



ARQUITECTURA Y PAISAJE

transferencias históricas
retos contemporáneos

VOLUMEN I

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

**ARQUITECTURA
Y PAISAJE**
transferencias históricas
retos contemporáneos

VOLUMEN I

LECTURAS

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

DIRECTORES Juan Miguel HERNÁNDEZ LEÓN y Juan CALATRAVA

Cualquier forma de reproducción, distribución, comunicación pública o transformación de esta obra sólo puede ser realizada con la autorización de sus titulares, salvo excepción prevista por la ley. Dirijase a CEDRO (Centro Español de Derechos Reprográficos, www.cedro.org) si necesita fotocopiar o escanear algún fragmento de esta obra.

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



UNIVERSIDAD
DE GRANADA

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

© DE LOS TEXTOS, SUS AUTORES, 2022

© ABADA EDITORES, S.L., 2022

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

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

maquetación ANA DEL CID MENDOZA
MARTA RODRÍGUEZ ITURRIAGA
MARÍA ZURITA ELIZALDE

diseño de cubierta FRANCISCO A. GARCÍA PÉREZ
AGUSTÍN GOR GÓMEZ

ISBN 978-84-19008-07-7

IBIC AMA

depósito legal M-484-2022

impresión COFÁS, ARTES GRÁFICAS

Coordinadores de la edición

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

PRESENTACIÓN	XIX
Juan Calatrava	

VOLUMEN I

1. PAISAJE URBANO Y CULTURA ARQUITECTÓNICA

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

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

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

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

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

2. EL PATRIMONIO PAISAJÍSTICO ANTE LOS DESAFÍOS DE LA CONTEMPORANEIDAD

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

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

VOLUMEN II

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

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

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

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

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

4. DESCRIBIR EL TERRITORIO, COMUNICAR EL PAISAJE

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

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

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

La influencia de Wright en Nápoles

Wright's Influence in Naples

VINCENZO ESPOSITO

Università degli Studi di Napoli, vincenzo.esposito1988@libero.it

Abstract

Al final del fascismo, el redescubrimiento de la figura de F. L. Wright también se involucra a la cultura italiana, especialmente en Nápoles. Algunos proyectos aislados, para ubicarse sobre todo dentro de la institución académica napolitana, están muy cerca del trabajo del maestro.

De Luca se acerca gradualmente a los temas de la arquitectura orgánica, especialmente gracias a la acción de Zevi. Hay ideas en el Hotel Punta Molino en Ischia, como las referencias a la arquitectura wrightiana, que se encuentran en los espacios interiores y en la complejidad de los caminos con los que se relacionan las distintas estancias. En la siguiente generación, sin embargo, es muy importante el trabajo de A. L. Rossi y Donatella Mazzoleni. El edificio muestra una interpenetración de volúmenes y formas geométricas en una elaboración antiestereométrica que recuerda el estilo tardío wrightiano, como el Guggenheim y los proyectos realizados en la década de 1950. Rossi define esta línea de investigación como "dinamismo plástico".

At the end of the Fascism, the rediscovery of the figure of F. L. Wright also involves the Italian culture, especially in Naples. Some isolated projects, to be placed above all within the Neapolitan academic institution, are very close to the work of the masters.

De Luca gradually approaches the themes of organic architecture, especially thanks to Zevi's action. There are ideas in the Punta Molino Hotel in Ischia, references to Wrightian architecture are found in the interior spaces and in the complexity of the paths, with which the various rooms are related. About the next generation, however, is very important the work of A.L. Rossi and Donatella Mazzoleni. The building shows an interpenetration of volumes and geometric shapes in an antistereometric elaboration that recalls the late Wrightian manner, referred to the Guggenheim and the projects carried out in the 1950s. Rossi defines the research line as "plastic dynamism".

Keywords

F. L. Wright, Aldo Loris Rossi, De Luca, arquitectura organicista

F. L. Wright, Aldo Loris Rossi, De Luca, organic architecture

Introduction

At the end of the Fascist period, the rediscovery of the figure of F. L. Wright also involves the Italian cultural scene, although late, especially in the city of Naples. Indeed, Wright's work and the organic current had a lot of luck in Naples. The figures of Wright and Le Corbusier become two complementary poles to be taken as points of reference for the champions of the "modern". In fact, the Neapolitan environment is enriched by figures with extraordinary openness towards novelties and especially about organic architecture, felt as a bearer of values, and as an ideal means to overcome a cultural block. Giulio di Luca, professor at the faculty of architecture, and Aldo Loris Rossi belong to this category of illustrious figures.

The role of Naples in the Italian debate

The foundation of a Neapolitan branch of the APAO, with the fact that many professors of the Neapolitan faculty of Architecture see organic architecture as an emblem of compositional freedom, means that the Wrightian influence spreads theoretically very quickly.

The Neapolitan environment is enriched by figures of an extraordinary openness to novelties and in particular to organic architecture, felt as a bearer of values, and as an ideal means to overcome a cultural block. The opportunity for the theories accepted and absorbed by Neapolitan architecture experts to turn into vivid projects is given by the post-war period. The first timid expressions of adherence to organic canons emerge in the social housing sector. To assert itself more fully in the isolated experiences of the individual supporters of the organic movement. Next to the work of the American master there are isolated projects unrelated to the great social housing programs but included in the research of representative figures of Neapolitan architecture and the academic institution. To this category belongs the work of Giulio di Luca, teacher at the faculty of architecture and of a large part of his school. Following the footsteps of De Luca's activity, the next generation of undoubted Wrightian ancestry is formed, it operates in the climate of the avant-garde of the Sixties which allows a futuristic vision in which the work of Aldo Loris Rossi and Donatella Mazzoleni will be inserted¹. It should be remembered that the architects who designed a new image of the city were active in a convulsive period of post-war population explosion that led to unauthorized buildings responsible for real damage to the Neapolitan urban system. In this climate, the activity of avant-garde designers capable of transforming the city emerges within the cultural debate on a national scale. A recognition that, as will be seen in the following paragraphs, will arrive in a complete manner in the seventies, above all thanks to the intense work done by Camillo Gubitosi and Alberto Izzo. In fact, their exhibitions have the merit of offering an important contribution to the international opening and de-provincialization of the city's architectural culture. All through an original format never experienced until then: exhibitions, conferences, and catalogues. Three tools useful for the dissemination of culture on a large scale.

¹ A. Maglio, *L'influenza di Wright sulla cultura architettonica napoletana del secondo dopoguerra* (Roma/Bari: Laterza), 72-73

De Luca gradually approaches the themes of organic architecture, above all thanks to Zev's action. Son of the well-known Neapolitan sculptor Luigi De Luca, he demonstrates a propensity for the arts and for architecture. Indeed, he enrolled at the Royal Higher School of Architecture in Naples. In the academic years he becomes the pupil of Marcello Canino. He graduated in architecture in 1933 and since that moment he embarked on a prolific career as an architect that exploded in post-war reconstruction. It was in these years that he took care of the pavilions of the Mostra d'Oltremare. During the post-war period he participated in university competitions for the assignment of professorship as Elements of Architectural Composition and Architecture and Architectural Composition. His contribution to being able to reform the faculty of architecture in Naples was considerable and his seminars involved numerous teachers and students. After World War II, De Luca gradually approaches the themes of organic architecture. Among the first manifestations of this new membership, the project of the Punta Molino Hotel in Ischia stands out (fig. 1).



Figure 1: Giulio De Luca, *Photo of the hotel insertion*, 1961 (Barbara Bertoli, *Giulio de Luca 1912-2004 opere e progetti*, Rome: Clean, 2013, 157).

A hotel built in one of the most evocative places on the island of Ischia, Punta Molino, set between the pine forest in front of the Aragonese Castle and the panorama of the island of Procida and the Phlegraean coast. The building was built in the place of an old house traditionally known to those who walked the pedestrian street that runs along the beach, on a land rich in lava rocks and characteristic vegetation. In his requests, the client had considered the opportunity to equip the hotel with about 80 rooms, but the limitations

imposed by landscape reasons and by the explicit request of the superintendent meant that the number was reduced. However, there was a problem of designing a building whose dimensions would be so large as to risk seriously disturbing a landscape that had its equilibrium. De Luca replies to these problems with a solution that is original and at the same time respectful of the surrounding environment. The building designed by De Luca seems to prefer curvilinear and irregular shapes over stereometric ones, approaching what Bruno Zevi defines as "informal" architecture, a complete abandonment of any compositional rigidity, in order to bring the project closer to the real life of man. The building is configured as a white mass perfectly integrated into the green of the vegetation and the blue of the sea. It is made up of two bodies, one with a linear development and the other one characterized by the play of concave and convex shapes. The two bodies appear linked by the restaurant space. The organization of the interior spaces (fig. 2) and the complexity of the system of paths with which the rooms connect are purely organic, and also the choices made to insert the building into the landscape without upsetting it. Among these, that of natural materials to be used for flooring and cladding.

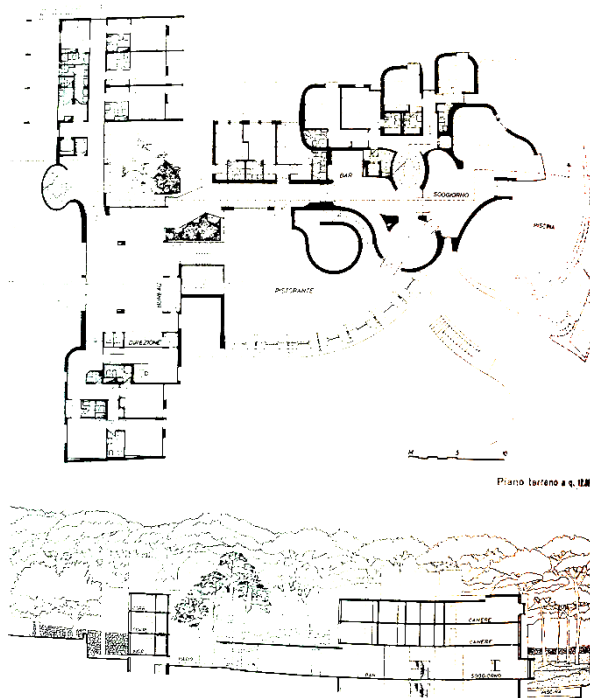


Figure 2: Giulio De Luca, *Punta Molino*, ground floor plan and section, 1961-1964 (Barbara Bertoli, *Giulio de Luca 1912-2004 opere e progetti*, Rome: Clean, 2013, 158).

Just think of the paving of the clearing in grey quartzite, or of the brick terraces. Today, the pre-existing trees and plantations were maintained, even at the cost of considerable technical and economic difficulties. Thus, today, the building is surrounded by old olive trees, holm oaks, palm trees, fig and acacia trees. In addition, the spontaneous flora of prickly pears was reconstructed, which had suffered some damage during the works². Wright's lessons are wisely interpreted by De Luca, as shown by some design details that are exemplary of the desire to experiment with new forms. An example of this is the design of original boat-shaped entrance canopies for the buildings, a new type of canopy full of materiality. It is precisely these unusual and sinuous shapes that harmonize with the rest of the structure, enhancing the Mediterranean characteristics, however strongly present in the whole work. Furthermore, the soft and curvilinear shapes combine to best express the continuity between the interior and the surrounding space. His sculptural approach emerges in the gestational phase of the hotel in Punta Molino. Indeed, De Luca shaped the structure by breaking down and reassembling the various forms that make it up several times. He re-proposed the elements of the architectural tradition decontextualized and presented in a new revolutionary light. Interesting in terms of plasticity, it is references that in some way referring to the figure of Di Le Corbusier, is the volume of the living room, at the junction between the concave and convex walls facing the pool, which presents a vertical cut reminiscent of the solutions adopted at Ronchamp. With the hotel in Punta Molino De Luca reaches a dynamism of forms typical of organic architecture.

About the next generation, on the other hand, to emerge in the climate of the new vanguards of the sixties, it is the work of A. L. Rossi. Loris Rossi, extremely reluctant to the conservative approach of academic teachings, and with the conviction that to better understand architecture and thus be able to disquisition it must "enter" the works, he built his professionalism collecting the most diverse experiences, observing from self-taught, attending artists and writers, but above all traveling frequently all over the world, from Norway to Greece, from the United States to the USSR. This is in order to be able to appreciate live and with a critical look the works of the masters of modern architecture, to find concomitances, ideas, analogies and solutions, immortalizing them and then preserving them in an archive in which there were about 40 thousand slides of "all the beauty that is in the world"³, collected in its rich library.

During the period of his formation, Rossi dedicated himself to the deepening of the avant-garde: futurism, expressionism, neoplasticism, constructivism, from which he elaborated his own and original language⁴. During his academic years, one of his major educational references for architectural design was Marcello Canino, a modern classicist.

Decisive, during the university period, was the meeting with the architect Paolo Soleri. The latter, in the fifties, was engaged in the construction, in Vietri sul Mare, of *ceramica solimene*, judged by a then very young Rossi, as exemplary case for its open and dynamic spatiality,

² A. L. Rossi, "Albergo a Punta Molino", *L'architettura cronache e storie*, no.113 (March 1965).

³ M. C. Aulisio, "Aldo Loris Rossi, vademecum per gli studenti: «Romperle le scatole. Sempre»", *Il Mattino* (January 2016).

⁴ M. Locci, *Aldo Loris Rossi. La concretezza dell'utopia* (Turin: Testo&Immagine, 1997), 5.

as well as the main example of organic architecture built in Italy, for which "in Naples there was no place for an open, dynamic, antigeometric, anticlassicist spatiality"⁵.

Soleri, together with Michelucci and Zevi, represent those whom Rossi always referred to as his masters. In particular, Bruno Zevi, who together with Luigi Piccinato, promoted so-called organic architecture in Italy, encouraged his career from the beginning: the architect immediately became passionate about the national debate aimed at overcoming rationalism in favour of an organic vision of architecture proposed by Bruno Zevi in the magazine *Metron*. Therefore, from its inception, Rossi's architecture set himself the goal of materializing the zevian organic invariants, in connection with futurist, constructivist and expressionist inspirations⁶ and of Corbusier's aspiration.

He recognized the Italian organic movement, the elaboration of a strategy that aimed to stem the pressing post-war demographic explosion, which would lead progressively and inexorably to environmental disaster. From Bruno Zevi he learned and promoted the deep relationship that binds architecture and urbanism, marrying the ideas of *Urbatettura*, city-territory and eco-city, following the idea that the crisis of late-rationalist urbanism, indifferent to history as to nature, from the post-war period onwards, had treated agricultural areas as mere areas to occupy and historical centres as remains of cultures to be overcome with the introduction of new and functional buildings. The organic vision to which Rossi approached, was masterfully adapted to the different design stages, from the housing unit to the Red Bridges, to the building in San Giacomo dei Capri in the case of Loggetta, to the hospital in the case of Cotugno, and to the Casa del Portuale. In the works of Loris Rossi, we recognize, in addition to the obvious influences of the aforementioned Paolo Soleri, also those of Frank Lloyd Wright, father of organic architecture, whose composition for horizontal and vertical planes followed, and that of the historical period. Inspired and influenced by the most varied artistic movements and guided by the themes of the Modern Movement, Loris Rossi was constantly looking for solutions that could solve or at least mitigate the environmental and local problems, through the introduction of new architectural and urban forms, as well as ways of easy use of the environment⁷.

As already mentioned one of the most important projects of A. L. Rossi is the Casa de Portuale (fig. 3), designed in 1962 by Rossi together with the architect Donatella Mazzoleni, the building is located in Calata della Marinella, in the Eastern Zone of the port of Naples and symbolizes the productive chaos of urban areas dedicated to maritime activities. Its characteristic features spring up between the containers, silos and railway line tracks, in a degraded landscape and devoid of "creatively significant parameters", where Rossi's structure represents almost a form of claim to environmental redemption⁸.

⁵ A. L. Rossi, ed., *Napoli. Architettura, città, paesaggio* (Roma: Mancosu, 2006), 142.

⁶ Locci, *Aldo Loris Rossi...*, 5-7.

⁷ A. Castagnaro, "Aldo Loris Rossi. L'architettura come protesi della natura", *Arkedà* 8 (Novembre 2019): 99.

⁸ Castagnaro, *Aldo Loris Rossi...*, 99.



Figure 3: A. L. Rossi, *Casa del Portuale*, photographic detail of the main elevation (Vincenzo Esposito, 2019).

Of great visual impact and with a singular sculptural uniqueness, the structure has been defined, recalling Le Corbusier, a "poetic reaction object" for its strong futuristic and avant-garde ancestry of Wright's matrix⁹. It accurately resumes the visionary use of languages capable of enhancing semantics and symbolism: it is a building that fully represents the expansion of internal strength in space, functions and vitality, which arises from an internal nucleus and then expands into space vigorously¹⁰. The shapes, which seem suspended between dreamlike and real, defy the force of gravity with disconnections and disturbing elements, decompositions, irregular distributions¹¹. It is, therefore, a clear example of utopian architecture, with its sudden changes, deep measures to accentuate verticality, sheer profiles, passable hollow structures, contrasting geometric shapes, the contrasting of tall towers and spires on horizontal planes¹².

Through the recognition of irrational behaviours, freedom of expression and multidisciplinary, it testifies to the idea of a "city that happens": "nomadic, transient, interchangeable, imaginative, where chaos spontaneously regulates itself, and each randomly inserts its own artefact [...] exorcising all taboos about habitat stability¹³ (fig. 4).

⁹ D. De Rienzo, "Il regno tangibile dell'illusione: La casa del Portuale di Aldo Loris Rossi", in *AWM* (website) 6 November, 2014, accessed 27 may 2021, <https://www.artwort.com/2014/11/06/architettura/regno-tangibile-dellillusione-casa-portuale-aldo-loris-rossi/>

¹⁰ G. Menna, ed., *Historia Rerum. Scritti in onore di Benedetto Gravagnuolo* (Roma: Clean, 2018), 81.

¹¹ C. Paganelli, "Forme fluide nella discontinuità della città", *Casa Oggi*, no.205 (1991): 42-43.

¹² De Rienzo, "Il regno tangibile...".

¹³ B. Zevi, *Storia dell'architettura moderna* (Turin: Einaudi), 1973.

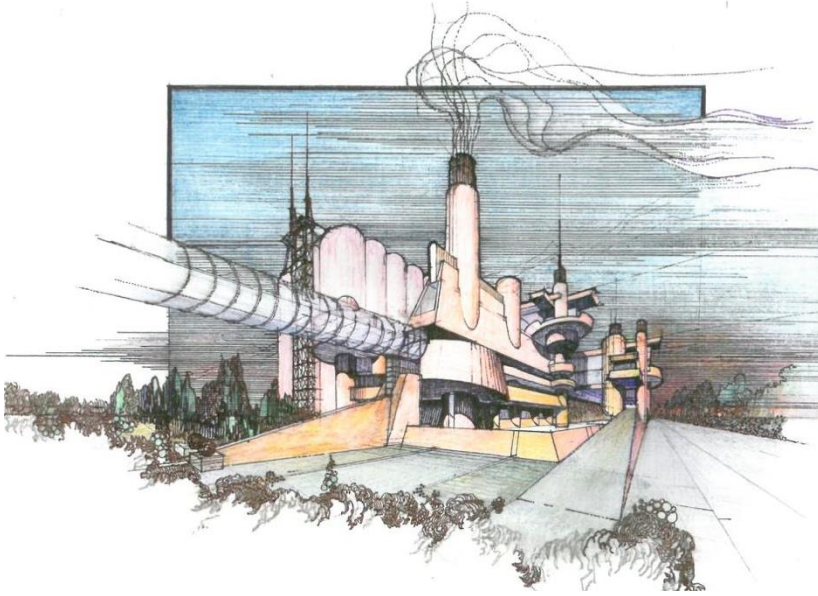


Figure 4: A. L. Rossi, *Casa del Portuale, Offices for social services in the port of Naples 2nd lot*, 1968-80 (collection Centre Pompidou, from Locci, *Aldo Loris Rossi...*, 44).

Looking at the structure, freely inspired by Boccioni's sculpture *Bottle Development in Space*, for its spatial complexity it is necessary to move to several angles to fully grasp all the aspects that are always changing and never taken for granted, the field of view is dynamic and constantly renewing, as if it never really ended. Stylistically, it takes up the late Wrightian works, the glaring example of which is found in the Guggenheim, designed to "break down the wall box" by virtue of the conception of architecture as an expression of spatial freedom and plastic dynamism¹⁴. The building was actually conceived as a fragment of the larger "city-structure" project, reworking the Corbusian idea of the building-city with stylistic references of Wrightian origin; also defined as "primary *urbatettura*" because it is able to break down the barriers between architecture and urban planning. The project, which blended stylistic elements of Wright's Mile-high skyscraper, Rino Levi's Brasilia superblocs and Reginald Malcomson's Linear City, consisted of a megastructure that included a vertically developed settlement capable of holding 250,000 inhabitants, 1 km long, 800 meters high and equipped with services, facilities and internal transport. The Casa del Portuale, therefore, represents in a certain sense the crowning achievement of its futuristic projects and is about 1/3 of what has been achieved compared to the total designed. A building that has been defined by critics as neo-baroque, since, just as the Baroque broke the manneristic schemes of Renaissance architecture, the architecture of Rossi and some of his contemporaries aimed at breaking the manneristic schemes of the

¹⁴ Menna, *Historia Rerum...*, 80.

Modern Movement. In Rossi's project, this is realized through the skilful recovery of many functionalist motivations, but used with wide compositional and expressive freedom¹⁵.

In line with the idea of a city-structure, the building intended to assume the value of urban units with vertical, multifunctional and autonomous development, in symbiosis with the laws of nature. The mega-structure provided, at the time of design, the combination of different volumes superimposed on various levels, each to be allocated to specific use: offices and service areas at the lower levels; housing and other offices at intermediate levels; restaurant and recreational spaces on the upper levels¹⁶.

At the construction level, the bold features are seen in a plano-volumetric articulation based on a skeleton, consisting of twelve hollow cylinders and a triangular-based prism, which coincide with all the vertical infrastructures. The first block was intended to contain administrative functions; the second was divided into four functional units (worker recruitment sections; general services; technical services; plant sub-services). The building has been entirely made of reinforced concrete with open surfaces alternating with large windows; with horizontal structural elements consisting of plates, mostly circular, constrained along the edges or on supports, following a complex centrifugal development; and the vertical systems, mostly consisting of flat and curved slabs, which enclose the pipelines of the various plants: the twelve hollow cylindrical pylons, which are inspired by the surrounding silos and which correspond to the vertical connections, represent the structural nuclei of the entire building from which the platforms are used for functional purposes¹⁷ (i.e. containing lifts, stairs and technical installations). And, to such cylinders are anchored the individual sections of the building, independent of each other, which extend on different levels; while the alternating game between concave and convex runs through the inside and outside of the structure¹⁸.

Concrete blocks take up the current of brutalism, which uses cement as a primary element, as well as processed and innovative plastic forms. In addition, the angular part of the building resembles the bow of a ship, taking on board the building environment that surrounds it. Particular care was taken, given the corrosive atmosphere due to the presence of marine salts and industrial fumes, to check the limit states of cracking to prevent the early degradation of the bearing elements. Special work was also done for the foundation, from the moment the foundation ground was made up of thin strips and sand in the water: they were built on beaten poles¹⁹. The first lot of the building aims to put into practice the principles expressed in the idea of "city-structure" and proposes itself as a fragment of the new assumed metropolis²⁰.

With the second lot, articulated around structural and plant cores that define the fixed points of the matrix, distinct but integrated with the pre-existing by means of an aerial passage, an organic set of space-functional relationships comes to life. Now today, the Casa del Portuale represents an icon of the Neapolitan avant-garde, increasingly present in the

¹⁵ G. Dorfles, "Barocco Napoletano in Waterfront", *Domus* 617 (May 1981): 10.

¹⁶ De Rienzo, "Il regno tangibile...".

¹⁷ Locci, *Aldo Loris Rossi...*, 36.

¹⁸ Dorfles, "Barocco Napoletano...", 10.

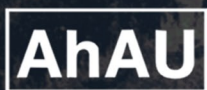
¹⁹ Rossi, Locascio, Irace, "La Casa del Portuale a Napoli...", 537-538.

²⁰ Locci: *Aldo Loris Rossi...*, 36.

photography of contemporary TV series and music videos. About it, however, the concept of exercise of compositional and spatial freedom, of city-structure built in height to leave large spaces to nature but, at the same time, harmonically binding with the surrounding metropolitan environment, has been lost. In fact, one perceives the side inherent in gigantism, the brutal use of reinforced concrete, the unusual construction by volumes.

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