

A photograph of a hillside with a small town and a large stone tower on the right. The hillside is covered in terraced fields and some trees. The town consists of several buildings, including a prominent white building with a dome. The stone tower on the right is tall and has several arched windows. The overall scene is in a warm, golden light.

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**
transferencias históricas
retos contemporáneos

VOLUMEN II

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 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 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	

La antigua ciudad de Paestum. El paisaje agrícola en las formas de las civilizaciones

The Ancient City of Paestum. The Evolution of Agricultural Landscape Reflecting the Various Shapes of Civilizations

LUDOVICA GROMPONE

Politecnico di Bari, ludovica.grompone@poliba.it

Abstract

Cada período histórico se expresa a través de un arte determinado, que nunca más se repetirá. Sin embargo, algunas analogías pueden determinar la similitud de climas culturales de diferentes épocas. En el caso de estudio de *Paestum*, se realizaron análisis que permitieron conocer cómo a lo largo de los siglos el territorio, sobre el que aún se levanta la antigua ciudad de *Poseidonia*, parece haber sufrido transformaciones significativas, debido, por un lado, a los agentes naturales y, por otro lado, a los cambios de paradigma de las civilizaciones que han vivido en estos lugares. En particular, la sucesión de diferentes culturas en diferentes períodos históricos, así como la convivencia de los colonos fundadores con los pueblos indígenas, hubiera permitido determinar la configuración de la ciudad desde el momento de su origen, así como la estratificación de la estructura que ha adquirido hoy.

Each historical period is expressed through a given art, which will never be repeated. However, some analogies are capable to determine the similarity of cultural climates from different eras. In the case study of Paestum, analyses were carried out which made it possible to ascertain how over the centuries the territory, on which the ancient city of Poseidonia still stands, would seem to have undergone significant transformations, due to, on the one hand, to natural agents and, on the other hand, to paradigm changes of civilizations that have lived in these places. In particular, the succession of different cultures in different historical periods, as well as the coexistence of the founding colonists with the indigenous peoples, would have made it possible to determine the configuration of the city from the moment of its origin as well as the layered structure it has now taken on today.

Keywords

Formas de civilizaciones, Ciudad antigua, Paisaje agrícola
Shapes of civilizations, Ancient city, Agricultural landscape

Introduction

There are moments in which a synthesis, even if apparently premature, allows the problems to be clearly stated rather than solved. In 1931, March Bloch argued that rural history had reached one of these moments¹. In those years, in France, there was a great cultural ferment around the theme of "sociology of intervention". With the growing willingness of intellectuals to put themselves at the public's service, numerous educational institutions developed, without any claim of being a school but rather an extension of it. The objective of an institution open to all was to popularize pedagogical intervention, and it became also one of Marcel Poëte's interest². This objective was shared by the Italian intellectuals later on, leading Bruno Zevi to design an architecture collection. Therefore, in 1958 *La città antica. Introduzione all'urbanistica* by Poëte was published in the *Collana Storica di Architettura* by Einaudi. Mario Zocca owned the translation rights by permission of Gaston Bardet³, son-in-law of Poëte, who after his death undertook the commitment of spreading the ideas of the master⁴. It is interesting to note that in *Urbanistica* n. 4 in 1950 both Zevi and Bardet wrote their reflections. According to Bardet the social topography defined a method of observing the interrelationships between two elements: man, and soil⁵. In the same issue there was another article of significant interest, which demonstrated the attention towards a unified vision of the problem of the urban and rural territory. Both were attributable to a regional dimension, in which it would have been better possible to study the distribution of properties in large-scale settlement types. In the article the fundamental role of the geometric shape of the parcels and their extension was defined for the purposes of rational land use, traced back to two categories: cultivation and buildings grounds. The construction of the urban territory was compared to that of the agricultural territory, as its problems could be traced back to the rural recomposition. The particle rearrangement made it possible to rectify the boundaries, correct the shape of the lots and modify the dividing lines, but also recompose the particles in which to incorporate any wrecks or recast them with a deeper change in proportions, shape, and position⁶. These criteria are still in use in today's design practice, which looks with interest at the experiences and moods that took place during those years. Moreover, each historical period is reflected in analogies that know how to be able to recall cultural climates of different eras. This happens due to certain similarities between the present and the inner aspirations of the past⁷. Today the project continues claiming a social role, creating living spaces capable of offering a quality of interaction between person and environment. About sites of cultural interest, this intent

¹ Emilio Sireni, *Storia del paesaggio agrario italiano* (Bari: Laterza, 2020), 9.

² Antonella Calabi, *Parigi. Anni Venti: Marcel Poëte e le origini della storia urbana* (Venice: Marsilio, 1997), 41-42.

³ Giulio Einaudi, *Letter from Giulio Einaudi to Bruno Zevi*, April 16, 1952 (Turin: Archivio Storico Einaudi, Segreteria editoriale, Corrispondenza, Corrispondenza con autori e collaboratori italiani, Mazzo 227, Fascicolo 3169.1, Foglio 255, 1952).

⁴ Antonella Calabi, “La lezione del passato per la città del presente. Marcel Poëte, Introduction à l'urbanisme. L'évolution des villes, 1929”, in *I Classici dell'urbanistica moderna*, ed. by Paola Di Biagi (Rome: Donzelli, 2009), 44.

⁵ Gaston Bardet, “Il tessuto urbano: nuovi metodi di analisi e di sintesi”, *Urbanistica*, no.4 (1950): 20.

⁶ Gino Pratelli, “Il riordinamento delle superfici urbane e rurali”, *Urbanistica*, no.4 (1950): 45-47.

⁷ Wassili Kandinsky, *Lo spirituale nell'arte* (Milan: SE, 2005), 17.

meets the need to understand the latent meanings of ancient architecture that constitute a palimpsest in the present.

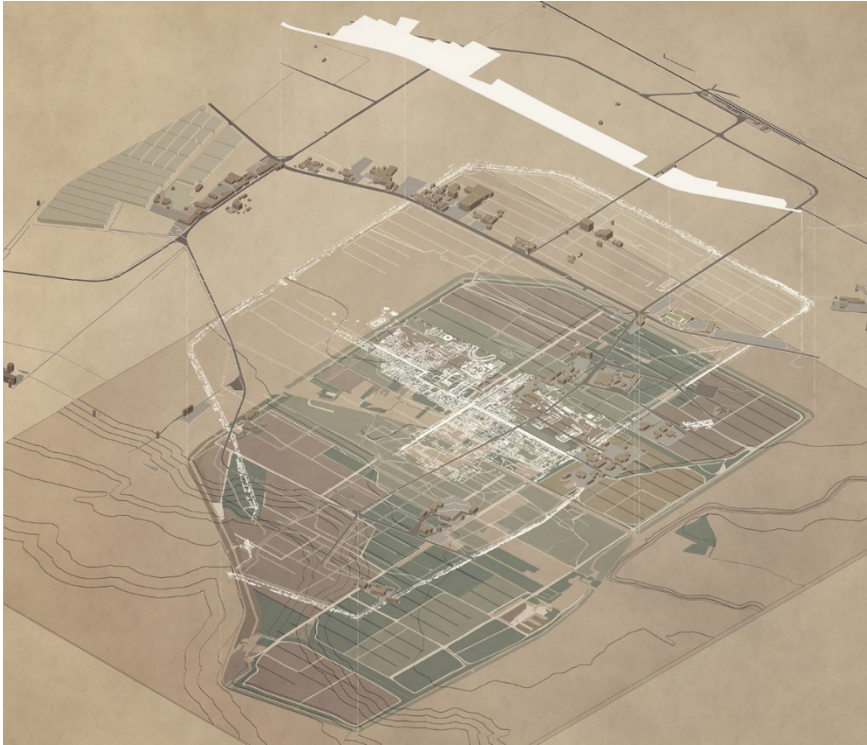


Figure 1: Ludovica Grompone, *The Layers of the Ancient City of Paestum*, 2020 (Iuav specialization thesis in Architectural and Landscape Heritage by Ludovica Grompone).

The foundation of the ancient city of Paestum

The site of Paestum offers itself to the contemporary world as a crossroads of diachronic knowledge and a synthesis of all the interpretations expressed by its layers (fig. 1)⁸. Therefore, with synchronic and diachronic maps, it was possible to show the ancient role of the place, chosen to favour trade exchanges between Greek colonists and the Etruscan people. The soil beyond the walls was investigated, until reaching the boundaries of the Paestan Chora. The preliminary investigations conducted in the geographical, environmental, historical-archaeological, and urban areas were fundamental, which allowed to define a strategic framework in which to identify the theoretical-applicative

⁸ Valentina Russo, “Oltre la conservazione, per una fruizione compatibile. Riflessioni a margine del tempio di Nettuno nel paesaggio storico di Paestum”, in *L’emblema dell’eternità. Il tempio di Nettuno a Paestum tra archeologia, architettura e restauro*, ed. by Fabio Mangone, Valentina Russo and Gabriel Zuchtriegel (Pisa: Edizioni ETS, 2019), 171.

experimentation activity on the relationship between territory, history, landscape, and project⁹.

It has emerged that Paestum, since its foundation, has had a strong link with the territory. In fact, at the end of the 7th century BC, the Greek colonists, who came from Sibari, decided to extend their trade with the Etruscan people, occupying a stronghold on the Tyrrhenian Sea. The first city was formed on the promontory of Agropoli (fig. 2), in a dominant position on the Sele Plain, to allow the sighting of any threats coming from the sea and from the hinterland. In fact, the area, before the arrival of the settlers, was already inhabited by some indigenous peoples (fig. 3). It is in this place that the first sanctuary dedicated to Poseidon was built. The name of the city of Poseidonia, founded in 600 BC, was also dedicated to this god. From the moment when the settlers became familiar with the local populations, the plain represented one of the most profitable and fertile areas in the region. The Sele Plain currently extends at the foot of the promontory for 300 square kilometres¹⁰, having an agricultural area of 33.500 hectares. Its soils are mainly composed of clayey-loamy and silty-clayey soils of volcanic origin. The Greeks, who based their economy mainly on agriculture, immediately had to appreciate these qualities. Therefore, as it often happens, the origin and development of the settlement were influenced by two determining factors: the location and the geographical environment¹¹. It is possible to identify three systems of ridge, slope, and valley floor in the area. The valley floor systems are of recent origin and linked to the deposition of sediments by waterways. They have certainly influenced the distribution and the type of attendance by man over time. To the left of the Sele River, there were probably more favourable environmental conditions, given by the presence of coastlines and terraced surfaces behind it, in memory of the lagoon that was present there. The travertine bench near the precious wetlands also offered well-drained soils on which to settle. However, in front of Porta Marina, between the ancient city and the coastal strip of Sterpina, in the 6th century BC there was a coastal pond. The latter in the period of maximum expansion of the city became a swamp, determining the formation of the travertine bench from the Capo di Fiume River. On the one hand, the travertine bench would have been used as a quarry, but, on the other hand, it also would have been responsible for the stagnation of the encrusting waters of the river in the southern area between the 5th and 4th century BC. According to Amedeo Maiuri, this problem must have persisted between the 5th and 6th century AD, making the waters advance until they touch the temples and encrust the pavement and the medieval town¹². The progressive

⁹ Luigi Franciosini, *Archeologia e Progetto, paesaggi antichi lungo la via Clodia. Tesi di laurea nella facoltà di architettura* (Rome: Università degli Studi Roma Tre, 2014), 9, http://www.luigifranciosini.com/download/labo%20tesi/RIDOTTO_Archeologia%20e%20Progetto_paesaggi%20antichi%20lungo%20la%20Via%20Clodia.pdf.

¹⁰ Aldo Cinque et al., *Note Illustrative della Carta geologica d'Italia alla scala 1:50.000. foglio 486. Foce del Sele* (Rome: Ispra, 2009), 27, https://www.isprambiente.gov.it/Media/carg/note_illustrative/486_FocedelSele.pdf.

¹¹ Marcel Poëte, *La città antica. Introduzione all'urbanistica*, trans. by Mario Zocca (Turin: Einaudi, 1958), 29.

¹² Aldo Cinque et al., *Note Illustrative della Carta geologica d'Italia alla scala 1:50.000. foglio 486. Foce del Sele* (Rome: Ispra, 2009), 73-74, https://www.isprambiente.gov.it/Media/carg/note_illustrative/486_FocedelSele.pdf.

abandonment of ancient Poseidonia had to take place precisely because of this phenomenon. In the following centuries, the city remained substantially unknown to scholars and travellers from all over Europe.

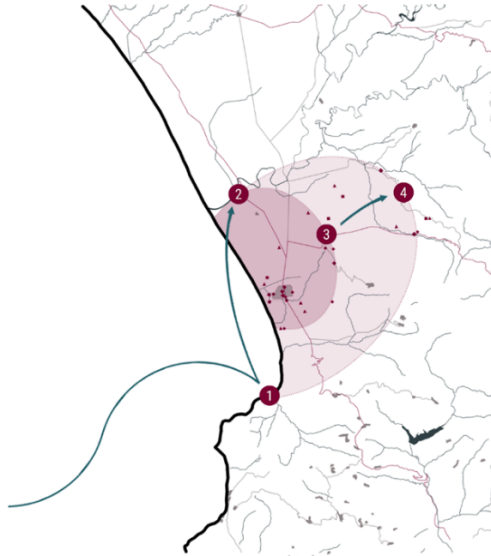


Figure 2: Ludovica Grompone, *The Foundation of the Settlement and the Evolution of the Paestan Chora*, 2020 (Iuav specialization thesis in Architectural and Landscape Heritage by Ludovica Grompone).

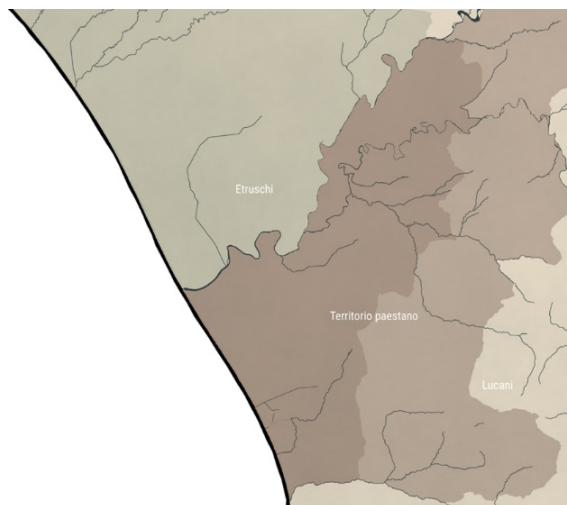


Figure 3: Ludovica Grompone, *The Peoples of the Sele Plain*, 2020 (Iuav specialization thesis in Architectural and Landscape Heritage by Ludovica Grompone).

The “rediscovery” of Paestum

A first interest was expressed in 1723, when Costantino Gatta praised the magnificence of the city in the description of *Lucania illustrata*, leading to the so-called "rediscovery" of Paestum¹³. Paolantonio Paoli is credited with having published the first map of the city with the design of the entire wall circuit¹⁴. If the study of the site increased its prestige, it also led to some invasive interventions. In 1828 it was decided to build a moat all around the temples to prevent the entry of buffaloes, which could have destroyed part of the Roman paving. The following year, with the decision to rectify the axis that ran east of the sanctuaries, part of the walls and the Roman Amphitheater were demolished. During all the 19th century excavations of the necropolis began and until the end of the century a series of clandestine excavations continued with a consequent dispersion of ancient objects. Other excavations took place from 1907 to 1922 and mainly aimed at bringing to light the arteries of the ancient city to reconstruct their original layout. The paved road was excavated in a north-south direction to the west of the Southern Sanctuary and, in correspondence with the Basilica, the polychrome architectural covering was discovered. The *forum*, the *tabernae*, the Forensic Basilica and the Southern Sanctuary were also excavated. The finds were provisionally kept in the Episcopal Palace. From 1929 to 1934, the fortification was the subject of important works, allowing the study and reconstruction of some sections. Between 1930 and 1931 the excavation of Porta Marina was undertaken, which lay beneath a considerable layer of soil and alluvial encrustations. Furthermore, the excavation of the paved road was resumed, extending it up to the *forum*, and the stretches of the road in an east-west direction were investigated, at Porta Marina and Porta Sirena¹⁵. The excavation campaign was strongly desired by the fascist government and by Mussolini, who, by promoting the resurrection, wanted to make Paestum the symbol of the vitality of the Italic bloodline. Two scholars began to engage with the challenge of finding the Heraion built by Jason and his Argonauts on the banks of the Sele River. The discovery of the seventy *metopes*, part of which dates back to the 6th century BC, is still considered today as one of the largest stone cycles in the West. The discovery took place in 1934, thanks to Paola Zancani Montuoro and Umberto Zanotti Bianco. For this reason, the Superintendence of Antiquities of Campania and Molise in 1937 prepared a first project for a museum, which in the summer of 1938 was modified by the architect Marcello De Vita. During the post-war period, while Claudio Pellegrino Sestieri oversaw resuming the excavation campaigns, the Directorate General of Antiquities and Fine Arts continued the project of the museum, which was inaugurated in 1952. However, a first extension of the building was two years after opening. In 1960 the Superintendency decided to commission Ezio De Felice to make a new modification to the museum, which was carried out in 1969,

¹³ Giuseppe Gianluca Cicco, *Campania illustrata 1632-1845. Il territorio e la sua evoluzione nei fondi antichi della Biblioteca Provinciale di Salerno e delle Biblioteche Comunali di Cava de' Tirreni e Sala Consilina* (Angrì: Editrice Gaia, 2015), 455.

¹⁴ Marina Cipriani, *Paestum. Dalla “riscoperta” dei templi ai primi scavi di Paestum* (Paestum: Azienda Soggiorno e Turismo Paestum, 2010), 9.

¹⁵ Marina Cipriani, *Paestum. Dalla “riscoperta” dei templi ai primi scavi di Paestum* (Paestum: Azienda Soggiorno e Turismo Paestum, 2010), 14-19.

while Mario Napoli found the Tomb of the Diver. The last expansion project with the creation of the Roman Hall was carried out in 1996¹⁶. However, today there is still a need to decongest the museum environments, which is why the Archaeological Park of Paestum has decided to extend them into the former Cirio factory. The purchase of the building is part of a feasibility study, with which the Park in 2008 wanted to overcome the perception of the territory as a contrast between the city enclosed by the walls and its context¹⁷.

The cultivation of the Paestan rose

The study illustrated here concerned the analysis of trees and shrubs species, native or naturalized, in the wall circuit, making it possible to become aware of an in-depth investigation that evaluates the possibility of resuming the cultivation of the Paestan rose. The latter, led by Fernando La Greca, seeks to reconnect with today's theme of the enhancement of the territory connected to the economic exploitation of its resources. The experiments conducted originated from a passage by Ennodio, which refers to an intensive cultivation practiced by the Romans and considered a real art. It made it possible to obtain roses in abundance, with a greater number of purple petals and an intense perfume. Furthermore, from other texts, we learn about the use of vegetable garden cultivation told by Virgil and of medicinal herbs described by Strabo. But it is the rose that must have enjoyed great fame since the practice is mentioned in numerous other verses. In *De rosas nascentibus*, attributable to Virgil, the narrator, who walks at dawn in an irrigated *hortus*, seeing some splendid rose gardens, speaks of the skill of growing roses of the Paestan farmers. According to Epifanio, the tradition seems to be linked to the ability to practice grafts, which would have allowed different plants to grow on foreign roots. It can therefore be assumed that the people of Paestum were able to graft roses on blackberry brambles, so that roses could grow from the thorns. Even according to a classic myth, red roses would be born from the blood of Venus, when the goddess, stung by a thorn, with her blood changed the colour of the white flowers of a bramble, which took on a bright red appearance. The grafting had to be practiced above all in order to have a double annual flowering, one in May and the other in October, allowing to obtain a greater production of petals, on which a large perfume, *oleum rosaceum* and *rosatum* wine¹⁸. The wine production was imported by the colonists during the first millennium BC, with the introduction in Italy of different varieties of *vitis vinifera*. Soon two techniques were differentiated, that of the Greeks, who used stakes, and that of the Etruscans, who cultivated married vines by tying them to living trees. The vine-tree binomial, as we learn from Pliny, was inherited by the Romans, who called it *arbustum italicum* and perfected it by passing the branches of the vines

¹⁶ Ilaria Andria, *Il Museo Archeologico di Paestum* (Naples: Università di Napoli Federico II, 2008), 41-57.

¹⁷ Ottavia Voza, "Parco Archeologico di Paestum. Studio di Fattibilità", *Tekimeria* 7 (2008), accessed January 21, 2020: 18, https://www.academia.edu/2254227/Parco_Archeologico_di_Paestum_Studio_di_fattibilit%C3%A0.

¹⁸ Fernando La Greca, "Rose nate sui rovi: ricerche sulle antiche rose di Paestum", *Annali Storici di Principato Citra VIII*, n.2 (2010): 5-18. <https://www.yumpu.com/it/document/read/14938314/rose-nate-sui-rovi-ricerche-sulle-antiche-rose-di-paestum>.

from tree to tree, giving rise to the rows¹⁹. Together with the rose-blackberry system these plantations were fundamental constructs for the design of the agricultural landscape and its cult. Moreover, already during the 7th century BC, the age of orientalizing culture, the universe of spring flowers and fruit trees, among which the rose and the apple tree played a central role, had firmly joined the rite of Venus²⁰.

The rite of Venus Iovia

Among the powers of Venus there was that of the protection of the *horti*. Moreover, for Vitruvius, in the coastal centers, there was a strong relationship between the sanctuaries that venerated her and the port areas, due to the link that the emporiums had with the exchange of their goods. For this reason, the production of wine had obtained an increasingly important role, so much so that it took on the characteristics of a ritual. With the Vinalia, the new wine was tasted and released for consumption, dedicated to Venus Iovia, celebrated *extra moenia* and near the necropolis. The epiclesis Iovia would be explained precisely through the common and joint skills of the goddess and Jupiter in the dynamics of grape treatment and beverage production. This thesis was strengthened by the discovery of a *lacus vinarius* in the North Complex near the Sanctuary of Santa Venera, functional for pressing grapes and harvesting the must. The introduction of wine had to take place according to a precise religious dialectic in which Jupiter was configured as the greatest divinity who guided the entrance of the *vinum novum* into the city. Venus supervised the magical processes of winemaking, guiding her followers mysterious and orgiastic rites, which provided for the unusual consumption for women of the wine itself. In the internal-external dichotomy it is possible to read the metaphor that alludes to the contrast between the world of the living and that of the dead, to which Venus Iovia is associated. This would explain the reason why the Sanctuary of Santa Venera is located near the necropolis of the same name, linking the cult of the dead to the cult of wine. The latter in funeral libations replaced blood in colour, density, and religious properties. In particular, the *vinum-venenum* was considered an expression of the blood of the earth and during the sacrifices the drink took the place of human blood, implying a rejection of violence. Aspects were thus integrated to recall the underworld and wine, in an inversion of ordinary life, in which the boundaries that separated the world of the living from that of the dead were loosened and the doors were opened for the return of the departed²¹. In the Aphrodision important fragrant sacrifices were celebrated also linked to the passage from girl to bride. The promise

¹⁹ Raffaele Buono, Gioacchino Vallariello, “La vite maritata in Campania”, *Delpinoa* 44 (2002), accessed January 11, 2020: 53-54, http://www.biologiavegetale.unina.it/delpinoa_files/44_53-63.pdf.

²⁰ Claudia Lambrugo, “Fiori e piante di Afrodite in Grecia”, in *Dei e piante nell'antica Grecia*, ed. by Giampiera Arrigoni (Bergamo: Sestante Edizioni, 2018), 335, https://www.academia.edu/36582719/Fiori_e_piante_di_Afrodite_in_Grecia_in_G._Arrigoni_a_cura_di_De_i_piante_nell_antica_Grecia_Bergamo_2018_pp._329-382.

²¹ Francesco Marcattilli, “I Santuari di Venere e i Vinalia”, *Atti della Accademia Nazionale dei Lincei. Rendiconti* 9, v. 28 (2017), accessed January 20, 2020: 425-444, https://www.academia.edu/36226778/I_santuari_di_Venere_e_i_Vinalia_in_Atti_della_Accademia_Nazionale_dei_Lincei_Rendiconti_Serie_IX_Volume_XXVIII_Anno_2017_2018_pp._425-444.

of a marriage was symbolized by the apple, while the feeling of falling in love with the poppy. The Aphrodision described by Sappho was near a spring where a grove of apple trees grew, with rose bushes and spring flowers. In fact, various traditions placed Aphrodite at the origin of the lily, which with its whiteness could compete with her white skin, the anemone, generated by the tears shed for Adonis, and the lycnid, born from the water of the bath of the goddess after her union with Hephaestus²². The cultivation methods, the irrigation vocabulary and, later, that of land reclamation, testify to a constant renewed interest in the landscape, which has inevitably shaped rural and urban areas²³. At the beginning of the 20th century a fundamental role in the transformation of the face of the Paestan countryside was assumed by Cirio. Cirio did not resort to the use of greenhouses but cultivated tomatoes outdoors and on very large fields²⁴. At the same time, within the archaeological area, the attempts of setting up led to the phenomenon of the reduction of biodiversity through a widespread standardization of botanical choices. These choices, considered classic by the aesthetics of the fascist period, led to the exclusion of the Mediterranean botanical repertoire codified by Giacomo Boni in his list of species for the *Flora dei Monumenti*²⁵.

The Paestum agricultural landscape project

The Paestum agricultural landscape project (fig. 4) aims to re-establish the ancient role that some plant species have had in the local landscape and culture. This is the case of the Paestan rose that the Cultural Promotion Centre for Cilento is trying to reproduce²⁶. As regards to the use of the rose-blackberry system, in the project it is used along the edges of the Major Decumanus, which takes shape as an olfactory path starting from the station and passing through Porta Sirena (fig. 5), until reaching the centre of Magna Grecia Street, the museum and the archaeological area. Along this axis, at the hinges, we meet the rows of married vines, which are placed orthogonally to the main street, managing to amplify the perspective view generated by the grid of the fields and set on the form of the narrow and long insula of the Roman period (fig. 6). The fields are neatly designed by the expanses of tomatoes and artichokes, which, today, play a particularly important role in Paestan

²² Claudia Lambrugo, “Fiori e piante di Afrodite in Grecia”, in *Dei e piante nell'antica Grecia*, ed. by Giampiera Arrigoni (Bergamo: Sestante Edizioni, 2018), 341, https://www.academia.edu/36582719/Fiori_e_piante_di_Afrodite_in_Grecia_in_G._Arrigoni_a_cura_di_Dei_e_piante_nell_antica_Grecia_Bergamo_2018_pp._329-382.

²³ Anne-Sylvie Bruel, “Governare le acque”, in *Manuale di coltivazione pratica e poetica. Per la cura dei luoghi storici e archeologici nel Mediterraneo*, ed. by Luigi Latini and Tessa Matteini (Padua: Il Poligrafo, 2017), 107.

²⁴ Gabriel Zuchtriegel, “I ritorni di Venere: dal santuario arcaico all'arte contemporanea”, in *Sancta Venera. Arte contemporanea e archeologia a Paestum*, ed. by Massimo Bignardi (Naples: arte'm, 2008), 14.

²⁵ Tessa Matteini, “Il progetto di paesaggio. Per un sito archeologico mediterraneo”, in *Manuale di coltivazione pratica e poetica. Per la cura dei luoghi storici e archeologici nel Mediterraneo*, ed. by Luigi Latini and Tessa Matteini (Padua: Il Poligrafo, 2017), 260.

²⁶ Fernando La Greca, “Rose nate sui rovi: ricerche sulle antiche rose di Paestum”, *Annali Storici di Principato Citra VIII*, no.2 (2010), accessed January 11, 2020: 15. <https://www.yumpu.com/it/document/read/14938314/rose-nate-sui-rovi-ricerche-sulle-antiche-rose-di-paestum>.

agricultural production. The borders of the fields appear to be marked by medical herbs, already cultivated in Roman times, which today are mainly used as feed for buffalo breeding. At the main intersections of the hinges with the Major Decumanus, the maritime pines stand out over the landscape, reminding us of the important solitary role they played in this place during the 20th century. Finally, along Magna Grecia Street the pomegranate trees intensify, which, with their foliage, try to recall the density of the Roman building close to the Amphitheater (fig. 7). Both in the case of maritime pines and in the case of pomegranate trees, the plantations are in points of low archaeological sensitivity, where excavations have not yet been carried out and a thick layer of medieval travertine stands as a shield towards the roots to protect the ancient ruins. Finally, the cultivation of roses at the foot of the rows of married vines, in addition to having a formal role, also have a functional role, as they are first attacked by parasites, denouncing the parasitic attack on the vines. Therefore, the aspirations of the project take shape from the ability to understand the soil and the civilizations that have experienced it to awaken ideals and principles. The investigation of the shapes that in ancient times had already been used to express the same tensions, in this way, today offers new opportunities to recall the memory. On the one hand, Francesco Venezia in 1989 argued that one of the purposes of the figure of the architect was precisely to oppose a certain resistance to the passage of time, arousing hidden reasons capable of giving new aesthetic values to places, even in the case that their initial functions had become incomprehensible²⁷. On the other hand, Sigfried Giedion reminds us how important it is to look at problems in their development, since only by looking back can one see that a problem is foretold by the previous one. In this sense, finally, it is appropriate that we let ourselves be guided by evolving problems, just as the sculptor allows himself to be guided by matter²⁸.

²⁷ Francesco Venezia, *Le idee e le occasioni* (Milan: Mondadori Electa, 2006), 7-8.

²⁸ Sigfried Giedion, *Spazio, Tempo, Architettura* (Milan: Hoepli, 2016), XXV.



Figure 4: Ludovica Grompone, *Masterplan*, 2020 (Iuav specialization thesis in Architectural and Landscape Heritage by Ludovica Grompone).

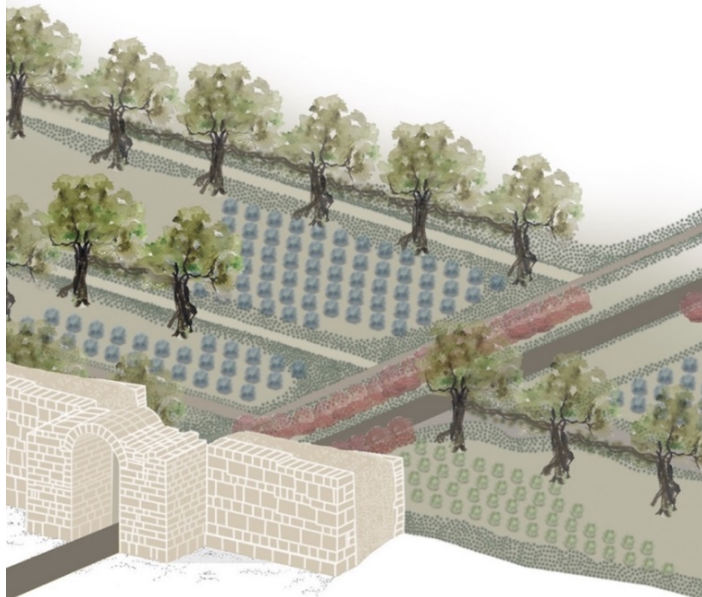


Figure 5: Ludovica Grompone, *A focus on the Major Decumanus*, 2020 (Iuav specialization thesis in Architectural and Landscape Heritage by Ludovica Grompone).



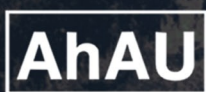
Figure 6: Ludovica Grompone, *The elements of the composition in the Paestum agricultural landscape project*, 2020 (Iuav specialization thesis in Architectural and Landscape Heritage by Ludovica Grompone).



Figure 7: Ludovica Grompone, *A focus on the Magna Grecia Street*, 2020 (Iuav specialization thesis in Architectural and Landscape Heritage by Ludovica Grompone).

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