



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**
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retos contemporáneos

VOLUMEN I

LECTURAS

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

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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Paisajes urbanos contemporáneos: la construcción de viviendas públicas en los años 50 en el sur de Italia

Contemporary Urban Landscapes: The Construction of Public Housing in the 1950s in Southern Italy

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Abstract

En los años 50 se desarrolló una nueva percepción de los lugares urbanos y se reflexionó sobre el concepto de *paisaje urbano* y el sentido de la estética de los edificios. La idea que comparten, entre otros, los napolitanos Andriello y Cocchia es que el paisaje urbano es el portador de la armonía y la “belleza” de la ciudad. Esto también se refleja en el diseño de los nuevos barrios obreros, hasta el punto de que la intención de evitar el conformismo, dando identidad a los lugares, hizo que los primeros suburbios se distinguieran. Por ello, es significativo y actual reconocer en el paisaje urbano los valores históricos y culturales sedimentados en la conciencia colectiva, como ocurre en los dos casos examinados: el barrio de Agnano en Nápoles, de Filo Speciale, y el de Spine Bianche en Matera, donde trabajaron algunos de los mejores profesionales de aquellos años, como Fiorentino y Selem, Valori y Gorio.

The 1950s saw the development of a new perception of urban settings and reflection on the concept of townscape and the sense of the aesthetics of buildings. The idea shared, among others, by the Neapolitans Domenico Andriello and Carlo Cocchia, is that the urban landscape is the bearer of harmony and “beauty” in cities. This is also reflected in the design of the new working-class neighbourhoods, to the extent that the intention to avoid conformity by giving identity to places made the first suburbs distinguishable. Therefore, it is significant and relevant to recognise in the urban landscape the historical and cultural values sedimented in the collective conscience, as happens in the two cases examined: the neighbourhood of Agnano in Naples by Stefania Filo Speciale and that of Spine Bianche in Matera, where some of the best professionals of those years worked, such as Mario Fiorentino and Hilda Selem, Michele Valori and Federico Gorio.

Keywords

Paisaje urbano, townscape, barrios obreros, Agnano, Spine Bianche
Urban landscape, townscape, public housing, Agnano, Spine Bianche

Introduction

The architectural culture of the early 1950s, dedicating particular interest to the environmental context, emphasises the value of the historical stratification of cities, while focusing on the aesthetic quality of urban spaces. Within the city, neighbourhoods are a fundamental element, “characterised by a certain urban landscape, a certain social content and function”, to the extent that the study of each one is a “necessary condition for urban studies”¹. Without doubt, a major contribution to the extensive transformations of the urban fabric and to the construction of a new image of the city is represented by the working-class neighbourhoods built after the war. The common intention of the designers to avoid the conformity of the urban environment and to convey identity to places reveals a shared idea: urban landscape is the bearer of harmony and “beauty” in cities. Therefore, identifying and recognising in the urban landscape the historical and cultural values rooted in the collective memory is more relevant than ever².

The Tiburtino neighbourhood in Rome by Ludovico Quaroni with Mario Ridolfi and La Falchera in Turin by Giovanni Astengo began to abandon serial patterns of parallel line aggregations to define new spaces with different types of residential units, houses in line or towers, staggered or rotated, as in the exemplary Mangiagalli district in Milan by Ignazio Gardella and Franco Albini in 1950, so as to create green spaces intended for public life. Bruno Zevi’s desire for “the same cost for all, all different houses” is also made possible by the variability of the treatment of the façades, from the overhangs of balconies and the hollows of loggias to the carefully chosen exposed, stone materials and the texture or colour of the plaster³. The new neighbourhoods are therefore designed with an eye to “the importance of the external appearance of the house, of its harmonious combination with other buildings, of their cooperation in creating a collective spirit of the neighbourhood, the street, the square, the social environment in which individuals, especially in Italy, live even more than in their own homes”⁴.

The urban landscape in the architectural culture of the 1950s

A Neapolitan, Domenico Andriello, a member of the board of directors of the INU magazine *Urbanistica*, directed by Giovanni Astengo, is credited with having clearly addressed, during the VII National Urban Planning Conference “The face of the city” in 1959, the debated theme of Townscape, popularized by Gordon Cullen in the pages of *The Architectural Review*. The issue, considered “a matter and not a fall-back”, is explored in depth starting from its definition with respect to the term Landscape, which refers to the natural landscape, while Townscape underlines the importance of the relationship between a set

¹ Aldo Rossi, *L’architettura della città* (Macerata: Quodlibet, 2011), 61, 63.

² About the Historic Urban Landscape see in *Recommendation UNESCO 2011*. Lucio Gambi, S.V. “Paesaggio”, *Enciclopedia Italiana Treccani* (Turin: Treccani, 2000), XXV, 901.

³ Bruno Zevi, “L’architettura dell’INA-Casa”, in *L’INA-Casa al IV Congresso Nazionale di Urbanistica, Venezia 1952*, ed. Istituto Nazionale di Urbanistica (Rome: Società Grafica Romana, 1953), 16.

⁴ Saverio Muratori, “La gestione Ina-Casa e l’edilizia popolare in Italia”, *Rassegna Critica di Architettura*, no. 20-21 (1951): 19.

of buildings, aiming at the overall space and volumetric effect⁵. Specifically, Andriello suggests taking into account the placement of the elements “that, in a variety of combinations, form the urban scene (buildings, streets, open spaces) [...] this is the case where townscape is more properly translatable as ‘urban landscape’”⁶. It is certainly clear that Italian conditions are different from those of the Anglo-Saxon world, and while recognising their ability to transfer the principles of a strong landscape culture to the urban sphere, it is nevertheless remarked that urban design in Italy cannot be limited to “street furniture”, but must include monuments, statues and fountains.

Alongside references to Patrick Abercrombie and Frederick Gibberd, Andriello takes a particular interest in the studies of Kevin Andrew Lynch, according to whom the quality of the urban landscape stems from the clarity of the environmental images that each individual has of different locations, and is in fact endowed with all the characteristics, both positive and negative, of the social group it represents and is therefore unique⁷. Vittoria Calzolari, a pupil of Quaroni and Piccinato, a professor of Urban Planning in Naples and later in Rome, collaborated with Lynch and Gyorgy Kepes during her time at Harvard, while the course of studies in Urban Design was being developed, devoting herself to the quality in the “urban scene” project⁸. Calzolari argues that in order to revive the lost atmosphere in new neighbourhoods, “a calculator is not enough, but we need sensitivity in the relationship between houses, nature and space, harmony between building materials and paving, vegetation and accessories”⁹.

After all, the development of an urban fabric over time can be harmonious thanks to the blending of new buildings with pre-existing ones, to the point of creating a landscape, states another Neapolitan, Carlo Cocchia, who designed the former S. Paolo Stadium in Fuorigrotta, now Diego Armando Maradona Stadium, and attends Zevi’s APAO (Association for Organic Architecture) in Rome and lectures in Architectural Composition at the Politecnico in Milan¹⁰. He expresses the belief that this gives rise to “the beauty of

⁵ Gordon Cullen, “Prairie Planning in the New Towns”, *The Architectural Review* CXIV, no. 679 (1953): 33 quot. and trans. by Domenico Andriello, *Il Townscape. Concetto, limiti, caratteristiche* (Rome: Tip. DAPCo, 1959), 10.

⁶ Andriello, *Il Townscape...*, 10-11.

⁷ Andriello, *Il Townscape...*, 12. See also Kevin Andrew Lynch, *The Image of the City* (Cambridge: MIT Press, 1960); ed. it. *L’immagine della città* (Padua, Marsilio, 1985), and Vincenzo Andriello, “La città vista attraverso gli occhi degli ‘altri’. Lynch, *The Image of the City*, 1960”, in *I classici dell’urbanistica moderna*, ed. Paola Di Biagi (Rome: Donzelli, 2009), 145-162.

⁸ Mario Ghio and Vittoria Calzolari, *Verde per la città. Funzioni, dimensionamento, costo, attuazione di parchi urbani, aree sportive, campi da gioco, biblioteche e altri servizi per il tempo libero* (Rome: De Luca Editore, 1961); Cristina Renzoni, “Professionalismo, genere, urban design: Vittoria Calzolari e ‘Verde per la città’”, in *Atti della XX Conferenza Nazionale SIU. Urbanistica e/è azione pubblica* (Rome-Milan: Planum Publisher, 2017), 2085-2088.

⁹ Vittoria Calzolari, “Paesaggio urbano: un’arte impegnativa”, *L’Architettura. Cronache e Storia*, no. 1 (1955), 44; see also Vittoria Calzolari, “Gli elementi della scena urbana”, in *La Casa. Quaderni di Architettura e di Critica*, no. 3 (1953), 132-155.

¹⁰ Gabriella Caterina and Massimo Nunziata ed., *Carlo Cocchia, cinquant’anni di architettura 1937-1987* (Genoa: Sagep, 1987), 47.

certain squares or streets, or building complexes, which, originating in distant times, now form an inseparable whole, just like a work of art”¹¹.

The historic urban landscape, a major feature of Italian cities, touches the British sensitivity¹². On the other hand, however, it also constitutes the benchmark for the construction of working-class neighbourhoods in post-war Italy, which gave rise to the need to recreate the effect of a “lived-in city” that was not built all at once, and which among other things became a decisive factor in the activities of INA-Casa, particularly between 1949 and 1956¹³. According to the Authority’s instructions, the effect of variety in architectural morphology is necessary to satisfy the needs of the individual “who neither likes nor understands indefinite, monotonous repetitions of the same type of dwelling, among which they can only distinguish their own by a number; not appreciating checkerboard patterns, but rather intimate and at the same time lively surroundings”¹⁴. In this respect, the founder of Lega per l’Ambiente, Fabrizio Giovenale, agreeing with the methodological approach of the Anglo-Saxon school of thought, maintains in the review “Urbanistica” that the urban landscape in Italy “is to be invented” and aims at verifying the principles of *townscape* through the analysis of exemplary cases of public housing¹⁵.

In the 1950s, the subject was consciously discussed, even though Cullen’s 1961 volume was not published until 1976¹⁶. And it is perhaps no coincidence that a year later there was a renewed interest in the subject, when urban planner Franco Girardi, in emphasising the importance of Rosario Assunto’s publication on landscape and aesthetics, noted that “the need to evaluate the environment aesthetically, to respect its values of beauty, to create environmental beauty as a motive for social activity, and ultimately to meditate on the landscape, is a characteristic problem of our present-day life”¹⁷.

It is worth pointing out, finally, that such attention to the aesthetics of urban places made the neighbourhoods of the 1950s recognisable in the context of the same suburbs that later expanded around the original core. It is no coincidence that the neighbourhood by Astengo, characterised by the brick walls of its three-floor buildings, is known as La Falchera Vecchia to differentiate it from La Falchera Nuova, built in the 1970s. A further

¹¹ Carlo Cocchia, *Strutture e spazi nella natura* (Naples: Pellerano Del Gaudio, 1950), 17.

¹² Lorenzo Ciccarelli, *Il mito dell’equilibrio. Il dibattito anglo-italiano per il governo del territorio negli anni del dopoguerra* (Milan: Franco Angeli, 2019), 111-118.

¹³ INA-Casa is the Institution dedicated to the construction of social housing on the basis of the 1949 law, known as the Fanfani Plan: see Paola Di Biagi, ed., *La grande ricostruzione. Il piano Ina-Casa e l’Italia degli anni ’50* (Rome: Donzelli, 2001).

¹⁴ *Piano incremento occupazione operaia: case per lavoratori. Suggestimenti, norme e schemi per la elaborazione e presentazione dei progetti: bando dei concorsi*, vol. 1 (Rome: F. Damasso, 1949), 10-11.

¹⁵ Fabrizio Giovenale, “Forma urbana: gli interventi di edilizia sovvenzionata”, *Urbanistica*, no. 32 (1960): 29-39.

¹⁶ Gordon Cullen, *The Concise Townscape* (London: The Architectural Press, 1961); Pier Luigi Giordani, *Alla ricerca del «design perduto»*, intr. to Gordon Cullen, *Il paesaggio urbano, morfologia e progettazione* (Bologna: Calderini, 1976). See also Elena Marchigiani, “I molteplici paesaggi della percezione. Gordon Cullen, *Townscape*, 1961”, in *I classici dell’urbanistica moderna*, ed. Paola Di Biagi (Rome: Donzelli 2009), 163-190.

¹⁷ Franco Girardi, “Note da ‘Il paesaggio e l’estetica’ di Rosario Assunto”, in *Rassegna di Architettura e Urbanistica*, no. 37-38 (1977): 7. Rosario Assunto, *Il paesaggio e l’estetica*, 2 vol. (Naples: Giannini, 1973).

example is provided by another public housing complex, also by Astengo, in Via dei Filosofi in Perugia, whose “lush gardens, tile roofs, lively stairways, traffic-free streets and brick walls” are perceived as a landscape to such an extent that the photographer Guido Guidi, appointed to shoot a photo report on the occasion of the fiftieth anniversary of INA-Casa, found himself busy for hours “finding never-ending new ideas for his work”¹⁸. One year later, the 23rd INU Congress in Naples reaffirmed what had been sanctioned in Florence in the European Landscape Convention, also held in the year 2000, and numerous urban regeneration projects chose the term “landscape” to refer to the external appearance of the façades of buildings, churches, squares and public places in general, a distinctive feature of the European city¹⁹.

“Two exemplary elements, Naples and Matera”

In an article published in 1959 in *Casabella-Continuità*, Ernesto Nathan Rogers stressed the contribution made by “two exemplary elements, Naples and Matera, to the definition of problems”, in an attempt to encourage “real life in southern Italy, based on the sense of its history”²⁰. With Reconstruction, on the one hand the city of Naples, struck by a series of major projects, setting itself in the vanguard with its originality and autonomy, and on the other the city of Lucania which became one of the main Italian experimental sites in the field of working-class neighbourhoods²¹.

Even in 1952, Gio Ponti, a member of the jury for the INA-Casa competitions, had remarked on the new neighbourhoods that “these houses with which Italy is being rebuilt and repopulated *make up the landscape*: a new landscape is appearing in Italy”, observing, moreover, the differences, with the northern tendency towards isolated or terraced house, in Rome the “agglomeration” of volumes and masses, while in Naples “it unfolds in sequences” and, looking at it from different points of view, “the architecture can be found

¹⁸ Gianluca Marino, “Note da un diario di viaggio con Guido Guidi” in *Guido Guidi. Sequenze di paesaggi urbani. Un itinerario tra quartieri InaCasa*, ed. Paola Di Biagi (Rubiera: Linea di confine Editore, 1999), 10-11.

¹⁹ Mario Piccinini, “Sessant’anni fra piano e progetto. La discussione dell’Inu 1950-2010”, in *Disegnare la città. Urbanistica e architettura in Italia nel Novecento: appunti da un ciclo di conferenze*, ed. Francesco Evangelisti, Piero Orlandi and Mario Piccinini (Ferrara: Edisai, 2011), 96. Also see C. Tosco, *Il paesaggio storico. Le fonti e i metodi di ricerca* (Bari: Laterza, 2009), 12; Alfredo Buccaro, “L’immagine storica del paesaggio della città mediterranea”, *Città & Storia*, no. 1 (2015): 75-83. Twenty years after CEP, urban landscape quality still relates to public space in cities: Angioletta Voghera, “Le sfide della pianificazione paesaggistica, diventata adulta”, *Il Giornale dell’Architettura*, spring 2021, <https://partnership.ilgiornaledellarchitettura.com/2019/07/12/le-sfide-della-pianificazione-paesaggistica-diventata-adulta/>

²⁰ Ernesto Nathan Rogers, “Il Mezzogiorno, debito degli italiani”, *Casabella-Continuità* (settembre 1959): 2.

²¹ Sergio Stenti, *Napoli moderna, città e case popolari 1868-1980* (Naples: Clean, 1993); Ugo Carughi, ed., *Città Architettura Edilizia pubblica. Napoli e il Piano INA-Casa* (Naples: Clean, 2006); Lilia Pagano, *Periferie di Napoli* (Rome: Aracne, 2012). Matera was European Capital of Culture in 2019. Luigi Acito, *Matera. Architetture del Novecento* (Matera: La stamperia Liantonio, 2017).

recomposed in different, extremely beautiful pictures”²². In particular, when describing Naples as the “Brazil of Italy” for modern architecture, along with the neighbourhoods in Terni by Mario Ridolfi and Valco San Paolo in Rome by Mario De Renzi and Saverio Muratori, Ponti mentions the Parco Azzurro in Barra, built in 1952 by Carlo Cocchia. In the same year, he also designed the Bagnoli district with Stefania Filo Speciale, who also designed the adjacent Agnano complex in 1953²³.

It is precisely the Agnano district, built before the more famous La Loggetta by Giulio de Luca, but unjustly neglected by historiography, apart from the mention of “bel Quartiere” and brief notes, that is relevant to focus on²⁴. Built with an encompassing design that follows the contours of the land in the footsteps of organic architecture, the district is located on a strategic site: a hill that guarantees its autonomy, while being well connected to Fuorigrotta, the area of the western expansion of the city planned by the Fascist regime, where popular neighbourhoods such as Duca D’Aosta were built²⁵.

Stefania Filo Speciale, the first woman to graduate in Architecture in Naples, a member of the INU, an authority on the building site and committed to teaching²⁶, emphasises the importance of the architect’s knowledge and updating of all building systems and the characteristics of each material “to merge technical and aesthetic harmony in a single sensibility”²⁷.

²² Gio Ponti, “Sequenze di paesaggi architettonici”, *Domus*, no. 270 (1952): 1, 7. About see Carolina De Falco, “Sequenze di paesaggi architettonici: la costruzione delle case popolari nei primi anni Cinquanta tra Napoli e la Basilicata”, *ArcHistoR*, no. 12 (2019): 136-173 and also for Barra district by Cocchia. Furthermore see Gianluca Belli and Carolina De Falco, “Paesaggi urbani in età moderna e contemporanea: l’espansione della città oltre le mura”, in *La città globale. La condizione urbana come fenomeno pervasivo / The Global City. The urban condition as a pervasive phenomenon*, ed. Marco Pretelli, Rosa Tamborrino and Ines Tolic, Insights, vol. 5 (Turin: AISU International, 2020), 199-208.

²³ Carolina De Falco, *Casa INA e luoghi urbani. Storie dell’espansione occidentale di Napoli* (Naples: Clean, 2018), 52-76.

²⁴ Emanuele Carreri, “Le periferie consolidate, le periferie storiche”, in *Napoli Guida. 14 itinerari di architettura moderna*, ed. Sergio Stenti (Naples: CLEAN, 1998), 218. Lilia Pagano, *Periferie di Napoli* (Rome: Aracne, 2012), 174.

²⁵ Pasquale Belfiore and Benedetto Gravagnuolo, *Napoli. Architettura e urbanistica nel Novecento* (Rome-Bari: Laterza, 1994); Fabio Mangone and Gemma Belli, *Posillipo, Fuorigrotta e Bagnoli: progetti urbanistici per la Napoli del mito: 1860-1935* (Naples: Grimaldi, 2011).

²⁶ It is still difficult to draw up a balance sheet on Filo Speciale since its project archives have been destroyed. Elena Manzo, “Architetture del moderno a Napoli tra progetto e prassi. La casa di Stefania Filo Speciale”, in *Il moderno tra conservazione e trasformazione: dieci anni di Do.Co.Mo.Mo. Italia*, ed. Sergio Pratali Maffei and Federica Rovello (Trieste: Editreg, 2005), 155-159; Marco Burrascano and Marco Mondello, *Lo Studio Filo Speciale e il modernismo partenopeo. Palazzo Della Morte* (Naples: CLEAN, 2014); Angela Graziano, “Stefania Filo Speciale”, in *La Facoltà di Architettura dell’Ateneo fridericiano di Napoli 1928-2008*, ed. Benedetto Gravagnuolo et al. (Naples: CLEAN 2008), 387; Roberta Amirante, “Stefania Filo Speciale. Un destino da prima donna”, in *donnaArchitettura. Pensieri, idee, forme al femminile*, ed. Maria Grazia Eccheli and Mina Tamborrino (Milan: Franco Angeli, 2014), 83-85.

²⁷ Stefania Filo Speciale, *Del Corso di caratteri distributivi degli edifici* (Naples: Fiorentino, 1953), 11.

While Filo Speziale is concerned with the use of the view and greenery from inside the home, emphasising “the external atmosphere and the view that will be enjoyed from the house”, she also includes the urban landscape, which she considers to be equal to the natural one, and therefore residences must be built “in relation to the surrounding environment made up of nature or the artificial one created by man”²⁸. This is how the highest parts of the district were designed to overlook not only the island of Nisida lying in front of them, but the built-up “panorama”, made up of the new buildings and even the Italsider factory.

The complex includes collective facilities and forty-eight residential buildings, of which an initial group of sixteen were designed by Filo Speziale with different building types, followed by another ten in 1955, while twenty-two were entrusted to the Roman Giorgio Costadoni, following a competition in 1954. Filo Speziale sets up the main core of the project, strongly characterising the site with four buildings up to six floors high. In particular, three of these, called “bridge buildings” (fig. 1) by the inhabitants, are uniquely crossed by the two access roads to the neighbourhood from east and west, ideal urban gates to underline the autonomy of the settlement, while the third one filters the space of the square towards the area further uphill. The vertical integration of the stairway, treated with Vesuvian stone, contrasts with the horizontality of the plastered façades, emphasised by the uninterrupted strip joining the balconies, creating a purely formal “gallery house effect”²⁹. A different approach is given to the other pair of tall buildings, whose vibrant prospect is obtained by turning the balconies 45 degrees to the axis (fig. 2), already experimented in Bagnoli, in search of light and a view towards the sea. The interiors reflect the non-orthogonal layout of the walls, which nevertheless increases the surface area of the rooms. On the one hand, such a reason may be part of the renewed interest in neo-plasticism promoted by Zevi; on the other hand, it cannot be overlooked that trapezoidal balconies became a strongly recognisable formal feature in numerous buildings of the 1950s, such as Robaldo Morozzo della Rocca’s Grande INA-Casa in Cornigliano, in the province of Genoa, from 1956-1959³⁰. Finally, the last group of low-rise houses by Filo Speziale, upstream of the settlement, also has curious oblique trapezoidal balconies.

Filo Speziale also designed two rows of lower, one- to three-floor buildings, whose profile follows the sinuous course of the street. The essential character derives from the movement of the building (fig. 3) units, where the white plastered volumes overhang the first levels, coated in Vesuvian stone. The interiors, with a total surface area of just under 80 square metres, are not affected by the irregularity of the outer walls; rather, the open spaces benefit from the “fan-shaped” layout, while the sudden retreats between the pillars on the façade give variety, shaping terraces³¹.

²⁸ Stefania Filo Speziale, *La casa di abitazione* (Naples: Fausto Fiorentino, 1953), 9.

²⁹ It should be underlined the analogy with the first project of Palazzo Della Morte in Corso Vittorio Emanuele, modified after 1951 with the contribution of Carlo Chiurazzi and Giorgio di Simone.

³⁰ Bruno Zevi, *Poetica dell'architettura neoplasticista* (Milan: Libreria editrice Politecnica Tamburini, 1953). Maria Carola Morozzo della Rocca and Giovanni Duranti, *Robaldo Morozzo della Rocca architetto (frammenti d'archivio 01)* (Genoa: University Press, 2013).

³¹ However, the internal elimination of the corridor and the division into sleeping and living areas is more effective in Bagnoli (De Falco, *Casa INA...*, 55-56).

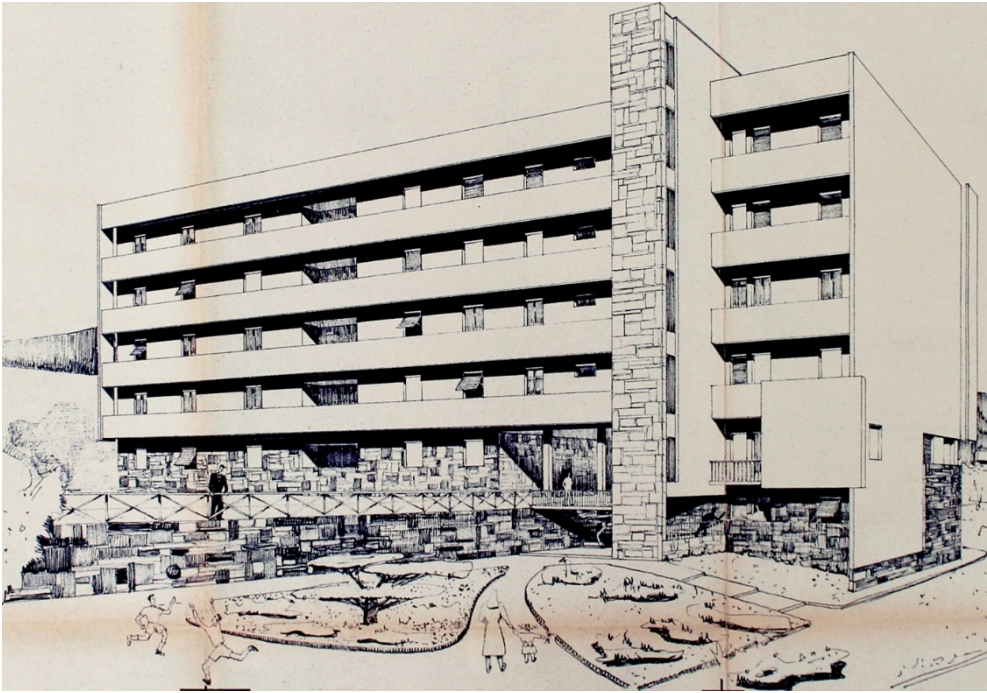


Figure 1: Stefania Filo Speziale, *Agnano*. Perspective view of a “bridge building”, 1953 (Archivio IACP Napoli).



Figure 2: Stefania Filo Speziale, *Agnano*, tall building, facade with balconies turned to the south, detail (photo by De Falco).

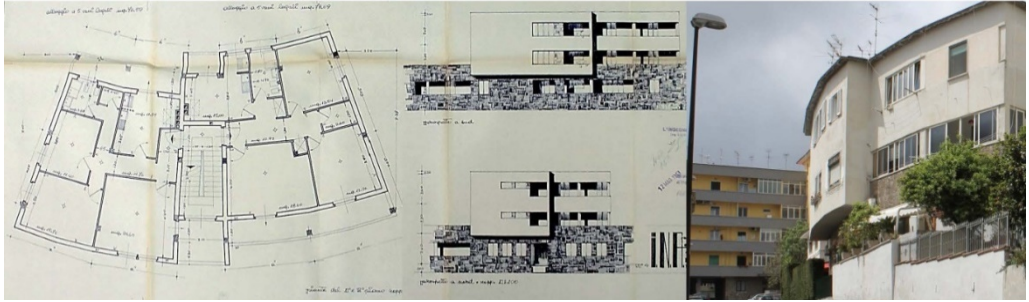


Figure 3: Stefania Filo Speziale, *Agnano*. Plan of the first and second floors (1:50) and north and south elevations (1:100) of a low building, 1953 (Archivio IACP Napoli); view of a low building and a "bridge building" in the background (photo by De Falco).

The external surface pattern is echoed in Giorgio Costadoni's buildings, yet they are differentiated by the insertion of *pilotis* to form covered areas. Great care is taken to identify green areas, which continue to qualify the surroundings. Walking along the streets, in fact, one cannot fail to notice the harmonious relationship between the buildings and the street width and the presence of birds in the trees, which "gives more than anything else, to those who arrive, the feeling of a living community"³².

Costadoni's contribution provides food for thought on the desired "plurality in the unity of the city's architectural environment", often achieved by entrusting the design of buildings to a number of professionals, architects and engineers with different backgrounds, whose interaction produces an extraordinary circulation of ideas³³. This is what happens in the Spine Bianche district in Matera, a fundamental episode whose outcome stems, as we know, from reflection on the different projects ranked first and second *ex aequo* in the 1954 competition, in which Carlo Chiarini and Marcello Girelli, among others, took part, after their experience in the San Giovanni a Teduccio district in Naples³⁴. In particular, the importance given to the aesthetics of the façades should be highlighted here: indeed, the different groups try to give the buildings a formal autonomy, even within a strongly unitary urban design, whose overall image is further strengthened by the common use of locally produced facing bricks (fig. 4).

Besides Girelli's tower blocks, which distinguish their typology, those in line by Ottolenghi and Chiarini feature Carlo Aymonino's admirable solution of the open corner, which allows them to pass from one block to another. Among the others, it is worth mentioning the buildings realised by Mario Fiorentino with Hilda Selem, correspondent of *The Architectural Review*. The effect of variability is given by the covered balconies on the first floor, with

³² Fabrizio Giovenale, "Forma urbana: gli interventi di edilizia sovvenzionata", *Urbanistica*, no. 32 (1960): 31.

³³ Saverio Muratori, "La gestione Ina-Casa e l'edilizia popolare in Italia", *Rassegna Critica di Architettura*, no. 20-21 (1951): 24.

³⁴ "Il quartiere 'A' Spine Bianche (1955-59)", *Casabella-Continuità* XXIII, no. 231 (1959): 13-20; Carlo Chiarini and Marcello Girelli, "Dal Tiburtino a Matera", *Casabella-Continuità* XXIII, no. 231 (1959): 23-34, and De Falco, "Sequenze di paesaggi architettonici"...

iron railings shaped to hold flowerpots, created by drawing back the line of the façade and thus causing an unexpected emptiness in the corners³⁵.

In the buildings designed by Michele Valori and Federico Gorio, uniformity is avoided by the wooden shutters, painted a different colour from block to block, some of which have a single shutter from attic to attic which, when open or closed, create asymmetries similar to that in Palazzo Borsalino in Alessandria by Ignazio Gardella. Unfortunately, only a few of the shutters have been preserved in their original state, as they have been altered by replacing them with roller shutters or lowering the light and inserting double-winged shutters.



Figure 4: Michele Valori and Federico Gorio, *Matera, Spine Bianche district. Elevations, 1:100, 1955* (MAXXI Museo nazionale delle arti del XXI secolo, Rome. MAXXI Architecture Collection. Fondo Valori).

Valori and Gorio, in order to articulate the side streets, designed a further expedient, creating singular “cage-like” glass entrances which protrude from the line of the long façades (fig. 5), animating them and contributing to the creation of diversified, recognisable spaces. As desired in the design of the new neighbourhoods, it can be seen that “those who walk along these streets have a sequence of constantly changing sensations and views; those who live there easily recognise the broads and become attached to their corner”³⁶.

The intention of architectural formal qualification, the relationship between built and open space thus represents an innovative and identity component, in which a community recognises itself. Considering the common commitment of numerous professionals in the context of the Reconstruction emergency, the contribution of that society to the formation of a recognisable urban landscape is clear.

³⁵ Carolina De Falco, “Socialità, identità e “disordine” nei quartieri popolari del secondo dopoguerra in Italia”, *Quintana*, no. 19 (2020): 85, fig. 7.

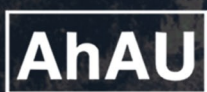
³⁶ Giovanni Astengo, “Nuovi quartieri in Italia”, *Urbanistica*, no. 7 (1951): 11.



Figure 5: Michele Valori and Federico Gorio, Matera, Spine Bianche district. Top left: *section on the entrance, 1:20* (MAXXI Museo nazionale delle arti del XXI secolo, Rome. MAXXI Architecture Collection. Fondo Valori); bottom left, *detail of the entrance to the building and in the background Fiorentino and Selem's building with the covered balcony* ("Il quartiere 'A' Spine Bianche...", 16); on the right, *the sequence of the entrances* (photo by De Falco).

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.



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