



ARQUITECTURA Y PAISAJE

transferencias históricas
retos contemporáneos

VOLUMEN I

A B A D A E D I T O R E S

**ARQUITECTURA
Y PAISAJE**
transferencias históricas
retos contemporáneos

VOLUMEN I

LECTURAS

Serie **H.^a del Arte y de la Arquitectura**

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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. Dirijase a CEDRO (Centro Español de Derechos Reprográficos, www.cedro.org) si necesita fotocopiar o escanear algún fragmento de esta obra.

Para la edición de este libro se ha contado con la colaboración económica del Grupo de Investigación HUM813 Arquitectura y Cultura Contemporánea.



UNIVERSIDAD
DE GRANADA

Los textos que se publican en este libro han sido objeto de previa evaluación por pares mediante el sistema de doble ciego.

© DE LOS TEXTOS, SUS AUTORES, 2022

© ABADA EDITORES, S.L., 2022

Calle del Gobernador, 18
28014 Madrid
WWW.ABADAEDITORES.COM

IMAGEN DE CUBIERTA: *Granada. Vista del Generalife y Río Dauro*, autor desconocido, ca. 1900. Archivo Municipal de Granada, signatura 00.018.17, número de registro 300667.

maquetación ANA DEL CID MENDOZA
MARTA RODRÍGUEZ ITURRIAGA
MARÍA ZURITA ELIZALDE

diseño de cubierta FRANCISCO A. GARCÍA PÉREZ
AGUSTÍN GOR GÓMEZ

ISBN 978-84-19008-07-7

IBIC AMA

depósito legal M-484-2022

impresión COFÁS, ARTES GRÁFICAS

Coordinadores de la edición

David Arredondo Garrido
Juan Manuel Barrios Rozúa
Emilio Cachorro Fernández
Juan Calatrava Escobar
Ana del Cid Mendoza
Francisco Antonio García Pérez
Agustín Gor Gómez
Bernardino Líndez Vílchez
Juan Carlos Reina Fernández
Marta Rodríguez Iturriaga
María Zurita Elizalde

PRESENTACIÓN	XIX
Juan Calatrava	

VOLUMEN I

1. PAISAJE URBANO Y CULTURA ARQUITECTÓNICA

ARCHITECTURE AND THE URBAN LANDSCAPE, PUBLIC SPACE AS A TRANSFORMATION OF CONTEMPORARY CITIES (1945-1970)	25
Adele Fiadino	
“LES RUINES D’UNE RAISON...” . DESONTOLOGIZACIÓN DEL PENSAMIENTO Y DESTRUCCIÓN DE LA ARQUITECTURA Y EL PAISAJE	37
Federico L. Silvestre	
MENDELSON Y AMERIKA: DOS VISIONES DE LA CIUDAD ILUMINADA	55
José Manuel Pozo Municio	
PAISAJE O ARTIFICIO: LA IMPLANTACIÓN DE JARDINES EN LAS PLAZAS DE GRANADA EN EL SIGLO XIX	69
Fernando Acale Sánchez	
EL TERCER ESPACIO DE LA CIUDAD: LA IDENTIDAD URBANA DE LOS PAISAJES INTERMEDIOS . .	81
Luisa Alarcón González, Francisco Montero-Fernández	
EL BLOQUE: INSTRUCCIONES DE USO	91
Mónica Aubán Borrell	

ARCHITECTURE, CITY, AND LANDSCAPE IN THE SABAUDIA PROJECT IN THE AGRO PONTINO . .	103
Gemma Belli	
THE LANDSCAPE IN THE ITALIAN PUBLIC SOCIAL HOUSING DURING THE '50S: ROBERTO PANE AS AN ARCHITECT FOR THE INA-CASA PLAN	117
Ermanno Bizzarri	
PERCEPTION OF URBAN SPACE AND ARCHITECTURE IN THE NORTHEAST OF ITALY BETWEEN THE 15TH AND 16TH CENTURIES: THE ROLE OF COLOR AND LIGHT	129
Federico Bulfone Gransinigh	
A CITY OF MARBLE. URBAN READINGS THROUGH THE LENS OF A MATERIAL.	141
Charlotte Bundgaard	
APERTURISMO ESPACIAL FRENTE AL LUGAR. EL CONCEPTO REDEFINIDO DE VENTANA COMO MECANISMO EVASOR	153
Emilio Cachorro Fernández	
DAMAGED IDENTITIES. EARTHQUAKES, HISTORICAL CENTRES AND RECONSTRUCTIONS BETWEEN ABANDONMENT AND URBAN REGENERATION	171
Stefano Cecamore	
MEMORIAS FRANCISCANAS: UNA VISIÓN SOBRE LOS PAISAJES DE LAS CIUDADES DE LIMA (PERÚ) Y SALVADOR (BRASIL) A PARTIR DE LOS CONVENTOS SERÁFICOS	179
Maria Angélica da Silva, Katherine Edith Quevedo Arestegui	
MAKING THE CITY.	191
Martina D'Alessandro	
LAS CASAS DE ALQUILER DE LUJO ENTRE MEDIANERAS EN EL PRIMER TRAMO DE LA GRAN VÍA DE MADRID. 1910-1920: PEDRO MATHET Y SEGUROS LA ESTRELLA.	205
Juan de Andrés Martínez	
CONTEMPORARY URBAN LANDSCAPES: THE CONSTRUCTION OF PUBLIC HOUSING IN THE 1950S IN SOUTHERN ITALY	217
Carolina De Falco	
UNIDAD EN LA VARIEDAD: ARQUITECTURA DE PAISAJE EN BERLÍN HANSAVIERTEL.	229
Manuel Rodrigo de la O Cabrera	
PAISAJES FORTIFICADOS EN CLAVE CONTEMPORÁNEA: UNA PUESTA EN VALOR PATRIMONIAL DE LA SIERRA SUR DE JAÉN A TRAVÉS DEL PROYECTO DE ARQUITECTURA.	241
Rafael de Lacour, Manuel Sánchez García	
PRECURSORES DE LA MOVILIDAD URBANA	253
Miguel Ángel Díaz González, Daniel Gómez Magide	
RENZO PIANO ENTRE EL MAR Y LA CIUDAD. ANÁLISIS DEL CENTRO BOTÍN Y LA TRANSFORMACIÓN DEL FRENTE MARÍTIMO DE SANTANDER	267
Daniel Díez Martínez	

LA CIUDAD Y EL OASIS: DOS CAMPUS DE DAN KILEY EN NUEVA YORK Y CALIFORNIA	281
Marta García Carbonero, Laura Sánchez Carrasco	
UNA MIRADA DE VUELTA. A PROPÓSITO DE ANTONIO JIMÉNEZ TORRECILLAS	291
Alba Jiménez Navas, Mario Martínez Santoyo	
PAISAJE CULTURAL URBANO E IDENTIDAD TERRITORIAL. CEMENTERIO, MEDINA Y ENSANCHE DE TETUÁN	303
Bernardino Líndez Vílchez	
LA TRANSFORMACIÓN URBANA DE LA CIUDAD DE LUGO A PARTIR DE LA IMAGEN FOTOGRÁFICA	317
Francisco Xabier Louzao Martínez	
(RE)CONSTRUIR LA CIUDAD SEGÚN SU CARTOGRAFÍA Y ARQUITECTURA: DEL MEDIO NATURAL AL TEJIDO URBANO INDUSTRIAL	329
Miriam Martín Díaz, Enrique Castaño Perea	
LA METAMORFOSIS DE CUSCO ENTRE CAMBIOS DEL PAISAJE URBANO Y CONSERVACIÓN DE IDENTIDAD CULTURAL	339
Claudio Mazzanti, Vianey Bellota Cavanaconza, Crayla Alfaro Auca	
LAS CASAS DE MIES VAN DER ROHE: DEL ESPACIO CONTINUO AL PAISAJE ENMARCADO	351
Ricardo Merí de la Maza, Clara E. Mejía Vallejo	
UNA CIUDAD DENTRO DE UN JARDÍN: EL LAGO DEL OESTE DE HANGZHOU	363
Antonio José Mezcua López	
UNA ARQUITECTURA DEL OLVIDO: EL PAISAJE PATRIMONIAL DEL CASTILLO Y FORTALEZA DE LA VILLAVIEJA EN BEAS DE SEGURA (JAÉN)	371
Pablo Manuel Millán-Millán, José Miguel Fernández Cuadros	
RHINOCEROS ESPERIMENTI: LA REPROGRAMACIÓN URBANA DESDE EL CONTEXTO HISTÓRICO	383
Fernando Moral Andrés, Elena Merino Gómez.	
“DES RACINES POUR LA VILLE”: REFLEXIONES DE RENÉE GAILHOUSTET EN TORNO AL PAISAJE URBANO.	397
María Pura Moreno Moreno	
ESO PARECE UNA IGLESIA. SOBRE EL LENGUAJE MODERNO Y LA IDENTIDAD DE LA ARQUITECTURA DEL TEMPLO	409
Juan M. Otxotorena	
THE PORTICOES OF BOLOGNA BETWEEN URBAN SPACE AND ARCHITECTURAL CULTURE. FROM THE MIDDLE AGES TO THE UNESCO NOMINATION	421
Daniele Pascale-Guidotti-Magnani, Elena Ramazza	
ABANDONO Y REGRESO. REHABITAR PEQUEÑOS PUEBLOS HISTÓRICOS ITALIANOS	435
Claudia Pirina	

TRES CARTOGRAFÍAS AMBIENTALES EN USA 1963-1975	449
Fenando Quesada López	
GEOGRAPHICAL FORMS AS ETYMOLOGY OF THE URBAN LANDSCAPE: A CONTRIBUTION TO THE (RE)DESIGN OF ARRABIDA (PORTO, PORTUGAL)	461
Sílvia Ramos	
EL TRÁNSITO ENTRE ALCÁZAR Y MEZQUITA EN LA CIUDAD DE MADINAT AL-ZAHRA: EL SABBAT	473
Manuela Rodríguez Bravo	
LOS PROYECTOS PARA LA FINCA EL SERRALLO EN GRANADA: CRÓNICA DE UN PAISAJE	487
Marta Rodríguez Iturriaga	
LLEGANDO A MADRID. MEMORIA DE UNA SILUETA	503
Eva J. Rodríguez Romero, Rocío Santo-Tomás Muro, Carlota Sáenz de Tejada Granados	
EL PAISAJE COTIDIANO: NARRACIONES Y CARTOGRAFÍAS DEL SUR DE MADRID	515
Carlota Sáenz de Tejada Granados, Eva J. Rodríguez Romero, Rocío Santo-Tomás Muro	
CONTRA LA DESMEMORIA. LA TRANSFORMACIÓN DEL PAISAJE PORTUARIO DE SEVILLA	527
Victoriano Sáinz Gutiérrez	
DE LA GRIETA DE ASFALTO A LA COSTURA VERDE: TRES EJEMPLOS DE RECONVERSIÓN URBANA	539
Laura Sánchez Carrasco, Marta García Carbonero	
CONSERVACIÓN EN LOS ESPACIOS PÚBLICOS HISTÓRICOS: ACTUACIONES EN LOS ESPACIOS GENÉRICOS DE LA CIUDAD HISTÓRICA	551
Silvia Segarra Lagunes	
ESCALERA Y PAISAJE. LUGARES INTERMEDIOS ENTRE LO URBANO Y LO DOMÉSTICO.	561
Juan Antonio Serrano García	
THE RURAL ITALIAN VILLAGES OF THE 1950S: PLACES TO KNOW AND RELIVE	573
Simona Talenti, Annarita Teodosio	
PAISAJE COLLAGE. LA INTEGRACIÓN DE LAS QUINTAS DE RECREO DEL CAMINO DE ARAGÓN EN LA CIUDAD DEL SIGLO XXI.	587
Carmen Toribio Marín, Rosana Rubio Hernando, Rafael García García	
EL PAISAJE DE LAS MEDINAS MARROQUÍES TRAS EL PROTECTORADO ESPAÑOL DE MARRUECOS (1912-56): EL LEGADO DE ALFONSO DE SIERRA OCHOA.	601
Jaime Vergara-Muñoz, Miguel Martínez-Monedero	
EL PAISAJE HISTÓRICO URBANO COMO RECURSO PARA EL PROYECTO DE ARQUITECTURA. ESTRATEGIA DE REGENERACIÓN URBANA PARA EL CONJUNTO SANTA CLARA-DON FADRIQUE EN SEVILLA	613
Cristina Vicente Gilabert, Marina López Sánchez, Mercedes Linares Gómez del Pulgar	
ARCHITECTURE IS <i>OUTIL</i>	625
Luca Zecchin	

REMIRAR PAISAJES HABITABLES: ESPACIOS DE CENTRALIDAD Y DE PROXIMIDAD URBANA. CONJUNTO PEDREGULHO Y EQUIPAMIENTOS DE BARRIO SESC EN BRASIL	639
Carla Zollinger, María Pía Fontana, Miguel Mayorga	

2. EL PATRIMONIO PAISAJÍSTICO ANTE LOS DESAFÍOS DE LA CONTEMPORANEIDAD

REPERCUSIONES DE LA ENAJENACIÓN DEL PATRIMONIO REAL EN EL PAISAJE DE LOS REALES SITIOS. EL CASO DE ARANJUEZ (MADRID, ESPAÑA)	651
Pilar Chías, Tomás Abad	
LA DEFINICIÓN DEL PAISAJE Y SU PROTECCIÓN: EL DEBATE ITALIANO ENTRE 1904-1939	663
Fabio Mangone	
PAISAJES DE RUINAS. UNA MIRADA SOBRE EL VALOR MEMORIAL DEPOSITADO EN LOS ASENTAMIENTOS URBANOS ABANDONADOS EN EL TERRITORIO EUROPEO CONTEMPORÁNEO	671
Carlos Bitrián Varea	
TRES FALLIDAS INTERVENCIONES EN EL PAISAJE: LO INAUTÉNTICO, EL ESPECTÁCULO TECNOLÓGICO Y LA PRESERVACIÓN ENCARECIDAMENTE PERVERSA.	679
Joan Casals Pañella	
WRIGHT'S INFLUENCE IN NAPLES.	687
Vincenzo Esposito	
CONSIDERACIONES DESARROLLISTAS GEOGRÁFICO-ESTRATÉGICAS DE LA ALPUJARRA. PROGRESIÓN TRADICIONAL ALPUJARREÑA Y EFECTOS ADVERSOS MEDIANTE UN EJEMPLO REPRESENTATIVO	697
Juan Luis Fernández-Quero	
<i>HABITAT ÉVOLUTIF</i> : LA CIUDAD VERTICAL DE ATBAT-AFRIQUE.	707
Cristina Quiteria García Dorce	
PARQUES PERIURBANOS EN ÁREAS METROPOLITANAS: DE PAISAJES PERIFÉRICOS A ESPACIOS DE SOCIALIZACIÓN	717
Francisco José García Fernández, Blanca del Espino Hidalgo	
PAISAJE EMPAQUETADO	731
Iñigo García Odiaga, Iñaki Begiristain Mitxelena, Ibon Salaberria San Vicente	
LA ARQUITECTURA DEL TURISMO DE MONTAÑA Y LA CONSTRUCCIÓN DE SU PAISAJE: DEL REFUGIO RURAL A LA ESTACIÓN DE ESQUÍ. EL CASO DE SIERRA NEVADA (GRANADA)	743
José V. Guzmán Fernández	
EMERGING LINKS BETWEEN ALPINE LANDSCAPE HERITAGE AND MEGA-EVENTS IN THE MILAN-CORTINA 2026 WINTER OLYMPICS	755
Zachary Mark Jones, Francesca Vigotti	

EL PATRIMONIO CULTURAL DEL VALLE DE RICOTE (MURCIA) Y LA CARTOGRAFÍA DEL <i>GENIUS LOCI</i> . BASES TEÓRICAS Y METODOLÓGICAS PARA LA ELABORACIÓN DE UN MAPA CULTURAL A PARTIR DE ACCIONES DE PARTICIPACIÓN SOCIAL	765
Joaquín Martínez Pino, Marta Ruiz Jiménez	
THE BUILT LANDSCAPE OF THE CINQUE TERRE	775
Mauro Marzo, Viola Bertini	
CHALLENGING THE ARCHITECTURAL LANGUAGE: THE BAMBOO CASE.	787
Giulia Pezzullo	
PATRIMONIO PAISAJÍSTICO Y ASENTAMIENTOS RURALES. REGENERACIÓN Y RECUPERACIÓN SOSTENIBLE DE LOS POBLADOS AGRÍCOLAS MODERNOS EN ITALIA Y ESPAÑA.	797
Raffaele Pontrandolfi, Jorge Moya Muñoz, Manuel Castellano Román	
PAISAJES PRODUCTIVOS Y ESPACIO PÚBLICO. CUANDO LA CIUDAD QUIERE SER MÁS CAMPO.	809
Juan Carlos Reina Fernández	
PAISAJE Y ANTIGUAS INFRAESTRUCTURAS. UN LAZO IDEAL ENTRE AFINIDADES Y DIVERSIDADES CULTURALES	819
Emanuele Romeo	
EL PROYECTO PAISAJÍSTICO COMO INSTRUMENTO PARA SOLVENTAR LA PRECARIEDAD EN EL BARRIO HISTÓRICO DE BAJO DE GUÍA DE SANLÚCAR DE BARRAMEDA	829
José Antonio Romero-Odero	
THE CASTLES OF <i>PAYS CATHARE</i> . A MULTI-LAYERED HERITAGE?	841
Riccardo Rudiero	

VOLUMEN II

3. OTROS PAISAJES, OTRAS ESCALAS: EL PROYECTO ARQUITECTÓNICO EN EL TERRITORIO DISPERSO

LA TRANSFORMACIÓN MUDA DEL PAISAJE URBANO	857
Antonella Falzetti, Veronica Strippoli	
CAMBIAR EL PAISAJE: LA OBRA DEL INSTITUTO NACIONAL DE INDUSTRIA (1941-1975).	869
Ángeles Layuno	
DISEÑO Y CONSTRUCCIÓN DE UN PAISAJE AGRÍCOLA MODERNO. EL AGRO PONTINO EN LA “BATTAGLIA DEL GRANO”.	887
David Arredondo Garrido	

THE HUMAN ECODYNAMICS OF THE ARCHITECTURAL ICELANDIC LANDSCAPE: THE HISTORICAL EXAMPLE OF TURF HOUSES AND EARTHWORKS	903
Pablo Barruezo-Vaquero	
THE SOTTOBORGO AND THE CAPILLA-ESCUELA: THE SERVICES OF THE PLANNED DISPERSED SETTLEMENT OF THE 20TH CENTURY IN ITALY, PORTUGAL AND SPAIN.	913
Tiziana Basiricò, Rui Braz Afonso, Luis Santos y Ganges	
EL PAISAJE Y LOS PRIMEROS PUENTES DE HORMIGÓN ARMADO DE ANDALUCÍA ORIENTAL, 1920-1945	925
Antonio Burgos Núñez, Juan Carlos Olmo García	
ARQUITECTURA DEL OLIVAR EN LA VEGA DE SEVILLA. FRAGMENTOS DE UN PAISAJE EXTINTO	939
Manuel Chaparro-Campos, José-Manuel Aladro-Prieto	
REGENERACIÓN, PAISAJES Y ARQUITECTURAS: ESTRATEGIAS DE INTERVENCIÓN EN EMPLAZAMIENTOS MINEROS ABANDONADOS EN CERDEÑA	953
Pier Francesco Cherchi, Marco Lecis	
EL VÍNCULO AFECTIVO ENTRE ARQUITECTURA Y TERRITORIO.	963
María Fandiño Iglesias	
EL UNIVERSO ATRAPADO EN UN FRAGMENTO DE CIELO: LA INTERPRETACIÓN DEL PAISAJE LLEVADA A CABO POR JAMES TURRELL A TRAVÉS DE LOS SKYSPACES.	975
Tomás García Píriz	
JUAN BORCHERS, UNA MIRADA SOBRE EL ESCORIAL	987
Ignacio Hornillos Cárdenas	
THE TREND OF SPANISH-STYLE ARCHITECTURE IN JAPANESE HOUSES, HOTELS, SHOPPING CENTRES, OUTLETS, AND THEME PARKS IN THE 20TH CENTURY	1001
Ewa Kawamura	
THE PERTINENCE OF PERCEIVING THE VISIBLE: THE OPTICAL TELEGRAPH TOWERS OF THE CASTILLA LINE IN THE LANDSCAPE	1015
Laura Lalana-Encinas	
ARQUITECTURAS DE LA LLANURA, POÉTICAS DE LA INMENSIDAD	1027
Alejandro Lapunzina	
EL ESTABLO-GRANERO DEL DOTTI, UN MODELO DE AUTOR	1039
Fabio Licitra	
DE HABITAR UN TERRITORIO A CONSTRUIR UN PAISAJE: SAN JULIÁN DE SAMOS	1053
Estefanía López Salas	
ARQUITECTURA Y PAISAJES DEL PROGRAMA INDUSTRIAL DEL FRANQUISMO PARA EL BIERZO Y LACIANA (LEÓN, ESPAÑA)	1063
Jorge Magaz Molina	

ESCAPE FROM AVANT-GARDE: ARCHITECTURE AND LANDSCAPE IN HANNES MEYER'S KINDERHEIM IN MÜMLISWIL (1938-39)	1075
Andrea Maglio	
LAS “TIERRAS ALTAS” Y LA LECCIÓN DEL PAISAJE	1087
Paolo Mellano	
COLONIZACIÓN DEL TERRITORIO Y CONSTRUCCIÓN DEL PAISAJE	1099
Plácida Molina Ballesteros, Rui Manuel Braz Afonso, Rui Alves	
DEL COUNTRYSIDE AL TESLA WALD: EL COMPROMISO DEL PROYECTO ARQUITECTÓNICO EN UN BOSQUE DEGRADADO	1111
María Ocón Fernández	
NUEVOS MODELOS DE ASENTAMIENTO EN LA TRANSFORMACIÓN DEL PAISAJE RURAL ENTRE LA TRADICIÓN Y LA MODERNIDAD. LOS PUEBLOS DE LA REFORMA AGRARIA EN ESPAÑA E ITALIA A MEDIADOS DEL SIGLO XX	1123
Raffaele Pontrandolfi, José María Guerrero Vega, Francisco Pinto Puerto	
LA TORRE ALQUERÍA DE MÁGINA. CARTOGRAFÍAS Y ARQUITECTURA DE LA ALQUERÍA DE DÚRCAL	1137
David Raya Moreno	
EL PAISAJE DEL RÍO MAGDALENA, DISPOSITIVO INTEGRADOR DE CIUDAD	1149
Luz Mery Rodelo Torres	
HÁBITAT RURAL DISEMINADO Y NUEVAS FORMAS DE EXPLOTACIÓN DEL TERRITORIO EN LA SIERRA DE LA CONTRAVIESA (GRANADA - ALMERÍA)	1157
Luis Miguel Sánchez Escolano, Noelia Ruiz Moya	
GEOMETRÍA. LO QUE EL HORIZONTE MIDE	1169
Rafael Sánchez Sánchez	
LA PARTICIPACIÓN COMO PRÁCTICA DE MEDIACIÓN ENTRE EL PROYECTO ARQUITECTÓNICO Y EL PAISAJE RURAL: EL CASO DEL MÁSTER UNIVERSITARIO EN ARQUITECTURA ETSAV-UPC	1179
Marta Serra-Permanyer, Roger Sauquet Llonch, Isabel Castiñeira Palou	
THE MYTH OF THE CAUCASIAN SOUTH: HOLIDAY DESTINATION OF THE WRITERS DURING THE SOVIET REGIME	1191
Chiara Simoncini	
LOS PROGRAMAS DE REHABILITACIÓN ARQUITECTÓNICA E INTEGRACIÓN SOCIAL DEL TERRITORIO RURAL ANDALUZ. ALAMEDILLA COMO CASO DE ESTUDIO.	1203
María del Carmen Vílchez Lara	
TERRITORIOS INVISIBLES, PAISAJES IMAGINADOS: ANÁLISIS Y ALTERNATIVAS SOBRE LA PROBLEMÁTICA DEL NO-LUGAR EN EL LEVANTE ALMERIENSE, SIGLOS XIX-XXI.	1215
María Zurita Elizalde	
PAISAJES AGRARIOS EXCAVADOS: EL CASO DE LA COMARCA DE HUÉSCAR	1237
Eduardo Zurita Povedano, Ángel Aguilera Delgado	

LOS CULTIVOS DEL AZÚCAR DE CAÑA, PAISAJES PRODUCTIVOS DE IDA Y VUELTA: EL CASO DEL LITORAL GRANADINO Y LAS FUNDACIONES CARIBEÑAS.	1251
Eduardo Zurita Povedano, Carmen Zurita Sánchez, Elías Mhend Cabrera	

4. DESCRIBIR EL TERRITORIO, COMUNICAR EL PAISAJE

PAISAJE Y POLÍTICA EN LA OBRA DE JOSÉ MARÍA DE PEREDA.	1265
Juan Calatrava	
EL CIELO NOCTURNO COMO PAISAJE	1279
Marta Llorente Díaz	
LA VENTANA INDISCRETA. LE CORBUSIER Y LA CONSTRUCCIÓN DEL PAISAJE.	1295
Jorge Torres Cueco	
51° 30' 46.20" N, 7° 1' 08.85" E	1311
Francisco Arques Soler	
PAISAJE Y MEMORIA. LA VEGA DE GRANADA EN LA OBRA DE FEDERICO GARCÍA LORCA.	1323
Paloma Baquero Masats	
ESTÉTICA PINTORESCA VERSUS DESARROLLISMO. LA DESTRUCCIÓN DEL PAISAJE Y EL AMBIENTE HISTÓRICO-ARTÍSTICO EN ESPAÑA	1335
Juan Manuel Barrios Rozúa	
LA DISTANCIA DEL PAISAJE EN EL SENTIDO TERRITORIAL DEL CUERPO.	1349
Aarón José Caballero Quiroz	
FROM SCANDINAVIAN SATELLITE TOWNS TO NEW TOWNS IN THE DESERT: ADA LOUISE HUXTABLE'S OVERSEAS REPORTAGES, 1965-1969. A TRAVELING ARCHITECTURE CRITIC'S PERSPECTIVE FOR CULTURAL MEDIATION	1359
Valeria Casali	
PAISAJES INVENTADOS: DEL HOTEL COMO PROMESA DEL HOGAR EFÍMERO, AL <i>BLING</i> DE LOS OBJETOS COTIDIANOS. CONVERGENCIAS ENTRE LA ALTERIDAD DE LO DOMÉSTICO EN EL CINE DE SOFIA COPPOLA Y LA INVASIÓN A LOS OTROS, EN LA OBRA DE SOPHIE CALLE.	1371
María de los Ángeles Castillo Soriano, J. Alberto Canavati Espinosa	
RECUPERAR LA LECTURA PARA COMUNICAR EL PAISAJE	1383
Antonio Alberto Clemente	
ONE YEAR FROM VENICE TO INDIA LEARNING FROM THE LANDSCAPE: THE "SLOW JOURNEY" OF DOLF SCHNEBLI	1393
Alessandra Como, Isotta Forni, Luisa Smeragliuolo Perrotta	
PAISAJES DE EXPORTACIÓN. EL RELATO BIDIMENSIONAL DE LA ARQUITECTURA CHILENA CONTEMPORÁNEA.	1405
Felipe Corvalán Tapia	

CONTROL SOCIAL DESDE LA CIUDAD BASURAL EN <i>ISLA DE PERROS</i> DE WES ANDERSON.	1417
Bernardita Cubillos	
LA CONSTELACIÓN DE TUSCIA: EL MANIFIESTO PAISAJÍSTICO DE PIER PAOLO PASOLINI.	1429
Ana del Cid Mendoza	
DRAWING THE WATER TO SEE ROME. CULTURAL LANDSCAPE AND FLUIDITY.	1443
Francisco J. del Corral del Campo, Carmen M. Barrós Velázquez	
VER EL PAISAJE SIN LOS OJOS. SENTIR EL TERRITORIO A CIEGAS	1453
Francisco J. del Corral del Campo, Laura Muñoz González	
DE VALPARAÍSO A SACROMONTE. IMÁGENES DE UN PAISAJE ENCRIPTADO EN LA GRANADA DE FINALES DEL SIGLO XVI.	1467
Francisco A. García Pérez	
LA POESÍA VISUAL COMO METODOLOGÍA DE APRENDIZAJE Y ENSEÑANZA DE LA CIUDAD	1479
Rafaele Genet Verney, Antonio Fernández Morillas, Xabier Molinet Medina	
OTEANDO LA PALABRA. APROXIMACIONES A LA IDEA DE PAISAJE EN LA POESÍA HISPÁNICA DEL SIGLO XX	1489
José Miguel Gómez Acosta	
ESCALAS DEL PAISAJE EN LA NARRATIVA CINEMATOGRAFICA DE PAUL THOMAS ANDERSON . . .	1499
Agustín Gor Gómez	
THE ANCIENT CITY OF PAESTUM. THE EVOLUTION OF AGRICULTURAL LANDSCAPE REFLECTING THE VARIOUS SHAPES OF CIVILIZATIONS	1515
Ludovica Grompone	
(RE)PRESENTAR UN PAISAJE PRESENTE: SOBRE LA CONDICIÓN ENVOLVENTE DE LA ARQUITECTURA	1527
María Elia Gutiérrez Mozo, Ángel Cordero Ampuero	
LOS SUBURBIOS DE BARCELONA EN LOS AÑOS SESENTA A TRAVÉS DE LA LENTE DE ORIOL MASPONS Y JULIO UBIÑA	1539
Arianna Iampieri	
GRANADA: LOS ALREDEDORES DE LA CIUDAD CRISTIANA A LA LUZ DE SU REPRESENTACIÓN GRÁFICA.	1551
Carlos Jerez Mir	
NUEVAS LECTURAS PATRIMONIALES DE LA CIUDAD DE CÓRDOBA. EL PAISAJE URBANO A TRAVÉS DE SU DIFUSIÓN HISTÓRICA	1563
Ángela Laguna Bolívar, Lourdes Royo Naranjo	
ENTRE VIENA Y SICILIA: ESPACIOS Y PRÁCTICAS DEL SABER CARTOGRAFICO EN EL SIGLO XVIII	1575
Valeria Manfrè	
EL COLOFÓN DEL VIAJE: NARRACIÓN Y PAISAJE DE ESTADOS UNIDOS EN EL SIGLO XIX	1587
Nicolás Mariné	

CARTOGRAFÍAS DE LEYENDAS: UNA APROXIMACIÓN GRÁFICA AL CAMPO TRANSILVANO A TRAVÉS DE SU PAISAJE LITERARIO	1597
Mario Martínez Santoyo, Alba Jiménez Navas, Tomás García Píriz	
TERRITORIOS REHABILITADOS: EL IMAGINARIO PAISAJÍSTICO A TRAVÉS DE INSTALACIONES ARTÍSTICAS CONTEMPORÁNEAS	1611
José Luis Panea	
VALE DO AVE. PERCEPCIONES CONTEMPORÁNEAS DEL PAISAJE	1623
Júlia Cristina Pereira de Faria	
LA CONSTRUCCIÓN DEL ESPACIO FÍLMICO A TRAVÉS DEL CAMINAR EN ERIC ROHMER	1635
Yolanda Pérez Sánchez	
EXCAVAR EL TERRITORIO A TRAVÉS DEL MAPA	1647
Ana Isabel Rodríguez Aguilera, Elena Rocchi	
“EL MARIDAJE DE LO BELLO CON LO ÚTIL”: EL PAISAJE EN LA CUENCA DEL NOGUERA RIBAGORZANA, 1946-1962	1661
Isabel Rodríguez de la Rosa	
PAISAJES INESCRUTABLES: LOS AUTOCROMOS DE LA GRAN GUERRA DE JULES GERVAIS-COURTELLEMONT	1673
Carmen Rodríguez Pedret	
MIRANDO MADRID. VISIONES DESDE EL CONTORNO DE LA CIUDAD	1687
Rocío Santo-Tomás Muro, Eva J. Rodríguez Romero, Carlota Sáenz de Tejada Granados	
THE RADICAL TRAVERSE OF SPACE-TIME IN THE EIGHTEENTH-CENTURY PICTURESQUE GARDEN	1697
Rebecca J. Squires	

Los pueblos rurales italianos de los años 50: lugares para conocer y revivir

The Rural Italian Villages of the 1950s: Places to Know and Relive

SIMONA TALENTI

University of Salerno, stalent@unisa.it

ANNARITA TEODOSIO

University of Salerno, ateodosio@unisa.it

Abstract

Después de la Segunda Guerra Mundial, la Reforma Agraria estableció un nuevo sistema de tierras en Italia, aboliendo la organización a gran escala y animando a los agricultores a repoblar el campo. En el sur de Italia, especialmente, muchos pueblos rurales fueron proyectados por algunos arquitectos importantes, como Ludovico Quaroni o Plinio Marconi. En los mismos años, el Régimen de Franco impulsó la construcción de unos 300 "pueblos de Colonización", a veces inspirados en los pueblos fascistas italianos de Agro Pontino. Los asentamientos españoles tenían un carácter social y económico y representaban ejemplos significativos de la vuelta al campo, así como los italianos construidos en la década de 1950. Los agricultores se alojaban cerca de sus fincas y podían aprovechar una serie de servicios públicos, sociales y religiosos especialmente diseñados. En la actualidad, estos asentamientos rurales italianos y españoles a veces han perdido su identidad debido a intervenciones radicales de renovación de edificios o a largos periodos de abandono. Por lo tanto, merecen ser conocidos por sus nuevas re-utilizaciones, ahora más que nunca, dados los problemas de vivir en ciudades densamente pobladas.

After World War II the Agrarian Reform established a new land system in Italy, abolishing large-scale organization and encouraging farmers to repopulate the countryside. In Southern Italy, in particular, many rural villages were designed by some important architects such as Ludovico Quaroni or Plinio Marconi. In the same years, Franco's Regime encouraged the construction of about 300 "pueblos de Colonización", sometimes inspired by the Italian fascist towns of Agro Pontino. The Spanish settlements had a social and economic character and represented significant examples of a return to the countryside as well as the rural Italian villages built in the 1950s. Farmers were housed close to their estates and could take advantage of a range of specially designed public, social and religious services. Nowadays, these Italian and Spanish rural settlements have sometimes lost their identity through radical interventions of building renovations or long periods of abandonment. Therefore, they deserve to be known for new reuses, now more than ever, given the problems of living in densely populated cities.

Keywords

Pueblos rurales, Ley de Reforma Agraria, Plinio Marconi, pueblo Taccone, San Cataldo
Rural villages, Agrarian Reform Law, Plinio Marconi, Taccone village, San Cataldo village

Totalitarian regimes and rural architecture¹

For the totalitarian regimes of the Twentieth century, rural-urban planning became a tool for transforming territorial, economic, and social systems. During the Fascist period, new agricultural villages over central and southern Italy were created. And even in Francoist Spain 300 pueblos de colonización were built. Although the time shift, there are numerous points of contact between Italian and Spanish experiences². In both cases, the rural settlements were expressions of a triumphalist political and social ideology. They were located near existing routes in areas made arable thanks to hydraulic engineering interventions (reclamations, irrigation works). These centers, equipped with houses and facilities, were characterized by an architecture combining local tradition (materials, colors, construction techniques) and innovation (functionality and sizing of house plans).

Due to the historical period in which the Spanish Colonización took place, the desire to experience the precepts of the Modern Movement was more evident. The projects, developed in a centralized way in Madrid, constituted models that were sometimes very distant from local tradition. Their roots were in the local history – the colonization of Charles III of Bourbon – but also in Howard’s utopian socialism, in the English industrial experiments, such as New Lanark, in the Italian fascist ones in the Agro Pontino³. However, they were not the small rural villages of Lazio, the urban model that inspired the Spaniards, but the towns like Aprilia with its orthogonal axes, the central square, and the Littorian tower. In fact, the Italian fascist settlement was based on a polycentric and hierarchical pattern, where small living villages gravitated around larger urban centers (3-5000 inhabitants). In Spain, the colonization favored smaller settlements (1-2000 inhabitants), self-sufficient and no more than 5 km away from each other, corresponding to a distance covered by a farm wagon in one day (module-wagon)⁴. Therefore, models tending towards standardization were codified. But there were some architects, sometimes well-known, who broke the rigid geometric meshes and proposed more organic solutions, open to the territory and easily recognizable. For example, the Madrilenian architect José Luis Fernández del Amo, used decomposition, fragmentation and sliding of volumes to create arcades, loggias and niches. His projects for Villalba de Calatrava, with its hexagonal geometry (fig. 1), or Cañada del Agra with an urban structure following the disposition of the land and its slopes are particularly interesting⁵. The use of traditional materials and

¹ This paper is the result of joint research; however, paragraphs 1, 2 and 4 are by A. Teodosio; the paragraph 3 is by S. Talenti.

² Moisés Bazán de Huerta, María del Mar Lozano-Bartolozzi, “El Agro Pontino italiano y los pueblos de colonización en la provincia de Cáceres”, *BSAA arte*, vol. LXXXI (2015): 203-30.

³ María del Mar Lozano-Bartolozzi, “Architettura e Urbanistica nei villaggi di colonizzazione della regione di Estremadura”, *Infolio*, 35 (2020): 9-18.

⁴ Rubén Cabecera Soriano, “La colonizzazione interna in Italia e in Spagna durante la prima metà del Ventesimo secolo”, *Infolio*, 35 (2020): 19-27.

⁵ Ana Esteban Maluenda, José Antonio Flores Soto, “Los pueblos de José Luis Fernández del Amo. Un nuevo paisaje rural para la España de Posguerra”, in *Patrimonio e Paisagem espaços lusófonos e hispânicos. Preservação da paisagem construída e natural*, ed. by Luiz Manoel Gazzaneo Cavalcanti (Rio de Janeiro: Universidad Federal de Río de Janeiro, 2012), 10-35.

techniques did not prevent Spanish architects from producing innovative solutions that, despite the modest means, represented a synthesis of tradition and modernity.

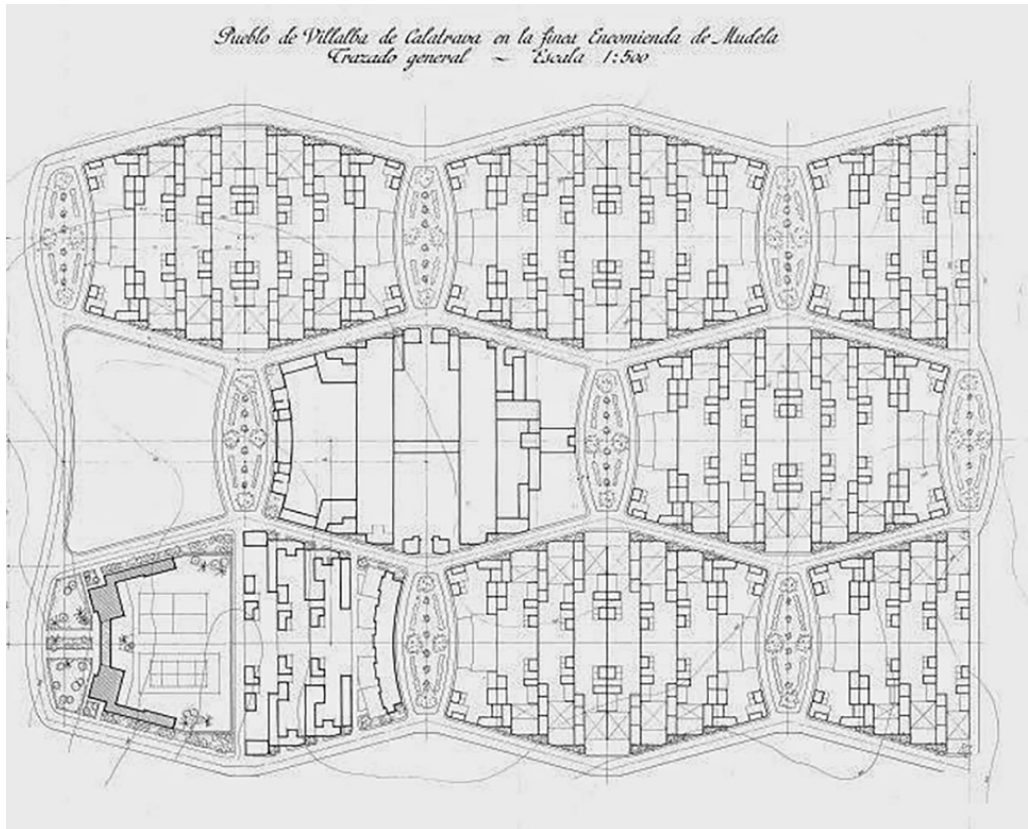


Figure 1: José Luis Fernández del Amo, *Villalba de Calatrava*. Hexagonal urban structure (Hidden Architecture Journal).

The Agrarian Reform in Italy

Few years after the end of the Second World War, the Italian government issued the law “Regulations for the expropriation, reclamation, transformation and assignment of land to farmers”⁶, to reduce the climate of tension in the Italian countryside, especially in the south. This was the start of the biggest reform of the post-war period, co-financed with funds from the Marshall Plan (fig. 2).

The Agrarian Reform Law was intended to divide up the estates by redistributing land more fairly, to improve productivity by changing cultivation techniques⁷. This would have

⁶ n.841, 21 October 1950, published in *Gazzetta Ufficiale*, 249, 28 October 1950.

⁷ Antonio Valentino Simoncelli, Enzo Della Nesta, *Dalla Riforma Fondiaria allo Sviluppo Agricolo* (Roma: ETSAF-ERSAL, 1991).

prevented the abandonment of the fields, but also the overcrowding of cities and public disorder.

Great attention was paid to the precarious living conditions of the farmers who needed more dignified houses⁸. In Italy, there was no real division between rural and town planning. Sociologists, agronomists, and town planners agreed on the fact that the rural house, although requiring specific knowledge, had to be similar to the town dwellings in terms of technical, practical, and aesthetic requirements and had to be conceived giving precedence to “humanitarian reasons” over strictly economic ones to avoid it serving only “the land and not man”⁹.



Figure 2: Plan of implementation areas of the Agrarian Reform Laws in Italy in 1950 (Infolio, 35).

There was a large debate on rural planning and architecture, in search of theoretical foundations for a new typological model. As Pagano said, the traditional farmhouse “represents the living link between the land and the man who cultivates it”¹⁰ and it shares with the modern house functionality and simplicity. But it was not easy to elaborate and standardize, because the it was spontaneous, without rules, and greatly influenced by

⁸ Pasquale Carbonara, *La casa rurale in Architettura pratica*, vol. I, (Turin: UTET, 1954).

⁹ Carbonara, *La casa...679*.

¹⁰ Giuseppe Pagano, Guarniero Daniel, *Architettura rurale italiana. Quaderni della Triennale* (Milan: Hoepli, 1936).

geographical, orographic, and climatic issues¹¹. In the 1940s Nallo Mazzocchi Alemanni, as director of “Ente di colonizzazione del latifondo siciliano”, entrusted the design of the Sicilian villages only to young local architects to avoid “office projects” and promoting a new architecture based on the “interpretation of island forms, penetrating their spirit and adapting them to the modern functions of the buildings making up the village”¹². According to engineer Mario Castelli, “applications in the practical field of mathematical solutions [...] can lead to absurd results”¹³, since not everything can be schematized in a numerical model or translated into figures. Therefore, the authorities in charge of the Reform and the planners involved took great care to adjust the solutions suggested by the general theoretical guidelines to the local specificities as regards the positioning and size of the new hamlets, the proportioning and location of services, roads, houses and building types¹⁴. The rural houses of the Agrarian Reform represented territorial variations of pre-established models, trying to balance the influences of the *genius loci* with the need for standardization. They responded to the principle of maximum autonomy thanks also to the facilities they were equipped with: vegetable garden, stable, storage room, oven, cistern, and well. In southern Italy, for orographic and climatic reasons, they generally had a horizontal development (single-level) with simple but functional layouts, perhaps also to optimize space and encourage repeatability. A portico allowed access to the kitchen-living room, which had a central practical and symbolic role; from here there was access to the bedrooms and bathroom. The façades were linear and sober, only distinguished by the openings and the chimneys which, in many cases, became the stylistic feature of the new villages.

Plinio Marconi on Lucanian land: the Taccone village

In Basilicata, Agrarian Reform encouraged the creation of residential and productive infrastructures in the countryside, aimed at establishing the farmers on their estate. But the peasants soon abandoned their new residences because they no longer felt part of a community, being too isolated in the territory. Thus, the creation of real inhabited villages equipped with churches, service centers, schools, etc. was more successful as Scanzano Jonico, Policoro, Macchia di Ferrandina, ecc...¹⁵.

The topics of the Agrarian Reform were intertwined with the need to relocate the inhabitants of the Sassi of Matera. Architects, agronomists, sociologists, and town planners had been considering this question for some years. The Martella village (1951-54), designed by Ludovico Quaroni, was “the first post-war project to consider the problem of housing

¹¹ Pagano, Daniel, *Architettura rurale...*75.

¹² Nallo Mazzocchi Alemanni, “La redenzione del latifondo siciliano: opere e problemi”, *Il latifondo siciliano* (Palermo: Arti grafiche Pezzino & figlio, 1942), 372.

¹³ Mario Castelli, *Fabbricati rurali*, (Turin: UTET, 1948), 94.

¹⁴ Carbonara, *La casa...*

¹⁵ Anna Abate, Rosanna Argento, “Le trasformazioni urbane nei luoghi della riforma agraria”, *Rivista ricerche per la progettazione del paesaggio*, 18 (2012): 118-25; Ippolita Mecca. “Borghi e paesaggi rurali della Basilicata: tipologie edilizie e tecniche costruttive”, *EdA Esempi d'Architettura*, 1 (2012): 1-10.

together with that of work and social education”¹⁶. The architect did not uproot the inhabitants from their context and proposed an agglomeration that emulated the idea of a neighbourhood in the Sassi, as in the Borgo Venusio design (1953) by Luigi Piccinato, who also drew up the Matera Master Plan¹⁷. Both projects were based on a very different concept from that of Santa Maria d'Irsi in the Irsina countryside (1948-49), built by Mazzocchi Alemanni, where economic reasons inspired intensive building. Quaroni himself, with a team of technicians and intellectuals including Adriano Olivetti, also worked on the “Inchiesta sulla miseria in Italia e sui mezzi per combatterla” (1952-53), which included an analysis of the traditional farmhouse. The study ended with Le Macchitelle, an innovative settlement seeking to overcome the dichotomy between a centralized and a scattered village.

Plinio Marconi was one of the major actors in the planning of these rural settlements in Basilicata. This important architect-engineer, very close to the renowned Gustavo Giovannoni and Marcello Piacentini, had begun to take an interest in rustic architecture in the 1920s when he discovered the ‘nameless’ buildings of Capri and Amalfi Coast¹⁸. For him, the houses of this area would be nothing more than “an aspect of the landscape”¹⁹. He was deeply convinced that all these anonymous creations possessed an intrinsic beauty, but above all an interest in the development of future architecture. According to Marconi, it was precisely from Mediterranean tradition that it was possible to give life to a specific modern Italian architecture. The design of the Garbatella garden-city in Rome – where he had worked since 1920 as construction manager but also as an architect – arose from the careful study of these vernacular constructions²⁰. The echo of that anonymous architecture discovered in southern Italy was flagrant in the simple and essential volumes without added decorations, in the several chimneys, the external stairs, the roof terraces, or the loggias of the buildings of the new settlement. Marconi Archive fund holds many postcards and photographs of rustic architecture on Lake Maggiore, as well as documents illustrating the spontaneous architecture of Trentino, thus confirming that his gaze and his interest ranged across the entire national territory²¹.

During the Thirties Marconi summarized these theoretical ideas in the entry “rustic architecture” in the *Enciclopedia Italiana di scienze, lettere ed arti*²². He underlined how “rustic” did not coincide with rural or primitive architecture and was a spontaneous product, the result of the “constructive genius of the people of the land”²³. On the contrary, rural

¹⁶ Federico Gorio, “Il villaggio La Martella”, *Casabella Continuità*, 200 (1954): 31-8.

¹⁷ Cesare De Sessa, *Luigi Piccinato architetto*, (Bari: Dedalo, 1985).

¹⁸ Simona Talenti, “Plinio Marconi e l'architettura ‘senza nomi’ tra Capri e Vitorchiano”, *La città, il viaggio, il turismo. Percezione, produzione e trasformazione*, ed. by Gemma Belli, Francesca Capano, Maria Ines Pascariello (Naples: Cirice, 2017), 375-81.

¹⁹ Plinio Marconi, “L'architettura rustica nell'isola di Capri”, *Le Madie. Rivista d'Arti Paesane*, 2, (1923): 21-7, 22.

²⁰ Simona Talenti, “Plinio Marconi...”

²¹ Marconi-FOTO/sta/cit/67, Plinio Marconi Fund (PMF), Central State Archives, Rome (CSAR).

²² Plinio Marconi, “Architettura rustica” in *Enciclopedia Italiana di scienze, lettere ed arti*, 30 (Rome: Istituto dell'Enciclopedia Giovanni Treccani, 1936), 344-6.

²³ Marconi, “Architettura...”, 344.

buildings – also erected in the countryside – have always been built “by educated technicians and based on well-organized designs”²⁴. It should also be remembered that starting from 1932, the year of the competition for the Verona Town Plan in which Marconi participated, his activity in the urban planning sector had become increasingly prolific. As a consultant for the Land Reform of Puglia, Lucania and Molise from 1948 to 1960, Marconi designed Taccone village in Agro di Irsina (Potenza) and San Cataldo village in Agro di Bella (Matera)²⁵. A few years later, in collaboration with his son Paolo (Bari Archives), he planned the service center of Lamadacqua village in Agro di Noci (Bari-Puglia)²⁶.

The first project of Taccone village, designed by Marconi in 1952 and located in the agricultural area between Irsina and Genzano, covered a much larger area and included a greater number of dwellings. Marconi initially envisaged 480 ‘production units’ of 7 hectares each to be allocated to families of 5 people²⁷. The houses were placed near the center of the village but were also scattered on the estates, following the gentle slopes of the hills (fig. 3). This original plan was scaled down because the farmers did not like the excessive distance between houses and farms, thus confirming the need to bring people close together. Located 15 km from other settlements, close to the railway line and the junction of an existing or planned dense road network, the village had a mixed character: alongside the residences, Marconi planned a social service center (with educational, religious, medical, social, sport facilities etc.) also serving a large surrounding area within a five-kilometer radius. Probably, the railway station encouraged the architect to design a new technical service center as well, including silos, warehouses, workshops, shelters for agricultural machinery, etc. He designed residential buildings of different kinds, depending on the various target groups: farmers, craftsmen, and public service employees²⁸. Marconi intended to build a village that took on the character of a true and traditional rural settlement, with several service centers and mixed residential types (fig. 4).

The project report describes in detail the design of the farmhouses “transferred from the countryside to the outskirts of the village”, equipped with a farmyard, annex, and vegetable garden²⁹. Each farmhouse stood on a plot of 800 square meters, of which ¼ was built up. Behind the house, there were a vegetable and fruit garden, a henhouse, a pigsty, a manure store, and a stockyard, whereas at the end of the courtyard there was a single building containing a stable and a warehouse. The spatial sequence of the constructions within each farmer’s land fulfilled functional requirements but also allowed the aesthetics of the street front to be preserved.

²⁴ Marconi, “Architettura...”, 344.

²⁵ Marconi-FAS/ads/13/02, PMF, CSAR.

²⁶ The designs (1960) by Marconi relate only to the service center. They are held in the Ersap Fund (EF) at State Archives of Bari (SAB).

²⁷ Plinio Marconi, “Borgata rurale Taccone in Agro di Irsina”, PMF, Marconi-FAS/ads/13/02, CSAR.

²⁸ Carbonara, *La casa...*

²⁹ Marconi Plinio, *Relazione case coloniche della Borgata rurale Taccone in agro di Irsina*, cit. in: Domenico Domichino, “La scuola e la casa: architettura pubblica e abitazione rurale in Basilicata” (PhD thesis, University of Basilicata, 2011), 190.

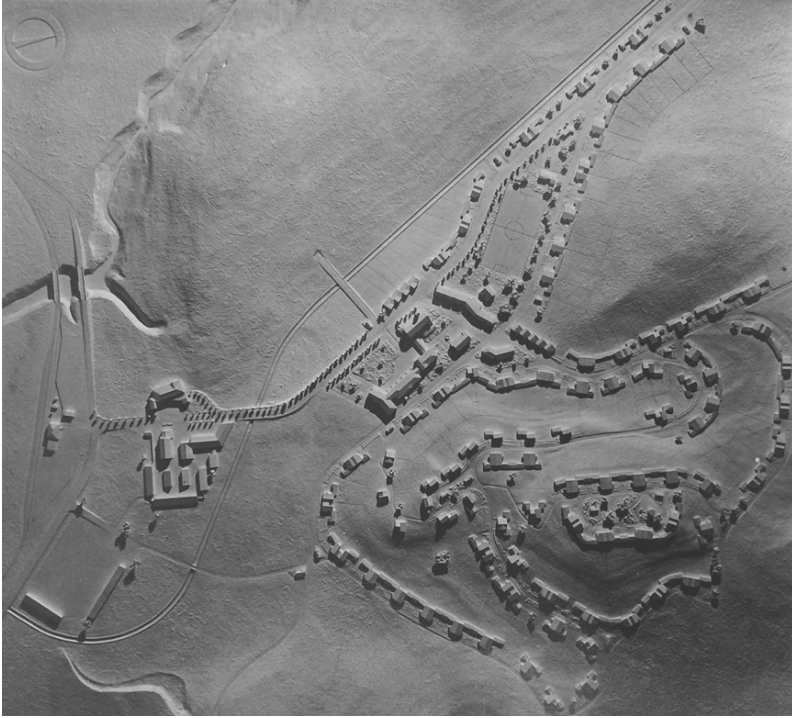


Figure 3: Plinio Marconi, *Model of Taccone village* (Central State Archives, Rome).

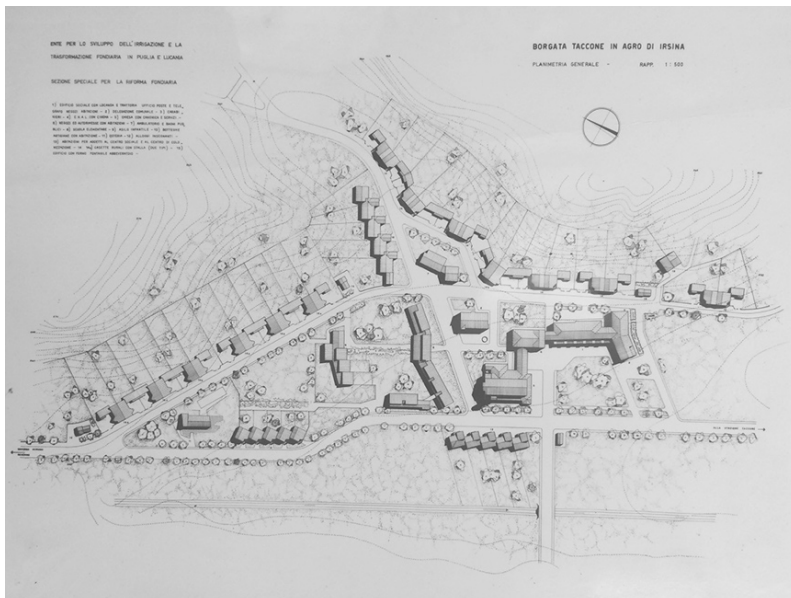


Figure 4: Plinio Marconi, *Plan of Taccone village* (Central State Archives, Rome).

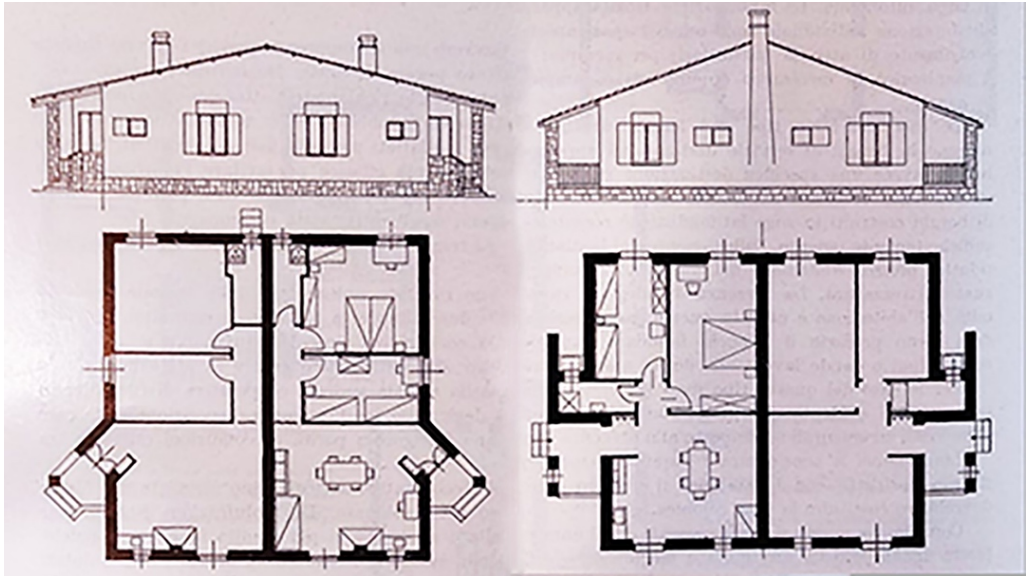


Figure 5: Plinio Marconi, *Houses Project for Taccone (lb) and San Cataldo (rh) villages*. (Central State Archives, Rome).

The farmhouses were generally coupled for economic reasons, but autonomous and independent in access and services to avoid conflicts between neighbors. Of the four types initially planned, only two (B and C) were implemented, resulting in a total of 42 dwellings (fig. 5). All the single-storey buildings had an almost square floor plan and more or less the same size – slightly more than 70 square meters each – with a small veranda-entrance and a large kitchen-living room accessed through a side entrance. Marconi’s rather original solution was to create for the type C house an overhanging portico rotated at 45° with respect to the façade, for “aesthetic and hygienic purposes”³⁰. A quite similar system was designed for type B house where the entrance was located on the corner, on a wall placed diagonally to the two directions of the facades³¹. These architectural options increased the “private character of the complex” by avoiding direct access from the street. At the same time, they offered greater variety to the street front³². This variety was also encouraged by different sizes of roof pitches and the use of various traditional materials (limestone, tuff, etc.) The attention paid to collective spaces – which Marconi had already displayed in his Garbatella garden-city and would later prove in some districts at the end of the 1950s, such as the De Gasperi Housing Unit in Salerno³³ – was expressed in the placement at road

³⁰ Domichino, “La scuola...”, 190.

³¹ Plinio Marconi, “Borgata Taccone. Progetti e computi metrici”, 175/2, Sezione Borgate-EF, SAB.

³² Marconi, “Borgata Taccone...”

³³ Simona Talenti, “Rethinking Salerno after the 1954 Food: the arrival of Plinio Marconi in the city”, in *Putting Tradition into Practice: Heritage, Place and Design*, ed. by Giuseppe Amoroso (Cham: Springer, 2017), 227-33.

crossings of small buildings with facilities – including an oven, public fountain, etc. – for the use of 12 houses³⁴. Even the church, built of reinforced concrete, whitewashed, and with a bell tower that was the only vertical element in the whole village, nevertheless established a link with its context and the central square. The stone portico, as well as acting as a shelter, sought to establish a clear material link with the nearby public center.

San Cataldo: a rural village on the hill

In the same years, Marconi designed the rural village of San Cataldo in Agro di Bella (Potenza). The settlement, located in an unusual landscape (on a hill at 850 m above s.l.), was conceived to become the reference point for a wide territory³⁵. In fact, as the Taccone village, it was sized to offer general facilities to a zone included in the radius of 5 km with a population of about 4000 people. The location of S.Cataldo was also influenced by the need to replace the pre-existing settlement composed of about 120 slums – dwellings built with local materials, with small surfaces and heights, often without windows – in which a thousand farmers lived in conditions of poor hygiene and promiscuity³⁶.

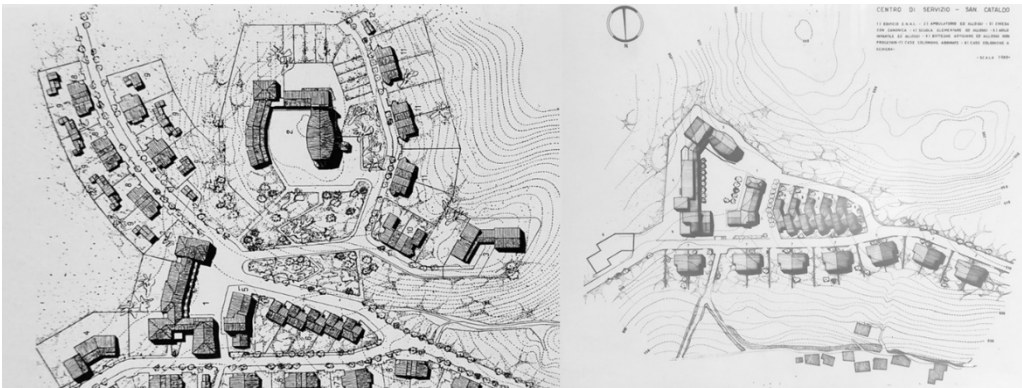


Figure 6: Plinio Marconi, *Two urban projects of San Cataldo village*. (Central State Archives, Rome).

The urban layout planned by Marconi was conditioned by the pre-existing road network and the rugged orography of the site. The first project of 1953 shows a center hinged around two squares connected to each other and with the main road arteries: the first one, located in front of the social building, porticoed, surrounded by stores and technical rooms; the other one, placed between the school and the church, open to the village but snugger³⁷(fig. 6). The buildings' layout, as can be read in the project report, took into

³⁴ Carbonara, *La casa...*

³⁵ Plinio Marconi, “Borgata rurale in Agro di Bella (Potenza). Progetto delle case coloniche ed annessi. Relazione”, 143/1, Sezione Borgate-EF, SAB, 1-3.

³⁶ Plinio Marconi, “Borgata rurale in Agro di Bella (Potenza). Relazione”, 143/1, Sezione Borgate-EF, SAB.

³⁷ Plinio Marconi, “Villaggio rurale di S. Cataldo in Agro di Bella. Planimetria generale and Borgata rurale in Agro di Bella (Potenza)”, 143/1, Sezione Borgate-EF, SAB.

account the orientation, the amount of sunshine and also showed particular attention to the perspective views. By contrast, the realized settlement has a monocentric layout with a single square where all public functions were concentrated. Therefore, it does not seem to follow Marconi's original intentions and can be traced back to a project plan, probably later, found at the Central State Archives in Rome³⁸ (fig. 6).

The residential area has also been reduced compared to the first project by including only 32 paired or terraced residences to save building and road construction costs³⁹ (fig. 5). There were four categories of residential buildings (A, B, C1, C2), different for internal composition and the location of the accessory rooms. A particular morphology of the territory sometimes suggested a vertical development to exploit the slope of the ground. This project, even without "folkloric accentuations"⁴⁰, referred to Lucanian rural architecture, as evidenced by the choice of cheap and readily available local materials (concrete and terracotta roofs with tiles, trowelled plaster, concrete slab floors) that characterized public and private buildings. Only the church, with its polygonal shape, the reinforced concrete frame, without a bell tower and with an external baptistery, constituted a technological and semantic exception (fig. 7). All the buildings were very functional and thanks to some small innovative compositional devices they aimed at improving the living conditions of the inhabitants: kitchen preceded by a porch, hallway for the sleeping area, and bathroom equipped with a squat toilet on which a shower platform could be placed. Also, the collective facilities (oven, wash houses, drinking troughs, fountain) were well distributed and proportioned to the number of inhabitants. Furthermore, the choice of alternating the sequence of residential typologies – different in plan, elevations, roofs, and architectural details, such as the chimneys emphasized or sometimes hidden – contributed to enliven the urban composition and avoid monotony (fig. 7).

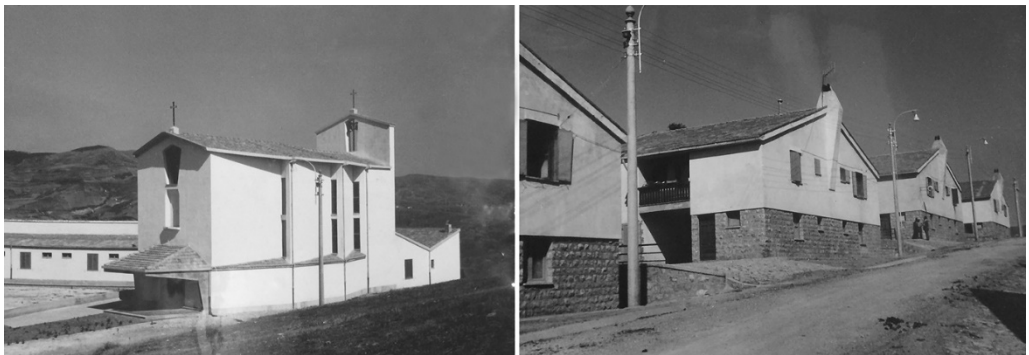


Figure 7: Plinio Marconi, *Views of San Cataldo village*. (Central State Archives, Rome).

³⁸ Plinio Marconi, "Centro di servizio S. Cataldo in Agro di Bella (PZ)", Marconi-FAS/ads/13/02, PMF, CSAR.

³⁹ Marconi, "Centro di servizio S. Cataldo..."

⁴⁰ Marconi, "Borgata rurale...", 4.

Conclusions

The construction of rural villages was an important part of the Italian Agrarian Reform Law, although the topic was older and international. Settlements linked to the reclamation of large areas of the territory were built during the Fascist period, anticipating the characteristics of those of the 1950s. In the 1930s in many other European countries, from Germany to France, a debate was carried out on the issue of housing for farmers and their families. Even Le Corbusier, in 1934, elaborated a study of a rural house for a cooperative village to be built in the department of Sarthe, foreseeing a prefabrication system of modular elements⁴¹. In 1936, the Milan Triennale, curated by Giuseppe Pagano and Guarniero Daniel, constituted an important opportunity for discussion on rural architecture, highlighting its essentiality and rationality as John Ruskin had already underlined in his study on *Architectural Poetry of 1837*⁴².

Since the 1920s, Plinio Marconi had shown interest in vernacular architecture, demonstrating a particular sensitivity towards those social issues of living that have also characterized his later projects in Basilicata. At Garbatella garden-city, as well as in Taccone and San Cataldo villages, the architect combined modernity and tradition, without causing estrangement. The search for a link with the Lucanian rural context was expressed at all scales. The house plans were essential but functional; as in the typical Lucanian dwelling, the kitchen kept a central role both practical and symbolic. Only the church, built in concrete, was characterized by greater formal and technological freedom, contrasting with the simplicity of the other edifices built with traditional techniques and native materials. In the villages' layout Marconi was particularly attentive to urban perception and views. To avoid the monotony of the road fronts, he used alternations, rotations, retreats of housing modules. Some unique elements such church, bell tower or chimneys, gave character and recognizability to the villages, whereas green areas led back to the model of the garden city. A similar variety of volumes characterized also the pueblos de colonización, realized in the same years in Spain. But if the villages of the Agrarian Reform, with their irregular and organic shapes seemed to be more similar to the historical fabrics, Franco's settlements leaned towards more defined and regular geometric patterns, confirming that modern architecture largely inspired the Spanish designers. The different attitude towards historical heritage was also evident in the use of traditional materials and techniques, probably more linked, in Spain, to political and economic issues (difficult availability, costs, lack of skilled labor) than to cultural choices.

Today, few houses continue to be inhabited and maintained as in the San Cataldo village. But often new inhabitants and renewed needs have led to profound changes. However, the traces of the old villages (stores, chimneys) continue to resurface, underlining even today the unity and quality of the original designs. Many other villages are almost totally uninhabited as Borgo Taccone. The abandonment has caused collapses and structural failures, but it has sometimes made it possible to preserve the original features.

In Italy as well as in Spain, these rural settlements dating back to the 1950s are now unfortunately poorly studied although they often represent the result of research and

⁴¹ Carbonara, *La casa...*

⁴² Pagano, Daniel, *Architettura...*

experimentation carried out in those years by architects and engineers of international renown. The interventions – based on archival studies and programs on a large territorial scale – are urgently needed to avoid subsequent loss of material, but also memory and identity. It is essential to safeguard the unity of the settlement and not only the single building, since the value lies in the totality of the project, in the urban layout of the village, in the architectural design choices to instill the identity of a rural and modern landscape at the same time. Today, more than ever, given the limits and problems of life in contexts with high population density, these realities could open up to new reuses by offering more sustainable living alternatives.

El paisaje es hoy un tema crucial en el debate arquitectónico, urbanístico, artístico, territorial, político, ecológico y antropológico. En la pregunta sobre qué es un paisaje se entrecruzan muchas de las grandes cuestiones que tienen que ver con la construcción y con la percepción de nuestro entorno, en un momento determinado por una crisis global que convierte a la mirada sobre nuestro hábitat en un asunto marcado por la urgencia. La centralidad del paisaje en la cultura contemporánea es un fenómeno tan reconocido que ha dado lugar a elaboraciones teóricas específicas tendentes a dar cuenta del mismo. Está claro que hoy las cuestiones relacionadas con el paisaje, en su sentido más amplio, constituyen uno de los núcleos conceptuales en los que en mayor medida se entrecruzan naturaleza, cultura, historia y contemporaneidad.

La complejidad y variedad de temas que el paisaje convoca solo puede abordarse desde una mirada transversal y desde la complementariedad de diferentes saberes y disciplinas. Tal fue el objetivo que se propuso el Congreso Internacional *Arquitectura y paisaje: transferencias históricas, retos contemporáneos*, celebrado en Granada del 26 al 28 de enero de 2022, cuyas aportaciones se recogen en el presente volumen.



UNIVERSIDAD
DE GRANADA