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Cultivating Continuity of the European Landscape

New Challenges, Innovative
Perspectives

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Chapter 54

Cultivating Landscape Continuity. The Projects “Design” in the Architecture of the Landscape

Juan Manuel Palerm

Abstract This chapter addresses the landscape as a perception of a panorama of experiences and scenarios of our lives and their future in the territories we inhabit and cultivate. We use the term cultivate, not as an absence of a word, but as a preamble to a series of questions. Cultivate to reflect on what happens outside, to analyse the use and enjoyment of the spaces we produce and to interpret the new spatial reality in its different levels and stages. It is about entering into a close dimension, configured by cultural contexts that are marked by behaviours closely linked to the culture of the image and the project. To admit the condition of the Project and of the Architecture in the landscape, the landscape of Architecture, we must recognize that there are direct relationships between landscape and its territorial and environmental support, from diverse perspectives, capable of individualizing specific operations from different disciplines in the physical framework of the territory where it acts and generates a socio-cultural stratum that identifies it, with the interest of verifying its interdependencies and its ability to articulately activate refractions between distant dimensions, forms and materials. Through this text we question the mechanisms that make the landscape a booming cultural product and support the engine of its economy; the city with its parks, its gardens, its squares, its streets or its parasites; the beach, the forest, the mountains and the rivers; scenarios that are part of a cultural imaginary shaped by history; and places of enjoyment and recreation of a society that needs to constantly renew the activities that occur in its representative daily spaces. Scenarios where our actions make sense.

Keywords Landscape · Architecture · Project-Design · Sustainability · Beauty · Inclusion

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The topic that clearly and sharply reflects the objective of this book is the critical concept of “continuity” as the “future” of landscape, which offers us a new, effervescent “attentive look” at the landscape perspectives we will need to address in the near future.

On the 10th anniversary of the UNISCAPE network, celebrated in January 2018 in Florence, we discussed the transformations that landscape has been undergoing since the approval of the European Landscape Convention (ELC) in Florence (2000). Among the ideas put forward was the conviction that there was a need to revise certain topics, concepts and declarations in the Convention, a difficult but essential task for the European Landscape, and to discuss this at the celebration of the 20 years since the signing of the European Landscape Convention.

We ran into quite a few issues, but with effort and hard work, we got through them to draft a plan and the strategies to carry it out which were presented in the framework of the UNISCAPE congress in Florence on the 16 and 17 October 2020, which this book documents, gambling on its continuation until the 20 October 2021, also organized by UNISCAPE, to debate the conclusions.

But COVID-19 also arrived, entailing the alterity of the rational and critical continuity of being human, constructed each day as an evolutionary process, even commonly referred to as the new norm to deal with the acceptance of coexisting with an “other”. I sincerely hope the impact of bearing up under the critical moments was not too great and we can continue on our way, approving, if possible, the new route we are discovering. In this new scenario, we must make an effort to overcome the new sensitivity towards landscape that has arisen from the conditions that COVID-19 has demanded, and continues to demand, from us and that is characterized by the opposition of “*Imagination and Reflection*”.

Considering “Reflection and Imagination” as similar or even overlapping concepts entails going beyond the typical cliché of contemplating nature and critically externalizing it by looking attentively in order to understand the phenomena, agents and individuals interacting with landscape, whatever they might be. The recurrence of idyllic images of nature in this period of confinement is massively deteriorating the *raison d’être* of landscape.

This duality between “Reflection and Imagination” also implies being attentive and cautious with direct, obvious, radical views of the environment and territory, capable in recent years of ignoring “imagination” and supplanting “reflection” with preconceived actions insufficiently curtailed by man’s analytical, scientific and proactive capacity, accommodating the obvious flow of subjectivity into a supposedly collective pragmatic praxis.

From this perspective, landscape is flourishing, and there seems to be a “continuity” of investigating and education based on imagination and reflection, precisely because in recent years this has contributed to the formation of a new generation of professionals attentive to understanding landscape.

All this has generated and activated new tools to better understand our territories, the individuals living there and their landscapes through the many investigative works of members that have been presented and discussed in numerous forums. All things considered, a unique European network (UNISCAPE) has offered a framework for the exchange of knowledge and experience in a continuous process that is able to

identify and offer strategies for contemporary landscape change originating from diversity.

This should continue to be our main objective for the future as we take on new challenges through a structure able to respond to current demands and difficulties.

The indispensable continuous revision of landscape now permits us to recognize our differences and divergences, both internal and external, and to address political and cultural discussions from a critical position that is both thoughtful and imaginative towards the CDCPP of the Council of Europe and one's own CE as well as the landscape directives of the states in the EC and the CoE.

With these premises in mind, permit me to make reference to certain aspects and contents that have inspired this article.

54.1 Considerations Regarding the Landscape Situation in Europe and Its Territories

Anything to be said about the current state of "landscape projects" can certainly be found in all the sector analyses of the various departments and disciplines of local, regional, national and European administrations. They practically all qualify landscape interventions as being of great strategic potential for generating vital resources for the country and clearly express considerations of their responsibility towards the community regarding the beneficial effects this sector can have on the world of production and work, its social and economic utility, and its capacity to awaken a sense of "*civitas*" that is the basis of our concept of democracy.

Since landscape projects cannot be isolated from the universe of those living there as they give meaning and significance to their habitat, perceptions and desires, a project is a detached agent of environmental change, and culture is its basic adaptation mechanism. This is the contemporary dimension of landscape and its importance in boosting the value of both natural and cultural heritage.

Relaunching landscape quality should be an absolute priority in the interests of a country, not only because of its great cultural importance but also because of its little explored social and economic potential. And even more so in this dramatic moment when the pandemic seems to be bordering on an equilibrium, although for how long no one knows. Faced with a state of crisis that is even more tragic due to neglect, malice and apathy, we should involve landscape more forcefully, detailing its impact on the constitution of each territory and nation in the spirit of the European Charter as it is able to generate new synergy between the environment, territory and landscape in its strictest sense.

The question of landscape competence poses specific problems deriving from the concept itself. The concept of landscape does not appear in the competent areas of constitutional precepts, and if we admit that everything must be formally included, as jurists maintain, we must integrate some of the specified terms and competencies into constitutional texts regarding territory.

Parallel to this social-juridic and competence diagnosis, contradictions are masked and unmasked every day between the physical territory conventionally described as

“real” or “in situ” and the views and perceptions of this reality in interpretations and thoughts described as “in visu”. Every day fractures come to light between territory and landscape in architecture and urbanism, geography, or biology and planning, which makes understanding difficult and hinders the overlap in their meaning that we would assume. The rift between land ordinances and construction on or over planned land reveals once again the deficiency and obsolescence of operative, normative, political and cultural instruments.

54.1.1 Observing from the Indispensable “Attentive Look” (Observatories that Look Attentively)

When Brunelleschi directed his vision, or better, his inquiring eye, fixedly and unmovingly on familiar places in Florence, a “*Theocentric*” grid, he was motivated by illuminated and scientific consideration of the perspective system and could not have imagined that these new mathematically acquired constants would be supplanted in future by a new geocentrism represented by the culture of information technology.

Classic perspective as “*adult Vision*” (Merleau-Ponty) and at the same time as an invention dominated by instant synthesis is an inadequate device and instrument to represent contemporary spatiality where the accumulation and overlap of mandatory indications received in fragments stimulate perception related to sensations manifesting themselves in time and space, distinct from the pure perception of objects.

The fixed unmoving eye is substituted by the mobility of catching-capturing an image (camera) with its own dissolution, image composition and sequence impressed upon it; in using the new media tools, we have gotten used to a different way of interpreting the naturalness of abstract ideas and perception itself. Web pages, virtual worlds, virtual reality, multimedia, video games, interactive installations, animation, digital videos, films, etc. have cancelled the distance that allowed a domination of space through the open window frame of classic perspective and enlarged the door of visual culture to the point of making the spectator an active participant. From this vector, spectators must expand their sensorial sphere to be able to orient themselves in an architectural space conceived and constructed more with unanswered questions than certainties.

As Tomás Maldonado said: “...*Connected to the efforts to make the representation of reality more true (and so make the virtual more real) is the opposite position, making reality more virtual by questioning the materiality of objectives. In other words, Virtual forms through the dematerialization of materials*”. As if to say, cut and paste, a sort of “collage” construction that can vilify the option of an “in situ” project’s rigour and quality as a construction process of landscape and territories.

This dematerialization has undermined the traditional perception of objects, spaces and landscape by redirecting the attention of the observer towards the actual experience of perceiving phenomenon and thus forcing an “a priori” suspension of valuation or analysis of it since these cannot suitably nor adequately comprehend the contemporary labyrinth of complex signs; in short, the difficulty of understanding people and the landscapes they live in.

“**Looking attentively**” was used by W. Benjamin when he affirmed that architecture is normally perceived distractedly through activity and not by attentive contemplation. We do not see the surrounding architecture and landscape that we inhabit and to which we have become accustomed. Observing it with attention “is typical of tourists in general and especially before famous buildings”.

However, this “attentively looking” means “**looking critically**” at the mechanisms of reality perception and the collective and individual forms and traditions of living in our homes, cities or on land.

Man symbolically and experientially lives in a certain territory in a committed way if he has produced a representation of himself, as explained by F. Holderlin. Man’s relationship with his territory meets his objectives not only in the material production of resources, in the form of his settlements, in the promotion of tourism and full employment, in his history, memory or footprint, but also in the production of his own representation, and not only for advertising, marketing or strategic commercial promotion or to secure votes for parliamentary representatives. It is not possible to experience the reality of a territory without a mental image of that reality, however fertile, harsh or bitter it might be.

If a territory is not offered the chance to become a landscape, it will not allow those who live there to have an identity as a social group, since, in the end, it is the representation of a territory that gives identity to a community of people, independently of its actual local, provincial, regional or national administration limits. Landscape, therefore, permits a population, the citizens, to establish a more attentive relationship with their environment and context so as to order and structure the elements and instruments regulating them in order to populate it with symbols, “...to construct a place of well-being and prosperity”, to specify their heritage.

In our everyday life, a society that addresses and works on its capacity for self-representation has a consolidated image of itself, or better, it has developed landscape awareness and is a society able to attempt to determine its evolution with increasing naturalness. In a society where “images”, “media” and “performances” normally mix with reality, landscape offers communities the opportunity to establish, consolidate and develop their own system of urban and territorial organization; a hierarchical system of relationships, with new instruments where **ARCHITECTURE PROJECTS** faced with orthodox urbanism and planning are able to produce critical reasoning and re-establish an “**attentive look at landscape**” by offering new challenges and future prospectives.

54.1.2 Observing Based on Law; the Instruments Governing Territories, the Environment and Landscape. Conflicts (Institutional Observatories)

Three actions relating to the landscape area could form the basis for structuring the interdepartmental, interdisciplinary and transversal shared work of an observatory.

The first is related to the construction of the «**OBSERVATORY CONCEPT**» itself. This action bears on the need to make landscape debate happen nationally and

internationally on current issues. Therefore, we propose monitoring scientific and experimental areas to foster the formulation of investigations, actions and programs relating to landscape as well as interventions on specific territories, the construction of a **map** of important matters and critical points related to specific demands and issues which covers and expands the range of investigative topics that emerge from the debate so as to activate a process of synthesis regarding landscape;

The second action is born of the necessity to promote the convergence of investigative activities and the reality of the territory of reference. Summarizing, we could call this section «**OBSERVATORY OF TERRITORIES**»: linked to institutions with specific territorial competence. The objectives are: to investigate paradigmatic territories to put acquired knowledge to the test and experiment with new, even participatory, actions and practices; to identify areas of application in the protective and operative sense of the European Landscape Convention; and to evaluate the Observatory's capacity to foster the activation of cultural, social and economic revitalization processes as well as the valorization of landscape aspects.

The third action is to position the observatory in the debate on the construction of European Landscape observatories, according to the requisites of the European Landscape Convention and the indications of national legislation. In short, we could call this action «**OBSERVATORY INSTITUTION**». Starting from the most advanced experience of some European regions, we can outline and highlight issues regarding what proves to be especially important and thus put into play the actual role that observatories can have in landscape-territory transformation, their relationship with the planning and definition and carrying out of landscape quality objectives and their capacity to involve local actors in this process.

The construction of an institutional observatory should also be clearly seen as a cultural operator attending to juridical and administrative aspects, with the need to function as a link between the processes of understanding and ensuing territorial transformation. The experience of the Canary Island and Catalan Observatories in Spain, or those of Veneto and Trentino in Italy, or that of other territories with their natural peculiarities can and must accept a European agreement on such a vital issue as landscape, probably one of the fundamental debates of the XXI century.

So, if this is the desire, a wish for the organization of landscape, reality has very different directions. Summarizing the instruments accepted juridically in the various European countries from the point of view of use and qualification of land through the classification diffusely accepted in Europe based on abiotic, biotic and cultural components, territorial ordinance and planning instruments will be structured on legislation and ordinance policies of territories and the environment in the following areas:

- CULTURAL. Territory, Land, Urbanization, Agriculture, Human Habitat.
- ENVIRONMENTAL. The environment. Climate change. Sustainability.
- NATURAL. Abiotic, Biotic.

Well, if we compare these parameters with the resolutions specified in the European Landscape Convention that are defined starting from:

- Management, planning.
- Protection, Conservation, Restoration, NEW Landscape (Project).
- Planning Ordinances.

We can understand the conflict of concepts, instruments and processes that come to the fore in proposing landscape projects as the new and necessary centre for managing and establishing sequential and parallel processes for acting on and in landscape.

The adjoining overview-diagram offers an alternative, in a European framework, that contemplates the possibility of a new concept compatible with current reality, introducing corrective factors into the appropriate process of diagnosis, of project design and of execution in an integrated operative intervention.

Only the operative and critical capacity of projects can reveal what factors need be considered in assessments, as well as the alternatives in integrated interventions. Without the value and quality of a project, the speculative declarations of land regulation and qualification instruments and environmental resolutions remain fixed and confined within parameters incapable of perceiving the actual issues and the opportunity and value of the intervention to be carried out even though it is for the conservation, protection, renovation or creation of a new landscape.

This diagram aims to offer a new intervention framework that will permit an articulated strategy of the actors and instruments participating in landscape and thus in territorial and environmental considerations.

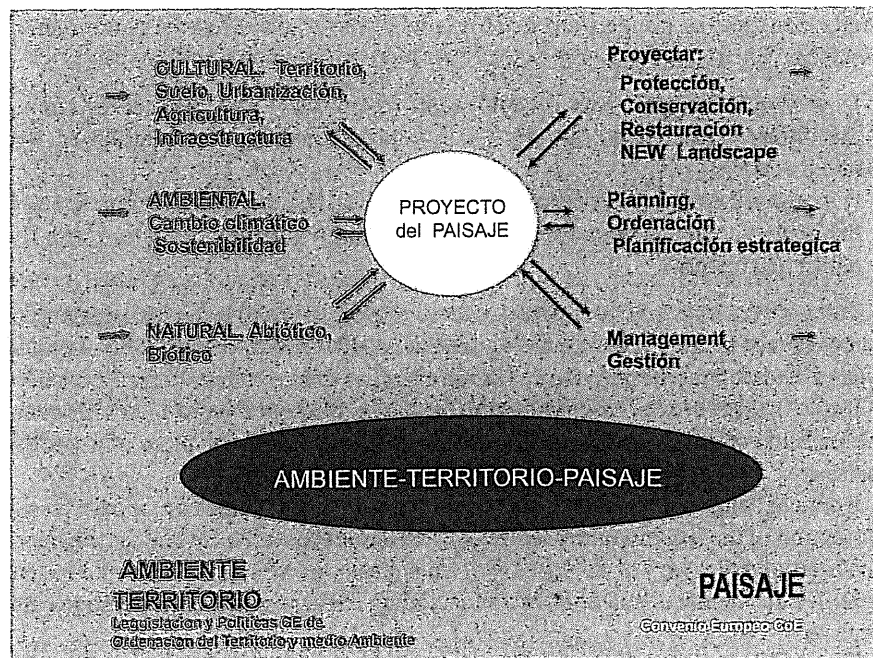


Diagrama realizado por JM Palerm

54.2 Cultivating Continuity

The combination and interaction of these two words, continuity and cultivating, that characterize the title of the UNISCAPE Congress in both 2020 and 2021, are indispensable for our strategy of enabling a landscape plan in Europe, a strategic plan directed at planting new challenges with innovative perspectives and instruments (new challenger / innovative perspective).

To explain the *raison d'être* of these words precisely and briefly, once they have been outlined and in line with the diagnosis of landscape given in the preceding sections, I will refer to the words of Victor Hugo in *Les Misérables* that perfectly describe what I mean by the word “cultivate”:

There are no bad plants or bad men; there are only bad cultivators.

Humans are only cultivators, facilitators in the process of working with landscape. This condition is also revealed in all the branches and knowledge of humankind by the need to understand it, study it and learn it from knowledge and to apply it properly.

This consideration means that actions on landscape and its planning must be careful not to confuse or impose laws or regulations on landscape interventions without a true understanding of the sense of “cultivating” which should permeate these laws or regulations originating from whatever department or discipline is aiming to act on landscape and its citizens.

Of course, this meaning of cultivating requires perfectly determined time and continuity; otherwise, the risk is that the fruit of the act of cultivating will wither or simply disappear or not germinate. This is why we should reflect on two issues or questions:

- How should new patterns of cultivation (cultivators) and connection among the different patches composing the European Landscape be established and integrated?
- How should these forms of continuity be adopted, keeping all the components of the landscape model bound together and in relation although in friction with the world and history?

The answers to these two linked questions require specifying the real meaning of contemporary landscape through a conceptual confrontation between the common good of landscape as the purpose and social objective of a community and the creative and structural process of intervention on landscape through a project, an indispensable instrument critical to specifying the context, intervention and place of a specific landscape.

Both challenges are affected by a series of conflicts that have an impact on the conception of the contemporary landscape and therefore on the ensuing problems of territories and the ways of living of their inhabitants, as well as the laws and instruments for development and application, including environmental considerations and conflicts.

To resolve these conflicts, I believe it is necessary to examine three topics that should act as mediators to respond to the conflicts and, in turn, create a body of

thought accepting of the variety of positions and approaches without risking the loss of landscape “cultivators” and the continuity of cultivating. These topics are:

54.2.1 Time and Anachronism

The contemporary viewing of works of art (according to Lozano and Arrase), and of landscape (Palerm) is one of the major causes of anachronism. Today’s view of a certain landscape of the past whose patina of many spectators’ views and their various forms of addressing it in many different eras leads us to a ceremony of confusion.

We should remember the words of Hamlet (Act I Scene 5) “Time is Out of Joint” as Lozano proposes in his article on anachronism ... and which continues: “*Like in a museum room where objects and works from different epochs coexist, that, not in vain, served as metaphors for this semiotic space – and which, out of it, have no meaning*”.

Landscapes whose characterizing elements have had a relationship throughout time coexist in a space outside of which they have no meaning. Here arose the landscape vocation, conceived in contemporary times from an anachronism by converting its temporal continuity/discontinuity into a reason for fortitude and comprehension.

Before this, and at the social and political apogee of ill-judged timing in landscape, while tradition is being invented, in this same horizon of hope flourish oracles, prophets, prognostics and predictions aligned with the present to decline the perfect future. The simple future is perfect.

To resolve these false and perverse conflicts, fewer chroniclers and more anachroniclers are needed, also in landscape.

54.2.2 Tradition and Investigation. Heritage and Landscape

Today, the city and its inseparable historical complex is a “collection of things”¹ of varying interest. This is a BRUTAL and modern definition (as a legacy of modernity) since it is incapable of controlling the “pile of things and forms” occupying the positions at ground level, nor their relationship to each other, nor the valence of one to the others in the interaction with citizens and in the acknowledgement of life forms.

¹ We refer to the differentiation between the architectural object and the urban plan/blueprint, the graphic of the territory where the objects are laid out. The term “collection of things” therefore implies the difficulty of logically coordinating the two.

This characteristic situation is based on the clear distinction between what is **material** and what is **immaterial**.² It is curious to note that before the aforementioned “modernity”, the city was essentially immaterial.

We are bound and obliged to introduce the immaterial in the materiality of urban reality (in its urban form) and thus represent it. In historical complexes, this duality of the immaterial and material in the complex and its urbanity reaches extreme levels of singularity and representativeness. The current cartographic spatial model, an artefact of modernity, *does not permit this; it is not able to recognize and incorporate both worlds despite* the technological and computerized advances in the assessment and elaboration of data and the means of their representation.³

We need to go back and reflect with a different eye; that is, we are forced to understand it globally (globalization), to go back to seeing our territory as it has always been despite its profound modifications and wounds. And this is why it appears disparate, distinct and different.

Peter Sloterdijk,⁴ novelist and philosopher, is not sufficiently precise when he says that the novel of globalization is Jules Verne’s book “Around the World in Eighty Days”. The problem of its central character, Phileas Fogg, is to make his journey quickly, and this is a spatial problem: in practice, space means reducing the world to the time it takes to go around it. More aptly, I prefer and admire the book “Around the Day in Eighty Worlds” by J. Cortázar.⁵

The New Crisis that started with the global (globalization) **requires giving up on Kant, on the time–space category, on the reduction or specialization of knowledge, and on the descriptive sense of geographic representation, of maps and blueprints**. Although these elements and instruments no longer help us, this does not mean popularizing catastrophism, nor taking refuge in legislative or regulatory protection, nor abandoning the city and heritage, as happens in many cases.

It implies **a crisis of the spatial model** as a conception of territory and the architecture that shapes it, its representation as a cartographic instrument; that which Brunelleschi himself described as “the transformation of the finite through the infinite” (linear perspective) is the profound contradiction at the basis of accepting modernity in our contemporary world and the corpus of laws, regulations and resolutions which descend from it and which are its instruments. The specific case of historical complexes⁶ and the special blueprints and catalogues related to them is

² Jean Nogue in a book on the cartography of emotion and the social construction of landscape. Biblioteca Nueva 2007.

³ Franco Farinelli.

⁴ See the books by P. Sloterdijk: SPHERES I: Bubbles, Microspherology Siruela 2003 and SPHERES II: Globes, Macrospherology 2004 Siruela.

⁵ *Around the Day in Eighty Worlds* (1967): In this work by Cortázar, instinct, chance, the pleasure of the senses, humour and play end up identifying themselves with the writing that is, in turn, a formulation of existence in the world. The rupture of chronological and spatial order deprives the reader of a conventional point of view, proposing various ways of participating so that the very act of reading is required to complete the narrative universe.

⁶ In this sense, ICOMOS had already established the concept of heritage in 1999 and considered that (...) “it encompasses landscapes, historic places, sites and built environments, as well

evidence of the crisis of the model and the alienating absence of projects as an experimental alternative..

To understand the profound sense of this absence and model, it is indispensable to establish a new logic of the value of an architectural project doubly linked to the new paradigm of the **concept of heritage and landscape faced with the modern idea of space**.

In this sense, both the ICOMOS in 1999 and the Council of Europe in the European Landscape Convention 2000 established this correlation.

Establishing the duality **heritage-landscape** requires pointing out some contradictions that become apparent from the perception of **material and immaterial** (J Nogue) in contemporary reality that was already mentioned earlier and that will now be articulated in the following sections:

- a. The idea of space in modernity is based on a **separation between subject and object**. In the historical artistic vanguards, a kinetic and flat vision or an expressive angle did not belong to the subject but rather to its contemplation; the subject stayed still and fixed so it could be perceived and thus represented. Delimited, partial, encapsulated.

Nowadays, this separation is impossible; the perception models of the world, the environment and territories have fused. The attitude is one of contemplation of the scenic and fleeting, with no other possibility. Nor of course of a possible measure of the space. Space is that which stays/remains out of the logic of cartography (emotional cartography), of the reduction of the world to a plane (paper).

- b. **The loss of limits** (the concept of delimiting historical complexes). The idea of enclosure, habitat, platform, covering (roof) and skin that G. Semper⁷ proposed at the end of the XVIII century contrasts and opposes Vitruvius' terms (*utilitas, firmitas, venustas*) and the conceptual derivatives of modernity. This entails accepting the erroneous concept and/or term of functional architecture instead of

as biodiversity, collections, past and continuing cultural practices, and knowledge and living experiences".

In general, landscape means any area of the Earth's surface produced by the interaction of various factors present on it and that is visually reflected in this space.

According to the European Landscape Convention (2000) (formerly CEP): "*landscape means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors*".

Thus, it constitutes a favourable resource for economic activity and its protection and promotion can contribute to the creation of employment; it conserves elements of the collective memory of communities and contains natural and cultural heritage.

This Convention, promoted by the Council of Europe, has the fundamental objective of promoting the protection, management and planning of European landscapes.

⁷ In 1851, G. Semper published *The Four Elements of Architecture* which was an attempt to explain the origin of architecture through anthropology. The book divides buildings into four elements: the hearth, ground, roof and enclosure. The origin of each element can be found in the artisanal tradition of primitive peoples.

that of A. Behne's⁸ *Modern Functional Construction* (1919), producing a **simplification of the form of organization of space in modernity through the use of enclosures named by function and bounded by elements or parts or activities**, and calling zoning the instrumental process of shaping territory, parallel to the formal process of the avant-garde's abstract concept.

Why then can we not think or represent in terms of limits and boundaries which have characterized urban planning instruments since modernity?

Actually, in the end, because that is what modernity, through the cartographic vector, has convinced us: that reality is continuous, homogeneous and isotropic. BUT THAT IS NOT TRUE. IT IS NOT LIKE THAT.

So we must again come to terms with a world where certainty does not exist (completely). We are obliged to understand that today space means, once again and each time more energetically, the entirety, as F. Farinelli explains. The syntax of this new modernity is network; of course space-time in a network dilates, contrasts and confronts the theoretical concepts of Heidelberg's or Einstein's vision of the equation of gravity.⁹

- c. **The link between "space and landscape in its determination of heritage in historical complexes" defines a relationship where objects, architecture, infrastructure and the territory with its fields and gardens, mountains or sea, should not be opposed to each other hierarchically by parameters fragmented into disciplines because the space presents as a harmonic aesthetic-sentimental entirety extraneous to any partial and/or rational analysis of the elements shaping it, be they of a scientific character or from an architectural tradition.** The formal actuality of our territory inherited from the spatial model of modernity is completely the opposite, where the concept of plans and planning (development) contrasts with protection and conservation and each object is autonomous and everything in turn presents a differentiation in concepts, disciplines and instruments. It is not that we are abandoning the city, we want to re-define it and to do this, it is useful to call it landscape because of its heritage value.

Thus, the horizon of space, the idea of space, is always "hazy". In the urban environment, no objectives capable of recognizing this dimension have been set nor are present although this is what the delimitation of territories in urban planning and its determination and instruments in current legislation are meant to do. There is indeed delimitation with clear, distinct boundaries but there is no formal reference to technical urban planning parameters. Today the city with its territory is one, a single unit in the space-time dimension and should be considered as landscape, all landscape.

⁸ Adolf Behne. *Modern Functional Construction*. Behne, Adolf 1919. *Die Wiederkehr der Kunst*. Kurt Wolff, Leipzig. Reprint: Kraus, Nendeln/Liechtenstein, 1973; Gebr. Mann, Berlin, 1998.

⁹ Javier Maderuelo. *The Idea of Space in Contemporary Art and Architecture. 1960-1989*. Ed Akal 2008.

Therefore, ruling out and re-abandoning the spatial model of modernity, there is a complete mutation. **The world begs to be considered in its entirety, in its uncertainty, globally as M. Castell explains (from an economic point of view) or Farinelli (from a geographic one), as a single, instantaneous unit, needing neither time nor space nor specification by function.**¹⁰

These angulations and reflections inherited from the past century¹¹ have forced us to re-read the city and historical centres in a rather more sophisticated, articulated and cultured way by recognizing and abandoning the great myths of modernity, of modernist architecture and the postulates of historical complexes and heritage patrimony. It has helped us to see that the world is far more a collection of swaths, even contradictory ones, like the contradictory inert deposits that history has left in cities, increasingly more obvious since the 1960s, as a collage of juxtaposed pieces. **Needing to eliminate what is based on this METRIC, on distance, on the separation between object and subject, the immaterial and the material, ... we must make, unmake and remake all this with a new frame of reference. This frame of reference must necessarily comprise acknowledgement of the experimental value of a unified Architecture and Landscape Project Process which includes people and social and economic opportunities in its development.**

Landscape and heritage projects as an attitude, poiesis, must proceed and respond to the intervention context not by generic determination of the general to the particular, nor project plan-planning, nor from morphology to typology, but rather by acting to promote thematic sequences defined by precise time-space directives. This is more the logic of activity and flow than of relationships between objects, with a strong vocation to welcome and integrate different kinds of knowledge and different opinions by being as open as possible to involving any available request in a responsible manner.

Of course, this strategy normally encounters insurmountable bureaucratic obstacles. Somewhere between philosophy and economy, the objectives of a landscape and heritage project are principles of orientation and new centrality while beauty, work and listening to the vocation of places are its central values. When a community is involved and is responsible for a place, it will play out its destiny there and a landscape project will draw it together.

¹⁰ A comparative reading of writings by Jeremy Rifkin, Manuel Castell and François Ascher is recommended. This is what Franco Farinelli tells us in his new book *Geography. An Introduction to Models of the World*: «...books made up of maps and descriptions where the entire globe, starting from the Mediterranean, was divided into islands, that is, into something that before containing something was by definition contained in something else, the sea.»

¹¹ We refer to the ontological concept of Emmanuel Lévinas, a contemporary of Merleau-Ponty: «...the objective perception of things semantically involves a shift in feeling, including that of the hands and legs and the whole body: everything that can be called life in the body as the body itself, as flesh embodying thought».

We need a synergic process that transforms the concept of heritage from a historical-aesthetic vision of a monumental character to one of experimental experiences on a territory in order to open up a new ethical, social and pedagogical dimension.

54.2.3 Sustainability and the Environment Starting from Landscape. The Five Factors Affecting Landscape

The factors affecting territories in landscapes are ever-increasing and have become front page news in communication media. They need and require us to provide more and better scientific evidence regarding climate change, territorial ground structure and cadastres, migration, deregulation of competence and competition in production and industry, democratic governance, globalization, etc. But more than anything, we need to systematically work out the implications of these five decisive factors of change for landscape: energy, economy, ecology, ethics and aesthetics. Each of these and its implications will be decisive in future decisions involving and affecting landscape.

54.3 The Reason for an Architecture Project in Landscape

For over 70 years, we have been hoping for a resolute policy to rechannel landscape projects without betraying their essential value, and today, it is the culture of crisis that is calling us to rewrite this moral inheritance as an opportunity and a practical model of development. Extracting energy from crisis situations is what history and science have taught us.

Today, financial disaster threatens the system with collapse. Regarding landscape, the crisis itself should clearly be a pretext, a motor for betterment. For those weighing the costs and benefits of landscape projects, at least, the problem of their economic cost is bogus since not carrying it out is the biggest cost to society.

Marcel Duchamps said that modernity is what translates crisis into value, which is the equivalent of saying it is crisis that will translate the values of modernity into our contemporaneity. Crisis in landscape is like depression syndrome, and as such should be fought giving no quarter due to the harmful effects produced when places lose their human element, even before a physical departure. This happens when the map of our fundamental landscape values becomes murky, and it is like a chain: a lack of beauty, a lack of work and a lack of listening to vocations are all oppressive and depressing factors.

These considerations show us that the crisis of landscape is not so much one of the effects of the economic crisis, or at least only partially, but rather a critically decisive

cause of it since the practices of territorial transformation debilitate confidence in our strength and seek compromises. The actual, enormously positive opportunities that spontaneously occur in response to the actions of a landscape project, in other words, the induced capacity that takes place between philosophical and economic reasoning on the vocation of a place, are a new field for evaluating options, for the most part still unknown, especially those of public interventions. But it is to the secondary effects that landscape projects must pay the most attention, to those processes in which our actions of protection, management and improvement gain or lose confirmation and clarity of meaning. We need to not only heal wounds but also build a new narrative with meaning encoded by citizens and not merely intervene with individual, punctual responses.

Of course, people must be centre stage: in contemporary thought, aware attentive landscape project designing evolves with great changes in what we consider fair and beautiful, and this is a fundamental step from an archaic to a modern democracy.

We need to question our habits and take note of the new needs of a world that has profoundly changed. We need quicker reasoning during the present wave of transformations whose dynamic is now unmatchable with the usual space-time categories and currently used methods and tools. We are straight-jacketed in obsolete disciplinary and professional frameworks and have difficulty dialoguing and communicating with citizens, and our vision of people's participation in territorial management and transformation is archaic in its most general sense. We are talking about citizens' concerns about security and economic recovery; public life is a battle over privileges and economic resources but to no avail without an impartial vision that is also spiritual, representative and symbolic.

If we recognize that beauty is a prerogative of excellence in Europe and on the planet, the problem then is to understand how and why it continues to exist given that it seems to disappear with subjective fortuity. The problem is knowing how to see, recognize and promote the symptoms of this reaction. A relaunch is necessary because landscape is an essential cultural, social and economic asset.

New approaches, tools and methods need to be defined to address these challenges. We need to establish actions, programs and procedures that can relaunch and, above all, instigate a practice of regenerating and re-examining landscape value.

Both the value of its assets and the great innate and induced economic and social potential of landscape are affected by our usual orthodox analyses and by the negative profile and impact of academic and institutional management, a major and wide-ranging issue. Consequently, this constant tension leads directly to a critical reconsideration of actions on and in landscape starting from the following concatenated sections conceived as an operational comprehensive plan project.

1. Re-negotiation of the processes of generating form in landscape.
2. Through the public and experimental dimension of projects. Conflicting disciplines and instruments.
3. A critical revision of conventional city-territory spatial models (legislative-urbanistic instruments). Archetype value and validity.

4. Space is no longer a map. Representation requires new mapmaking on the dimension of landscape without forced or preconceived boundaries.
5. Aesthetic rationale and norms in landscape projects as a cultural process.
6. Time and temporality in landscape projects. Designing with scale and motion. Specific management and realization.

These six points are the “*raison d’être*” of landscape research in the near future in its double dimensions of “in situ” and “in visu”, that is, on specific territorial actions and realizations, and on our vision and social dreamscapes of the future.