the sheets hung out to dry, creating a link between human life and the link with the river. The topic of the ceramic mural is a further valuable reference. First of all, it is connected to the South Italian tradition. The traditional panels in Caltagirone, Sicily, and the majolica claustrum of Santa Chiara in Naples are outstanding examples. Secondly, the mural is a theme interpreted in several ways by architects and designers. Again, Ettore Sottsass, on the occasion of the 12th edition of the Milano Triennale (1960), realized a giant ceramic mural for the main hall of the Triennale. The piece is a further result of the collaboration with the Bitossi company, particularly in developing colors and pigments (Vignozzi Paswskowski, 2019). The result is a big panel with a colorful geometrical composition recalling a piece of tapestry, probably reflecting the collaboration with Redan's textile factory and then with Ugo Scassa. More recently, in Caltagirone, the refurbishment of the walls of the civic Villa became a further contemporary occasion to use ceramic as an urban fact. The project *Il muro delle meraviglie* (2000), conceived by Antonio Mastromattei and with the artistic direction of ULP, foresees a series of frames with the appearance of doors and windows. They claim their artistic aim, highlighting the limit constituted by the existing wall and conducting to the secondary access of the Villa. Italian ceramists have interpreted the panels. If the murals work on the limit's two dimensions, other cases insist on the space and its occupation. The mural can become a wall, interpreted also as a way of connection. From 1964 to 1970, Pierre Culot worked on the wall topic by developing a series of rectangular and squared modules. Some have a robust plastic character, while others deny the caesura with holes and voids. The series *Claustras – Bas-relief* is freely inspired by the plastic alphabet by Victor Vasarely. Due to the collaboration with architects, the modules are inserted in the masonry, modulating the natural light and serving as space dividers. Their position in the space modifies the relations among objects, among people, and between objects and people. The ceramic and the screen are unique topics for Eva Zeisel. For the Manifattura Mancioli Montelupo, she designed a room divider in ceramic, calling it *Belly Button Room Divider* (1958). It is a prototype for interiors but can also reference outdoor devices.

As for in-between space, we considered the possible characterizations according to Aldo van Eyck's example (Viganò, 2006), meaning the theme of the playgrounds. The study of playgrounds helped us understand how to interpret liminal spaces, connect people and places, allow contact, and characterize a site. A close-up of some examples shows that little gestures, such as differences in height, barriers, colors, materials, and surfaces, build the game. A further reference was Enzo Mari's playground, *The Big Stone Game* (1968), realized on the occasion of the *Third National Exhibition of Marble in Carrara* (III Mostra Nazionale del Marmo). Mari's game consists of a squared platform paved with squared slate slabs. Four couples of vertical walls in marble mark the corners, each with a couple of holes. The 125 by 250 centimeter slabs mention a megalithic construction. They define an inside and an outside, namely the intimacy of the game divided from the grownup reality, the in-and-out game, and so on. The inner part has been intentionally void, almost as a sacred place, to be conquered by the free imagination of children. The project does not have a link with the surroundings. The most vital point is the play's imaginative power. Differently, the big installation *Settantadue Nomi (Italian Garden)* by Bagnoli, in Montelupo, claims to be a site-specific installation. It may look like a contemporary playground, but it is a polished work of art. Located in an open field between the archeological museum and the Medici's Villa dell'Ambrogiana, it consists of an artificial hill studded with seventy-two ancestral colored vases embedding an audio installation. The so-called *sonovasori*, an anagram of the word vase - *vaso* and sound – *sonoro*, are the proper link with the territory since the ceramists that realized the vases lend also their voices.

Again, in Montelupo, Hidetoshi Nagasawa designed *Two gardens and five trees* (2016), a secret garden hosting edible fruit plants, such as a grapevine, a pomegranate, and an olive tree. Placed in a little urban park on the river

side of the Pesa, two binding elements, one oval and one rectangle, define a space. The walls, covered with ceramic fragments and 260 centimeters high, create an interactive installation. Two gates allow the entrances and, in the architect's intentions, the installation places between contemplation and life, silence and play. After minor vandalism, the entrance doors have been sealed. Right now, one can see it from the higher quote of the pedestrian bridge on the Pesa, but the installation's meaning turns out to be incomprehensible without its exploration. This questions the potentiality and the limits of some projects but also the possible interaction with the work recipients, in this case, the community of Montelupo. A poetical, reflective, and performative playground-like is Francesco Venezia's *Piccolo Giardino* in Gibellina (1984-87). Here, one needs to discover the space, and the absence highlights the meaning of the place. Besides the meaning of the intervention and its relevance in the context of Gibellina, a significant difference with Nagasawa's installation is the relationship with the preexistences. The composition with voids and solids, splits, windows, and passages measures the space, and the fragments tell a story. If in Gibellina, as in San Lorenzo, one can talk of *spolia*, the fragment is not architectural in Montelupo.

The fragment topic has a peculiar value in Montelupo. The Ceramic Museum collection comprises fragments excavated in the old urban wells. In the Renaissance, ceramic kilns used some town wells as production dumps. These fragments were a discard of proto-industry production and can be interpreted as a result of quality control process. The Museum of potsherds houses only one integral piece, the so-called *Rosso di Montelupo* (Montelupo Red). It is the only museum's acquisition, the rest of the collection, on view and in the storage, is made of fragments. Some of them have been reconstructed. Several contemporary art installations pay tribute to Montelupo by using the ceramic fragment as a reference.

We closely scrutinized designs that outline a cultural program, and we also delved into projects that aim at enhancing the urban space on a smaller scale, akin to an urban interior project. Notable among the reference, we studied the works of Studioser, a Swiss firm that conducted extensive research on the villages of the Ticino region. Their findings were particularly insightful, and we were able to draw inspiration from their methodologies. In Val di Muggio, Studioser, first alone and then with the students inside the international ETH summer school framework, realized elements dedicated to older people but representative of an intergenerational dialogue. The work shows that a minimum gesture may transform a public space and its surroundings: a bench close to a tree, a parasol stand structure to shadow a sitting area, a handrail system, a drinking fountain set, and a table with stools and chairs. Differently, Simone Racheli and Dario Costi, respectively sculptor and architect, worked on the re-signification of Spinazzola, Apulia. Here, they use two installations to interpret the identity elements of the site and as a way to define new developments. They bind the natural resources, the bauxite, the landscape of the abandoned caves, and the result of the extraction, the aluminum. The installation involves the center and a terminal point of the town, with a terrace dominating the landscape. In the center, they highlighted the library's access with aluminum sheets, recalling the pages of a book and the red soil from the caves. On the limit of the town, they placed a fragmented ribbon, climbing the terrace wall and becoming a bookstand. From the terrace, from the bookstand spots, one can read the territorial "book," the pages are made by red soil from the landscape, standing out in front of the "reader" (Racheli and Costi, 2021). A different approach, closer to the Montelupo municipality's initial aim, is the project realized in Limoges, France, by the artist Nicolas Lelievre and the architect Florian Brillet (2019). The goal is the ceramic characterization of a place. The project foresees the set of twenty installations mirroring the porcelain tradition of the city. The outcome is a path made of little works in blu porcelain, the authors define it *Aotsugi*, being a sort of urban-scale variation of Japanese *kintsugi*. "The porcelain is used here as a repair material, thus reversing its usual perception while providing a place for it in urban space". The blu elements become a sort of marker of the city, and by discovering them, people can visit Limoges.

THE WORKSHOP, THE OUTCOMES, THE EXHIBITION

Montelupo is a construction site, a place for creativity and collective participation. Here, ceramics are identity, memory, and future. Part of the research on Montelupo focuses on the historic center and its public spaces. The *Mani in Pasta* workshop is part of this action. The idea was to interpret Montelupo as a creative construction site in progress. The task was to create a project that would add value to the urban and cultural context of Montelupo. We worked on the concept of the fragment as a way to connect the historic center with the town expansion. The goal was to design ceramic works that could make people feel at home there. We considered others' approaches and experiences, working on little and calibrated interventions. Besides, we reasoned on the specific and punctual themes already mentioned: the threshold, the view, the playground, the mural, the wall, and the totem. The projects questioned the places, measured them, and interpreted the community's needs. The ceramics were the protagonist of all the designs. Each project was carried out in couples, addressing the case study and the topic encountered in the previous paragraph.

Fig. 3 Moments of the workshop inside the decoration room of the Museum Kiln.

The seminar developed over two months, with a program articulated into three parts: 1) Site surveys and lectures; 2) A short ceramic course and the ceramic workshops (design of the site-specific projects and creation of ceramic prototypes); 3) Exhibition.

The first part took three full days in May, 2023. The site surveys and visits included those to cultural places, as the Ceramic Museums, the Archivio-Museo Bitossi, a guided urban trekking to visit contemporary art installations and the visit to the ceramic companies. The latter gave the occasion to observing different productions and business scales. Short lessons were held by the professors. We discussed about Montelupo urban development, the contemporary urban challenges, the cultural strategies, participatory case studies, and a focus on the Ambrogiana Villa. The goal of these lecture-pills was to trigger thought and reflections.[1].

During the second part of the seminar, the fourteen students had the opportunity to get their hands dirty and work with the dough. To gain a better understanding of the material, they spent time interacting with the earth, exploring its limitations and potential. This laboratory component lasted for one intensive week in June of 2023 and was held at the historic Kiln of the Museum. The position of the latter in the historic center allowed a direct relation with the object of the project, the possibility of on-site measurements, continuous inspections, and comparisons with the place chosen for the intervention. To guide and teach the students, we involved Paolo Scardigli, to show the function of the historic lathe, and Ivana Antonini, for molding and decoration. Antonini's presence was essential in shaping, testing, and discussing ideas (Fig. 3).

The third part consisted in the public presentation of the works and the inauguration of *Mani in Pasta. Sette intervention site-specific per il centro storico di Montelupo Fiorentino* (Hands in the Dough. Seven site-specific projects for the historic center of Montelupo Fiorentino). The exhibit was one of the exhibitions of the 30th edition of the International Ceramics Festival, *Cèramica 2023*.

About the works, the seven couples chose different locations inside and near the center. Each of them interpreted a different topic and tried to hold together personal and artistic desires with the measure of the place, needs and complexities of the community, and the property of the matter (Fig 4). Seven different projects (Fig.5), with different outcomes and levels, describe this journey in the Montelupo realm. Each couple produced a model and a prototype. Due to the timing, the work was raw. Therefore, they used the engobe technique (*ingobbio*) to apply the colors. The work benefitted from a continuous exchange of impressions, comments, and knowledge among students, ceramists, lecturers, and visitors. Sharing and confronting were two keywords of this phase.

1. Leonardo Gattamorta and Dayne Pasquali Ronquillo designed *READING TOTEM*. The intention was to create a diffuse system of street libraries through an object becoming a landmark, a place to stay, and a container of books. It is a module system of cubes of 45 by 45 centimeters. The first composition is located in Largo Manises, placed along the right side of the Pesa River and close to the main square, piazza della Libertà. It consists of a steel structure fitting a series of ceramic panels. It is organized in three parts: base, intermedium part, and coronation. The base, formed by three modules, can be used to sit and read. The intermedium part hosts the books, and doors protect them. The last two modules are empty, and a cone with a flag crowns the

installation, making it visible from the two bridges on the Pesa. According to the authors, *Reading Totem* reflects the project's double function: a sculptural object that demands to be read and seen and an object promoting reading, sharing, and contemplation.

2. Carla Meringolo and Claudia Naldoni projected *ROTATIONAL AXIS (We are the ones who have the power to decide the direction in which the world moves)*. They considered a public courtyard and a pedestrian passage close to the medieval walls and one well. A plugging low arch is the venue of their dynamic mural. Inspired by the double-sided flip blocks, the project intended to signify a place and interact with the public. The project foresees the involvement of two artists to develop the drawing of the tiles' faces. For the sake of the project, Meringolo and Naldoni utilized two traditional decorations. They realized a scale model of the wall with the project and a one-to-one prototype made of four pieces to show the functioning of the rotating tiles. Due to the proportion of the project, the maximum is 170 centimeters, and they pinpoint children as the primary recipients of this work.

3. Aurora Benassi and Diego Ignacio Zúñiga Cárcamo realized TOWARD OTHER SUNS. Arriving in Montelupo Fiorentino, either by train or car, everyone can glimpse the bell tower of San Lorenzo Priory on the hill. Walking through the streets of the center, one can see it continuously, but finding how to reach it is hard. The work aims to define a pathway leading to the church and make this place shine again. The design consists of a path and an installation inside the bell tower. The path is marked on the ground by ceramic fragments realized with the "lustro technique", a gold finish. Through the openings of the bell tower, one can spot the "big sun" standing out: a large ceramic dish (150 centimeters in diameter) finished in gold.

4. Lea Mainardi and Saverio Simoncini proposed *HIDE AND SEEK*. They developed a playground, locating it in the in-between space of Piazza VIII Marzo, in dialogue with Nagasawa's installation and as an alternative to the traditional playground. Learning from Van Eyck, Mari, and Munari, the design comprises circular platforms and curved walls with cuts and holes. Addressed to children, in the author's intention, it can also involve adult people. The structure may also be an exhibit device, potentially valuable for temporary exhibitions or artistic performances. The realization foresees various high walls in mud bricks. They played with colors, coloring the intrados in blue *zaffera* and living the classic red color of the bricks in the extrados.

5. Rebecca Masina and Emanuele Miseria worked on *scORCIO*. They interpreted the topics of landscape, belvedere, glimpse, and spot. Their design is a sort of work in progress. They have chosen the rise of the hill. Here, they thought of a pause to the climbing. They developed two hypotheses, using the pot to mark a point of view. The first illustrates the landscape with a Leonardo da Vinci-like view traced on the tray. The second option spots precise locations. Again, the themes of playing, exploration, query, and discovery are proposed to children. The size of the hole is determined by the distance from the framed object: close objects require bigger holes, while far objects require smaller ones.

6. Aurora Bellini and Chiara de Santis developed the project *PLEASE, STAY*. The work starts from the lack of seats inside the center. Questioning why, the duo starts testing the presence of benches in the area by sitting around. The first pinpoint location is close to the co-working FACTO-Fabbrica Creativa Toscana. Putting there a bench, the duo allowed an outside work so to bringing out the creative excitement. Other seating arrangements are located in close proximity to the entrance of the Podestarile Palace, which is the venue for temporary exhibitions, as well as the entrance of the movie theater and in Salvo D'Aquisto Square. These concrete benches are adorned with tiles featuring a unique geometrical pattern, which is inspired by traditional decorations, colors and geometry. They realized the model of one bench and the one-to-one prototype of the cladding tiles.

7. Elisa Masotto and Chiara Paoletti designed *SHOW ME*. The work interpreted the topic of the totem in two ways: as a landmark element and as a sculptural and narrative object. The first way worked on the area of the rail station. Given the totem's position and height, train passengers and pedestrians coming from the center can spot it. It indicates the direction of the center to some and the station entrance to others. Thirty plates, twenty placed vertically and ten horizontally, realize the four-meter high vertical element. Each dish has a diameter of thirty centimeters and is decorated on both faces with colorful geometric elements. A series of six totems characterize the Ambrogiana park. Each totem is different by height, number of plates, and dimension. One of the dishes contains a narrative drawing and a QRcode linked to the Ambrogiana history. The Villa is currently closed, it was a noble residency first and a psychiatric jail later. With this solution, the place reveals itself and its history.

All the models were built during the seminar week, left to dry in the Museum Kiln, and checked in the days prior to the exhibition opening. Most of the works passed the drying test, and the students with Antonini restored those with cracks. Due to the schedule, there was no time to cook the models.

The models, the sketchbooks, and the big drawings constituted the exhibition objects. One room of the Ceramic Museum hosted the installation. The setup was conceived as a mosaic of ideas. All projects were juxtaposed and in dialogue among them and with the ceramics finds kept in the showcases. There was no budget to realize the setup. Therefore, we used the material spotted in the Museum's warehouse. We used seven plexiglas caps as bases or containers and seven plexiglas panels. The latter were wrapped with white or brown wrapping paper containing the students' drawings. All the materials have been gathered and documented and

will become a virtual exhibition. The exhibit was inaugurated in coincidence with the Festival opening.[2] Although the number of visitors who viewed the *Mani in Pasta* exhibition for a month is unknown, it is highly likely that Festival attendees visited it. The exhibition also benefited from the attraction power of L*a ceramica di Montelupo e gli Uffizi. Una galleria di confronti* organized in partnership with the Uffizi Gallery, which was displayed in another room of the Museum.
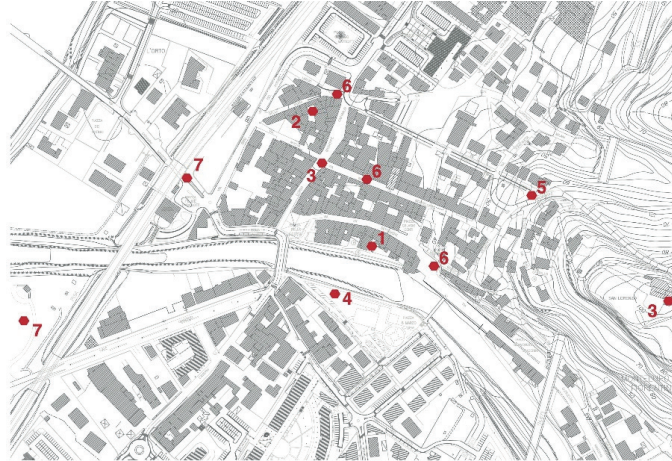

Fig. 4 Map of the students' works. 1-Reading Totem; 2-Rotational Axis; 3-Towards other suns; 4-Hide and Seek; 5-scORCIO; 6-Please, stay; 7-Show me.

Fig. 5 The projects: 1-Reading Totem; 2-Rotational Axis; 3-Towards other suns; 4-Hide and Seek; 5-scORCIO; 6-Please, stay; 7-Show me.

FINAL TOUGHS

The workshop was a crucial platform to conduct in-depth research on Montelupo's cultural system and explore potential urban interventions. The involvement of the students forces the local institutions to listen to different, even bizarre, ideas, creating a sort of creative shot circuit. The Montelupo parenthesis allowed the students to confront real-life situations and understand how their designs can be implemented, providing a fertile ground for further discussions. The students rarely put their "hands in the dough" inside the school, so the workshop represented a precious occasion. They could listen and dialogue with the community, visit the ceramic companies, see the diversity of the production and techniques, and explore a place. The students were compelled to consider the impact of their small-scale projects and how to achieve it. They partnered with local ceramists,

ceramic companies, artists, designers, curators, and cultural associations. The Ceramics Festival showcase promoted the workshop program and improved the student's work. Regarding the quality of the proposals, the outcomes have been uneven and reflect the students' different backgrounds and skills. The ceramic workshop (part two) lasted one whole week. Given the complexity of the theme, replying with practical and realizable projects was not easy. In a squeezed and reduced amount of time, the designs answered some provocations and stimuli. Some works interpreted the seminar theme perfectly, while others were at a beginning stage, with potential but still immature. Some had some ideas, but the urgency and the excitement of constructing something with the clay made them lose the pathway. However, the enthusiasm expressed by students, ceramists, and cultural institutions is a successful aspect of this didactical experience.

The exposition of the work, in its simplicity and sustainable outcome, represented a way to enhance the operation. The raw state of the models emphasized the state of work-in-progress of reasonings and proposals. Regarding the reception, the public administration has positively welcomed the outcomes. Regarding the feedback, the majority of it was provided by the community of ceramists, who were already involved in the seminar. Some of them found certain proposals intriguing, while others were curious about them. Overall, they expressed their interest in the initiative and were enthusiastic about putting some of the proposals into practice. The Festival provided a unique opportunity for the general audience to view the exhibition, and a virtual version of the exhibition is currently being developed.

The workshop was the occasion to discuss how some signs can influence the use of a space and its resignification. Some of them, after necessary improvements and the sharing with the local community, can be easily realized. It showed tangible actions related to the UNESCO 2030 Agenda and a roundtable of discussion about the projects with the public administration and the technical departments has been opened. Its focus is "how being at home in Montelupo."
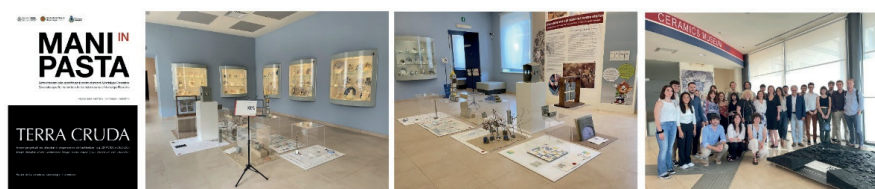

Fig. 6. From the left: Poster of the exhibition; two pictures of the set up *Mani in pasta;* the group shot at the inaugural event. The students from the seminar and from the "Architectural Design Course, A.Y. 2019/2020 and 2022/2023" both held in Montelupo.

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Project and enhancement of cultural landscapes in South Africa

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Abstract

Archaeological sites are places that present themselves to us in the most disparate ways. Sometimes they are located within cities or consolidated historical contexts, other times they are relegated to a condition of territorial marginality. Certainly, regardless of the scale of the object, the archaeological sites are often linked to the landscape in which they are inserted. As part of the scientific research activities carried out within the Italy-South Africa joint Scientific Research Project entitled "Documentation, Project and Enhancement of Cultural Landscapes in South Africa", funded for the year 2020 by the Italian Ministry of Foreign Affairs and International Cooperation, within the Architectural Design Laboratory III at the Department of Civil Engineering at the University of Salerno, we focused on the development of architectural design proposals on the theme of an Interpretation Center for the archaeological site of Moxomatsi, a 17th century Bokoni Capital in the region of Mpumalanga in South Africa. At the base of the projects developed by the students there is a careful process of knowledge of the archaeological site that made use of the studies and surveys conducted by the research group of the University of Salerno, and the contribution of colleagues from the architecture department of Tshwane University of Technology of Pretoria in South Africa.

Keywords: Cultural landscapes, Architectural design, Moxomatsi archaeological site, Documentation, Project and enhancement, Education, Professional development.

Introduction

In the time in which we live, marked by contradictions, inhomogeneity and liquidity cultural heritage is not always recognized as a deposit of knowledge for the future and it is often relegated to a static condition in which objects and artifacts cross histories and generations without express the idea of a lively transmission of what makes up cultural memory and the past which, on the other hand, should be seen as foundation for the organization of the present and the construction of the future (Canfora, 2014; Montanari, 2014; Settis, 2022).

In the articulated variety of the different forms that distinguish our heritage, made up of stones and cultural values, the most widespread attitude towards them is that of extraneousness, or even otherness, as the heritage of the past, often seen as an overwhelming and oppressive, it is separated from the present by a temporal distance that identifies it as something different and alien to the culture to which we belong. This attitude does not allow the establishment of a critical dialogue between the past and the present, showing the impossibility of carrying out deeper investigations and comparisons or meaningful reinterpretations. In fact, as Salvatore Settis argues, our heritage: «it is not a foreign entity, dropped from the outside, but something we have created over time […]; not a nest egg in the piggy bank, to spend if necessary, but our memory, our soul. And it is precisely this connective tissue that makes the Italian heritage as a whole invaluable also in terms of the image and enhancement of the country. Our most precious cultural asset is the context, the continuum between monuments, cities, citizens» (Settis, 2022: 8).

What appears today in our landscapes is the millennial palimpsest of stories and traces of the past that present themselves to us as a conjunction of both similar and different languages and whose knowledge must not trigger an attitude that involves an incommunicability between ancient and modern languages. On the contrary, the architectural project must dialogue with the traces of antiquity to make the text of the geography of the territories clearly legible, interpretable and above all transferable as cultural heritage to future generations. In operating in a condition of inhomogeneity and contradictions between the past and the future, one must therefore confront the archaeological evidence, avoiding the danger of accentuating the physical and functional limits, to investigate the new possible semantic conjunctions between the past and the future, in order to foresee a new scenario capable of recognizing the grammars of the archaeological landscape.

Compared to the, often ungrammatical, text of archaeological areas, the possibilities on how and what to do can be many and different, from pure conservation to backfilling; from the musealization to the construction of structures to protect the remains. Today it is necessary, through the project, to take a clear and precise position.

The architectural design in archaeological landscapes can be understood as the conjunction of systems - archaeological, geographic and architectural - which tend to influence / flow into each other through an interference operation which likewise ripples, instead of overlapping, tend to knot the patterns they insist on (Ricci, 1990: 143-153). The interference project aims to work at the stitches and the edges between the old and the new and to reconsolidate the relationship between landscape, architecture and archeology.

When dealing with a landscape-scale project, in which ancient traces are mixed in complex territories, the greatest difficulty is to make an architectural project a great testimony of the potential for renewal that is able to make the ancient ruins the truly new part of renewal.

ARCHITECTURAL PROJECT AND ARCHAEOLOGICAL LANDSCAPES

The archaeological ruin must not be considered only as an artifact, but as a significant component of the landscape that may be able, above all through the project, to re-signify. The aim of architectural design is therefore to make archaeological landscapes recognizable, meaning them in their operative and intentional character, through procedures that aim at the protection, use and enhancement of the sites.

The place with its specific geographic components, where are located the archaeological presences, is the real guide for the project, which starts from the critical reading of the permanents and transformations in order to promote a new artefact that must be inserted responsibly within a stratified context and which itself represents a new, but not the least, stratification. The architectural project must be able to make the ruin interact, perceptually and semantically, with the landscape in which it is inserted. In achieving this goal, the greatest difficulties that are incurred concern the scale of intervention, the architectural language and precisely the difficulty of interpreting the ruins in order to metabolize the lessons of the past.

With respect to these issues, some projects on a landscape scale are investigated for the reconfiguration of a new identity of archaeological landscapes. The research work undertaken in Spain by the design group *LAB | P | A | P, Laboratorio para la investigación e intervention en el paisaje acquitectónico, patrimonial y cultural,* is exemplary of a theoretical positioning that focuses attention on identifying and make manifest the characters of the "cultural landscape", of the interaction between natural elements, archaeological remains and architectural elements, thus implementing a experimentation of design. The reflection made on the questions concerning «el tiempo y la memoria como materiales básicos del proyecto arquitectonico» (Álvarez, 2015), have produced with great effectiveness and mastery, several projects in which the idea of the landscape as fundamental as the engine of the systems for modifying public space. The projects on which attention will be focused are located in Spain and they are: the enhancement of the Roman Forum in the archaeological site of Tiermes (2007-2010), the Iter Plata project (2010) and the path to the Puente Villarente (2012).

The Tiermes project area (de la Iglesia Santamaría, 2008) is located on a plateau about 1200 meters above sea level in the municipality of Montejo, belonging to the Castilla y León region, and is bordered by two rivers, Duero and Tagus. The archaeological site is characterized by the presence of Roman ruins mixed with remains of rock consistency, partly reused by the Romans after the conquest of the city, and is arranged on terraces of red sandstone, which gives the vivid color that still distinguishes it today. In the idea that, as Norberg-Schulz recalls, «making architecture means visualizing the genius loci» (Norberg-Schulz, 2011: 5), the project involved the unveiling of the formal and semantic values linked to the forum, including in its physical and virtual extension also other archaeological emergencies. The space of the ruins is transformed into a cultural landscape, in which the open space becomes a public space crossed by wide and flexible paths.

The Iter Plata project (Álvarez, de la Iglesia Santamaría, 2013) configures the cultural landscape as an infrastructure which, instead of being exclusively a place to be protected, is a tool capable of reading the peculiarities and contradictions scattered along the ancient Roman road in the province of Salamanca. With the aim of recovering material and immaterial traces, a path is structured in which new elements are grafted that bring out the complexity of the heritage belonging to the Via della Plata which partly coincides with the Camino de Santiago.

These projects demonstrate how, starting from a common approach to other very important experiences, such as Pikionis and Tsiomis in Athens (Ferlenga, 2014), it is possible to both develop a project for the future with the materials of the past and configure a landscape through the re-semantization of the ruins and the articulation of new architectural elements, which like a spinal column, holds together and united different and distant elements. A project carried out without self-referential signs and with great finiteness for the enhancement of public space in contemporary landscapes. Another experience that goes in this direction is that of Gigon / Guyer for the project of the Archaeological Museum and Archaeological Park in Bramsche-Kalkriese in Germany, which articulates different spaces and key points within three different paths. The project describes, through these paths, which retrace the route of the defensive embankment, the places of the battle of Varo between the Romans and the Teutons, of which that site was the scene in the 9 th century BC. Within the same project, three pavilions, a museum and a reception center, all through a single unifying language of the intervention.

Fig.1. The stonewalled settlements in the south of Moxomatsi, Mpumalanga, South Africa.
Aerial photograph by Alex Schoemann.

The insertion of a new architecture in stratified contexts needs to take into account three aspects, as recalled by Pierre Alain Croiset who reports the lesson of Rafael Moneo: «the awareness of having to build within a historical, and therefore lasting, strong time of the responsibility to propose a new building which, starting a life of its own, will in turn have to undergo future transformations; the need to exercise a very acute and specific critical reading of the place of intervention, of its architecture, in order to interpret its characteristics of permanence and possible modification; the difficult choice of an architectural language and a range of materials that prove to be appropriate, knowing that there is no possibility of a simple determinism between critical reading and design choice (Croiset, 2007).

The place with its specific geographical components that welcomes the archaeological presences is the real guide for the project, which starts from the critical reading of the permanences and transformations in order to propose a new artifact that must be inserted responsibly within a stratified context which itself represents a new, but not the least, stratification. The architectural project must be able to make the ruin interact, perceptually and semantically, with the landscape in which it is inserted. In achieving this goal, the greatest difficulties that are incurred concern the scale of intervention, the architectural language and precisely the difficulty of interpreting the ruins in order to metabolize the lessons of the past.

THE STONE-WALLED SETTLEMENTS OF MOXOMATSI

The settlements built by the Bokoni community between the 16th and the 19th century AD represent an important archaeological testimony in north-eastern of South Africa.

The Bokoni was a pre-colonial, agro-pastoral society (Delius et al., 2014) found in northwestern and southern areas of present-day Mpumalanga province, South Africa. The Bokoni occupation sequence has been divided into four chronological phases and the Moxomatsi settlement has been attributed to the early second phase, which probably dates to the 17th century AD (Delius, Hay, 2009; Schoeman, Delius, 2011; Delius et al., 2012). Moxomatsi was the earliest Bokoni capital, the core of the town comprises densely clustered stonewalled homesteads. Each homestead has associated terraces and a complex road network intersects the site (Delius et al., 2012).

Fig.2. The stonewalled settlements in the south of Moxomatsi, Mpumalanga, South Africa.
Photograph by Carla Ferreyra.

In this region of Africa, the sites with stone walls are typical and representative of the Bokoni civilization (Delius, 2007). They come in a variety of shapes, mostly circular, which are accompanied by the presence of significant stone terraces of local origin and form a series of artifacts including farms, roads and animal enclosures (Fig. 1 and Fig. 2).

Bokoni homesteads share a degree of uniformity in their layout: central livestock kraals, surrounded by domestic spaces, in turn surrounded by an encompassing outer wall (Delius et al., 2012). Most of the time, a homestead is connected with a small, individual road to a larger, communal road leading to other homesteads and other parts of the settlement.

Ruins of Bokoni stonewalled settlements cover an area of 10 000 km²; Moxomatsi, the earliest Bokoni capital mentioned in recorded oral histories, is located in central Bokoni. In the area, the close relationship between the way of living and that of building is evident (Coetzee, 2008).

The Bokonis lived at that time mainly dealing with agriculture and cattle breeding. In fact, the cities consisted mainly of roads, terraces and farms. The neatly arranged stone sites are loose packed stone on top of each other in a circle pattern that cover a vast area in the province. Stone terracing and walls had variable height and smaller circles are grouped inside a massive outer ring. The walls were part of much larger city that included farmlands, houses and cattle pens, with roads connecting between them. On the outskirts there are agricultural terraces, demonstrating that the members of the tribe had learned the art of managing land and livestock. The roads were built with two parallel rows of stone with a maximum width of one meter, so that the cattle grazed in one row. The rocks with which the delimitations of roads and terraces were made were in dolerite, whose decay allows it to supply nutrients to the soil (Delius, Schoeman, 2010). In addition, the arrangement of the stones to build terraces and roads were useful in the fight against soil erosion in mainly hilly sites.

In a research work published in 2016 in the "Journal of African Archaeology" which aimed to suggest a terminology and typology of agricultural structures in Bokoni (Widgren *et al.*, 2016), six ways of constructing terraces and stone walls were identified (Fig. 3). In the area considered by our research, between the R541 road and the course of the Rietvleispruit in the south of eNtokozweni, the cobblestone walls are of the type identified as "Clearance cairn" in the two types of "rock piles" and "faced clearance cairns" (Fig. 4 and Fig. 5).

The cultural and architectural richness of these landscapes is in danger of being lost. In these landscapes ruins are abandoned, broken and interrupted architectures that time brings to us in their incomplete fragility and the moral instance that belongs to us must govern the mind and the hand of the architect to re-signify the past, giving shape to his project of the past, without giving in to the temptation to use languages that do not belong to the present but working on the deep structure of things.
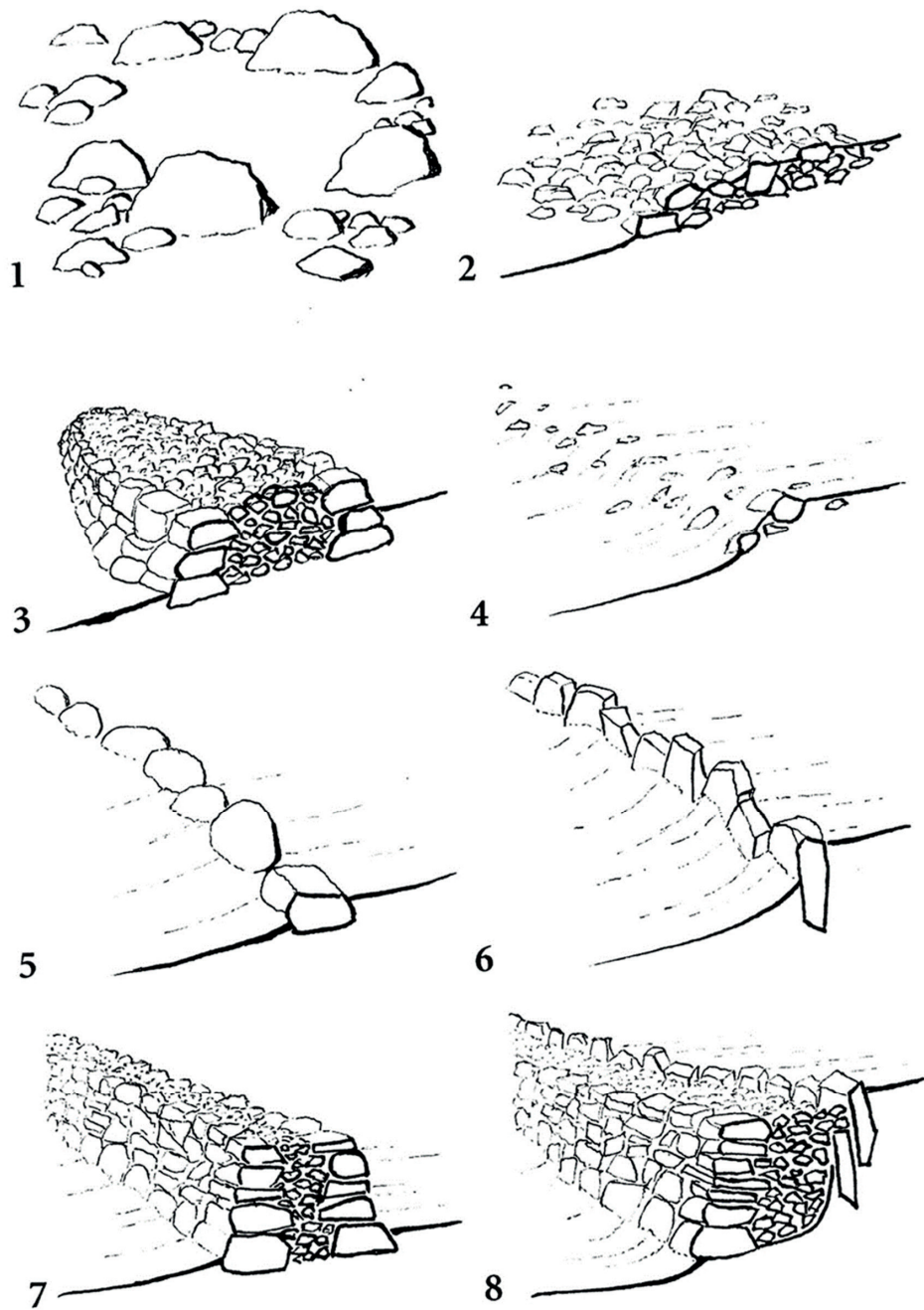
Fig. 3. Agricultural features in the Bokoni landscape. 1) Stone cleared surfaces 2) Clearance cairn, rock pile, 3) Clearance cairn, faced 4) Lynchet 5) Stone line, plain stones, 6) Stone line, upright slabs 7 Double faced wall, 8) Terrace wall developed from line of upright slabs (Drawing Tim Maggs). Source: Widgren, M., Maggs, T., Plikk, A., Risberg, J., Schoemanm M. H., Westerberg, L., 2016. Precolonial Agricultural Terracing in Bokoni, South Africa: Typology and an Exploratory Excavation. *Journal of African Archaeology* 14 (1): 33-53. London: Taylor & Francis, Ltd.

Fig.4. Stone terracing and walls in the archaeological site of Moxomatsi, Mpumalanga, South Africa. Photograph by Carla Ferreyra.

Fig.5. The students during the documentation phases in the archaeological site of Moxomatsi, Mpumalanga, South Africa. Photograph by Carla Ferreyra.

With the aim of countering the phenomenon of extraneousness of the ruins, design strategies have been identified that operate on the archaeological ruins in order to enhance the existing heritage to allow the use and protection of the ruins through the recognition of the values and essence of the places. The archaeological fragment is presented as an unfinished architecture, a latent and virtual presence and which for this reason is waiting to be completed, regaining a new life.

DESIGN EXPERIMENTS FOR THE ENHANCEMENT OF CULTURAL LANDSCAPES IN SOUTH AFRICA
As part of the scientific research activities carried out within the Italy-South Africa joint Scientific Research Project entitled "Documentation, Project and Enhancement of Cultural Landscapes in South Africa", funded for the year 2020 by the Italian Ministry of Foreign Affairs and International Cooperation, within the Architectural

Design laboratory III led by Professor Roberto Vanacore at the Department of Civil Engineering of the University of Salerno, we focused on the development of architectural design proposals on the theme of an Interpretation Center for the archaeological site of Moxomatsi.

At the base of the project proposals developed by the students there is a careful process of knowledge of the archaeological site that made use of the studies and surveys conducted by the research group of the University of Salerno led by Professor Salvatore Barba (Ferreyra *et al*., 2020), and the contribution of colleagues from the Architecture Department of Tshwane University of Technology of Pretoria in South Africa.

The issue of the design research work carried out within the Architectural design laboratory III were to guarantee the accessibility, enhancement and use of the site with respect to a cultural horizon that looks at the historical landscape and cultural heritage present in it with the proper approach of landscape archeology, which studies the territory by systematizing the natural components and the tangible and intangible elements produced by man. The design in archaeological areas must be able to operate on the conditions of inhomogeneity, partiality and discontinuity of the ruins present in the archaeological landscape, an action through the thematization of the vaults to accessibility, actions for use, protection and enhancement.

The type of protection is not mere conservation, but is what is generically called active protection, which involves the fall of physical and disciplinary fences for a greater enhancement of the cultural asset in relation to the context in which it is inserted.

Fig.6. The students during some phases of the design workshop at the DICIV of University of Salerno.

The project proposals designed by the students work on a broad functional program which includes: infopoint, restaurant, exhibition space, teaching space, observation point, laboratories and parking areas. An important activity for the elaboration of the projects has been the realization of a paper and clay study model, made by the students, which allowed to fully understand the orographic complexity of the site which develops on a steep slope from the driveway, which delimits the site to the east, towards the central part of the archaeological site to the west (Fig. 6).

The first project proposal stems from the idea of enhancing the site and the surrounding area while preserving the identity of the area and that of the Stone circles. The project idea develops the theme of the path whose continuity is interrupted by some platforms that, adapting to the orography, take on different shapes, sizes and inclinations, and generate changing points of view. The platforms become the bases on which to build some pavilions, arranged according to the visitor's needs. This creates a dynamic route organized according to two different and opposite perspectives: from the highest point to the height of the road, the entire project is almost imperceptible. The new volumes, which house different functions (infopoint, restaurant, exhibition space,

teaching space, observation point, laboratories), are discovered as you descend approaching the stone circles, up to the lowest point where the true nature of the project with a complete view of the elevations.

The second project proposal aims to shape the idea of a temporal path, which leads visitors to discover the history of the daily life of the civilization that lived on the site. The elevated path is marked by pavilions with different functions: educational points, orientation points and refreshments; all share common shape and materials. The sloping orography of the site is used to create an elevated path from which to observe the Stone Circles and the natural landscape. Access to the site is allowed from the main road, which leads to a parking lot adjacent to it. The car park has been designed to accommodate both cars and buses; a pedestrian path starts from the parking lot which leads to the market area. The market is developed on several levels that follow the morphology of the land, to create a symbiosis with it. Continuing along the path, visitors arrive at the museum, the heart of the project as the starting and ending point of a journey through time. The shapes and materials of each individual pavilion were chosen to develop the idea of protecting what is inside: therefore, the wooden shell structures envelop underlying volumes. The shells and elevated walkway through the site are symbolic for the protection they offer to the central structures, namely individual buildings and stone circles. To ensure maximum perception of the site and the ruins, some point-like platforms, that act as viewpoints on the rest of the site, have been designed.

The goal of the third project proposal is to create a close perceptual relationship between man, archaeological landscape and nature. For this reason, the students imagined a walk between the highest area, which has a direct connection with the highway, and the archaeological site, ensuring a visual connection. The first building is located in the area closest to the access road to the archaeological site. This is an entrance building to the area that contains museum spaces and services. From the roof of the building, it is possible to observe the entire area while from the lowest altitude, which is reached by entering the building, it's possible access the path that crosses the archaeological site. Along the way there are three smaller elongated buildings that contain a market of typical products, an educational laboratory and a small exhibition space. The shape of the three small pavilions follows the path and folds to frame points of view on the stone circles. The three pavilions are linked by a central open space marked by a gigantic African Baobab that symbolizes the relationship between man and nature.

The fourth project proposal identifies a path that connects an auditorium, a patrol station, a restaurant, a market space and laboratory spaces for archaeological activities on the site. The commercial spaces are positioned parallel to the nearest national road to have a physical and visual connection. There is also a path inside the archaeological area that accompanies visitors to discover the site. The path is punctuated by the presence of some multifunctional pavilions that can play the role of panoramic telescopes or laboratory and teaching spaces or spaces to sleep.

The general idea of the latter project proposal consists of a long system of pedestrian paths that crosses the archaeological area. The main objectives of this project are to have an important relationship between nature and architecture and to work with the strong horizontality that the archaeological site has, considering its differences in height and its characteristics. Starting from the main road, the parking area is the starting point of visit. The high stone walls, located with different orientations, define the path leading to the ruins, giving people the opportunity to look at the site from different points of view. The infopoint and the ticket office, located inside the stone walls, are both very similar. The heart of the project is the large square, built around the first stone circle, where the restaurant and market are located.

CONCLUSIONS

The research and design experience discussed in this paper, is part of a broader line of research on the issue of the architectural project aimed at the protection, use and enhancement of the archaeological heritage, carried out at the Department of Civil Engineering of the University of Salerno (Antoniciello, De Silva, 2022; Vanacore *et al.,* 2019; Antoniciello, 2019; Vanacore *et al.*, 2017 a; Vanacore *et al.*, 2017 b).

The general topic of the research line is to investigate together the conditions of the assets and archaeological areas of the territory in question, the physical, perceptive and functional relationships between them and the surrounding urban and territorial context and the most effective techniques and methods for promote their protection, accessibility and usability, in an integrated conservation logic.

The research focused on the theme of the architectural project for the archaeological heritage, understood as the communion of the building with its context. In fact, if the artefact must be protected in its physical conditions so that it retains its value as a testimonial document of the product of an ancient civilization about which it communicates and tells us something, it is also true that it becomes a physical presence that interacts, perceptually and semantically, with the context in which it is inserted; it becomes, in short, part of the wider landscape that surrounds it. Therefore, also the meaning that is normally attributed to the terms "conservation" and "enhancement" can turn towards meanings that consider this artifact not only an archaeological find, but a significant part of the landscape, understood in its naturalistic/environmental and architectural/urban components (Ricci, 2006; Settis, 2013; Vanacore *et al.*, 2017 b).

Fig. 7. Images of two design proposals.

The key concept is then to consider the archaeological issue in its unfolding from the object to the territory, reflecting at the same time on a possible new meaning to be attributed to the words protection, conservation and enhancement around which every intervention on an artifact of archaeological interest (Vanacore *et al.*, 2017 b). The archaeological ruin must not be considered only as an object of historical significance, but above all as a significant component of the landscape that may be able, through the project, to re-signify. The archaeological site and the landscape in which it is inserted are, as Joao Nunes argues, «linked to the lives of human communities since their origins: from their effort to survive in a natural world that is more hostile and implacable than it is gentle and generous, to the outcomes of brilliant discoveries outlining ways of relating to nature by transforming and constructing the world through different forms of domestication» (Nunes, 2022: 5). The goal of architecture is therefore to make archaeological landscapes recognizable, meaning them in their operational and intentional character, through procedures that aim at the protection, use and enhancement of the sites.

Finally, an aspect that we consider important in relation to the research and design experimentation experience discussed in this article concerns the active involvement of students in carrying out all phases of the activities aimed at documentation, design and enhancement of the cultural landscape of the Moxomatsi site. The protection and enhancement of the archaeological landscape, placed in a general framework of awareness and understanding of the complexity and pluridisciplinarity of the topic, cannot ignore the commitment towards the training of new figures capable of acting, in the years to come, in the pursuit of these goals.

From this point of view, the archaeological site of Moxomatsi was a true open-air laboratory in which a renewed training offer for the study, understanding and planning of the archaeological landscape was tested, from which professional figures could arise capable of dealing with the complexity that characterizes it.

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Estudio para la formación doctoral en sociedad, cultura, artes y patrimonio en América Latina

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Abstract

The Latin American panorama has shown that the offer at the doctoral level has presented exponential growth from the beginning of the XXI century to the present. v has allowed us to identify that they have their origin in 2006-2007 with intervals until the decade of 2010, taking more extraordinary boom between 2018-2022. The study shows that the related themes lead us to reflect on the importance of generating lines of research that spin in a transdisciplinary way and in favor of innovation and sustainability, which allow for creating a new humanism where the person in union with their values and thoughts, is understood as the critical piece. As a result, it is observed that there is a low offer of doctoral studies in virtual modality, resulting in four (4) out of the thirty-eight (38) doctorates at the continent level and three (3) at the blended level. Rest offer is face-to-face which leads us to design the proposal of Doctoral Training in Heritage, Society, and Culture in virtual mode, whose general objective is to promote the sustainable development of communities based on the recognition of the Heritage and Culture of their regions and cities to generate dialogues and experiences that account for intercultural dialogue and the construction of a panorama capable of including the cultural diversity that characterizes Latin America and how this becomes an opportunity for progress and sustainability in different aspects of community and human life.

Keywords: Professional Doctoral Training, Education, Program Evaluation, Latin America.

El contexto

Las condiciones socioculturales de América Latina presentan un territorio pluriétnico caracterizados por presencia de patrimonio vivo desde el periodo prehispánico hasta la actualidad, de hecho, las particularidades de cada país generan casos de estudio singulares donde aun tomando en cuenta fragmentos dentro de la línea de tiempo transversales como el periodo prehispánico, colonial o decimonónico, se identifican contrastes de importancia entre los casos latinoamericanos. De acuerdo con las cifras presentadas por la UNESCO, para el año 2022 dentro de la lista oficial se encuentran inscritos noventa (90) prácticas y expresiones culturales de carácter inmaterial, dentro de las cuales algunas requieren medidas de intervención de urgencia para ser preservadas y salvaguardadas ante los agentes de deterioro presentes en los respectivos territorios.

A lo largo del siglo XX, en el contexto latinoamericano se generó un interés por la protección legislativa que cubrió el campo del patrimonio cultural, especialmente relacionado con los casos de los vestigios heredados de la época precolombina. "existieron denominadores comunes dignos de destacarse por ejemplo la concientización respecto de la primordial necesidad de resguardar los testimonios precolombinos. Esto se dio especialmente a fines del siglo XIX y principios del XX, cuando comienzan a valorizarse los ejemplos artísticos coloniales y mucho más adelante, tras la Carta de Quito de 1967, se empieza a tomar en cuenta el patrimonio de los siglos XIX y XX" (Gutiérrez, 2009. P. 188). Aunque de forma transversal surgiera este interés, la formación profesional y especializada relacionada al campo patrimonial y cultural requería de ser estudiada en el continente europeo tomando como referencia países como Francia, Inglaterra, Italia y Bélgica, ya que para la época la oferta en este campo era baja a nivel continente, situación que se extendió hasta inicios del siglo XXI.

La década de los años 40 del siglo pasado marcó un interés por los avances de la creación y adaptación de nueva legislación sobre el patrimonio agregando nuevos elementos de interés y conservación como lo eran las piezas artísticas, cambiando las perspectivas analizadas hasta el momento las cuales se enfocaban principalmente en la protección de bienes y hechos relacionados con los próceres y hechos de la independencia "A partir de aquí puede hablarse de un cambio fundamental en ciertos conceptos como el de "patrimonio histórico" reemplazado ahora por esa idea de "patrimonio artístico" (Gutiérrez, 2009 P.190) concepto que se desarrollaría a mayor profundidad durante la década de los sesenta con la Carta de Venecia y la Carta de Quito, donde el panorama del

patrimonio quedaría abierto a ser un elemento de importancia histórica. Los casos más relevantes para este momento eran Argentina, Brasil, Venezuela, México y Guatemala, siendo este uno de los más importantes por la generación de la Comisión Nacional para Antigua de Guatemala.

El panorama legislativo entró en contraste ante las tendencias internacionales, donde los procesos de modernización de las ciudades incentivaban a la creación de un lenguaje de estilo internacional en las centralidades de las ciudades latinoamericanas, convirtiéndose en un agente de deterioro para la conservación de bienes de interés cultural y patrimoniales, ya que como menciona la autora Doris Garcia de Moncada, la tradición se convertiría en un mito dentro del discurso de la modernización

"La idea de Modernidad sugiere el "espíritu del tiempo", la cual fue asumida por las burguesías que veían en las técnicas de vanguardia una pauta de progreso inmediato y rápido que confrontaba tradición con originalidad: una tabula rasa1 con el pasado. Las palabras tradición y originalidad se convierten en mitos en el debate de la modernidad. El primer término se refiere a los orígenes y a una lenta dinámica de cambio, el segundo tiene que ver con la idea de novedad y ruptura; otro modo de ver esos mitos se refiere a la idea de producto original y reproductibilidad técnica" (García de Moncada, 2007. P 19)

Estos procesos estuvieron ligados fuertemente a complejidades sociopolíticas donde además crear una nueva imagen a la sociedad, los intereses políticos en una búsqueda por la demostración de poder, implicaba generar acciones que permitieran sobrepasar las legislaciones creadas previamente en favor de la conservación del patrimonio cultural. Un caso de lo anterior se dio en la región del cono sur del continente (Argentina, Uruguay, Chile) durante la segunda mitad del siglo XX, donde monumentos protegidos bajos las leyes eran privados de estas para poder ser modificados o alterados con el fin de generar nuevas manifestaciones que respondieran a las necesidades e intereses de los dirigentes políticos.

Revisando casos en otra región del continente, se identifican ciudades como Bogotá o Caracas, donde la necesidad de generar nuevos hitos y símbolos de modernidad como vías amplias y autopistas enmarcadas por edificios de altura, significó la canalización de ejes fluviales en sus centros y la demolición de bienes patrimoniales que se encontraban dentro del área de intervención, siendo la capital venezolana uno de los casos más extremos respecto a la perdida y deterioro del patrimonio "En Caracas encontramos el caso quizá más grave del continente con la construcción de grandes autopistas y el entubamiento de los ríos, acciones que han cambiado la antigua fisonomía de la capital venezolana" (Gutiérrez, 2009. P. 191).

La llegada del siglo XXI, representó un nuevo capítulo dentro de la línea de tiempo para la conservación del patrimonio cultural, siendo un periodo en el cual las academias y universidades de forma transversal a nivel continental, abrieron licenciaturas, maestrías y doctorados que permitían estudiar el patrimonio desde una perspectiva latinoamericana, abriendo el panorama a nuevas manifestaciones y valorando manifestaciones y perspectivas de América que no eran consideradas en el modelo y concepción europea.

El inicio de siglo llegó con intenciones de valorar la cultura y el arte dentro de la sociedad y el territorio. Unos ejemplos de estos cambios en los intereses dentro del territorio se dieron en a la ciudad de Bogotá como una oportunidad de rehabilitar zonas dentro del centro de la ciudad. Para dar un nuevo aspecto a la ciudad, el arte público fue una herramienta fundamental, el caso de la Mariposa del maestro Edgar Negret permitió cambiar las dinámicas del barrio San Victorino, el cual estaba ocupado por caseríos de comercio informal construidos en lata y madera.

Los intereses académicos tuvieron un importante impulso entre los años 2006 y 2007, donde se abrieron en distintos países como Brasil, Colombia y Venezuela, ofertas doctorales enfocados en el Arte, el Patrimonio Cultural y la historia y cultura afroamericana. Este hecho se complementó en el cono sur con la aparición de nuevos grupos de investigación enfocados a temáticas similares como lo menciona la profesora Ciselli "Desde el año 2006 venimos abordando el tema patrimonio cultural, que lentamente se fue consolidando como línea de investigación siendo objeto de análisis de la especialización, maestría y doctorado… en la temática y luego en investigaciones, proyectos extensionistas y voluntariado en convocatorias nacionales…que actualmente sirven como documentos de base para los estudios patrimoniales en Chubut y de Santa Cruz (Argentina)" (Ciselli, 2023 P 54)

El valor del patrimonio cultural dentro de la sociedad tomó su mayor auge dentro de la contemporaneidad al ser un pilar dentro de los Objetivos de Desarrollo Sostenible (ODS)- Agenda 2030 planteada por la Organización de las Naciones Unidas (ONU) en el año 2015. Con la propuesta de los 17 ODS se evidencia un interés mundial por la apropiación del valor cultural local como base para el cumplimiento de las metas y propósitos de cada ODS. Se identifican metas y subjetivos relacionados directamente con la protección, resguardo y divulgación de saberes ancestrales, la valoración del patrimonio cultural local y una educación de calidad para los niños, niñas y jóvenes. De acuerdo con los documentos y publicaciones oficiales de la ONU, estas intenciones y acciones requieren ser empeladas principalmente en países en vía de desarrollo y países insulares en desarrollo, motivo por el cual, América Latina se considera una región de prioridad en la mejora de oferta y acceso educativo en las distintas modalidades, desde el nivel preescolar, escolar primaria, secundaria y media hasta formación superior, acceso universitario en técnicos y profesionales.

Los ODS se convirtieron en un pilar para el desarrollo del programa pedagógico internacional Reconnecting with Your Culture (RWYC), al considerar tres de ellos como ejes de acción y coordinación de investigación. El ODS 4 "Educación de Calidad" permiten considerar el estudio del patrimonio cultural dentro de la sociedad como un hilo conductor que une las distintas disciplinas estudiadas dentro de los sistemas educativos alrededor

del mundo. La educación para ser efectiva y vista desde un punto cultural requiere de una condición de equidad, en favor de erradicar las desigualdades y barreras creadoras de brechas respecto al acceso a la educación.

"Se considera el valor de la educación y su importancia como parte central del conocimiento patrimonial, considerando lamentable la debilidad mostrada por todos los países del sector educativo-cultural, lo que permitió desarrollar reflexiones fundamentales sobre una nueva centralidad, basada en el papel de la cultura en el desarrollo sostenible de la humanidad. Sin cultura es difícil formar perspectivas de futuro que puedan desarrollar una política unificada e inclusiva en el contexto de la individualización. Como red de expertos en el campo de la educación y conocimiento del patrimonio cultural" (Colmenero, 2022 P.24)

Por otro lado, se destaca el objetivo 11 "Ciudades y comunidades sostenibles" enfocado a la mejora de la calidad de vida por parte de las personas en las urbes, se menciona en el objetivo 11.4 que es necesario "redoblar los esfuerzos para proteger y salvaguardar el patrimonio cultural y natural del mundo" (ONU, 2020)

El día 20 de julio del año 2020 desde América latina, se dio inicio al programa pedagógico RWYC, el cual se toma como base la Agenda 2030, especialmente los ODS mencionados con anterioridad (No. 4, No, 10 y No. 11) enfocándose en crear una metodología que permita conocer, analizar y crear procesos de acercamiento dentro de las comunidades y territorios alrededor del mundo. Para lograr esto, desde su inicio, RWYC ha propuesto diversas iniciativas, espacios para acercar a las distintas comunidades a realizar actividades, talleres, encuentro académicos entre otros, con el fin de acercar a las personas a identificar y reconocer los valores patrimoniales locales. Todo lo anterior se ha direccionado bajo la premisa de entender el "patrimonio vivo", propuesta en la Convención de 2003 para la Salvaguardia del Patrimonio Cultural Inmaterial. Esto ha permitido que el programa pedagógico se consolidara como una metodología de aprendizaje y enseñanza aplicado con éxito en distintos países, recibiendo reconocimientos y acreditaciones como la Comisión Europea en el programa "New European Bauhaus" en el año 2021, la participación en eventos como el ResiliArt 2022 y la participación en el Mondialcult de la UNESCO 2022 celebrado en Ciudad de México.

LA OFERTA DOCTORAL EN AMÉRICA LATINA

De acuerdo con la contextualización dada en el apartado anterior, se evidencia en el contexto sociocultural latinoamericano con expresiones y tradiciones de relevancia local y para la humanidad, aun así, se vieron afectados por las dinámicas dentro de los procesos de modernización y las grandes migraciones de zonas rurales a las urbes metropolitanas. Esto representa una necesidad de tomar en cuenta dentro de los procesos académicos y el patrimonio como eje de estudio en favor de la conservación del mismo y pieza clave de alcanzar una sostenibilidad. "Las acciones en pro … de la educación de calidad (ODS 4) son más eficaces cuando tienen en cuenta el contexto cultural y las particularidades de las comunidades o lugares de que se trate. La cultura se menciona específicamente en la meta séptima del ODS 4, en la se aboga por una educación que valore la diversidad cultural y promueva una cultura de paz y no violencia, así como por una contribución de la cultura al desarrollo sostenible". (UNESCO, 2017).

Como se había mencionado anteriormente, el siglo XXI representó el inicio en la primera década del año 2000-2009 de la formación doctoral en temas de patrimonio, arte, sociedad y humanidades propiamente. Posteriormente en la década del 2010 al 2019 en incluso los años transcurridos del presente lustro Dentro de la revisión de identifican dos grupos principalmente, el caso de México que por su número de ofertas se generó un grupo expuesto en la tabla 1

Tabla 1. Lista de oferta doctoral en México.

Nombre del doctorado	Universidad
Doctorado en Ciencias en Conservación del Patrimonio Paisajístico	INSTITUTO POLITÉCNICO NACIONAL
Programa de Maestría y Doctorado en Arquitectura	UNAM
Doctorado en estudios culturales	Colegio de la Frontera Norte
Doctorado en Gestión de la Cultura	Universidad de Guadalajara
Doctorado Interinstitucional en Arte y Cultura	Universidad Autónoma de Aguascalientes
Doctorado en estudio socioculturales	Universidad Autónoma de Aguascalientes
Doctorado en Artes	Universidad de Guanajuato

Doctorado en imagen, arte, cultura y sociedad	Universidad Autónoma del estado de Morelos
Doctorado en Humanidades y Artes	Universidad Autónoma de Zacatecas
Doctorado en Humanidades	Universidad de Sonora
Doctorado en Estudio Humanísticos	Tecnológico de Monterrey
Doctorado en Humanidades	Universidad de Guadalajara
Doctorado Interinstitucional en Arte y Cultura	Universidad de Guadalajara
Doctorado en ciencias sociales y humanidades	Universidad de Guadalajara
Doctorado en ciencias antropológicas	Universidad Autónoma Metropolitana
Doctorado en Educación, Arte Y Cultura.	Universidad Autónoma Benito Juárez de Oaxaca
Doctorado en Educación, Arte y Humanidades	Universidad Autónoma de Chihuahua
Doctorado en educación y gestión de las culturas y las Artes	Universidad ESEF CUAUTLA
Doctorado en Derechos Humanos	Centro universitario Columbia
Doctorado en diseño para la Rehabilitación, Recuperación y Conservación del Patrimonio Construido	Universidad Autónoma metropolitana
Doctorado en Ciencias y Artes para el Diseño	Universidad Autónoma metropolitana
Doctorado en Diseño, Planificación y Conservación de Paisajes y Jardines	Universidad Autónoma metropolitana

El segundo grupo expuesto en la tabla 2, expone la oferta doctoral en los campos de conocimientos anteriores, comprendidas desde el año 1999 hasta la actualidad en el resto de los países latinoamericanos.

Tabla 1: Oferta doctoral en América Latina

Universidad	País	Año de inicio
Universidad Latinoamericana y del Caribe	Venezuela	2007
Universidad Ana G. Mendez	Puerto Rico	2021
Universidad Nacional de Colombia	Colombia	2006
Universidad de Antioquia	Colombia	2016
Universidad Andina Simón Bolívar	Ecuador	2019
Universidad Nacional de las Artes	Argentina	2015
Universidad Distrital Francisco José de Caldas	Colombia	2019
Universidad de Bogotá Jorge Tadeo Lozano	Colombia	2018
Universidad del Valle	Colombia	2007
Universidad ARCIS	Chile	2018

Universidad Euroamericana	Panamá	2015
Universidad Federal de Minas Gerais	Brasil	2006
Universidad Nacional de La Plata	Argentina	
Universidad Simon Bolívar	Colombia	2018
Universidad Nacional de Tres de Febrero	Argentina	2019
Universidad Nacional de Lanús	Argentina	
Universidad Nacional de Colombia	Colombia	2010
Universidad Nacional de Córdoba	Argentina	1999

MÉTODOS

Para revisar y crear un panorama general del estado actual de la oferta en Latinoamérica, se consultaron las páginas oficiales de cada universidad y de treinta y ocho (38) programas doctorales de interés vigentes a la fecha. Con la información consultada se generó una matriz que permitiera suministrar los siguientes datos:

- o   Nombre del doctorado.
- o   Institución que lo ofrece
- o   País base o de origen al que está adscrito legalmente.
- o   Modalidad
- o   Características y requisitos principales de cada programa.
- o   Años de duración.
- o   Tema de interés.
- o   Recurso oficial.

Con lo anterior, se generó una base de datos que permitan identificar los aspectos comunes y dinámicas dentro del proceso del estudio del doctorado, de modo que, sea posible proponer una oferta de estudio partiendo desde el método Pedagógico Reconnecting with your Culture respecto a temáticas de importancia social que poco han sido abordadas en el continente.

El método RWYC surge desde el Centro de investigación internacional Esempi di Architetura (EdA) en el año 2020, originalmente concebido como un proyecto pedagógico para ser desarrollado por un periodo de nueve meses desde julio del 2020 a mayo del 2021, con el objetivo de generar un "mosaico cultural" por medio del reconocimiento y empleo del dibujo como un lenguaje universal capaz de crear puente comunicativos entre personas a nivel mundial y como una herramienta de descubrimiento y pensamiento crítico por parte de los autores de cada dibujo. "*El proyecto internacional tiene por objeto analizar los diferentes enfoques culturales y métodos de análisis preparados en las diferentes comunidades del mundo con el fin de crear una red y permitir el intercambio de experiencias e iniciativas. Este proyecto también tiene por objeto aplicar un nuevo método educativo para introducir en las universidades el estudio de la historia y el patrimonio cultural*" (Echeverry & Niglio, 2020. P 14).

Posteriormente, como se había mencionado en el apartado de introducción, RWYC alcanzó la posibilidad de ser considerado un método innovador en el medio académico a nivel internacional, logrando ubicarse en cincuenta países, esto gracias al respaldo de instituciones y organismos gubernamentales que le han dado un reconocimiento y validez para ser aplicados bajos los estándares educativos nacionales y ser aplicado en escuelas bajo normativa y comunicados oficiales.

De acuerdo con la publicación oficial emitida por la dirección científica del programa y método RWYC, bajo el documento titulado "Carta de Tokio, publicado el 31 de julio del 2021, un año después de su creación, en el preámbulo introductorio se mencionan algunos de los objetivos propuestos al implementar esta metodología.

"*Este programa y método pedagógico también está diseñado con el objetivo de conseguir una transversalidad disciplinar y crear debates y conversaciones entre profesores, alumnos y profesores, así como estudiantes y autoridades educativas de las diferentes disciplinas, materias y escuelas involucradas en este proceso. Crear, analizar y evaluar diferentes enfoques y técnicas en las diversas de las diversas localidades y comunidades del mundo, es también un componente fundamental de este proceso, al igual que la construcción de canales y redes de comunicación que faciliten el intercambio y la puesta en común de información, ideas, experiencias y resultados*" (Schafer & Niglio, 2021).

RESULTADOS

Como resultados, se observa que hay una baja oferta de estudios doctorales en modalidad virtual, dando como resultado cuatro (4) sobre los treinta y ocho (38) doctorados a nivel continente, tres (3) a nivel semipresencial y la demás oferta es de forma presencia.

Los temas más comunes son:

- o   Conservación del patrimonio paisajístico.
- o   Doctorado en Arquitectura
- o   Doctorado en estudios culturales
- o   Doctorado en gestión cultural
- o   Doctorado Interinstitucional en Arte y Cultura
- o   Doctorado en estudio socioculturales
- o   Doctorado en Artes
- o   Doctorado en imagen, arte, cultura y sociedad
- o   Doctorado en Humanidades y Artes
- o   Doctorado en Estudio Humanísticos
- o   Doctorado en ciencias sociales y humanidades
- o   Doctorado en ciencias antropológicas
- o   Doctorado en Educación, Arte Y Cultura.
- o   Doctorado en Educación, Arte y Humanidades
- o   Doctorado en educación y Gestión de las culturas y las Artes
- o   Doctorado en Derechos Humanos
- o   Doctorado en diseño para la Rehabilitación, Recuperación y Conservación del Patrimonio Construido
- o   Doctorado en Ciencias y Artes para el Diseño
- o   Doctorado en Diseño, Planificación y Conservación de Paisajes y Jardines
- o   Doctorado en patrimonio cultural
- o   Doctorado en Arte y Arquitectura
- o   Doctorado en Estudios culturales Latinoamericanos
- o   Doctorado en Estudios artísticos
- o   Doctorado en estudios sociales
- o   Doctorado en Humanidades, Historia y Cultura Afroamericana
- o   Doctorado en Cultura y Educación en América Latina
- o   Doctorado en patrimonio cultural
- o   Doctorado arquitectura y patrimonio cultural-ambiental
- o   Programa de Posgrado en Artes
- o   Doctorado en Sociedad Y Cultura del Caribe
- o   Doctorado en Diversidad Cultural
- o   Doctorado en Derechos Humanos
- o   Doctorado en ciencias sociales y humanidades

Fig. 1 Ofertas doctorales afines en Latinoamérica y México. Realizado por los autores 2022.

A la luz de la oferta educativa en escala región y según las temáticas y justificaciones dada, resulta la necesidad de innovar en los modelos educativos con el fin de adaptarse a los cambios y ofrecer una educación integral y conforme a estas necesidades. Por lo anterior, resulta útil ampliar la oferta en los temas relacionados a la oferta del doctorado desde una modalidad virtualidad o a distancia, considerando, además, las necesidades temáticas y posibilidades que abren las líneas de investigación, las cuales exige una flexibilidad educativa que permita la adaptación al mercado laboral que se encuentra inmerso en los continuos cambios sociales, culturales y económicos.

La modalidad virtual generada en América Latina, se debe a que las universidades ofertantes cuentan con la planta de docentes radicada en una ciudad y en un país diferente al que ofrece el doctorado.

Por otra parte, resulta de importancia dentro de las ofertas a nivel México y región latinoamericana, la experiencia investigativa previa del estudiante. Esta se comprueba por medio de pruebas de carácter evaluativo previo a la aceptación al programa, además de evaluar durante el proceso de estudio, creando de esta forma una serie de filtros y seguimiento a las investigaciones desarrolladas.

Evaluación diagnóstica: proporciona información al docente sobre las condiciones y posibilidades de aprendizaje de sus estudiantes (reconocimiento de conocimientos previos) frente a los objetivos planteados para el curso y a su planeación.

Evaluación Formativa: Desarrollada durante el proceso de enseñanza y aprendizaje. El objetivo consiste en apoyar al docente en la toma de decisiones, además de informar al estudiante sobre su avance.

Evaluación sumativa: Tiene lugar al final del curso o al concluir un contenido o bloque (parciales).

Dentro de los requisitos para culminar el proceso de estudios, además de la certificación adecuada pro medio de un examen escrito y oral sobre el conocimiento de un idioma diferente al español, la aprobación de exámenes de seguimiento, se considera la importancia de generar un mínimo de publicaciones y producción escrita acerca del proceso investigativo desarrollado.

• Publicación de un capítulo de libro con peer view,
• Publicación de un libro con arbitraje estricto
• Publicación de artículo en scopus o revistas arbitradas.

Para obtener el título de grado, es necesaria la aprobación en un examen de Calificación consistente en la presentación de 80 páginas, o dos capítulos, de la tesis doctoral a un panel de profesores; publicación de comunicación en Congreso de reconocida calidad y envío de al menos un artículo a una revista calificada

En algún caso, se considera como requisito fundamental y obligatorio realizar una estancia de investigación y movilidad, de modo que sea posible cumplir el número de créditos requeridos por el programa.

CARACTERÍSTICAS GENERALES DE LOS PROGRAMAS SIMILARES AL DOCTORADOS EN SOCIEDAD, PATRIMONIO Y CULTURA

Para realizar el estudio, se consultaron las páginas oficiales de cada Universidad sobre la oferta académica que tenía cada una. Las páginas de los distintos programas permitieron identificar una serie de características comunes y realizar contrastes. Los puntos a presentar, refuerzan la posibilidad de generar experiencias y evaluaciones dentro del proceso formativo, en pro de un desarrollo óptimo de la investigación y divulgación de un nuevo conocimiento construido desde la comunidad, la persona y el territorio.

- o   Combinación de materias obligatorias con optativas.
- o   Flexibilidad curricular: materias que pueden estudiarse en cualquier orden y se imparten incluso varias veces en el mismo año académico.
- o   Fomento del auto-aprendizaje y adaptación a nuevos entornos.
- o   Propuesta de seminarios, disertaciones o tutoriales online.
- o   Aumento de los recursos didácticos en línea.
- o   Casos prácticos y análisis de situaciones reales.
- o   Oportunidades de movilidad y oferta de convenios institucionales.

Dentro de las características comunes identificadas, los doctorados cuentan con un seguimiento cualitativo y cuantitativo sobre el progreso de los estudiantes durante el desarrollo del programa. Lo anterior se refleja en una serie de exámenes que se realizan en distintos momentos como guía e indicador del progreso y formación del doctorando. Un aspecto a demarcar que se presenta de forma constante en la oferta latinoamericana, es la baja oferta de asignaturas obligatoria que permitan desarrollar nociones básicas sobre el proceso investigativo en relación al proceso y los conceptos, de modo que, al momento de iniciar formalmente el tiempo de estudio contemplado en la oferta académica, los estudiantes puedan aprovechar de mejor manera el tiempo en favor de sus investigaciones.

Por otra parte, los doctorados enfocados a Sociedad, Humanidades y estudios culturales, presentan a nivel México y nivel Latinoamérica, la posibilidad y requisito de realizar estancias de investigación en otras instituciones con las que se tenga convenio. Lo anterior, entendiendo la importancia de una experiencia de diálogo cultural entre los intereses planteados por el estudiante frente a otras perspectivas culturales, sociales y humanísticas, que permitan nutrir su investigación.

La duración del doctorado es flexible, estableciendo en general tiempos mínimos que se encuentra dentro del rango de dos (2) a tres (3) años, llegando a cuatro (4) o cinco (5) años de duración. Es importante aclarar que se presentan casos donde el proceso es medido en horas, por duración trimestral o anual. Algunas universidades ofrecen posibilidad de duplicar el tiempo base.
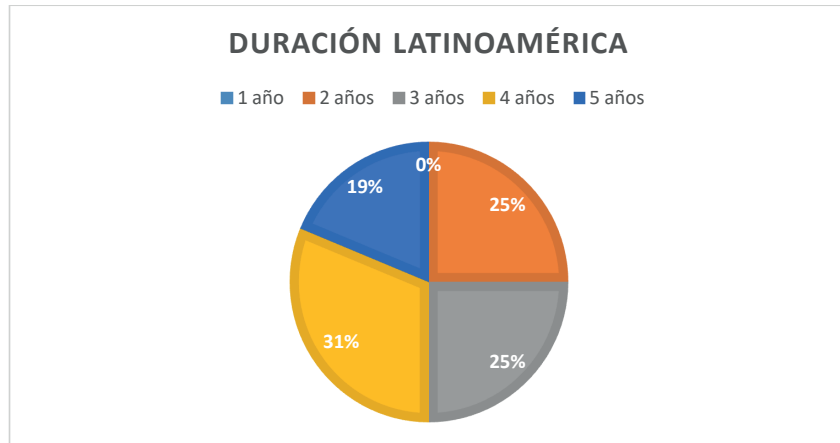

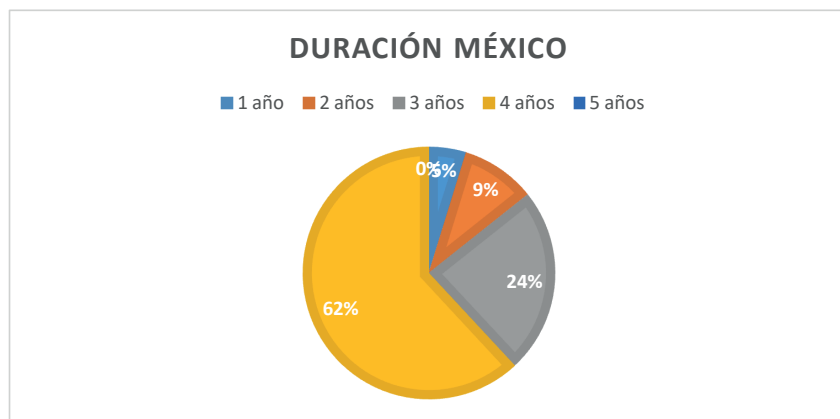Fig.2 *Porcentajes duración estudios doctorales en Latinoamérica.* Realizado por los autores 2022.

Fig. 3 *Porcentajes duración estudios doctorales en México.* Realizado por los autores 2022.

Estas consideraciones se consolidan desde dos factores principales. El primero lo establecido dentro del tronco curricular. La segunda, se genera desde una construcción de plan de estudios guiado por un "tutor" o director, quien, desde los intereses investigativos del candidato, formula un plan de estudios y propone una duración en tiempo y créditos a cumplir.

CONCLUSIONES Y CRITERIOS PARA EL DISEÑO Y DESARROLLO DE LA PROPUESTA DE LA FORMACION DOCTORAL PARA AMERICA LATINA

De acuerdo con la información suministrada y analizada anteriormente, se considera que la oferta doctoral para el caso latinoamericano y mexicano permita que el alumno adquiera habilidades docentes y de gestión para proponer y desarrollar proyectos sostenibles enfocados a las comunidades, anteponiendo el humanismo y a las sociedades como centro fundamental para ejecutar cualquier propuesta a partir de metodologías para el desarrollo comunitario, las prácticas sociales basándose en la aplicación de nuevas técnicas construidas desde las necesidades y consideraciones transversales de la contemporaneidad de la humanidad y el caso de la región continental.

Se considera importante generar una fundamentación para los alumnos del doctorado que permita una formación optima para proponer soluciones reales, construidas desde la comunidad, el valor de los pueblos y

respeto por sus habitantes, además de reconocer la importancia de hacer comunidad en el proceso de investigación científica. Analizando los cimientos teóricos y prácticos del programa pedagógico Reconnecting with your Culture, se hace necesario retomar los puntos identificados para alcanzar el desarrollo sostenible para transformar los contextos socioculturales desde el ODS 4. Educación de calidad, abriendo el espacio de la equidad para todos los integrantes de las comunidades a estudiar. El ODS 10 Reducción de las desigualdades, ODS 11 Ciudades y comunidades sostenibles para garantizar una educación inclusiva, de calidad pensada para formar a las personas desde la infancia hasta la adultez para promover y construir oportunidades de aprendizaje a largo plazo.

Además de lo anterior, se hace necesario la implementación de cátedras y espacios de formación y difusión para los doctorandos donde puedan difundir el conocimiento ante recursos y vías como las políticas públicas y la cooperación internacional al alcance de las comunidades, orientando los estándares internacionales de los derechos humanos, el desarrollo sostenible y el enfoque de la ecología política.

Al considerar aspectos y objetivos útiles para la oferta doctoral en Latinoamérica, se considera importante demarcar metas como generar procesos de enseñanza y aprendizaje construidos desde factores culturales locales en distintos niveles educativos.

Lo anterior impulsado desde la implementación del método RWYC garantizando un recurso académico y científico para el aprendizaje en líneas de acción del patrimonio y cultura para incorporar la innovación social en el trabajo con las comunidades.

Es necesaria la formación de investigadores dentro del área de educación y patrimonio cultural, parte de un nuevo humanismo que entiende la necesidad y el proceso que conlleva el ubicar "la persona" al centro, de modo que, se pueda dar el análisis de las situaciones globales para dar soluciones prácticas en temas de patrimonio y cultural.

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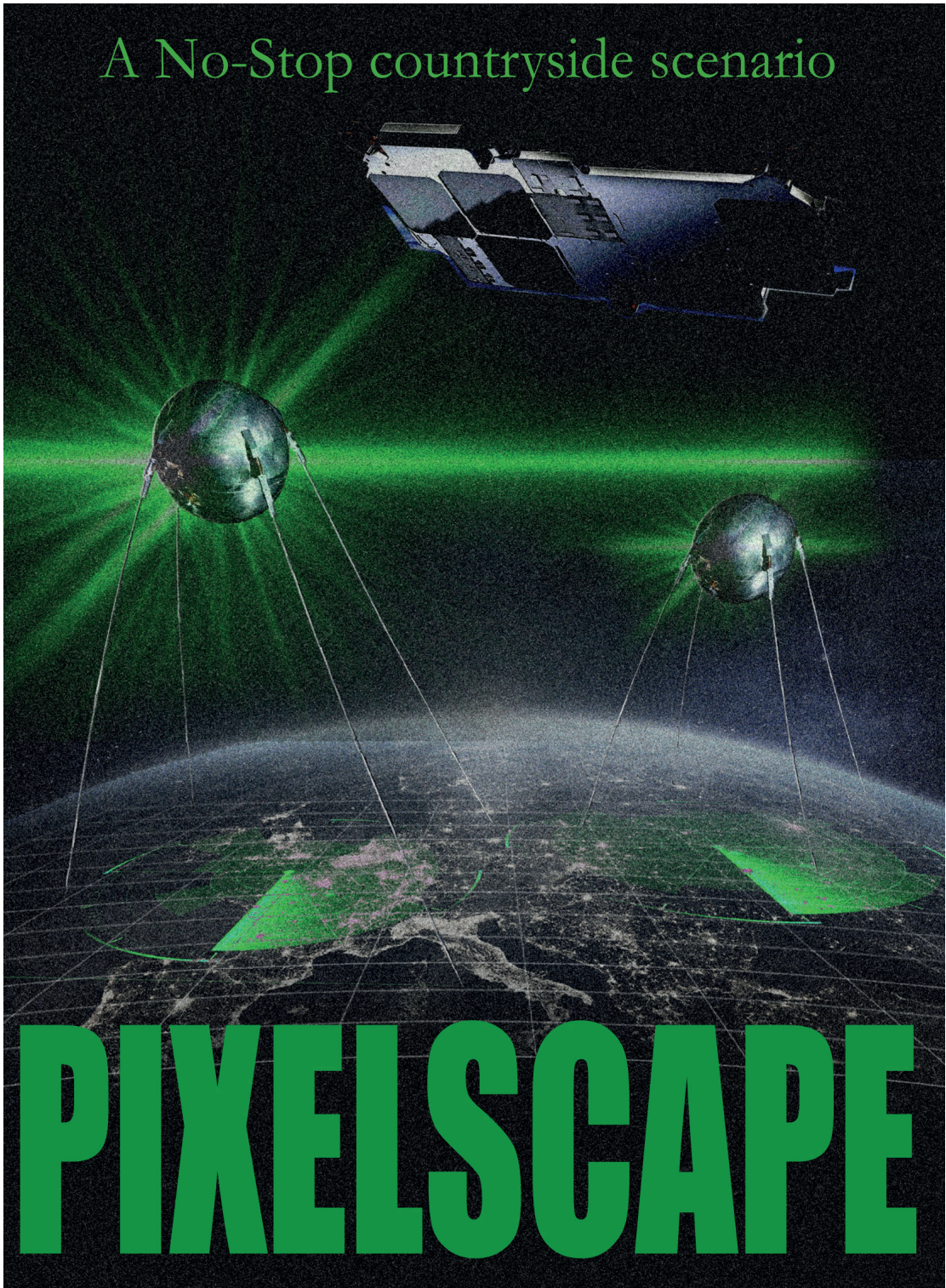
The Pixelscape Project

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Abstract

Le pointillisme, a pictorial technique developed at the end of the nineteenth century, allowed the landscape to be rendered through swarms of colored dots arranged on the pictorial surface. Based on scientific discoveries relating to visual perception, a partnership was created between art and science to represent the landscape of the time. The word *pixel*, contained in the *calembour* that gives the name to this idea, reinterprets the postulate underlying this pictorial technique by making a direct reference to a new precision agriculture method called *Pixel Farming*. This, in addition to the use of the most recent technologies, is based on a principle of punctual colonization of the territory, which can be divided into minimum units. A new vision of agriculture is initiated, sparking significant reflection on the existence of total territoriality, overturning the concept of *No-Stop City* with the idea of *No-Stop Countryside*. The design experiment launched with the *New Species of Agriculture* seminar in Maccarese was a privileged opportunity to research new city-countryside relationships and, at the same time, investigate how a technological and high-precision agricultural system can enter into dialogue with the existing living communities. The postulate questions how much forestry, hydrological systems, and natural irregularities can interact with a controlled production system through a hierarchical agricultural infrastructure. The text takes this question as the cornerstone of a theoretical reflection that sees a significant *operational* perspective in a specific model of agriculture. Exactly as done by the neo-impressionists, the attitude pursued in pixel farming allows the territory to be redesigned through sets of dots at variable scales, which blend together through the principle of proximity, actively interpreting the complex territorial palimpsest. A new type of agriculture that would represent the possibility of restaging *Un dimanche après-midi à l'Île de la Grande Jatte,* where the natural environment achieves aesthetic harmony with the most modern uses of the time.

Keywords: Pixel, Landscape, Agriculture.

Hypothesis

The relationship with the territory is one of the keys to understanding contemporaneity; this is possible if we assume that the territory is the result of "the presence of man as a "bearer of culture" within the natural environment".[1] In his actions, man "transforms the terrain into social territory"[2] – effectively an expression of his own time – and through this process, he "determines unprecedented structural arrangements centered on the emergence of the artificial as a new context and horizon of meaning determined by human action".[3]

Therefore, "land and territory are not the same thing"[4]: the former, "the land, pertains to the physical dimension of the natural environment in the strictest sense and is a geographical category"[5], while "the latter, the territory, is instead the historical product of human actions in a dialectical and evolutionary relationship with the natural environment".[6] The modifications made by man to the land and the resulting alterations in the territory serve as an expression – perhaps even a thermometer – of contemporary times.

Consequently, in examining the potential direction that the design of the territory could take in the contemporary world, there is a greater need than ever to contemplate synergistic agricultural development. This involves understanding how the exploitation of the land can occur thoughtfully—aligned with a sustainability ethos devoid of purely economic interests—and can be tailored to incorporate the most advanced technological devices, outcomes of research characteristic of the current century.

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[1] Salsa, A., *I paesaggi delle Alpi. Un viaggio nelle terre alte tra filosofia, natura e storia.* Donzelli Editore, 2019. p. 9
[2] Salsa, A., *I paesaggi delle Alpi. Un viaggio nelle terre alte tra filosofia, natura e storia.* Donzelli Editore, 2019. p. 9
[3] Salsa, A., *I paesaggi delle Alpi. Un viaggio nelle terre alte tra filosofia, natura e storia.* Donzelli Editore, 2019. p. 9
[4] Salsa, A., *I paesaggi delle Alpi. Un viaggio nelle terre alte tra filosofia, natura e storia.* Donzelli Editore, 2019. p. 9
[5] Salsa, A., *I paesaggi delle Alpi. Un viaggio nelle terre alte tra filosofia, natura e storia.* Donzelli Editore, 2019. p. 9
[6] Salsa, A., *I paesaggi delle Alpi. Un viaggio nelle terre alte tra filosofia, natura e storia.* Donzelli Editore, 2019. p. 9

The paradigm of exploitation of natural resources, which has characterized human development from the industrial revolution to today – culminating in the disruptive arrival of the Anthropocene – has declared its inapplicability on an exponentially growing scale. The reckless application of industrialization principles in the intensive development of the territory has gradually eroded the intricate relationship that man had established, thus severing the connection between social culture, design, and the utilization of natural resources. These circumstances necessitate a reevaluation of the territorial palimpsest and its future development, inseparable from contemplation on the direct relationship between the *zeitgeist* of a specific time and the most advanced technological discoveries. Such reflection can only transpire if conveyed through a device, defined by Giorgio Agamben as: "the way in which the pieces of a machine or mechanism are arranged and, by extension, the mechanism itself".[7]

Clearly, given the recent events that have ignited the scientific and ethical debate on a global scale, a focused contemplation of the relationship between the design and control of the territory, mediated through the use of Artificial Intelligence, is imperative. The theoretical hypothesis that underlies the composition of this essay was conceived in collaboration with a planning seminar for the doctorate in Landscape and Environment at the Sapienza University of Rome, titled *New Species of Agriculture: Landscapes of Maccarese_coevolution of Environments and Productions*.[8]

Le pointillisme, a pictorial technique developed at the end of the nineteenth century, enabled the rendering of landscapes through swarms of colored dots. Grounded in the most advanced scientific discoveries related to contemporary visual perception, it forged a partnership between art and science capable of translating reality through the lens of modernity, marking a significant stride in the perception and comprehension of it. The reflection we aim to develop draws inspiration – much like the pointillist artists – from the term "pixel", referring to the principle underpinning this pictorial technique. This term has a direct connection to a novel precision agriculture method known as Pixel Farming. As we delve into it later, this innovative approach, aside from leveraging the latest technologies, rests on a principle of specific territory colonization, fragmenting it into minimal units that are scalarly transcendent, not only from a conceptual standpoint.

Fig.1. Detail of the painting by Georges Seurat Un dimanche après-midi à l'île de la Grande Jatte, oil on canvas, 1884-1886, Art Institute of Chicago.

Fig.2. Detail of the painting by Georges Seurat *La Seine à la Grande Jatte*, oil on canvas, 1888, Musées Royaux des Beaux-Arts de Belgique.

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[7] Agamben, G., *Che cos'è un dispositivo?* Nottetempo, 2014. p. 14

[8] *Nuove specie di agricoltura. Paesaggi di Maccarese_coevoluzione di ambienti e produzioni,* tenutosi nelle giornate del 15/16 e 29/30 Novembre 2022 presso il Castello San Giorgio, Maccarese, Fiumicino (RM).

The new proposed vision of agriculture, which forms the basis for specific reflections, envisions the possibility of the existence of a total territoriality, turning the concept of *No-Stop City* into *No-Stop Countryside*. In the formulated hypothesis, technology assumes the role of rooting hormone, both physically and theoretically, to arrive at an ideal model that can be stretched to its extremes, whether utopian or dystopian. This is because, as asserted by the Archizzom – in a manifesto published in Issue 496 of *Domus* in 1971 – in contemporary ideology, "ecological balance and social justice become parts of the same battle: the city provides, with its image, the formal verification of this balance".[9] On the other hand, the agricultural passage complements this process of chiaroscuro changes. If Archizoom themselves stated that "today the only possible utopia is the quantitative one"[10], the necessary actualization of this concept should pass through the use of the most advanced technology, the result of the maximum evolution of the calculation machine.

Therefore, as recent global events suggest, the field of theoretical-design speculation should focus on the application of AI, precisely as the European legislative body is doing, poised to enact a law concerning its use and development.[11]

The postulate, therefore, prompts a question about the extent to which forestry, hydrological systems, and natural irregularities can interact with a computerized agricultural production system organized through a Cartesian infrastructure with its own scalar transitivity. This is because, "It is no great wonder that the instruments of science"[12] and, if expressed in the correct way, "they extend it far into new domains of scale"[13], as suggested by the spouses Philip & Phylis Morrison in *Powers of Ten*[14]; a text in which it becomes clear how the introduction of a computerized mathematical control system enables the exponential expansion—ideally without interruption—of territorial design, especially when expressed through a technology dedicated to the sustainable exploitation of the territory itself. Consequently, "the problem then becomes that of finding a two-dimensional mesh that guarantees the interlocking of these non-soluble components"[15], in order to explore the boundaries of the dichotomous dualism between digital order and natural entropy and verify its futurity on a theoretical level, understanding its maximum trans-scalar and diachronic hold.
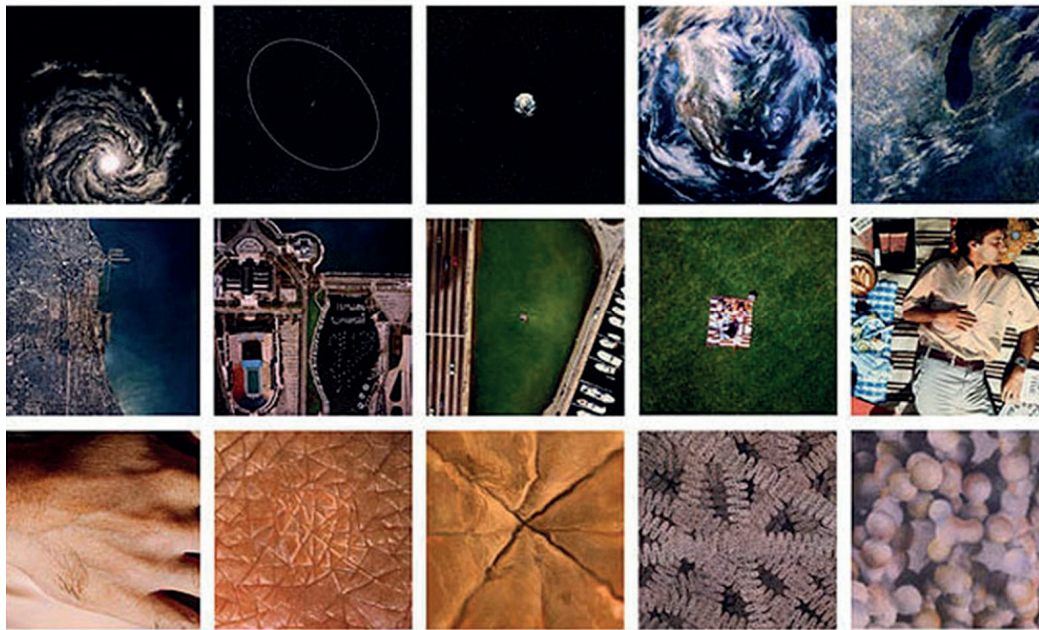

Fig.3. Sequence of images taken from: P. Morrison, P. Morrison, Powers of Ten:
About the Relative Size of Things in the Universe, W H Freeman & Co, 1985.

[9] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[10] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[11] https://www.europarl.europa.eu/news/it/headlines/society/20230601STO93804/normativa-sull-ia-la-prima-regolamentazione-sull-intelligenza-artificiale

[12] P. Morrison, P. Morrison, *Powers of Ten: About the Relative Size of Things in the Universe*, W H Freeman & Co, 1985. p. 1

[13] P. Morrison, P. Morrison, *Powers of Ten: About the Relative Size of Things in the Universe*, W H Freeman & Co, 1985. p. 1

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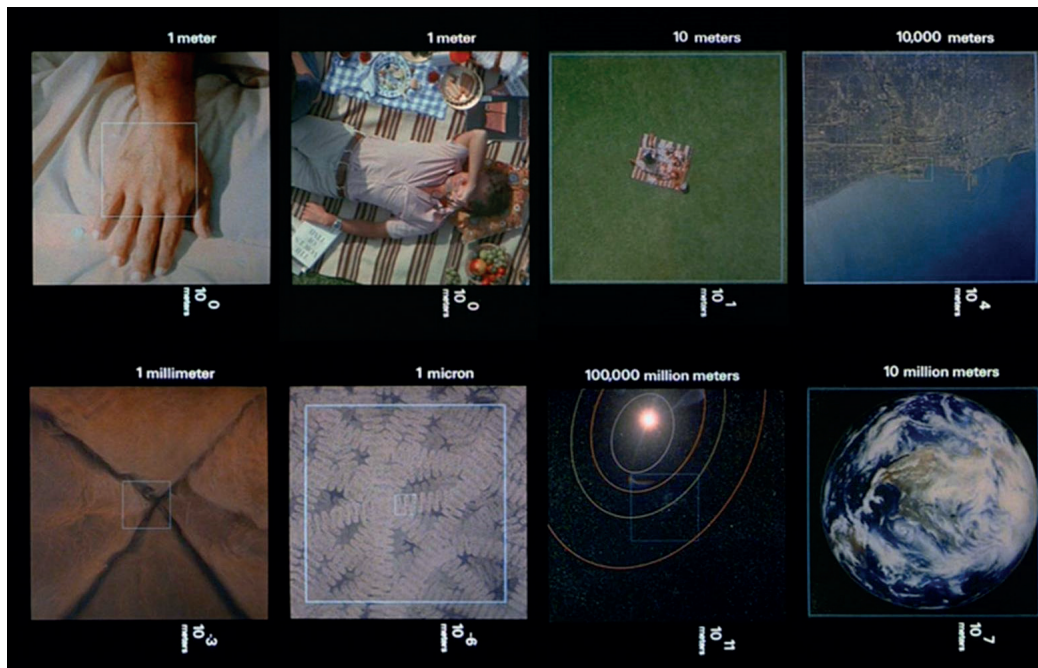
Fig.4. Sequence of images taken from: P. Morrison, P. Morrison, Powers of Ten:
About the Relative Size of Things in the Universe, W H Freeman & Co, 1985.

Similarly, to what Foucault proposed in *Discipline and Punish*[16], we attempted to navigate the dualism between control and correction – which, in terms of agriculture, can be understood as sustainable development on a global scale – through the relationship between analogue and digital. If, as is known, ecological systems, by their nature, eschew order, it is fertile – from a design point of view—to question how they could behave in a computerized paradigm, where the error tends to be systematically corrected by the system. This is especially pertinent in light of the inevitable conceptual comparison that arises due to the explosive advent of AI today, which acts programmatically for hierarchical control actions, reducing complexity in algorithms and, with lucid coldness, limiting the possibility of error through the militant use of a consequential logic.

However, one of the most advanced AIs has recently introduced a new protocol known as the *Alphazero Pawn* principle, performing irrational actions for the first time in history to guarantee the achievement of the result.

Therefore, the question now is to understand whether such reasoning is applicable on a territorial scale and whether, when, and what the machine would be able to sacrifice to maintain an ecosystem balance in continuous entropic change. This is because if – as suggested by Archizoom – "today the use of electronic mediums replaces direct urban practice"[17], understanding their correct systemization and consequent declination in a complex territorial palimpsest appears to be an essential step in this regard.

The following experimental project serves as a test field to ascertain whether the theoretical-design thesis underlying the concept of *Pixelscaping* is applicable on a global scale with positive effects. This evaluation cannot overlook the understanding of how the machine can maintain a constantly changing ecosystem balance, with the objective of establishing a new species of agriculture in harmony with the complexity of the contemporary agricultural schedule.

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[16] M. Foucault, *Sorvegliare e punire*. Einaudi, 2014.
[17] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

Fig.5. Image, fragment of the match *AphaZero vs. Stockfish*, dated 4 December 2017, from: https://www.chess.com

VERIFYING MODEL

If, as early as the beginning of the seventies, the inevitable trend toward "a planned society"[18] could be affirmed, where "the management of interests no longer needs to be organized on the very site of exchanges"[19], and in which "the total availability of the territory and its total penetrability eliminates the terminus city and allows the organization of a progressive network of control bodies on it"[20], the introduction of an anthropization system on a territorial scale appears more adequate than ever to foster a reflection on the condition of contemporary suburban and non-suburban agricultural areas.

It was decided, therefore, to introduce *Pixel Farming* as a hypothetical system to test the assumptions mentioned above. The world's first *Pixel Farm* was established at Campus Almwer in the Netherlands: a nine-hectare farm divided into 2x2 foot plots. Each plot features a different crop, and its placement is determined by the analysis of other nearby crops, their root systems, soil preferences, and growth patterns. In this specific context, the production principle is grounded not only in the use of specific control technologies but also in the interaction of crops capable of ensuring the ecological balance of the farm.

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[18] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.
[19] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.
[20] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.
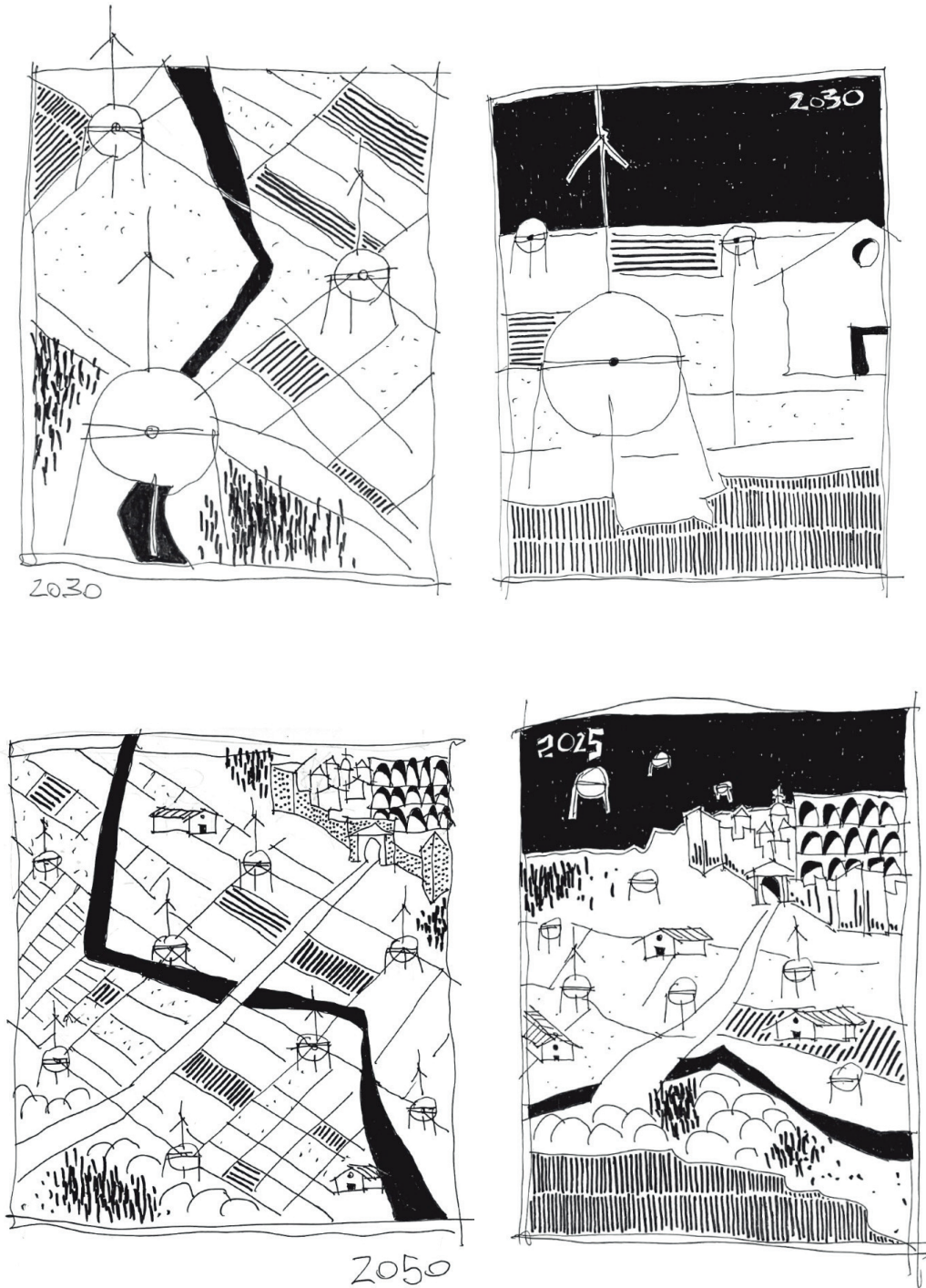
Fig.6. Sketches that show how the *Pixelscape Project* intends to establish a widespread manifesto, a door on a territorial scale to the city, where access to widespread agricultural infrastructure is guaranteed not only to those who use it, but also to the curious traveler.
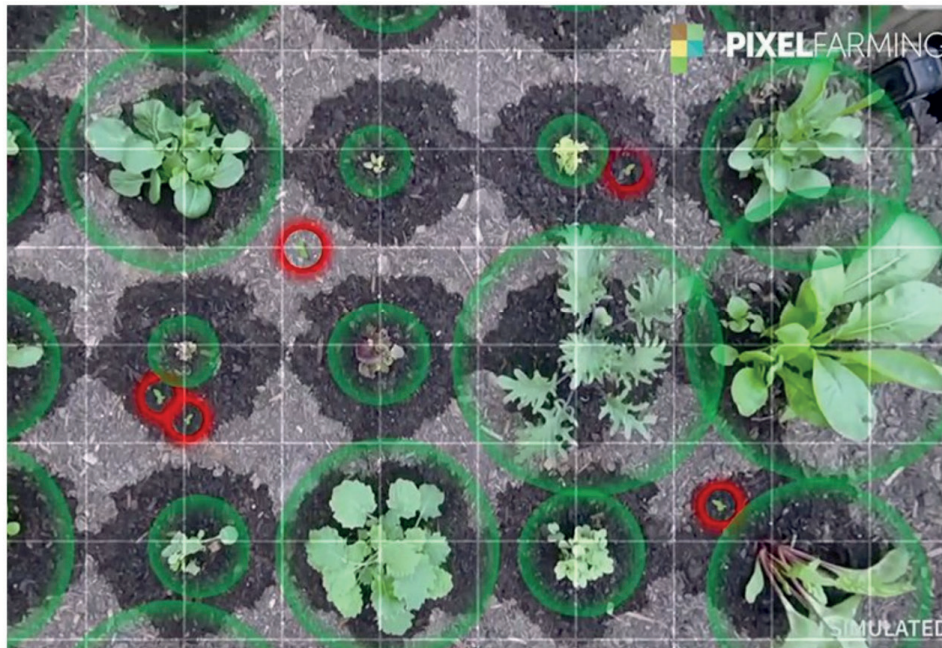
Fig.7. Example of the operating mode of the control and management software
used in *Pixel Farming*, Almkerk, from: https://proofyourfuture.com

The utilization of this system emphasizes how "the problem then becomes that of finding a two-dimensional mesh that guarantees the interlocking of these components"[21] (as highlighted previously). Some reflections from the Morrison text can be applied to identify the correct passage: "the world at arm's length-roughly one meter in scale-is the world of most artifacts and of the most familiar of living forms. No single building crosses the kilometer scale; no massive architecture, from pyramid to Pentagon, is so large".[22]

Rem Koolhaas, in *Countryside, a Report*, specifies how:

"(…) anyone who tells you they invented pixel farming is full of pixelated the concept of planting many different things next to each other in small plots as a way to mobilize natural synergies is centuries old. But pixel farming as we practice it-in a Western, industrialized, Dutch, research-oriented context-supposedly came about during a coffee break where a Farming Systems Ecologist bumped into a geek from the Farm Technology group next door and started talking about changing the world".[23]

Research on pixel farming can initiate a broader reflection on the relationship between large-scale intensive production and naturalness, attempting to "provide the greatest number of degrees of freedom"[24] to a system placed "within the most rigid «figuration» possible",[25] where "architecture finds itself recognizing in the ecological phenomenon"[26] – in the etymological sense of the term – "its true destiny"[27] in the symbiotic relationship with "nature".[28] "In a contradictory way"[29], the relationship between architecture and nature, between agriculture and territorial design, "prefigures a general order of things on every single occasion, and at the same time defends partiality".[30]

Going into more detail, the design experiment used to verify the previously stated hypotheses was developed during the seminar at the Maccarese Agricultural Company. The property, spanning 3200 hectares, is located within the Municipality of Fiumicino, 20 km from Rome, situated between the Castel di Guido Oasis and that of

[21] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[22] P. Morrison, P. Morrison, *Powers of Ten: About the Relative Size of Things in the Universe*, W H Freeman & Co, 1985. p. 2

[23] Lenora Ditzler, *Pixel Farming* in: AMO, Rem Koolhaas, *Countryside. A report*, Taschen, 2020, p.301

[24] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[25] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[26] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[27] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[28] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[29] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[30] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

Macchia Grande (both subject to protection), the Rome-Fiumicino "Leonardo da Vinci" airport, and the E80 motorway. The vast Maccarese Estate is, therefore, a privileged place of plural and complex relationships between a plurally anthropized territory and specific and characteristic ecosystems.

In this specific context, akin to what Archizzom noted, "the road, in fact, not only serves the compact fabric of the private sector but also «sections» it and «figures» it, identifying the outcropping planes of the architectural language".[31] It plays a more crucial role in the development of reasoning. Given that", as the most general means possible, traffic then becomes the objective and figural scheme of urban functioning"[32], the technological-natural mesh dictated by the *Pixelscape* thus becomes the glue between the elisions of the fabric present in the agricultural territory post-industrial revolution and those generated by the complex infrastructural system characterizing this specific strip of territory.

The chosen mesh is, therefore, transitively trans-scalar, programmatically unstable, regulated only temporarily by the size of the machines used and their consequent dimensions and limits. Perhaps, maybe "once past the scale"[33], "we lose sight of our species"[34] enlarging the process to "the global and regional scale"[35] opening the process to an higher level of reasoning. This, on the one hand, allows the theoretical principle to expand its image; on the other, it amplifies the applicability on a planetary scale, precisely due to the specific ability of the cultivation system to potentially adapt to any type of cultivation or re-naturalization.

The *Pixelscape Project*, therefore, establishes co-evolutionary collaborations by placing different components of the landscape in relation. The main objectives guiding the vision of Maccarese, not only as a productive actor but also as an agricultural organism, include bringing landscape elements with high biodiversity back into agricultural land (such as hedges, groves, etc.) and guaranteeing continuity between habitats.

"Rem Koolhaas has referred to it as «urbanism for vegetation», and he's not wrong: pixel farming is diverse communities of plants, packed in next to each other in small spaces, neighbors borrowing from each other, insect visitors navigating foliated avenues, colonies of uninvited but tolerated flora occupying the awkward spaces in between, all of it somehow coexisting".[36]
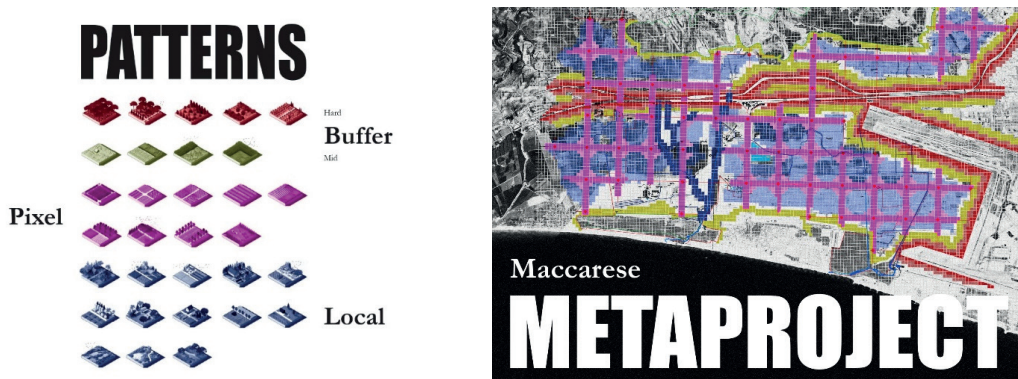

Fig.9. In the proposed *Metaproject*, it was hypothesized to divide the pixels into four main categories: production, mitigation, protection and re-naturalization, to which ideally, in the pilot project, colors were assigned in order to provide an effective conceptual design. The protection of green areas, close to the main road axes; re-naturalisation, for areas in a state of abandonment; and mitigation, in the areas of greatest risk, both hydrogeological and pollution.

The concept of *Pixelscape* – based on the previous assumptions – is proposed, on a larger scale, as a system capable of progressively colonizing large portions of territory. It creates a mesh composed of minimal units capable of varying over time, harmonizing the green space between the built and the cultivated, and generating a symbiotic organism where mitigation, protection, and re-naturalization act synergistically with the consolidated areas they encounter. "The key is the modular, precisely repetitive, stable form. No large system is like that. Identical building blocks-identical and stable forms".[37]

[31] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[32] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

[33] P. Morrison, P. Morrison, *Powers of Ten: About the Relative Size of Things in the Universe*, W H Freeman & Co, 1985. p. 3

[34] P. Morrison, P. Morrison, *Powers of Ten: About the Relative Size of Things in the Universe*, W H Freeman & Co, 1985. p. 3

[35] P. Morrison, P. Morrison, *Powers of Ten: About the Relative Size of Things in the Universe*, W H Freeman & Co, 1985. p. 3

[36] Lenora Ditzler, *Pixel Farming* in: AMO, Rem Koolhaas, *Countryside. A report*, Taschen, 2020, p.301

[37] P. Morrison, P. Morrison, *Powers of Ten: About the Relative Size of Things in the Universe*, W H Freeman & Co, 1985. p. 13
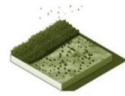
5.

A. Percorsi Naturalistici
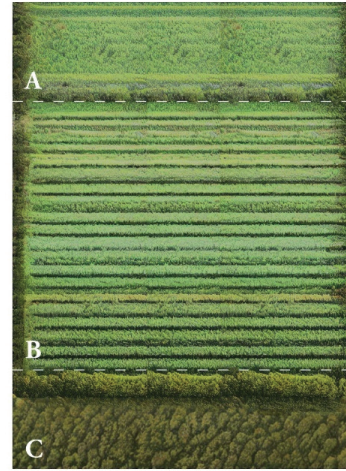
B. Specie Autoctone

C. Nuovo Habitat

Fig.9. *MID Buffer*.
Re-naturalization system
located in the
intermediate bands with
the function of:
reintroduction of native
species, recreation of
habitats for local fauna,
creation of nature trails.

If Pixel Farming is based on the use of the most recent technologies, such as drones, robots, and precision sensors, and on a principle of specific colonization of the territory that can be divided into minimal units, the first vision is characterized by the construction of agricultural infrastructure. The punctual devices define the basic unit of 10x10 m, and each unit is a complex agricultural system made up of multi-species associations and relationships. Consequently, "the quantitative language replaces that of quality, becoming the only scientific medium for the approach to the undifferentiated stratification of production, and therefore of reality". [38]

The territorial organization grid, functional to the technological management of production, is diversified both by the multi-cultivation method in the units and by the active interaction with forest systems, and can vary flexibly over time, adapting to future needs and changes.

The design speculation also questioned to what extent forestry, hydrological systems, and natural irregularities can interact with a controlled production system through a hierarchical agricultural infrastructure. For this reason, it was hypothesized to divide the pixels into four main categories: production, mitigation, protection, and re-naturalization, to which ideally, in the pilot project, colors were assigned to provide an effective conceptual design.

Fig.10. Maccarese, from 2023 to 2025. Woods, prairies and hedges establish renewed relationships with the existing infrastructure system, the airport and the motorway, but also with the large nature reserves, Macchia Grande and the Castel di Guido Oasis. The timely system of the main devices suitable for agricultural production allows the first entry into Maccarese of some Pixel farming experiments. Pixel Farming is based on the use of the latest technologies - such as drones, robots and precision sensors - and on a principle of precise colonization of the territory, which can be divided into minimum units.

Fig.11. Maccarese, from 2025 to 2050. An experimental laboratory increasingly defined by pixel farming. An agricultural infrastructure, which works through specific devices and whose basic unit is 10X10 m, designs a complex agricultural system made up of precise associations and multi-species relationships.

Fig.12. Maccarese, from 2050 to 2100. The new agricultural system interacted with the existing one in terms of maintenance and support for present crops, with the aim of a progressive technological reinvention of the same. A mesh composed of minimal units capable of varying over time and harmonizing the green space that exists between the built and the cultivated, a symbiotic organism where mitigation, protection and re-naturalization act synergistically with the consolidated areas they encounter.

[38] Archizoom, *No-Stop City, Residential Parkings, Climatic Universal System* in «Domus», 496, marzo 1971, pp. 49-55.

The following assumption serves to reinforce the above hypothesis even more emphatically:

"First in interest come the intricate machinery of our own bodies and its counterparts in all the larger forms of life. Here we engage anatomy, physiology, histology, cytology-a battery of specialties, ending with the study of the cell itself, the ubiquitous unit of living forms. Three or four further powers of ten span that whole microscopic world of life-microbiology-down to the smaller cells of the most ancient forms of life, to uncover the not quite living parasites, the viruses. But at that level, on the scale of a thousand angstroms or so, we encounter the mechanisms of molecular biology. […] These scenes relate form to function: The form is molecular; the functions are among the deepest properties of life, shared by the full web of life during all the time we now know of terrestrial evolution".[39] The protection of green areas, proximate to the main road axes; re-naturalization, for areas in a state of abandonment; and mitigation, in the areas of greatest risk, both hydrogeological and pollution, specifically, woods, prairies, and hedges, establish renewed relationships with the existing infrastructural system, the airport, and the motorway, but also with the large nature reserves, Macchia Grande and the Castel di Guido Oasis. The *Pixelscape Project*, therefore, evolves over time and can be interpreted as a technological species co-evolving with natural ones. The natural entropy intrinsic to the landscape, "freed from its own «character armor»"[40] and expressed through ecologically sustainable technology, can "become an open structure, available for mass intellectual production as the only force representing the collective passage".[41]

A structure that is both rigid and flexible was hypothesized, by its nature capable "of freeing man from architecture, as a formal structure"[42], placing him at the center of an open, trans-scalar, and diachronic system, capable of adapting synergistically to territorial alterities and environments that it encounters from time to time (roads, houses, small inhabited centers, oases, etc.). This is because quantitative utopia can only be developed through the synergistic "dialectic […] between a balanced development of the system"[43] and active coexistence with ecological systems.

In conclusion, we can hope that "the images finely perceived by eye and brain in a sense span the scientific knowledge of our times"[44], thus partially broadening the disciplinary scope of territorial drawing, as the impressionists did. "The world is displayed by our science in diverse ways, by manifold instruments and by elaborate theories that no single person can claim any longer to master in all detail".[45] For this reason, opening decisively to the entry of automatic calculators and AI—necessarily in a prudent manner, as will be seen later—would allow us to achieve a renewed partnership between man and nature. However, "it should be evident that no such assemblage could be complete, no picture could be final, nor could any image plumb the depths of what we have come to surmise or to understand".[46] The research should be able to broaden the speculative field regarding a specific question, leading to future repercussions on the fixed data of land modification. As the Morrisons state at the opening of their work:

"The images here, both the pictorial images and the mental structures they evoke, are in part formed by the world as it is. But in some part they transmit an illusion held within human science and human art. That is the best we can do today. Tomorrow the view will differ; we hope it will be more penetrating, more inclusive, freer of misconception, and more beautiful".[47]

On this basis, the text just presented is intended to mark the beginning of a broader speculation on the necessary declination of technologies, which will inevitably become increasingly popular on the global scene, and will necessarily have to deal with respect and co-evolution with natural data of the environment.

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