



ARQUITECTURA Y PAISAJE

transferencias históricas
retos contemporáneos

VOLUMEN II

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

**ARQUITECTURA
Y PAISAJE**
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retos contemporáneos

VOLUMEN II

LECTURAS

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

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

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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

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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

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| | |
|---------------------------|-----|
| 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 Cavanaugh, 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 ENCRIPADO 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 | |

De las ciudades satélites escandinavas a las nuevas ciudades en el desierto: la perspectiva de una crítica de arquitectura itinerante para la mediación cultural. Los reportajes transatlánticos de Ada Louise Huxtable, 1965-1969

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

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Abstract

El artículo examina una serie de textos de Ada Louise Huxtable, crítica de arquitectura estadounidense, publicados después de una serie de viajes de investigación en el extranjero que realizó mientras estuvo trabajando para el *New York Times* en la segunda mitad de la década de 1960. El estudio se centra en sus artículos sobre la European Planned Community Tour de 1965 a través de Escandinavia y Europa central, los escritos relacionados con un viaje al 50 aniversario de la Revolución de Octubre en la Unión Soviética en 1967, y una experiencia en Israel en 1969. Al entrelazar los documentos de archivo, conservados en Ada Louise y L. Garth Huxtable Papers en el Getty Research Institute en Los Ángeles, con el material publicado, el estudio aborda los recursos y las implicaciones de los procesos de traducción entre diferentes contextos geográficos, lingüísticos, culturales e institucionales. Estas narrativas no se interpretan como simples sustitutos del viaje transatlántico, ya que a partir de estos textos la investigación propone una reflexión sobre el papel de la arquitectura -y del periodismo arquitectónico- como instrumento de mediación cultural.

The paper examines a series of writings authored by North American architecture critic Ada Louise Huxtable on the occasion of a series of investigative journeys overseas she took while working for The New York Times in the second half of the Sixties. It focuses on her reports following the European Planned Community Tour around central Europe (1965), a journey to the Soviet Union (1967), and one to Israel (1969). By intertwining the archival material retrieved in the Ada Louise and L. Garth Huxtable Papers at the Getty Research Institute with published writings, the study addresses the expedients and implications of translation processes across different geographical, linguistic, cultural, and institutional contexts. These narratives are not interpreted just as surrogates for travel, as the paper proposes a reflection, starting from her writings, on the role of architecture - and architecture journalism - as instruments of cultural mediation.

Keywords

Intercambio transatlántico, mediación cultural, periodismo arquitectónico, crítica pública, narrativa

Transatlantic transfer, cultural mediation, architecture print culture, public criticism, narration

Introduction

Soon after being appointed as the first full-time architecture critic at *The New York Times* in 1963, Ada Louise Huxtable (1921-2013) became one of the most influential voices of North American architecture criticism¹.

The paper identifies and analyzes several writings authored by Huxtable for the *Times* in the second half of the Sixties after a series of investigative journeys overseas, namely those following the *European Planned Community Tour* of 1965, the writings from the Soviet Union for the Golden Jubilee of the revolution, and her reports from Israel of 1969. These articles, often published on the Daily page while she was still abroad, describe her travel experiences and synthesize her impressions on the realities encountered during generally long weeks of site visits, meetings, and interviews.

Intertwining the published material with the documents retrieved in the Ada Louise² and L. Garth Huxtable Papers³ at the Getty Research Institute of Los Angeles, the paper explores how the critic characterizes, communicates, and represents distant and foreign built environments through her journalistic narrative, questioning the gap between the “paper taken on trips” analyzed in the archives and the “trips taken on paper”⁴ learned through her writings.

Within the broader framework of the scholarship looking at the transatlantic transfer of disciplinary knowledge⁵, the proposed standpoint reflects on the role and form of narratives on the built environment in the processes of translation and mediation across different geographical, linguistic, and cultural contexts, nuancing Huxtable’s monogamous relationship with North American architecture.

¹ Meredith L. Clausen, “Ada Louise Huxtable,” *Pioneering Women of American Architecture*, accessed January 22, 2021, <https://pioneeringwomen.bwaf.org/ada-louise-huxtable/>; “Tributes to Ada Louise Huxtable: Colleagues and Friends Remember the Late Critic,” *Architectural Record*, January 7, 2013, accessed January 22, 2021, <https://www.architecturalrecord.com/articles/2772-tributes-to-ada-louise-huxtable-colleagues-and-friends-remember-the-late-critic?v=preview>.

² Networks and research agendas were reconstructed by putting in tension published material with the research folders, correspondence, and photographs held in the Ada Louise Huxtable Papers, 1859-2013, bulk 1954-2012, The Getty Research Institute, Los Angeles, Accession no. 2013.M.9. Hereafter cited as Ada Louise Huxtable Papers.

³ Huxtable always traveled overseas with her husband, industrial designer L. Garth Huxtable, whose diaries and letters act as a complementary corpus of information. Although photographs are preserved in his wife’s papers, they were taken by him, as demonstrated by the *Times* captions. Box 48-49, L. Garth Huxtable Papers, 1913-2012, The Getty Research Institute, Los Angeles, Accession no. 2013.M.2. Hereafter cited as L. Garth Huxtable Papers.

⁴ José Manuel Pozo and José Ángel Medina, “Paper Taken on Trips, Trips Taken on Paper,” in *Architects’ Journeys: Building, Travelling, Thinking. Los Viajes de Los Arquitectos: Construir, Viajar, Pensar*, eds. Craig Buckley and Pollyanna Rhee (New York; Pamplona: GSAPP Books; T6 Ediciones, 2011), 188-207.

⁵ The main methodological references are Reto Geiser, *Giedion and America: Repositioning the History of Modern Architecture* (Zurich: GTA, 2018) and Anne Hultzsch, *Architecture, Travelers and Writers: Constructing Histories of Perception, 1640-1950* (London: Legenda, 2014).

“Ada Louise Huxtable, Special to *The New York Times*”, 1965-1969

Framing the journeys: promoters, itineraries, outputs

In the fall of 1965, a series of articles dedicated to European new towns and housing settlements authored by architecture critic Ada Louise Huxtable appeared in *The New York Times*⁶. These pieces, published between November and December 1965, followed the itinerary of the *European Planned Community Tour*, a fifteen-day venture financed by a set of North American leading organizations and manufacturers involved in the building sector, such as the Airtemp division of Chrysler, General Electric, and Arthur Sword Goldman & Associates, Inc., among others⁷. Sponsors’ representatives flanked a heterogeneous group of participants, including North American builders, developers, designers, and journalists⁸. The tour itinerary comprised visits to seminal garden city projects like Cumbernauld or Welwyn in the U.K. and to the suburbs of Stockholm, Malmö’s *Friluftstaden*, the Finnish communities of Tapiola and Pihlajamäki, and the Danish housing developments of Gladsaxe and Bellahøj, as well as the housing developments near Frankfurt, Wolfsburg, and Hannover, including Ernst May’s Römerstadt Siedlung. To these stops, Huxtable added further destinations in Provence and the Netherlands to visit several recent projects between Amsterdam, Delft, and Rotterdam⁹ (fig.1).

Two years later, the critic embarked on an investigative journey to Moscow, this time with a heterogeneous group of fourteen *New York Times* reporters coordinated by Harrison

⁶ Ada Louise Huxtable, “Western Europe is Found to Lead U.S. in Community Planning,” *The New York Times*, November 22, 1965, sec. Daily; “Scottish New Town: Pattern for Growth,” *The New York Times*, November 24, 1965; “Sweden Avoids U.S. Suburban Sprawl by Close Control of Housing,” *The New York Times*, November 28, 1965, sec. Daily; “Tall Housing Rises in Europe,” *The New York Times*, December 2, 1965, sec. Daily; “America: Land of the Disposable Environment,” *The New York Times*, December 6, 1965; “Dutch Planning: Cities in a Box,” *The New York Times*, December 12, 1965, sec. Architecture.

⁷ Other companies were the Southern California Edison Company, the U.S. Plywood Corporation, the Pittsburgh Plate Glass Company, the Title Insurance and Trust Company, and the Owens-Corning Fiberglas Corporation. Box 22, Folder 4, Series 4, Subject files on city planning and planned communities, 1963-2006. Raymond L. Watson Papers. MS-R120, Special Collections and Archives, The UC Irvine Libraries, Irvine, California. Hereafter cited as Raymond L. Watson Papers.

⁸ Besides Huxtable, other journalists were Gordon Hyatt of CBS, John Peter of *Look*, and Gurney Breckenfeld of *Time* magazine, respectively. “European Planned Community Tour – September 21st – October 6th. Men and their wives,” 1965. Raymond L. Watson Papers.

⁹ European Planned Community Tour itinerary pamphlet, 1965. Raymond L. Watson Papers; Diary, 1965, Garth L. Huxtable Papers.

Salisbury¹⁰. Huxtable wrote the 14th¹¹ and 15th¹² of a series of twenty-five articles appraising life in the Soviet Union fifty years after the October revolution, published daily throughout October 1967¹³. The critic authored various editorial products, providing a limited yet precious account of Soviet building to diverse readerships. Also, a rich essay reviewing and expanding her pieces published between June and November 1967¹⁴ appeared in a collection edited by Salisbury entitled “The Soviet Union - The Fifty Years”¹⁵, in parallel with a lavishly illustrated feature for *Architectural Forum*¹⁶.

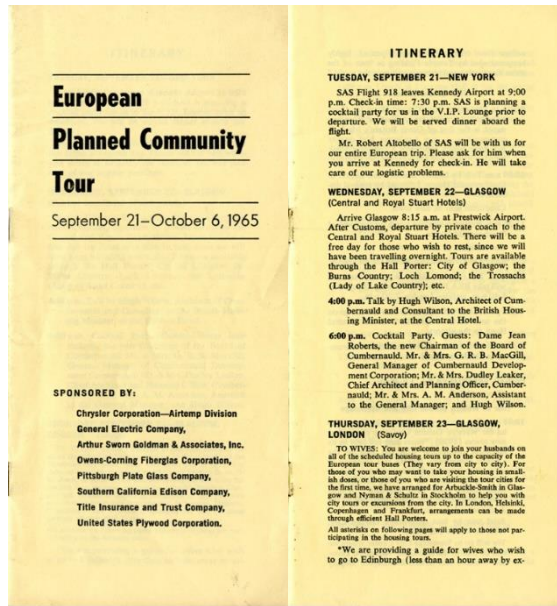


Figure 1: Official pamphlet itinerary of the European Planned Community Tour, 1965. (Raymond L. Watson papers, MS-R120, Special Collections and Archives, The UC Irvine Libraries, Irvine, California).

¹⁰ Harrison E. Salisbury was the first post-war correspondent from the Moscow *Times* bureau between 1949 and 1954 and an already influential figure in American-Soviet relations. Dina Fainberg, “A Portrait of a Journalist as a Cold War Expert: Harrison E. Salisbury,” *Journalism History* 41, no. 3 (October 1, 2015): 153–64.

¹¹ Ada Louise Huxtable, “Soviet Architecture Assumes a New Look,” *The New York Times*, October 19, 1967, sec. Daily.

¹² Ada Louise Huxtable, “Soviet Has Mastered the Industrialized Technology of Low-Cost Mass Building,” *The New York Times*, October 20, 1967, sec. Daily.

¹³ Shorter articles appeared in other large-circulation newspapers, such as the Canadian *The Globe and Mail*, or Tribune Company-owned *Chicago Tribune*, *The Atlanta Constitution*, and *The Morning Call*.

¹⁴ Ada Louise Huxtable, “New World, Old Dreams,” *The New York Times*, October 29, 1967; Ada Louise Huxtable, “Soviet Architectural Gem,” *The New York Times*, June 17, 1967.

¹⁵ Harrison E. Salisbury, ed., *The Soviet Union: The Fifty Years* (New York: Signet, 1967).

¹⁶ Ada Louise Huxtable, “50 Years Ago This Month. Building the Soviet Society,” *Architectural Forum* 127, no. 4 (1967): 32–41.

Each output gave different weight to the cities of Moscow and Leningrad, Tbilisi, and other centers on the Black Sea. Although the travel itinerary was initially more elaborate¹⁷, the report from the Soviet Union was eventually a story from Russia, an aspect shared by the other reportages, and indeed one of the criticisms moved to the initiative¹⁸.

Huxtable would return overseas again in 1969, this time to Israel, with further stops in Istanbul, Greece, and Yugoslavia. On this occasion, the critic spent two weeks interviewing architects, planners, and politicians between Tel Aviv and Jerusalem, traveling to the Negev Desert, Caesarea, and Haifa.

This journey produced numerous articles intended for different newspaper pages, from the Daily to the Architecture, Travel, and Real Estate ones¹⁹. Her thorough reports were enriched indeed by two lighthearted and entertaining appraisals of peculiar success among her readers dedicated to museums and hotels overseas²⁰.

Overseas appraisals: subjects and character

The relationship between buildings and their setting and the consideration for the human scale constituted important yardsticks in Huxtable's heterogeneous appraisals on the quality of the European satellite towns and housing developments she visited during the 1965 European Planned Community Tour. The critic's detailed description of a commuter route from Stockholm to its new satellite towns adequately conveyed this attention: a subway ride from the center to the outskirts started with the "bright new subway's abstract art and excellent graphics," while a car ride would take people through an orderly landscape, with "apartment blocks disposed neatly among pines and silver birches, surrounded by open spaces widening to full countryside, the country giving way again to planned, tasteful towns"²¹.

Huxtable's socially concerned assessments described how each European administration faced post-war housing shortages and the problematic implications of anonymity and standardization on the quality of the built environment without hiding problems and shortcomings. Although the European empirical science of planning and its inherent

¹⁷ The early versions of the itinerary included Chisinau and Minsk instead of Georgia. "Travel Itinerary for Mr. and Mrs. Huxtable," Cosmos Travel Bureau. Box 153, Folder 1-4, Ada Louise Huxtable Papers.

¹⁸ Hugh Seton-Watson, review of *The Soviet Union: The Fifty Years*, by Harrison E. Salisbury, *The New York Times*, November 5, 1967, sec. The New York Times Book Review.

¹⁹ Ada Louise Huxtable, "The Old City of Jerusalem is Getting a New 'Old' Look," *The New York Times*, May 7, 1969; "Jerusalem: Vista of Two Worlds," *The New York Times*, May 12, 1969; "Israel Hopes to House Negev Bedouins, a People of Space and Sky," *The New York Times*, May 19, 1969; "New Towns Bloom in Israeli Desert," *The New York Times*, June 1, 1969, sec. Real Estate; "Tinker Toy City Hall in Israel is 'Space Packed,'" *The New York Times*, June 5, 1969; "The Second Israel," *The New York Times*, June 8, 1969, sec. Architecture.

²⁰ Ada Louise Huxtable, "A Personal Inquiry into the Nature of some Hotel Rooms Overseas," *The New York Times*, August 17, 1969; "Museums A La Carte," *The New York Times*, June 15, 1969, sec. Architecture. Readers replied in "Letters: About those Hotels Abroad," *The New York Times*, August 31, 1969, sec. Letters to the Editor of the Times.

²¹ Huxtable, "Sweden Avoids U.S. Suburban Sprawl."

technological experimentation were partially idealized as opportunities to create a better aesthetic and social environment, over-scaled residential tall buildings were described as "stark, bold, dramatic intruders on the pastoral scene"²², and the relentless monotony of the horizontal slabs built near Copenhagen impacted its visitors as a "photogenic wonder", yet resembling "a sophisticated architectural version of 1984"²³. On the other hand, the Finnish nine-story residential towers dialogued with the landscape, as they "cap the hills and rocky outcroppings, their height emphasizing panoramic views of birches and pines"²⁴. The attention for the relationship with the landscape recurred also in Huxtable's evaluations of a series of eccentric buildings in southern France²⁵. Merits and limits of the Maeght Foundation or the luxury womb-houses for art collectors designed by Jacques Couelle at Castellaras-le-Neuf found their motivations in the belief that, as a backdrop, the Provençal landscape constituted an unbeatable and arduous competitor²⁶, as "fields of roses and carnations spread out like an illuminated cyclorama"²⁷. However, as the selected case studies demonstrated, the bright and idyllic representation of the Mediterranean setting often took on grayish undertones, as it often became what Huxtable uncompromisingly defined as the "playground of the very, very rich"²⁸.

The critic's 1967 writings instead constituted a tentative to build and transmit an image that moved away and updated mainstream representations of the Soviet built environment. Western media consolidated a panorama characterized by the "crumbling five-story walk-ups of the 1950s and those identical, pompous, *retardataire*, neoclassical skyscrapers, seven out of the same giant cake mold, that dominated the Stalin-era Moscow view"²⁹.

Huxtable claimed that a more faithful representation of Soviet buildings needed to include an impression of the results of the ten-year modernization program that radically transformed the open fields around Soviet cities into an expanse of white, standardized, mass-produced residential blocks. Although her report also covered the shortcomings of this process, she described the Soviet technological advancements in the building sector as "an architectural Sputnik"³⁰, using a formula derived from the space-race Cold War rhetoric that could impact the imagination of her American readership³¹ (fig.2).

²² Huxtable, "Tall Housing Rises in Europe."

²³ Huxtable, "Tall Housing Rises in Europe."

²⁴ Huxtable, "Tall Housing Rises in Europe."

²⁵ Ada Louise Huxtable, "Art Houses Glow - at \$160,000 Each," *The New York Times*, October 30, 1965; "The Maeght Museum: Trouble in Paradise," *The New York Times*, November 7, 1965; "Old Town Blues," *The New York Times*, November 14, 1965.

²⁶ For instance, Huxtable pointed out how curved walls complicated art displays or how, ironically, exorbitant house prices would require art collectors to sell their collections. However, she maintained that one could fully understand the controversial project only in its attempted physical and visual dialogue with the Mediterranean landscape. See Huxtable, "Art Houses Glow."

²⁷ Huxtable, "Old Town Blues."

²⁸ Huxtable, "The Maeght Museum."

²⁹ Huxtable, "Building the Soviet Society."

³⁰ Huxtable, "Soviet Architecture Assumes a New Look."

³¹ On the rhetoric images of the space race and the American *Way of Life*, see Greg Castillo, *Cold War on the home front: the soft power of midcentury design* (Minneapolis: University of Minnesota Press, 2010).

Furthermore, the critic appraised what she defined as “special structures for special purposes,” such as auditoriums, administrative headquarters, sports facilities, or hotels³². For instance, she described the Black Sea resort facility of Pitsunda as a step forward from the “air-conditioned nightmare for 6000 guests”³³ of Moscow’s *Rossija* Hotel and the hesitation on its expansion as an advancement in the approach to the landscape.



Figure 2: Bottom left, Peter Grose and Ada Louise Huxtable on Kalinin Prospekt (now New Arbat Ave.); bottom right, Charlotte Curtis in front of the Kremlin. Illustrations from the Italian edition of Harrison E. Salisbury (ed.), *The Soviet Union: The Fifty Years* (New York: Signet, 1967).

Landscape sensitivity is central also in Huxtable’s writings on Israel, which played extensively with pairs, contrasts, and dichotomies. The “two cultures, two landscapes, two worlds”³⁴ visible from the former border separating East from West Jerusalem presented, in the eyes of the critic, two opposite urban environments sharing different practices of sabotages and violations to what she deemed a Biblical landscape. Nevertheless, she acknowledged that recent constructions around Judea and Galilee, such as the Israel

³² Huxtable, “Soviet has Mastered the Industrialized Technology.”

³³ The critic is perhaps quoting Henry Miller’s 1945 travel memoir, entitled “The Air-Conditioned Nightmare.” Huxtable, “Soviet Architectural Gem.”

³⁴ Huxtable, “Jerusalem: Vista of Two Worlds.”

Museum, finally started being “less destructive of what once seemed to be an unspoilable setting”³⁵.

Tel Aviv’s “double” skyline encompassed, on the one hand, a panorama materializing a modern architectural history textbook built by the first generation of European *émigré* in the interwar period, and, on the other hand, more recent tall commercial and institutional buildings designed by the second generation of architects, exemplifying Israel’s increasing cosmopolitanism³⁶. For Huxtable, each reflected the aspirations and approaches of the two generations: a compelling example was the Negev Center, a housing and commercial complex designed by Ram Karmi in the 20-year-old desert town of Beersheba. Although located “in the biblical wilderness of the South”³⁷, its visitors could, according to the critic, easily imagine themselves in the Boston City Hall as, after studying in England, Karmi started exporting new brutalism and successfully pairing it with the desert landscape.

Furthermore, the phenomenon of the desert new towns aroused particular interest in the American observer. Indeed, they constituted for Huxtable an experiment in spatial and social planning, as well as exercises dealing with “a special world of bizarre and desolate beauty”³⁸. The description of the shortcomings of the desert garden city of Beersheba accompanied an appraisal of the quick planning of Arad, described as “a practically instant city [...] that has made Israel virtually an instant country, containing some of the newest and the oldest cities in the world”³⁹ (fig.3).



Figure 3: L. Garth Huxtable, Slide Carousel, Israel, 1969 (Ada Louise Huxtable Papers, 1859-2013, bulk 1954-2012, The Getty Research Institute, Los Angeles, Accession no. 2013.M.9.)

³⁵ Huxtable, “The Second Israel.”

³⁶ She identified the first generation in Arieh Sharon, Zeev Rechter, and Dov Karmi, and the second in their respective sons (Eldar Sharon, Yacov Rechter, Ram Karmi).

³⁷ Huxtable, “The Second Israel.”

³⁸ Huxtable, “New Towns Bloom in Israeli Desert.”

³⁹ Huxtable, “New Towns Bloom in Israeli Desert.”

Narrative expedients and addressees

Although the addressee of Huxtable's *New York Times* articles were mainly those figures identified as decision-makers in matters concerning the urban environment (i.e., architects, planners, politicians, officers, or investors), her readership was the non-homogeneous lay public⁴⁰.

Presumably, the average newspaper reader was not as interested in precise data as in the experience itself⁴¹. The newspaper page was illustrated with publicity images retrieved from the architects and information agencies, with shots taken by reporters or photographs by Garth Huxtable. The narrated experience would have been truncated without photos: stripped bare of the linguistic codes necessary to their understanding⁴², illustrations cooperated with words, catching the readers' attention, and conveying a solid and immediate impression of the story.

However, the numerous photographs taken and cataloged by Garth Huxtable went beyond the familiar publicity images disseminated by the media, as they represented his immediate "operative strategy for contemplation"⁴³ (fig.4).



Figure 4: L. Garth Huxtable, Slide carousel with selected images, Israel, 1969 (Ada Louise Huxtable Papers, 1859-2013, bulk 1954-2012, The Getty Research Institute, Los Angeles, Accession no. 2013. M.9.)

⁴⁰ Suzanne Stephens, "La Critique Architecturale Aux États-Unis Entre 1930 et 2005: Lewis Mumford, Ada Louise Huxtable et Herbert Muschamp," ed. Hélène Jannièrè and Kenneth Frampton, *Les Cahiers de La Recherche Architecturale et Urbaine*, n° 24/25 (December 2009): 43–66.

⁴¹ Pierre Alain Croset, "The Narration of Architecture," in *Architectureproduction*, ed. Beatriz Colomina (Princeton Architectural Press, 1988), 201-11.

⁴² Roland Barthes, "The Photographic Message", in *Image Music Text*, trans. by Stephen Heath (London: Fontana Press, 1977), 15-31.

⁴³ Pozo and Medina, "Paper Taken on Trips, Trips Taken on Paper," 191.

Texts often began with descriptions of the landscape, the vegetation, the built surroundings, and the experience, giving color to the narrative and evoking a sequence of movements and impressions. These frescoes were strengthened through evocative metaphors and similes, stimulating mental associations through extra-disciplinary references, where irony often became a leitmotiv and where a certain degree of simplification became essential to remain accessible and attractive to the less-experienced reader. Among these environmental descriptions, Huxtable proposed detailed portraits of some architects, described—but never photographed—in both their appearance and attitude as if they were the characters of a novel, often through caricatures and clichés. This abundance of details and the recurring allusions to the first-hand testimonial dimension of her stories, recalling the critic’s practice of narrating a site visit to the building⁴⁴, turned these reportages into valid surrogates for travel for the North American reader.

Besides, the technical documents preserved in Huxtable’s research folders, her travel notes—never sketches—and the complete slide carousel become an informative and complimentary travel narrative that conveys an additional layer of often untold—or untranslatable—intellectual interests and concerns.

The critic’s crafted representation of the Bat Yam City Hall near Tel Aviv, designed by Zvi Hecker, perhaps best exemplifies this approach. The building, whose large black and white photograph opened the article, was described as an “inverted ziggurat [...] that looks just like a Tinker Toy of brightly colored triangles⁴⁵”. Besides, although Huxtable studied the numerous technical drawings and informative documentation provided by Hecker, briefly entering the detail of his intricate *cubeoctahedron* space unit, she favored descriptions that conveyed how users appropriated the building. For instance, she illustrated how the local Bat Yam administration used the small auditorium as a closet or how the “sophisticated” emergency staircase became a storage space for garbage containers⁴⁶.

Architecture reportages as a form of cultural mediation

Foreign architectural experiences needed remain significant and newsworthy for both a North American readership and a general-interest national newspaper, a necessity detected in the selected subjects and destinations. The choices were indeed not arbitrary, as they converged with the interests of President Lyndon B. Johnson’s domestic and foreign policies (1963-1969). Not coincidentally, Huxtable’s 1965 reports on European housing and planned communities appeared indeed in a crucial season for North American housing legislation. They presented a series of experiences that offered an alternative to the profit-driven tendencies of North American building culture after the Housing and Urban

⁴⁴ Alexandra Lange, *Writing about Architecture: Mastering the Language of Buildings and Cities*, Architecture Brief Series (New York: Princeton Architectural Press, 2012).

⁴⁵ Huxtable, “Tinker Toy City Hall in Israel Is ‘Space Packed.’”

⁴⁶ Huxtable, “Tinker Toy City Hall in Israel Is ‘Space Packed.’”

Development Act was issued as part of Johnson's Great Society scheme⁴⁷. Similarly, the *New York Times*' overall investigative project reflected the porosity and relative openness that characterized the relationship with the Soviet Union in the period between Khrushchev's *Thaw* (1953-1964) and the initial phase of what would be Brezhnev's mandate (1964-1982) — a cultural framework that would inevitably change with the 1968 invasion of Czechoslovakia⁴⁸—. Also, Huxtable's appraisals on what she defined as Israel's "political construction⁴⁹" mirrored the increasing attention and North American interest for the Israeli situation only two years after the Six-Day War reunified Jerusalem⁵⁰. Furthermore, these overseas experiences often served as expedients to address the North American public and disciplinary debate. For instance, the critic pretended to overturn her position on issues at the center of her numerous New York battles, such as architects' virtuoso performances or landmarks preservation⁵¹, in a provocative article dedicated to the allegedly necessary urban renewal of St-Paul-de-Vence⁵². Similarly, her criticism towards the problematic points of foreign accomplishments was always mitigated by continuous references to the North American situation, frequently reminding her readers of the "urban refuse of dreary housing, strip commerce and roadside junk⁵³" surrounding American cities. For instance, she reinforced her criticism on Moscow's monotonous urban landscape with a twist, stating that the choice between the chaotic "outlying landscape of free enterprise⁵⁴" and that of a state-planned society did not offer many pluses in either case: only the forms of American mass-produced suburbia, ironically, equaled the result in sterile monotony.

Eventually, the mediated forms in which these places and buildings are conveyed took up a fundamental educational value. They aimed not to make accessible architectures and buildings as such, but rather disseminate their knowledge to the broadest readership

⁴⁷ Charles E. Connerly, "Looking Back at HUD Introduction," *Journal of the American Planning Association* 51, n.° 4 (December 31, 1985): 461-62.

⁴⁸ Jean-Louis Cohen, *Building a New World: Amerikanizm in Russian Architecture* (New Haven: Yale University Press, 2020); Catherine Cooke, "Modernity and Realism. Architectural Relations in the Cold War," in *Russian Art and the West: A Century of Dialogue in Painting, Architecture, and the Decorative Arts*, ed. Rosalind P. Blakesley and Susan Emily Reid (Dekalb: Northern Illinois University Press, 2007), 172-94. On the issue of periodization, see Marc Elie and Isabelle Ohayon, "Introduction," in *Russie - Empire russe - Union soviétique et États indépendants, Cahiers du monde Russe*, 54, no. 54/1-2 (January 1, 2013), 11-28.

⁴⁹ Yael Allweil, *Homeland: Zionism as Housing Regime, 1860-2011*, Planning, History and Environment Series (New York: Routledge, 2017).

⁵⁰ Samuel W. Lewis, "The United States and Israel: Evolution of an Unwritten Alliance," *Middle East Journal* 53, no. 3 (1999), 364-78.

⁵¹ Huxtable's interest in New York's historic heritage was epitomized by her role in the campaign against Penn Station's demolition in 1963, and through her 1964 book *Classic New York: Georgian Gentility to Greek Elegance*. However, as Meredith Clausen reports, by 1966 Huxtable was already disillusioned with the preservation movement. Meredith L. Clausen, "Ada Louise Huxtable."

⁵² Huxtable, "Old Town Blues."

⁵³ Huxtable, "Sweden Avoids U.S. Suburban Sprawl."

⁵⁴ Huxtable, "Soviet Architecture Assumes a New Look."

possible⁵⁵. They acted as substitutes for travel in their capacity of conveying and projecting a virtual journey, but also became sites for cultural mediation, as they resulted from a negotiation between institutional, public, and intellectual interests: Besides, they put in dialogue different professional and cultural *milieux* characterized by diverse degrees of specialization.

⁵⁵ Jean-Louis Cohen, “L’Architecture Saisie par les Médias,” *Les cahiers de médiologie* 11, no. 1 (2001): 310-17.

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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