



# LA CULTURA Y LA CIUDAD

JUAN CALATRAVA  
FRANCISCO GARCÍA PÉREZ  
DAVID ARREDONDO GARRIDO  
(eds.)

eug

JUAN CALATRAVA  
FRANCISCO GARCÍA PÉREZ  
DAVID ARREDONDO  
(EDS.)

LA CULTURA  
Y  
LA CIUDAD

Granada, 2016

El presente libro se edita en el marco de la actividad del Proyecto de Investigación HAR2012-31133, *Arquitectura, escenografía y espacio urbano: ciudades históricas y eventos culturales*, habiendo contado para su publicación con aportaciones económicas del mismo



© LOS AUTORES

© UNIVERSIDAD DE GRANADA

Campus Universitario de Cartuja  
Colegio Máximo, s.n., 18071, Granada  
Telf.: 958 243930-246220  
Web: [editorial.ugr.es](http://editorial.ugr.es)

ISBN: 978-84-338-5939-6

Depósito legal: Gr./836-2016

Edita: Editorial Universidad de Granada

Campus Universitario de Cartuja. Granada

Fotocomposición: María José García Sanchis. Granada

Diseño de cubierta: David Arredondo Garrido

Imprime: Gráficas La Madraza. Albolote. Granada

*Printed in Spain*

*Impreso en España*

Cualquier forma de reproducción, distribución, comunicación pública o transformación de esta obra sólo puede ser realizada con la autorización de sus titulares, salvo excepción prevista por la ley.

INTRODUCCIÓN. ....	XVII
JUAN CALATRAVA	

## LECCIÓN INAUGURAL

RITRATTI DI CITTÀ DAL RINASCIMENTO AL XVIII SECOLO . . . . .	I
CESARE DE SETA	

## SECCIÓN I

### LA IMAGEN CODIFICADA.

#### REPRESENTACIONES DE LO URBANO

EL MITO DEL LEJANO OESTE EN LAS CIUDADES DEL SUNBELT NORTEAMERICANO. ....	15
CARLOS GARCÍA VÁZQUEZ	
LOGOTYPES AND CITIES REPRESENTATIONS. ....	23
JEAN-LUC ARNAUD	
RECONSTITUCIÓN URBANA: TRAZA, ESTRUCTURA Y MEMORIA . . . . .	33
JAVIER ORTEGA VIDAL	
NUEVOS TIEMPOS, NUEVAS HERRAMIENTAS: UN CASO DE HGIS . . . . .	45
ANTONIO J. GÓMEZ-BLANCO PONTES	
EL PASEO DE LOS TRISTES DE GRANADA COMO REFERENTE DE UNA ESCENOGRAFÍA ORIENTAL A PROPÓSITO DE UN DIBUJO DE WILLIAM GELL . . . . .	55
MARÍA DEL MAR VILLAFRANCA JIMÉNEZ	
LA CIUDAD EN LA NOVELA GRÁFICA AMERICANA. VISIONES DE LA METRÓPOLIS CONTEMPORÁNEA A TRAVÉS DE CINCO AUTORES JUDÍOS: WILL EISNER, HARVEY PEKAR, ART SPIEGELMAN, BEN KATCHOR Y PETER KUPER. ....	63
RICARDO ANGUITA CANTERO	
EL PARÍS <i>MODERNO</i> DE CHARLES BAUDELAIRE Y WALTER BENJAMIN. ....	73
ANTONIO PIZZA	
IMÁGENES FUGACES: REPRESENTACIONES LITERARIAS DEL SUBURBIO. ....	85
MARTA LLORENTE DÍAZ	

## La cultura y la ciudad

HABITANDO LA CASA DEL AZAR. LA CULTURA DE SORTEOS DE CASAS COMO UN SUBLIMADOR EN LAS REPRESENTACIONES DE UNA NUEVA TIPOLOGÍA DOMÉSTICA DE LA <i>CLASE MEDIA</i> DE MONTERREY. LA CASA DE ACERO (1960) ..... ALBERTO CANAVATI ESPINOSA	97
IMAGINARIO URBANO, ESPACIOS PÚBLICOS HISTÓRICOS. GLOBALIZACIÓN, NEOLIBERALISMO Y CONFLICTO SOCIAL. EJE ESTRUCTURADOR: PASEO DE LA REFORMA, AV. JUÁREZ, AV. MADERO Y ZÓCALO ..... RAÚL SALAS ESPÍNDOLA, GUILLERMINA ROSAS LÓPEZ, MARCOS RODOLFO BONILLA	105
REPRESENTACIONES DE LO URBANO EN EL SANTIAGO DE CHILE DE 1932. LA CIUDAD, EL URBANISTA, SU PLAN Y SU PLANO: CINCO MIRADAS POSIBLES DESDE EL OJO DEL URBANISTA KARL BRUNNER. .... PEDRO BANNEN LANATA, CARLOS SILVA PEDRAZA	111
REPRESENTACIONES CARTOGRÁFICAS Y RESTITUCIÓN GRÁFICA DE LA CIUDAD HISTÓRICA DE LIMA. SXVI-XIX. .... MARITZA CORTÉS	119
CASABLANCA A TRAVÉS DE MICHEL ÉCOCHARD (1946-1953). CARTOGRAFÍA, FOTOGRAFÍA Y CULTURA. ... RICARD GRATACÒS-BATLLE	125
FAENZA E LE SUE RAPPRESENTAZIONI URBANE: DALLA CONTRORIFORMA AL PUNTO DI VISTA ROMANTICO DI ROMOLO LIVERANI ..... DANIELE PASCALE GUIDOTTI MAGNANI	135
MONTERREY A TRAVÉS DE SUS MAPAS: EN BUSCA DE UN CENTRO HISTÓRICO MÁS ALLÁ DE «BARRIO ANTIGUO» ..... JOSÉ MANUEL PRIETO GONZÁLEZ, CYNTHIA LUZ CISNEROS FRANCO	143
MEDIOS DE REPRESENTACIÓN URBANA Y ARQUITECTÓNICA EN EL MUNDO MESOAMERICANO. UN TALLER DE ARQUITECTOS MESOAMERICANOS EN PLAZUELAS, GTO. .... JOSÉ MIGUEL ROMÁN CÁRDENAS	151
EL PLANO OFICIAL DE URBANIZACIÓN DE SANTIAGO Y LA ORDENANZA LOCAL DE 1939: ORGANIZACIÓN ESPACIAL Y SISTEMAS DE REPRESENTACIÓN EN LA MODERNIZACIÓN DEL CENTRO HISTÓRICO ..... JOSÉ ROSAS VERA, MAGDALENA VÍCUÑA DEL RÍO	161
CUANDO LA SOMBRA DE UN ARSENAL ES ALARGADA. PRIMEROS «RETRATOS» DE LA CIUDAD DEPARTAMENTAL DE FERROL EN LOS SIGLOS XVIII Y XIX (1782-1850) ..... ALFREDO VIGO TRASANCOS	169
LAS LÍNEAS QUE DISEÑARON MANHATTAN DE LOS EXPLORADORES A LOS COMISIONADOS ..... ANA DEL CID MENDOZA	177
SATELLITE MONUMENTS AND PERIPATETIC TOPOGRAPHIES ..... FIRAT ERDIM	187
PLANO Y PLAN: LA TRAMA DE SANTIAGO COMO «CIUDAD MODERNA». EL PLANO OFICIAL DE LA URBANIZACIÓN DE LA COMUNA DE SANTIAGO, DE 1939, IDEADO POR KARL BRUNNER. .... GERMÁN HIDALGO, WREN STRABUCCHI	195
GRANADA: LECTURA DE LA CIUDAD MODERNA POR MEDIO DE SUS PANORÁMICAS Y VISTAS GENERALES ..... CARLOS JEREZ MIR	201

## Índice

«TURKU ON FIRE». IL «GRID PLAN» ALLE RADICI DELLA CITTÀ CONTEMPORANEA. . . . .	209
ANNALISA DAMERI, ANNA PICHETTO FRATIN	
CARTOGRAFÍAS TOPOLÓGICAS DE LA DENSIDAD URBANA. UNA PROPUESTA PARA EL DESCUBRIMIENTO RELACIONAL. . . . .	217
FRANCISCO JAVIER ABARCA-ÁLVAREZ, FRANCISCO SERGIO CAMPOS-SÁNCHEZ	
DICOTOMÍA DE LA VISIÓN. INCIDENCIAS EN EL ARTE DE LA CARTOGRAFÍA. . . . .	225
BLANCA ESPIGARES ROONEY	
CARTOGRAFÍAS DEL PAISAJE METEOROLÓGICO: DIBUJANDO EL AIRE DE LA CIUDAD. . . . .	233
TOMÁS GARCÍA PÍRIZ	
INVESTIGACIÓN CARTOGRÁFICA Y CONSTRUCCIÓN DEL TERRITORIO . . . . .	241
NANCY ROZO MONTAÑA	
LA REPRESENTACIÓN URBANA EN LA ERA DE LAS SMART CITIES . . . . .	247
PAOLO SUSTERSIC, MÓNICA FERRER	
MÁQUINAS PARA LA PRODUCCIÓN DEL ESPACIO. LOS DIAGRAMAS COMO HERRAMIENTAS DEL PLANEAMIENTO URBANO . . . . .	253
PABLO ARRÁEZ MONLLOR	
INVENTIT IHALLADO, ENCONTRADO! . . . . .	261
IOAR CABODEVILLA ANTOÑANA, UXUA DOMBLÁS IBÁÑEZ	
ENTRE LO REAL Y LO VIRTUAL. LAS HERRAMIENTAS DIGITALES Y SU ACCIÓN EN LA TRANSFORMACIÓN DEL PAISAJE URBANO EN LA PRIMERA DÉCADA DEL SIGLO XXI. A PROPÓSITO DEL URBANISMO «UNITARIO» . . . . .	267
SERGIO COLOMBO RUIZ	
LEARNING CITY. SOCIALIZACIÓN, APRENDIZAJE Y PERCEPCIÓN DEL PAISAJE URBANO . . . . .	275
UXUA DOMBLÁS IBÁÑEZ	
BARCELONA CINECITTÀ. THE CITY INVENTED THROUGH SCENOGRAPHY . . . . .	285
DICLE TASKIN	
LA REPRESENTACIÓN DE LAS CIUDADES IDEALES ITALIANAS DE LOS SIGLOS XV Y XVI . . . . .	293
DAVID HIDALGO GARCÍA, JULIÁN ARCO DÍAZ	
EL MAR DESDE LA CIUDAD. PARET, LEJOS DE LA CORTE, Y LA IMAGEN DE LAS VISTAS DEL CANTÁBRICO . .	301
MARÍA CASTILLA ALBISU	
DE LA VIDA ENTRE JARDINES A LOS SOLARES YERMOS. EN TORNO A UNA CONSTRUCCIÓN DE LA IMAGEN DE TOLEDO . . . . .	309
VICTORIA SOTO CABA, ANTONIO PERLA DE LAS PARRAS	
CIUDADES IMAGINADAS / PAISAJES DE PAPEL. PROYECTO Y REPRESENTACIÓN DE LA CIUDAD DE LISBOA . . . . .	317
CARMEN MORENO ÁLVAREZ	
CITTÀ POSTUME. COSTRUZIONE RETORICA E STRATEGIA ANALITICA NELLE IMMAGINI URBANE DI GABRIELE BASILICO . . . . .	323
MARCO LECIS	

## La cultura y la ciudad

RACCONTARE LA CITTÀ TRA IMMAGINI E PAROLE. RITRATTI URBANI NEI LIBRI FOTOGRAFICI . . . . .	331
ANNARITA TEODOSIO	
FOTOGRAFÍA Y TURISMO. EL REGISTRO DE LO URBANO A TRAVÉS DE FOTÓGRAFOS DE PROYECCIÓN INTERNACIONAL POR LAS ISLAS BALEARES . . . . .	339
MARÍA JOSÉ MULET GUTIÉRREZ	
PARIS N'EXISTE PAS. . . . .	345
MARISA GARCÍA VERGARA	
VISIÓN PANORÁMICA Y VISIÓN PANÓPTICA: MODOS DE VER LA CIUDAD EN EL SIGLO XIX . . . . .	353
BEGOÑA IBÁÑEZ MORENO	
LA MÍSTICA DEL MIRADOR: CIUDADES <i>A VISTA DE PÁJARO</i> . . . . .	361
CARMEN RODRÍGUEZ PEDRET	
DEENCUENTROS. DOS DIBUJOS PARA UNA PLAZA, DE PUIG I CADAFALCH . . . . .	369
GUILLEM CARABÍ BESCÓS	
BARCELONA AND DONOSTIA-SAN SEBASTIÁN TO THE EYES OF A BAUHAUSLER: URBAN LIFE IN THE PHOTO COLLAGES OF JOSEF ALBERS . . . . .	377
LAURA MARTÍNEZ DE GUEREÑU	
I MEZZI DI TRASPORTO E LA CITTÀ, TRA PERCEZIONE E RAPPRESENTAZIONE . . . . .	385
SIMONA TALENTI	
VISIÓN DE LA CIUDAD DE VENECIA EN LOS ESTUDIOS DE EGLE RENATA TRINCANATO (1910-1998) . . . . .	393
ALESSANDRA VIGNOTTO	
VISIONES LITERARIAS Y PERCEPCIÓN DEL PAISAJE URBANO. EL RECONOCIMIENTO DE VALORES PATRIMONIALES EN LAS VIEJAS CIUDADES ESPAÑOLAS EN LOS AÑOS DEL CAMBIO DE SIGLO. . . . .	399
JESÚS ÁNGEL SÁNCHEZ GARCÍA	
<i>PALINODIA</i> ÍNTIMA DE UNA CIUDAD <i>INDECIBLE</i> . . . . .	405
AARÓN J. CABALLERO QUIROZ	
CIUDADES VISIBLES . . . . .	411
IÑIGO DE VIAR	
ESPACIOS DE LA RESISTENCIA: PARÍS EN RAINER MARIA RILKE . . . . .	419
CAROLINA B. GARCÍA ESTÉVEZ	
CIUDAD DE LETRAS, EDIFICIOS DE PAPEL. UNA IMAGEN LITERARIA SOBRE LA CIUDAD DE ONTINYENT . . . . .	427
DANIEL IBÁÑEZ CAMPOS	
«FEBBRE MODERNA». STRATEGIE DI VISIONE DELLA CITTÀ IMPRESSIONISTA . . . . .	433
FRANCESCA CASTELLANI	
ROMA, RECONOCER LA PERIFERIA A TRAVÉS DEL CINE . . . . .	439
MONTSERRAT SOLANO ROJO	
EL PAISAJE EN LA CIUDAD. EL PARQUE DEL ILM EN WEIMAR VISTO POR GOETHE . . . . .	449
JUAN CALDUCH CERVERA, ALBERTO RUBIO GARRIDO	
LAS <i>CIUDADES INVISIBLES</i> COMO HERRAMIENTA DE ANÁLISIS URBANO . . . . .	457
HELIA DE SAN NICOLÁS JUÁREZ	

## Índice

REPRESENTACIÓN HISTÓRICA, LITERARIA Y CARTOGRÁFICA EN EL PAISAJE URBANO DE TETUÁN ENTRE 1860 Y 1956 . . . . .	465
JAIME VERGARA-MUÑOZ, MIGUEL MARTÍNEZ-MONEDERO	
CONSTRUCCIÓN Y CONSERVACIÓN DE LA IMAGEN DE LA CIUDAD INDUSTRIAL: IVREA Y TORVISCOSA (ITALIA) . . . . .	473
ÁNGELES LAYUNO ROSAS	
LA CONTRIBUCIÓN ESPAÑOLA AL URBANISMO DE LA CIUDAD DE MILÁN . . . . .	481
MARÍA TERESA GARCÍA GALLARDO	
CULTURAL LANDSCAPES AND URBAN PROJECT. ISTANBUL'S ANCIENT WALLS CASE . . . . .	489
PASQUALE MIANO	
RENOVATIO URBIS STOCKHOLM. CONFERRING A PROPER CHARACTER ON A CITY ON THE ARCHIPELAGO . .	497
CHIARA MONTERUMISI	

### SECCIÓN II

#### LA IMAGEN INTEGRADORA.

#### PATRIMONIO Y PAISAJE CULTURAL URBANO

LOS REALES SITIOS: PATRIMONIO Y PAISAJE URBANO. . . . .	507
PILAR CHÍAS NAVARRO	
THE MAUROR LEDGE OF GRANADA. A VISUAL ANALYSIS. . . . .	519
JOAQUÍN CASADO DE AMEZÚA VÁZQUEZ	
EL ORDEN RESTABLECIDO, LA DESCRIPCIÓN DE LOS PUEBLOS RECONSTRUIDOS TRAS EL TERREMOTO DE ANDALUCÍA DE 1884 . . . . .	523
ANTONIO BURGOS NÚÑEZ	
LA CONSTRUCCIÓN DE LA MEMORIA DEL PAISAJE. . . . .	531
BERNARDINO LÍNDEZ VÍLCHEZ	
ARQUITECTURA ETNOGRÁFICA EN EL ENTORNO DE RÍO BLANCO DE COGOLLOS VEGA, GRANADA . . .	539
SALVADOR UBAGO PALMA	
AGRICULTURA FRENTE A LA BANALIZACIÓN DEL PAISAJE HISTÓRICO URBANO. ESTUDIO DE CASOS EN MADRID, BARCELONA Y SEVILLA. . . . .	547
DAVID ARREDONDO GARRIDO	
LOS ESPACIOS DE LA MEMORIA (Y DEL OLVIDO) EN LA CIUDAD Y SUS DISCURSOS NARRATIVOS: CREACIÓN, TRANSFORMACIÓN, REVITALIZACIÓN, TEMATIZACIÓN . . . . .	561
IGNACIO GONZÁLEZ-VARAS IBÁÑEZ	
APUNTES SOBRE CIUDADES POSTBURBUJA: LOS COMUNES URBANOS EN BARCELONA . . . . .	569
CARLOS CÁMARA MENOYO	
CIUDADES DE LA MEMORIA. CINCO DEPÓSITOS DE BARCELONA . . . . .	579
ANA ISABEL SANTOLARIA CASTELLANOS	
A TRAVÉS DEL CALEIDOSCOPIO. EL PAISAJE URBANO EN LA CIUDAD CONTEMPORÁNEA . . . . .	587
FRANCISCO FERNANDO BELTRÁN VALCÁRCEL	



## La cultura y la ciudad

LA CONSERVACIÓN DE LA IMAGEN DE LA CIUDAD HISTÓRICA. EL ESTUDIO DEL COLOR EN LA CARRERA DEL DARRO . . . . .	595
CARMEN MARÍA ARMENTA GARCÍA	
PAISAJES VELADOS: EL DARRO BAJO LA GRANADA ACTUAL . . . . .	603
FRANCISCA ASENSIO TERUEL, FRANCISCO JOSÉ IBÁÑEZ MORENO, ANTONIO GARCÍA BUENO	
UNA IMAGEN ANÓNIMA, UNA ESCENA URBANA, UN TROZO DE HISTORIA. ESTRATEGIAS FLUVIALES EN LA CIUDAD CONTEMPORÁNEA . . . . .	611
JOSEMARÍA MANZANO JURADO, SANTIAGO PORRAS ÁLVAREZ	
GRANADA: CIUDAD SIMBÓLICA ENTRE LOS SIGLOS XVII Y XVIII . . . . .	619
NURIA MARTÍNEZ JIMÉNEZ	
LA INFLUENCIA DE LA PIEDRA DE SIERRA ELVIRA EN LA CONFIGURACIÓN URBANA DEL CASCO HISTORICO DE GRANADA . . . . .	625
IGNACIO VALVERDE ESPINOSA, IGNACIO VALVERDE-PALACIOS, RAQUEL FUENTES GARCÍA	
EL SACROMONTE: PATRIMONIO E IMAGEN DE UNA CULTURA . . . . .	633
ANTONIO GARCÍA BUENO, KARINA MEDINA GRANADOS	
LA IMAGEN DE LA ALCAZABA DE LA ALHAMBRA. . . . .	641
ADELAIDA MARTÍN MARTÍN	
LA GRAN VÍA DE COLÓN DE GRANADA: UN PAISAJE DISTORSIONADO . . . . .	651
ROSER MARTÍNEZ-RAMOS E IRUELA	
EL CONFINAMIENTO DEL PAISAJE DE LA ALHAMBRA EN SU PERÍMETRO AMURALLADO. . . . .	659
ALEJANDRO MUÑOZ MIRANDA	
TRAS LA IMAGEN DEL CARMEN BLANCO . . . . .	667
ESTEBAN JOSÉ RIVAS LÓPEZ	
LA ALCAICERÍA DE GRANADA. REALIDAD Y FICCIÓN. . . . .	673
JUAN ANTONIO SÁNCHEZ MUÑOZ	
LA UNIVERSIDAD DE GRANADA EN EL PRIMER TERCIO DEL SIGLO XX: CULTURA, PATRIMONIO E IMAGEN DE CIUDAD. . . . .	681
MARÍA DEL CARMEN VÍLCHEZ LARA	
EL AGUA OCULTA. CORRIENTES SUBTERRÁNEAS Y SACRALIZACIÓN TERRITORIAL EN LA GRANADA DEL SIGLO XVII . . . . .	689
FRANCISCO ANTONIO GARCÍA PÉREZ	
INVENTARIO DE UNA CIUDAD IMAGINARIA . . . . .	701
JUAN DOMINGO SANTOS	
NUEVA YORK-REIKIAVIK. ORIGEN Y EVOLUCIÓN DE DOS MODELOS URBANOS . . . . .	709
JOSÉ MIGUEL GÓMEZ ACOSTA	
CONTRAPOSICIONES EN LA FOTOGRAFÍA DEL PAISAJE URBANO: EL VALOR ESTÉTICO FRENTE AL VALOR DOCUMENTO. . . . .	717
JUAN FRANCISCO MARTÍNEZ BENAVIDES	
JULIO CANO LASSO: LA CIUDAD HISTÓRICA COMO OBRA DE ARTE TOTAL . . . . .	723
JOSÉ RAMÓN GONZÁLEZ GONZÁLEZ, MIGUEL CENTELLAS SOLER	

## Índice

EL ESPACIO INTERMEDIO COMO CONSTRUCTOR DE LA IMAGEN DE LA CIUDAD. . . . .	731
RAQUEL MARTÍNEZ GUTIÉRREZ, JOSÉ MARÍA ECHARTE RAMOS	
CITY OVERLAYS. ON THE <i>MERCAT DE SANTA CATERINA</i> BY EMBT . . . . .	739
SEBASTIAN HARRIS	
LA BARCELONA DEL GRUPO 2C. L'IMMAGINE DI UN LAVORO COLLETTIVO. . . . .	747
FABIO LICITRA	
LOS JARDINES DE J.C.N. FORESTIER EN BARCELONA: UNA APROXIMACIÓN CRÍTICA SOBRE EL IMPACTO DE SUS REALIZACIONES EN LA IMAGEN DE LA CIUDAD. . . . .	755
MONTSERRAT LLUPART BIOSCA	
BARRIO CHINO. LA CONSTRUCCIÓN DE LA IMAGEN DE LOS BAJOS FONDOS DE BARCELONA . . . . .	761
CELIA MARÍN VEGA	
NUEVA YORK 1960: EL PAISAJE SOCIAL. CHICAGO 1950: ARQUITECTURA MODERNA PARA UNA SOCIEDAD AVANZADA. . . . .	767
RAFAEL DE LACOUR	
PAISAJE URBANO Y CONFLICTO: ESTUDIOS DE IMPACTO VISUAL EN ÁREAS HISTÓRICAS PROTEGIDAS ALEMANAS (COLONIA, DRESDE) Y EUROPEAS (ESTAMBUL, VIENA) . . . . .	775
DANIEL DOMENECH MUÑOZ	
PAISAJE HISTÓRICO URBANO Y ARQUITECTURA CONTEMPORÁNEA: EXPERIENCIAS EUROPEAS Y COMPARATISMO. . . . .	781
ADELE FIADINO	
CONTRIBUCIÓN DE LA VEGA COMO PAISAJE CULTURAL AL PATRIMONIO DE GRANADA LA PROBLEMÁTICA ACTUAL DE SUS RELACIONES . . . . .	787
EDUARDO ZURITA Povedano	
ANÁLISIS DE UNIDADES DE PAISAJE CULTURAL URBANO RESULTADO DE LA LEY DEL GRAN BERLÍN DE 1920 . . . . .	795
FRANCISCO JOSÉ FERNÁNDEZ TORRES, MARÍA LUISA MÁRQUEZ GARCÍA	
PASADO, PRESENTE Y FUTURO DEL LITORAL MARROQUÍ. DAR RIFFIEN . . . . .	805
ALBA GARCÍA CARRIÓN	
LAS HUELLAS Y PAVIMENTOS DE LA ACRÓPOLIS. . . . .	813
JOSÉ FRANCISCO GARCÍA-SÁNCHEZ	
PAESAGGI INUMANI: I SILOS GRANARI COME MONUMENTI. . . . .	821
ANTONIO ALBERTO CLEMENTE	
ESPACIOS DE REACCIÓN. LA RUINA INDUSTRIAL EN EL PAISAJE URBANO. . . . .	827
YESICA PINO ESPINOSA	
LANDSCAPE AND CULTURAL HERITAGE: TECHNIQUES AND STRATEGIES FOR THE AREA DEVELOPMENT. . .	835
MARIA ANTONIA GIANNINO, FERDINANDO ORABONA	
MANINI Y SINTRA: APORTACIONES AL ÁMBITO DEL PAISAJE . . . . .	841
IVÁN MOURE PAZOS	

SECCIÓN III

LA CULTURA Y LA CIUDAD / LA CULTURA EN LA CIUDAD

CIUDAD HISTÓRICA Y EVENTOS CULTURALES EN LA ERA DE LA GLOBALIZACIÓN . . . . .	851
JUAN CALATRAVA	
CIUDAD Y TRIBU: ESPACIOS DIFERENCIADOS E INTEGRADOS DE LA CULTURA POLÍTICA. REFLEXIONES ANTROPO-URBANÍSTICAS SOBRE FONDO MAGREBÍ . . . . .	863
JOSÉ ANTONIO GONZÁLEZ ALCANTUD	
MUSEO E/O MUSEALIZZAZIONE DELLA CITTÀ . . . . .	875
DONATELLA CALABI	
VENEZIA E IL RAPPORTO CITTÀ-FESTIVAL . . . . .	881
GUIDO ZUCCONI	
EL OCASO DE LA PLAZA DE BIBARRAMBLA COMO TEATRO . . . . .	887
JUAN MANUEL BARRIOS ROZÚA	
ALGUNAS LECCIONES DE LUGARES CON ACONTECIMIENTOS ASOCIADOS. . . . .	897
JOAQUIN SABATÉ BEL	
LA RICONVERSIONE DELLE CASERME ABBANDONATE IN NUOVI SPAZI PER LA CITTÀ . . . . .	909
PAOLO MELLANO	
LA FACHADA MONUMENTAL, TELÓN DE FONDO Y OBJETO ESCENOGRÁFICO . . . . .	917
MILAGROS PALMA CRESPO	
AGUA Y ESCENOGRAFÍA URBANA. REALIDAD E ILUSIÓN EN LAS EXPOSICIONES UNIVERSALES . . . . .	929
FRANCISCO DEL CORRAL DEL CAMPO, CARMEN BARRÓS VELÁZQUEZ	
EL ESPACIO PÚBLICO COMO CONTENEDOR DE EMOCIONES. . . . .	941
JUAN CARLOS REINA FERNÁNDEZ	
UNA INTERPRETACIÓN DE LA CIUDAD DESDE LA PERSPECTIVA DE LA CULTURA INMATERIAL DE LAS FIESTAS POPULARES . . . . .	949
LUIS IGNACIO FERNÁNDEZ-ARAGÓN SÁNCHEZ	
CULTURAL EVENTS, URBAN MODIFICATIONS. VENICE (ITALY) AND THE MODERNITY . . . . .	957
FABRIZIO PAONE	
LA CITTÀ DEL TEATRO DE GIORGIO STREHLER . . . . .	965
JUAN IGNACIO PRIETO LÓPEZ, ANTONI RAMÓN GRAELLS	
INNOVANDO LA TRADICIÓN: LOS JARDINES Y TEATRO AL AIRE LIBRE DEL GENERALIFE. UN DISEÑO DE FRANCISCO PRIETO-MORENO PARA EL FESTIVAL DE MÚSICA Y DANZA DE GRANADA. . . . .	973
AROA ROMERO GALLARDO	
UNA FIESTA MÓVIL. LA IMAGEN DE SEVILLA EN LA OBRA DE ALDO ROSSI . . . . .	981
VÍCTORIANO SAINZ GUTIÉRREZ	
EL GRAN ACONTECIMIENTO CULTURAL DEL VACÍO Y LA MEMORIA EN EL ESPACIO COLECTIVO DE LA CIUDAD . . . . .	989
MARA SÁNCHEZ LLORENS, MIGUEL GUITART VÍLCHES	

## Índice

HACER CIUDAD. ALDO ROSSI Y SU PROPUESTA PARA EL TEATRO DEL MUNDO . . . . .	997
Laura Sordo Ibáñez	
SANTIAGO DE COMPOSTELA, HISTORIA Y PROGRESO. EL XACOBEO COMO INSTRUMENTO DE TRANSFORMACIÓN URBANA . . . . .	1005
Ricardo Hernández Soriano	
<i>GIRONA TEMPS DE FLORS: CULTURA E TURISMO</i> . . . . .	1013
Nadia Fava	
ARQUITECTURA E IDENTIDAD CULTURAL. EXPERIMENTACIONES CONTEMPORÁNEAS EN LA CIUDAD DE GRAZ . . . . .	1021
Emilio Cachorro Fernández	
EXPERIENCIAS DE UNA CAPITALIDAD CULTURAL QUE NO FUE EL CASO MÁLAGA 2016. . . . .	1033
Ignacio Jáuregui Real – Daniel Rincón de la Vega	
ROMA, CA. 1650. EL CIRCO BARROCO DE LA PIAZZA NAVONA. . . . .	1039
Julio Garnica	
PATRIMONIO Y PAISAJE TEATRAL URBANO. LA PLAZA DE LAS PASIEGAS EN GRANADA . . . . .	1047
Carmen Barrós Velázquez. Francisco del Corral del Campo	
LA VILLE RADIEUSE: UNA CIUDAD, UN PROYECTO, UN LIBRO DE LE CORBUSIER. UN JUEGO. . . . .	1055
Jorge Torres Cueco, Clara E. Mejía Vallejo	
LA BERLINO DI OSWALD MATHIAS UNGERS . . . . .	1063
Annalisa Trentin	
PANORAMI DIFFERENTI PER LE CITTÀ MONDIALI . . . . .	1071
Ugo Rossi	
METODO PARA VISIBILIZAR LA CULTURA DE LA CIUDAD: MONUMENTALIZAR INFRAESTRUCTURAS . . . . .	1077
María Jesús Sacristán de Miguel	
ANTIGUOS ESPACIOS CONVENTUALES, NUEVOS ESCENARIOS CULTURALES. APROXIMACIÓN A SU RECUPERACIÓN PATRIMONIAL . . . . .	1085
Thaïs Rodés Sarrablo	
EFICIENCIA ENERGÉTICA Y CULTURA URBANA: LA CIUDAD COMO SISTEMA COMPLEJO . . . . .	1091
Rafael García Quesada	
STORIA DI UNA RIQUALIFICAZIONE URBANISTICA AD ALGHERO. LO QUARTER: DE PERIFERIA A CENTRO CULTURALE . . . . .	1097
Angela Simula	

# LANDSCAPE AND CULTURAL HERITAGE: TECHNIQUES AND STRATEGIES FOR THE AREA DEVELOPMENT

MARIA ANTONIA GIANNINO  
FERDINANDO ORABONA

## 1. INTRODUCTION

The combination of «landscape and cultural heritage» as a whole embraces the extraordinary material legacy of Italian history, the wealth of art in the city and the region. Perhaps more than in other countries, this heritage —huge and widely recognized for its uniqueness— is a foundational element of national identity and contributes to the quality of individual and collective life. It is a public good, which, however, it is hard to recognize and protect itself. This difficulty reflects a form of impoverishment, which limits the right of citizens of today and future generations the history and beauty.

Italy has a unique cultural heritage and landscape, which protects and enhances, maintaining its position as one of the least generous in Europe in the financing of culture.

The conservation and landscape management, and more generally of the natural and cultural heritage, more and more cross routes of spatial planning.

The question of landscape investing relations between society and territory, declaring certain fundamental contradictions of contemporary economic and social development, revealing inherent unsustainability, inability to continue, without jeopardizing the survival of wealth of resources that can be transmitted to future generations, without producing new poverty.

Landscape and nature together form the basic expressions of the overall quality of the area, which depends on complex interactions of natural and cultural factors and that, in turn, determines not only the living conditions of the populations established, but also the ability to activate processes authentic «development «territorial and therefore lasting and sustainable development.

The parks, it can contribute significantly to the enrichment of the natural and cultural underpinning the quality of the landscape.

## 2. HOW MANY SITES RECOGNIZED AS «WORLD HERITAGE»?

The endowment of cultural heritage is one of characteristics that describe universally our country. 49 sites are recognized as «World Heritage» in the World Heritage List: two more than last year. This is the largest concentration in the world, both in absolute terms (Italy precedes China, with 45 sites, and Spain, with 44) and in relative terms (Italy counts 16.3 sites per 100,000 km<sup>2</sup>, against 11.4 and 10.6 of the United Kingdom of Germany). To their

protection is annually enriched the catalog of Risk Map, a tool designed to allow programming of maintenance and restoration cultural heritage architectural, archaeological, historical and artistic.

Some regions are in a position of advantage, compared to the ability to protect and enhance their cultural heritage as a factor in public welfare; are those where historically the pressure of the anthropogenic component was minor, that is, where a high density of cultural heritage and a widespread presence of historic landscapes, urban and rural, is combined with relatively low population density, and thus with context conditions more favorable to conservation.

### 3. URBAN AND RURAL LANDSCAPE <sup>1</sup>

The «human landscapes» —that is, urban and rural landscape— can be considered integral parts of same cultural heritage, that is as common goods whose protection is essential to the public welfare. The historical centers are among the most emblematic and identifying components of the national cultural heritage. Besides the big cities, in Italy even every village or town is characterized by the uniqueness of its historic core, which —when it is well preserved— is an asset to the community that lives there and for that you recognize a value identity. The state of preservation of historic buildings is therefore considerable importance in this dimension of well-being and is a significant indicator of the quality of life in urban contexts. Another element of urban landscape is the presence of green areas and urban parks of historical, artistic and landscape, of green areas including archaeological sites and, more generally, of all the areas that, also by virtue of their «non-common beauty», are protected by the Code of cultural heritage and landscape. <sup>2</sup>

These areas are generally included in city centers or are in their immediate vicinity, thus ensuring the use of green spaces in neighborhoods that would be deprived, and they are, for their historical and cultural values, characteristic features of the urban landscape.

### 4. RURAL LANDSCAPE AS HISTORICAL AND ECONOMIC VALUE FOR LOCAL DEVELOPMENT

The rural landscape is, in Italy, by far the largest and the most vulnerable of national territory, threatened by urbanization little governed and increasingly pervasive and the phenomenon of re-naturalization of abandoned agricultural land, growing mainly in the inland areas. <sup>3</sup> As the historic centers of cities, even some campaigns are considered an integral part of cultural heritage, to be protected for their historical value, but also for the economic potential that their landscapes represent local development. In these areas, where they are still active crops and traditional farming practices, which have shaped the historical image of the area, giving it a specific identity, the preservation of traditional

1. Carime Gambardella, *Atlante di Pompei*. Napoli La scuola di Pitagora, 2012.

2. D.Lgs. 22/1/2004 and subsequent additions

3. The renaturation of agricultural areas abandoned is not a negative phenomenon in itself (some forms of renaturation, spontaneous or not, can be evaluated positively in environmental terms): from the point of view of the rural landscape they represent, however, a loss and a form of degradation

landscape is a pull factor for tourism and brings added value to quality food production. The disappearance of rural landscapes can be assimilated to an erosion process, active on two fronts: the urbanization (for the proliferation of low-density settlements that spread from the margins of towns and along the arteries of communication: the so-called *urban sprawl*) and abandonment (with subsequent re-naturalization) in rural areas.

## 5. TOWARDS NEW CULTURES AND NEW LANGUAGES

In recent years, new forms of architectural and urban contemporary city have been tried in the valuations of the historic city, in the recovery of some structures of suburbs and into a consolidated view of the landscaped open areas. I believe that today it is essential to deal critically and purposeful that part of the city, more and more extended, which also includes suburbs of large cities, urban sprawl, infinite city, a set that can be called *continues city* to the urban character and landscape that pervades it. In this part of town you meet new potential sites, a different conception of collective space, new types, *mixité* systems that replace the fragmentation functionalist. In this part of city you can organize a new community vision based on the dynamics of relationships, a conception of the project as proposed open space and time, a vision of the sustainable city that goes beyond the sum of sustainable neighborhoods. The languages of this city are produced in the relationships established through the use of spatial morphologies and their interpretation.

## 6. A NEW PARK-AREA OF POMPEI: DESIGN STRATEGIES

Pompeii is the representation of our cultural heritage, and has been a UNESCO site since 1996. It is the largest archaeological site in the world. Its 66 hectares, of which 45 have been excavated and 33 are open to the public, include all of the ancient city divided into 9 regiones (districts), subdivided into 112 insulae (blocks) and 1500 domus (houses). It possesses a rich and varied artistic heritage consisting of mosaics, decorated surfaces and decorative architectural elements that are all important components of the Pompeian identity and which attracts 2,300,000 visitors each year. The search strategies, methodologies and innovative tools is necessary for the preservation of Pompeii. Also against the continuous decay concerted action is necessary to identify, on the basis of sound scientific evidence conjugated to the prompt action for the safety of the whole area.

The scientific interest and design to the vicissitudes of urban Pompeii moves from the singular nature of this city, (fairly recent re-establishment after the interruption of the ancient Roman glories), today strongly characterized by the presence of the Ruins and the Sanctuary as well as a strategic location in the territorial framework.

In particular, the north part of Pompeii presents as a strongly characterized by significant components of the rural landscape, which, at the same time, takes on a very significant role towards the archaeological area, from various points of view.

In Pompeii, the agricultural landscape is in some parts of territory of a structuring element that illustrates and reinforces the specificity archaeological world-class city.

In fact, the characters still farming in this area are a clear expression of the «nature» that was to be «ager Pompeianus». While along Via Plinio, at the entrances to the consolidated Pompeii archaeological, configuration urban-territorial consists of modern buildings, camping,

car parks, service stations; north, ancient Pompei is set in the countryside, a fertile countryside, with agricultural vocation, characterized by products, which accounted for excellence since ancient times.

It just the area north of the excavations today to be the least invested by the presence of the excavations themselves. This condition, which for years has preserved the agricultural nature, can now be changed, without distorting the character of the area.

Is, therefore, necessary to preserve the specificity, binding them again to a sustainable development tourism connected to the excavations. It is then to graft a processuality, through the establishment of a Park understood not so much as a container of works-only public initiative, but as the result of coordinated actions characterized by specific rules of intervention, able to enhance the landscape character through the involvement of various public and private components.

The establishment of a park is a possibility of economic development for an area of great landscape value, but strongly bound, if you combine the conservation landscape-environment, the protection and enhancement of the archaeological and economic development substantiated by new ventures, even small, which can cause a significant increase in personnel employed on site.

The main characters of the initiative can be simplified into three terms:

*archaeological*, since the presence of the ancient even in north-east of Pompei is a characteristic feature; *agriculture*, as to the specifics described above, the area is the best kind of application theme of agricultural parks, spread Europe, but still little used in Italy; *experimental*, since the place is likely to be characterized by initiatives able to develop, through innovative initiatives, the knowledge of the ancient, in urban sense but also in relation to agricultural production.

The park thus conceived is developed for a large part of the rural area north of the archaeological excavations (about 1 sq km), an area defined by the PTP as the Vesuvius area of integral protection. The place predominantly rural with few episodes building, some of the historical origin —rural, as Masseria Grotta, other, modern residential and productive source. The area is cut transversely from the Circumvesuviana line and historic street Giuliana. From this area you can not access to the excavations. In fact, the input, corresponding to the ancient Porta Vesuvio, only service. The only building due to activities related to archeology is a small study center University Institute Suor Orsola Benincasa.

The archaeological park —agricultural— experimental ultimately is bordered on the south by the walls of ancient Pompei; north from the border with Boscoreale. To the east and west the Park excludes those areas where they are most obvious phenomena of urbanization, tending mainly to understand the parts of territory that still manifest a vocation purely agricultural. It is thus possible from the few but incisive elements and signs of territory, in order to put in place a strategy for enhancing and sustainable development of the area.



## 7. FUNCTIONS AND ACTIVITIES TO LOCATE <sup>4</sup>

Against objectives synthesized, it is possible to define a first set of strategic interventions, grouped by main function families.

Reception areas are expected as: Infopoint, Ticket for entrance to the excavations and the Archaeological Park Agricultural Experimental, Refreshments, Wine cellars —recovery of abandoned structures. This function group represents the supply required to operate the Park itself, to be placed in the main gates along the lines of penetration, and includes all the functions related to the enhancement eno-gastronomy.

Cultural activities are planned as: Laboratory for research and experimentation, and multimedia conference room, Classrooms and experimental archeology, Theater —Outdoor Amphitheatre, Temporary structures for preparation of exhibitions.

These functions are related not only to the recovery of existing volumes attributable to deposits or production activities, but also the recovery of historical artifacts, such as the chapel of Civita Giuliana and reuse of open spaces not currently used for agricultural activities.

Accommodations are expected as: hotels, hostels, B & B.

Complementary educational activities, may also find place in existing buildings and production volumes.

Activities are expected to play sports such as football, basketball, tennis and skate park.

Can be implemented within the operations of large open spaces redevelopment are not used for agricultural purposes and in a state of neglect related to operations of landscape restoration.

Production activities are planned such as: Artisan workshop for playing «qualified» for the objects found inside the excavations, direct sale of handicrafts.

Agricultural activities are planned such as: gardens, orchards, greenhouses, Workshop for the production of agricultural goods, thematic gardens (reconstruction of ancient cultures), Areas of direct sales of agricultural products. The enhancement of the agricultural areas can take place by establishing agreements for the use of certain cultures and the application of specific protocols of quality, and at the same time for the realization of hydraulic works necessary to optimize the production cycles. Even making small market areas for farmers, to be placed in the context of the paths of the park, is an effective tool for development.

They are also to enhance access from the urban center of Pompei to the Vesuvian towns. Major infrastructure projects are: changes to the streets, finding parking areas, construction of a bike path, construction of pedestrian paths and trails, construction of the new station Circumvesuviana Civita Giuliana (or reopening of the existing station).

4. Referring Web Pages Web: [www.comune.pompei.na.it](http://www.comune.pompei.na.it); Referring Web Pages Web: <http://consortile.asmez.it/>

## 8. INFORMATION, COMMUNICATION, PARTICIPATION <sup>5</sup>

Among the activities listed above is required information-communication-participation by activating a program of initiatives designed to raise awareness of the projects and scenarios of the territory transformation; a cultural act to disclose the new languages of the city; promoter and diffuser of best practices aimed at increasing the awareness of citizens and through the institutions support, a useful tool for the construction of urban policies shared. The new generation of strategies for promotion, development and commercialization in the urban field tactics a more sensitive approach to the figure of complexity actors, with the maturation by administrations in handling, timing, dialogic relationship between the interest and feedback space.

Is outdated, in fact, the traditional model of dialectical opposition public / private because of the proliferation on the urban scene of a surprising number of actors —for quantity and characterization— the result of the partnership between consolidated entities (local authorities, companies, consortia of private, banking groups, STU and joint enterprises) and «emerging actors» (special purpose company, promoters thematic, management groups, authorities, agencies of communication and image enhancement, interest groups spread), new stakeholders that in pursuing specific missions are holders of innovative approaches both in the process of formation and stabilization of design patterns, as in the architecture of support to realizing paths and managerial interventions.

## 9. CONCLUSIONS

In order to conserve and manage the heritage, it is necessary to adopt an integrated and resilient approach in which different skills contribute to the development of improvement and restoration projects, carried out through knowledge, sharing of decisions and proactive sharing, taking into account the social and environmental sustainability of interventions that should characterise the design method in all its aspects. Thus, Pompeii, the most famous archaeological site in the world, is taken as the prime example of the need to adopt a virtuous cycle of conservation and management.

5. Enrico Falqui, Anna Bartolacci and Paola Pavoni (eds.), *Zeppelin. Progetto per un Urban Center nell'area metropolitana fiorentina*, Firenze, Libreria Alfani, 2009; Paolo Fareri, *Urban Center. L'esperienza statunitense*, Milano, Camera di Commercio di Milano/Istituto per la Ricerca Sociale, 1995; Bruno Monardo, *Urban Center. Una casa di vetro per le politiche urbane*, Roma, Officina Edizioni, 2007.