



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 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	

El paisaje construido de Cinque Terre

The Built Landscape of the Cinque Terre

MAURO MARZO

Università Iuav di Venezia, mauro.marzo@iuav.it

VIOLA BERTINI

Università Iuav di Venezia, vbertini@iuav.it

Abstract

El artículo aborda el caso de estudio de Cinque Terre, cuyo territorio, gracias a la condición de marginalidad geográfica que caracterizó la zona durante siglos, fue modelado lentamente por el hombre a lo largo del tiempo, dando lugar a un paisaje específico. Debido a su particularidad, el área de Cinque Terre fue inscrita en la Lista del Patrimonio Mundial de la UNESCO en 1997. En 1999 se creó el Parque Nacional de Cinque Terre con el propósito de administrar y preservar el paisaje. Poco después, el sitio comenzó a ser conocido en todo el mundo como principal destino turístico. Como consecuencia, el lento ritmo de evolución según el cual se construyó el paisaje dejó paso a una rápida metamorfosis de los lugares.

El trabajo estudia las paradojas contemporáneas que se dan en Cinque Terre en relación con su reconocimiento patrimonial por la UNESCO, las transformaciones de dichos lugares debido al aumento de los flujos turísticos y el papel del proyecto en ese contexto.

This paper addresses a case study of the Cinque Terre, whose territory, thanks to the condition of geographical marginality that has characterized the area for centuries, has been slowly shaped by man over time, giving birth to a particular landscape. Thanks to this particularity, the Cinque Terre area was added to the UNESCO World Heritage List in 1997. In 1999, this was followed by the creation of the Cinque Terre National Park, with the goal of managing and preserving the landscape. Soon after, the site began to be known worldwide as a main tourist destination. As a consequence, the slow pace of evolution through which the landscape had been built gave way to a fast metamorphosis of the individual places.

This paper discusses the contemporary paradoxes which have ensued in the Cinque Terre in relation to the UNESCO nomination, the transformations which affect the places due to the increase in tourist flows, and the role a project might have in this context.

Keywords

Cinque Terre, paisaje, UNESCO, turismo, proyecto

Cinque Terre, landscape, UNESCO, tourism, project

“Everything flows. The soul which witnesses, unmoving, the passing of joys, sadnesses and deaths of which life is made, has received “the great lesson that things pass”. In this shifting scenario, it has taken her a long time to recognize the secret and stable line of spiritual growth”.

Marguerite Yourcenar, *Il tempo grande scultore*

Introduction¹

In the year 1860, the Florentine painter Telemaco Signorini visited the Cinque Terre for the very first time. Leaving the village of Biassa behind him, after an hour’s trek, he reached the Sanctuary of Montenero where an unexpected view opened up before him: “One thousand, two hundred metres below us, at the foot of the mountain which runs down steeply into the sea at the tip of the Cavo; and from there moving west towards Genoa, the tip of Mesco; in this vast inlet, in five small bays, five villages – the Cinque Terre. Below our feet, like a whitish dust among the green of the vineyards, closed in a narrow gorge of mountains, the houses of the capital of these five villages, Riomaggiore; then, beyond the hillock, Manarola; then, above a vast beach, Corniglia; and later beyond other hillocks, Vernazza; then last, well aligned along its beach, among many olive and orange groves, and at the foot of the Mesco, Monterosso”².

With his words, he painted a landscape to which, just a century later, UNESCO would assign an Outstanding Universal Value.

After that first visit, Signorini was to return several times to the five villages of the Ligurian Levant: between 1881 and 1899, Riomaggiore would become the favourite haunt of his summer sojourns and, above all, the subject of his representations and reflections, investigated in the pages of his diaries and drawings. In Riomaggiore, Signorini was to write and paint, portraying both the places and their inhabitants (fig. 1). The latter, like the terraced slopes, or those *crêuze* [paths] which furrow the hills, and the compact villages rising vertically from the living rock, became a central element of his representations. The austere faces of women and men who, by using only local materials, had shaped the territory over time, to create a highly particular landscape. With ever-shifting attention, Signorini focused on both landscape views and scenes of everyday life, settlements wedged between steep slopes, cobbled streets, doorsteps, and sinuous lines of terracing. He rendered the physiognomy of the places and the faces, the form of the settlements whose structure has been partially preserved and fragments of a life now long gone. In a figurative short circuit, he passed from the scale of the landscape to the narrow urban scene of a street and allows us to appreciate that balance between the landscape and settlement characteristics of this portion of Ligurian territory and the rhythms of life of those who lived there. It would be easy to think that the balance between the characteristics and the rhythms of life has been

¹ This paper is the result of joint reflections made by Mauro Marzo and Viola Bertini. While the workload was shared throughout, the article was written as follows: Mauro Marzo paragraphs “Introduction” and “Contemporary paradoxes and projects” and Viola Bertini paragraphs “The longtime of territorial construction” and “The short time of the transformation of the landscape”.

² Telemaco Signorini, “Diario”, in *Telemaco Signorini, Riomaggiore. I Diari, I Disegni*, ed. by Beppe Mecconi, (Sestri Levante: Töpffer, 2020), 19–20.

lost forever and certainly, in comparing a painting by Signorini with a modern photograph of the same places, overflowing with crowds of distracted mass tourism, there would be no doubt. However, this is not entirely true: albeit in the imbalance represented by the current uses of the places and artefacts, something does remain of those ancient balances which are still faintly perceptible. In today's images, the many eras of these places and the forms they assumed in the different phases of their life are still captured: the laboriously built and maintained terraces, the consolidation of the villages, the role of the marinas, the construction of the railway line and stations.

A place, as Claudio Magris has written, "...is not only its present, but also that labyrinth of times and eras which intertwine in a landscape and constitute it, just as the folds, wrinkles, expressions carved by happiness or melancholy not only mark a face, but are the face of that person, who never has only the age or mood of that moment, but is a set of all the ages and moods of his or her life"³.



Figure 1: Telemaco Signorini, *Chiacchiere a Riomaggiore*, 1893 (Wikimedia Commons).

The long-time of territorial construction

Throughout the decades-long timespan in which Telemaco Signorini discovered, roamed and portrayed this landscape, the Cinque Terre were a very marginal place, geographically speaking. The villages, once accessible only on foot or from the sea, and the agricultural land behind them have ostensibly remained identical over time. Once that extensive and complex process in which the hills had been gradually sculpted to create a multitude of terraces overlooking the sea was concluded, it seems that everything stopped: the evolution

³ Carlo Magris, *L'infinito viaggiare* (Milan: Mondadori, 2005), XVI-XVII.

of the form of the agricultural land, the settlements, and time itself. And this precise moment of temporal suspension appears fixed in the painter’s canvases and in the first black and white photographs.

The first historical documentation of the Cinque Terre dates back to the 11th century, when the settlements of Vernazza and Monterosso were already present as part of the Margraviate of Eastern Liguria. Instead, testimonies on the other villages belong to a later period: Corniglia is attested in 1211, Manarola in 1273, and Riomaggiore even later⁴. The villages perched above the sea arose from older settlements on the hillsides, located near the sanctuaries which still exist today. Starting from 1276, their vicissitudes were linked to those of the Republic of Genoa which, around a century earlier, had undertaken a policy of expansion in the Riviera di Levante – the eastern stretch of the Italian Riviera. Then in 1797, this whole territory passed under French control. It was at this stage that, following the founding of the municipalities, the Cinque Terre were divided into three administrative units⁵. Finally, starting from 1818 and up until the Unification of Italy, the territory became a part of the Kingdom of Sardinia within the Province of Levante, whose seat was in La Spezia⁶.

Here is not the place to retrace the historical events that have left their mark on the Cinque Terre area. Nonetheless, it is interesting to highlight how their physical space has seen “two different paces of evolution”⁷. A slow pace associated with long-lasting phenomena which have consolidated “permanent marks on the territory”⁸. Among these is the terraced landscape which, intimately linked to the morphology of the soil, is still frequently recognizable even where it is no longer present, emerging as a footprint, a trace, and the sign of another era which interferes with the present one. The modelling of the terrain, made necessary by the geomorphological traits of the site, is something which dates back to ancient times. Over the centuries, its development took on a cyclical trend: “Periods of abandonment and a new naturalization of the areas already cultivated alternated with expansion phases, in which the abandoned strips were first restored, often by rebuilding hundreds and hundreds of cubic metres of walls”⁹. The terraced system reached its

⁴ Attilio Casavecchia, Enrica Salvatori, *Il parco dell'uomo. La storia e la pietra* (Manarola: Parco Nazionale delle Cinque Terre, 2003).

⁵ These are the municipalities of Riomaggiore, Vernazza and Monterosso, which still exist today. Originally, the Municipality of Riomaggiore included both the hamlets of Manarola and Corniglia, while today the latter falls within the municipality of Vernazza.

⁶ Mauro Agnoletti et al., “Porto Venere, Cinque Terre e Isole (Palmaria, Tino e Tinetto). Paesaggio culturale: territorio, ambiente ed agricoltura”, in *UNESCO Site Management Plan – Notebook 4* (Florence: University of Florence, 2016).

⁷ Maristella Storti, *Il paesaggio storico delle Cinque Terre. Individuazione di regole per azioni di progetto condivise* (Florence: Firenze University Press, 2004).

⁸ Storti, *Il paesaggio...*, 27.

⁹ Attilio Casavecchia, Enrica Salvatori, *Il parco dell'uomo. Storia di un paesaggio* (Manarola: Parco Nazionale delle Cinque Terre, 2002), 10.

maximum extension in the 19th century¹⁰, when it is estimated that more than 1,000 hectares of land were being used for agricultural purposes¹¹ (fig. 2).

This surface corresponds to a quantity of dry-stone walling measuring somewhere between 3,500,000 and 2,800,000 cubic metres, to which should be added, again in the period of maximum expansion, between 84,000 and 98,000 cubic metres of walls that had to be rebuilt every year. If we consider that a builder, assisted by a labourer, takes a full day to complete 2 or 3 cubic metres of dry-stone walling¹², it becomes apparent that the architecture of this territory has been defined very slowly over time, through operations of construction, care, maintenance and reconstruction, aimed at taming a hostile soil and making an otherwise non-arable area productive. Accordingly, for centuries, the people of the Cinque Terre have produced a particular kind of landscape. The long duration of the transformation processes of this portion of the territory, associated with the slowness imposed by the construction of the terraces, introduces a theme: that of the relationship between the form of space, the rhythm of time, and the perception of both in regard to the landscape. This is a particular interpretative key of these contexts which any project, whether on an architectural or territorial scale, ought to take on board.

In the period when Signorini discovered and then began to regularly stay in the Cinque Terre, something was already changing in the life of these places with consequences on their form. In fact, it was in the late 19th century, just when the terraced system had reached its maximum expansion, that a different evolutionary rhythm began to appear in the landscape of the Cinque Terre, a “much faster rhythm which accompanied the realization and life of contemporary ‘urban artefacts’”¹³, and which determined a rapid transformation of space, affecting the ways in which it was lived, traversed, and used.

The first such artefact which accelerated the pace was the Navy Arsenal constructed in La Spezia (1869) which offered new job opportunities for the inhabitants of the five Ligurian villages. In 1874, the construction of the Sestri Levante to La Spezia railway line followed, introducing a clear break in that age-old condition of geographical marginality which, up until that point, had characterized the Cinque Terre area and had also contributed to preserving its slow pace of transformation. In the 1920s, the appearance of the phylloxera, an insect which attacks vines, resulted in serious losses in terms of agricultural productivity and forced the inhabitants to abandon agriculture as the sole source of income in favour of more profitable jobs. However, thanks in particular to a female workforce, the soil continued to be cultivated, thus preserving that cultural landscape which, over time, had

¹⁰ Mariolina Besio, “Rappresentare i processi di identificazione tra paesaggi e comunità”, in *La rappresentazione identitaria del territorio Atlanti, codici, figure, paradigmi per il progetto locale*, ed. by Alberto Magnaghi (Florence: Alinea, 2005).

¹¹ Mariolina Besio, *Il vino del mare; il piano del paesaggio tra i tempi della tradizione e i tempi della conoscenza* (Venice: Marsilio, 2002).

¹² The data cited, relating to both the cubic metres of dry-stone walling and the time taken to construct the walls themselves, have been taken from Casavecchia, Salvatori, *Il parvo dell'uomo...*, 13.

¹³ Storti, *Il paesaggio...*, 27.

led to the consolidation of specific local identities, “corresponding to territorial images and to well-recognized social and economic organizations”¹⁴.

At the end of the same century, a second series of events followed, to which significant transformations affecting the territory in the ensuing twenty years can be traced. In 1997, UNESCO declared the area of “Portovenere, Cinque Terre and the Islands (Palmaria, Tino and Tinetto)” as a site of Outstanding Universal Value, including them in the World Heritage List as a “Cultural Landscape”. In particular, the Cinque Terre are identified by UNESCO as an “evolved organic” and “continuing” cultural landscape, whose “authenticity rests on the extent to which the traditional way of life has been preserved without significant loss, despite pressures from modern socio-economic development”¹⁵. Their universal value is expressed by the site’s ability to represent “the harmonious interaction between man and nature to produce a landscape of exceptional scenic quality that illustrates a traditional way of life that has existed for a thousand years and continues to play an important socio-economic role in the life of the community”¹⁶. However, in the landscape of the Cinque Terre the concept of “continuity” today appears to have become drastically weakened.



Figure 2: *Riviera di Levante alla quarta della scala di Savoia ossia di 1 a 9.450 eseguita negli anni 1816. 1822. 23. 24. 25. 1826 e 1827 - Sheet 14 (portion), 1816-27 (Istituto Geografico Militare). The map shows the extent of the terraced landscape in the XIX century within the area comprised between the hamlets of Vernazza and Corniglia.*

¹⁴ Patrizia Lombardi, Francesco Marchese, “Scenari evolutivi del paesaggio agrario delle Cinque Terre,” in *Scenari strategici. Visioni identitarie per il progetto del territorio*, ed. by Alberto Magnaghi (Firenze: Alinea, 2007), 347.

¹⁵ ICOMOS, “World Heritage List, Portovenere/Cinque Terre (Italy),” (Advisory Body Evaluation, no. 826, September 1997), 130.

¹⁶ ICOMOS, “World Heritage List ...”, 131.

In the same year as the UNESCO nominations, the Protected Marine Area was established. This was followed in 1999 by the creation of the Cinque Terre National Park, and that of the Portovenere Regional Natural Park in 2011. These two parks, the sum of whose boundaries roughly coincides with the perimeter of the UNESCO site, were established with the aim of protecting and enhancing the territory in its tangible and intangible aspects, and in order to protect those specific characteristics of the cultural landscape to which the UNESCO attributed an exceptional universal value. Starting from the UNESCO nomination and following a significant territorial promotion campaign, the Cinque Terre, in a short period of time, became a destination for mass tourism. Thus, due to the sudden acceleration caused by tourism, the slow evolutionary pace has given way to a rapid metamorphosis of the places.

The short time of the transformation of the landscape

This metamorphosis is evident, first and foremost, in the abandonment of agricultural practices. A process, as mentioned above, which has older origins, but which has nonetheless become consolidated over the last thirty years, proceeding in parallel with the increase in tourist footfall and the reduction in the resident population¹⁷. In fact, of the complex of terraces present in 1973, only 34% were still being used for agriculture in 2012, while the remaining part was undergoing a process of renaturalization¹⁸ (fig. 3). The colonization by nature of previously terraced areas entails not only a modification of the physical and visual characteristics of the landscape, but is linked to a phenomenon of hydrogeological instability, which represents one of the main risk factors for the conservation of this territory¹⁹.

The abandonment of agricultural practices is also associated with that of the multitude of rural buildings which dot the hillsides. These are pieces of architecture, mostly of a medium or small size, created to serve agricultural plots, and often built with the same stone material used for the retaining walls. A recent study, as yet unpublished and conducted by Università Iuav di Venezia²⁰, has highlighted that of the total number of buildings registered in the

¹⁷ In the period between 1997 and 2016, the resident population in the UNESCO site (Municipalities of Monterosso, Vernazza, Riomaggiore, and Portovenere) decreased by 12.8%. In the period from 2002 to 2016, in the same municipalities, tourist arrivals increased by 108.3%. From an analysis of ISTAT data.

¹⁸ *Management Plan for the UNESCO Site "Portovenere, Cinque Terre and the Islands (Palmaria, Tino, and Tinetto)"*, 2016. This plan was developed by the Liguria Region, the Ministry of Cultural Heritage and Activities, the Cinque Terre National Park, the Municipality of Portovenere, and some public and private research institutes. This was the first management plan for the site following the UNESCO nomination.

¹⁹ On 25 October 2011, the Cinque Terre were submerged by water and mud. The flood, caused by a huge amount of rain falling in a short period of time, was exacerbated by the poor maintenance of the dry-stone walls, which represent the main form of prevention against hydrogeological risk.

²⁰ Viviana Ferrario, Mauro Marzo (scientific supervisors), Viola Bertini, Laura Dal Pos, Edoardo Danzi, Gianluca Spironelli, Andrea Turato (working group), "Rural architecture in the Cinque Terre area: mapping and survey of scattered rural buildings" (A scientific collaboration agreement between Università Iuav di Venezia - research cluster CULTLAND Cultural Landscapes, and the Cinque Terre National Park Authority, 2019-2020).

maps of the Land Registry Plan – dated to the end of the 1950s – a large part is no longer visible today because they have been swallowed up by vegetation and are in disuse or a state of ruin.

In contrast with the gradual loss of the rural building heritage, accommodation facilities²¹ and commercial activities for tourists have been mushrooming in the five villages, created within pre-existing compact works of architecture which, piled on top of one another, make up the built environment. The functional transformation of the urban fabric entails a formal transformation and a degradation of the quality of the public space. On the one hand, signs, stalls and elements of commercial appeal alter the perception of both the architectural figures of the buildings’ façades and of the public spaces they face, on the other, the large masses of tourists who flock there in the spring and summer months, highlight just how these collective spaces, born as an expression of very different uses and customs from those of the current visitors, are now distorted by flows that have become unsustainable. An effective summary of the phenomenon is the description which Marco D’Eramo made of towns declared World Heritage Sites by UNESCO which “are withering and becoming steadily less populated, reduced to theatrical backdrops against which a bloodless pantomime is performed. Where life once throbbed, [...] now you will find only ubiquitously similar snack bars and stalls selling quaint specialties and muslins, batiks and cottons, beach wraps and bracelets. What was once a bustling din of loud excitement is now all conveniently listed in travel brochures”²².



Figure 3: *The Landscape of the Cinque Terre*, 2017 (Ente Parco Nazionale delle Cinque Terre). The photo shows the hamlet of Manarola in the foreground. In the background, the town of Corniglia and its train station are visible. The process of reforestation involving the hills is also apparent.

²¹ Approximately 460 tourist accommodation structures have been counted by the Liguria Region within the boundaries of the Cinque Terre National Park. This data, updated monthly, was found on the geoportal of the Liguria Region, last consulted on 7 May 2021, <https://geoportal.regione.liguria.it/catalogo/mappe.html>.

²² Marco D’Eramo, “Urbanicidio a fin di bene”, *Domus* 982 (2014): 143.

In particular, the small stations, railway platforms and the jetties serving maritime transport, which represent the main accessibility nodes to these places for visitors, are the areas in which it becomes most evident how the spaces are unprepared to accommodate such a large tourist influx. Newspapers report debates around limiting the number of train accesses to the five villages. Meanwhile, a limited number is already in place for the paths which criss-cross the territory of the National Park. These paths are fragile, born to serve agriculture and maintained by the constant care of man. Their configuration, given by the intertwining of horizontal lines lying at different altitudes and parallel to sea level, along with steep vertical lines which scale the hillsides, has now become an infrastructure system with the tourist fruition of these places in mind. Being able to cross the Cinque Terre landscape at an easy pace is one of the main points of attraction.

Contemporary paradoxes and projects

The aforementioned events and the transformations they have induced, the changes in the use of the places and artefacts, the altered conditions of accessibility and the crossing of the territories, have introduced the germ of a paradox into the Cinque Terre landscapes, built with such extraordinary slowness over the centuries. As Gilles Deleuze has taught us²³, the meaning of the expression “common sense” is made explicit by noting that “in everything there is a determinable sense” and, conversely, the meaning of “paradox” resides in the coexistence of “two senses at the same time”²⁴. Indeed, according to this French philosopher, a paradox is “what destroys common sense as a single sense, but also what destroys common sense as an assignment of fixed identities”²⁵.

The impending hazard of a destructive process generated (absurdly) by an intent to protect and safeguard the character of the places is now evident in the Cinque Terre. Two different paradoxes appear to be correlated with the UNESCO nomination, albeit to differing degrees. The first lies in the fact that the renown of the site, spread worldwide by this nomination, has led to an uncontrolled, hard-to-manage boom in tourist flows. The pressure that these exert on the territory has reached such an extent as to jeopardize those tangible and intangible heritage elements, which, precisely through the addition to its World Heritage List, UNESCO seeks to preserve. This phenomenon, which, again turning to Deleuze, stands in antithesis to the uniqueness of common sense, and does not exclusively affect the territory we are dealing with. In fact, it often occurs in places identified as World Heritage Sites; it frequently concerns the ‘art heritage cities’, but it can also concern greater or smaller portions of a territory, precisely as is happening at the Cinque Terre. “Its touch is lethal: wherever the UNESCO hallmark is applied to a city, the city dies out [...]. This veritable urbanicide [...] is not deliberately perpetrated. On the contrary, it is committed in all good faith and with the loftiest intentions, to preserve examples of heritage for the benefit of humanity”²⁶. Acute and scathing words.

²³ Gilles Deleuze, *Logica del Senso*, (Milan: Feltrinelli, 2005).

²⁴ Deleuze, *Logica...*, 9.

²⁵ Deleuze, *Logica...*, 74.

²⁶ D’Eramo, “Urbanicidio...”, 143.

The second paradox lies in the fact that the main attraction of the Cinque Terre is the terraced landscaping, whose current structure has been configured by a centuries-old activity which defined its shape, stone by stone, through a very slow construction process, accompanied, however, by tireless maintenance which took place uninterrupted until relatively recently.

The Cinque Terre territory is now traversed and visited by those who, often guided by stereotyped images, are looking for a postcard landscape, all the more attractive the more interconnected it is with a structural fragility. The growing number of visitors is accompanied by various interrelated aspects: the aesthetic qualities celebrated by the views of painters and photographers; the possibility of perceiving the sense of time taken by the long construction process of the terraces so that the landscape seems a huge sculpture, a gigantic collective work of land art; the acceleration and intensification of tourist flows induced by the UNESCO nomination. A landscape, as has been stressed several times, that is fragile and totally unsuitable for welcoming large masses of tourists. Paradoxically, the slow pace, with which an idea of sustainable tourism is associated in the collective imagination, has been replaced by a different pace, that of the hit-and-run, governed by a part of the limitless world of tour operators who sell packages thanks to which, in a handful of days less than a week, you can visit, photograph and post on social networks Venice, Florence, the Cinque Terre and perhaps even Pisa, with the inevitable snapshot holding up the leaning tower. The fruition of the places is rapid and often takes place within a few hours and in those few hours it gnaws away at the places. That same wish for a slow crossing of territories, which in the Cinque Terre is the most appropriate way to know and appreciate the places, is transformed in this portion of Liguria into a product aimed at mass tourist enjoyment, albeit paradoxically sustainable. We must therefore ask ourselves whether and to what extent an architectural and landscape project can interpret and help to resolve these paradoxes, if only in part.

Reflecting on the role of a project with regard to the paradoxes that are so clearly apparent at the Cinque Terre leads to a questioning of strategies that could help to slow down the methods of using a territory which is as beautiful as it is fragile, precisely because of the long-time taken to form that landscape.

On the subject of time and projects [the architect] Vittorio Gregotti wrote: “Time, together with the place [...] is [...] the offer of an opportunity of the present in comparison with a poetic past [...] in its persistence in memory and in the alternation of different conditions of life and work, sometimes very distant from one another. Without ever forgetting that the interpretation of time is still one of the structural materials which a project shapes”²⁷.

The definition of guidelines for the recovery of scattered rural buildings²⁸, to be accompanied by the maintenance and restoration of portions of the terraced system and their ancient uses, the construction of new opportunities for a slow-paced knowledge of the places by working on improving the paths with panoramic views, and the

²⁷ Vittorio Gregotti, *Tempo e progetto*, (Milan: Skira, 2020), 13.

²⁸ Currently under definition is the new Cinque Terre National Park Plan, which will contain some guidelines for the recovery of the scattered rural heritage. In this context is the study “Rural Architecture in the Cinque Terre Area: Mapping and Survey of Scattered Rural Buildings”, conducted by Università Iuav di Venezia and preliminary to the drafting of the Plan itself.

redevelopment of public space, are just some of the actions that could be implemented in order to propose a different idea of temporality. On the other hand, the presence of some opportunities – offered by portions of disused railway tracks²⁹ and by the dense network of routes that criss-cross the territory, extending well beyond the borders of the National Park (fig. 4) – could become the road around which new forms of territorial transit could coalesce, thereby also strengthening relations between the UNESCO site and the broader context. One possible approach to an open project, based on strategies shared with the population, government organizations and territorial protection bodies, and achievable in phases commensurate with priorities and needs as well as available resources and funds, ought to be based on identification of a scheme which can link settlements and terraces, marinas and railway stations, rural buildings and stairs clinging to the steep slopes of the hillsides.

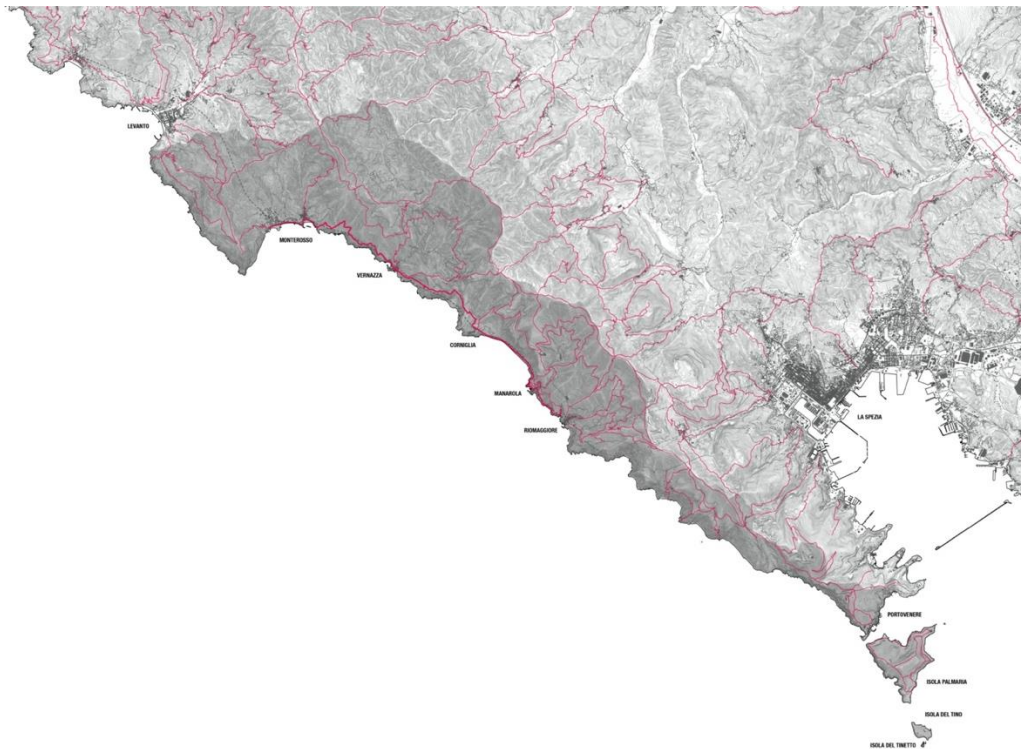


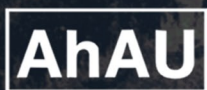
Figure 4: Viola Bertini, *The Network of Walking Routes Crossing the Territory*, 2021 (The map is part of the ongoing research “UNESCO sites and tourism: design strategies for architecture and landscape”, Università Iuav di Venezia, Dipartimento di Culture del progetto, scientific supervisors Viviana Ferrario and Mauro Marzo, research fellow Viola Bertini).

²⁹ These are some portions of the first bed of the Sestri Levante to La Spezia railway line, which was partially moved uphill in successive phases between 1924 and 1970. Part of it, in the stretch between Framura and Levanto, has been transformed into a cycle-pedestrian path, opened officially in 2011.

A similar project, put together with regard to the categories of space and time, would interconnect in an open design the episodes of the inhabited villages with the various swathes of agricultural landscape which make up this fragment of Liguria between Punta Mesco and Punta di Montenero, where a jagged stretch of terraced, mountainous coast plunges into the blue waters of the Mediterranean.

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