

Landscape Protection between Preservation and Change.

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Abstract: - In the contemporary scenario of the European demand for efficiency in the use of resources and competition, landscape defence begins from the development of existing elements in the territories in terms of natural economical, cultural, human and social resources. Landscape as the result of the human work on nature is a complex system, rich in opportunities and contradictions, where elements of excellence coexist next to highly decayed physical, environmental, and socio-economical aspects.

A policy of beauty for the landscape is, today, the only way to recover identities of places. This requires a careful utilization of resources, abandoning the past concept of a linear progressive economical growth for a circular recursive one.

Key-Words: - Landscape, protection, growth, sustainable development, knowledge, management.

1 Introduction

In the scenery of constant changes, enhancement, management, reconstruction of the landscape becomes a fundamental element for the development local/ territorial and potentials existing on the territories in terms of natural capital, economic, cultural, human and social. The landscape, the result of work of nature and man constitutes an fundamental system, which determines a diversification comparative between a localization and another.

Transformations produced by the tri-pole-growth - city, industry, and corporate - demand a symbiotic system to protect landscape.

The fulfilment of a new economical model, capable of building symbiotic relationship between landscape and enterprises, has to improve the cities productive condition as well as the condition of territories, favouring a functional diversity, with the objective of reducing the conflict between conservation and changes.

This contribution faces the challenge of a multifunctional condition of landscape, through the promotion of a good economy for a good landscape,

with the scope to manage conflicts nurtured by economical development among innovative components and pre-existing elements.

Also it will define a replicable model to manage conflicts, starting from the assumption that beauty of the physical space defines positive impacts on the social and economical components as the fostering of the land, the respect and social responsibility as well as the higher capacity to attract investments for an economical growth.

2 Problem Formulation

The main threat to the defense of the landscape is constituted by the transformations produced by the unsustainable development: not entrusted to the convergence between thrifty and beauty, the tourist aspects and social pleasures that arouse the beauty. The economic sector, funneled in this direction is a priority objective, related to land conservation, to protect their identity, point to forms of development able to consolidate and improve the quality of the environment, strengthening its appeal.

In total and specifies convergence with the UNESCO Recommendations HUL (Historic Urban

Landscape) it is very appropriate promote the conservation and management strategies that aim at achieving a balance between development and quality of life. When this happens we can really talk about sustainability. We make sure that the changes - necessary and desirable - relate to the identity of the area, enhancing the productive use of the territory and reducing the instances of conflict between conservation and the need for transformation, with an appropriate balance between innovation and conservation.

For the characteristics of the reference territory, Syracuse, to take note by its beauty, assume Venus as an icon for the trinitarian matrix in architecture: beauty, culture and art. I've chased in so many places [1] for the "*wonderful balance between the beauty of nature, that his body manifests, and that of culture, expressed by his talent in using the refinements of art*" [2].

In the context, observed primarily built next to the archetypes, "*physical elements stuck in the past*" primarily built next to the archetypes, "*physical elements stuck in the past*" primarily built next to the archetypes, "*physical elements anchored to the past*" [3].

Low as characterizes and transmits the past has no intentionality nostalgic, but a design intent: used to implement a proper integration of the new, to incorporate interventions that do not prescind the context, transform weaknesses into opportunities, to repropose the characterizing elements as offered by current techniques.

The objective is the enhancement of contextual features, through the definition of identifying features and its special features that connote places. As indispensable starting point of the mode of intervene are assumed the founding acts of historical settlements.

Deduce the meaning, with perceptual and emotional aspects, which take the places for those who live them, it has a connotation of design.

The significance of streets, squares, areas, districts, which shall form the architecture, is the basis of the preliminary practices, understood as participation in the processes of transformation and extended to the mechanisms of government. A mode that aspires to emerge as points of reference the signs of permanence, the persistent character of the area, the recovery and renewal of identity, regardless of the dominant settlement patterns, indeed consolidating diversity is appreciated as an identity preserved, asserted, claimed, valued.

3 Problem Solution

In this perspective, I propose ways to intervene as an application of a 'politics of beauty', for the preservation, protection and enhancement of the environment and urban, outlining a strategy for the conservation of characteristics, the enhancement of the identity elements to realize new landscape values, define and strengthen the identity of places.

By now similar buildings were built in any part of world, the soul of the place, through its physical features, it is no longer taken into account. There it is up this task, resume the characters and meanings that architecture has always incorporated.

Creativity should be connected to the sense of responsibility, to match the values territorial. Which of course is not only to discover them in, detect, analyze, but in the remake them in a current and appropriate. We must, therefore, no matter by the International style and take note of the 'system environment', and characteristic of the constituent elements. I have proposed the environmental reporting in the abacus as ... identity card of the territory [4].

Items highlighted and analyzed why are proposed in new forms, reliable, shared, for the pleasure of living, of being in the city. The abacus track the atlas of the unforgettable [5], deduced from beauty that date back to the origins, with roots conserved.

In our case, the visual evidence of the elements of the urban landscape, the archetypes of architecture, is enhanced by the coastal morphology. We take as an example the presence of traps, which provide the trace of one of the lines to be pursued, based on an analysis of what characterizes a place, from the anthropological and historical heritage of the area, in order to propose solutions and build images 'members'.

Signs extorted, identified, clarified, deepened that they may be repropose in an updated, maintaining, updating and consolidating the identity of a place, because it survives in different forms that still characterizes it. Character recognition of a territory, characterized by the nature, history, culture, thanks to the identification of critical elements acquired as input to proposals rooted.

This interpretation brings attention on the visual characterization of the built environment, on what was caught thanks to the beauty, to preserve, enhance and continue to pursue, not to deny with obscenities approved under parameters that ignore it. We should not disregard them, because the architecture is home to life, offers the joy of life, the pleasure of living, raises involvement.

To this end, the analysis - with implications previously enucleated - is the propaedeutic condition for the identification of the characteristics,

values and archetypes, to be taken as a basic condition for having the forms of the new settlements, which help to preserve and / or to realize the environmental qualities.

Any proposed intervention should not irrespective of the identity of the place, the characteristics of the territory, where the signs are recognizable historical and cultural implications, recall that exercise, the pleasure they arouse.

Visual literature, iconographic repertoire that is relevant the share aesthetics. On this basis, the architecture is able to affect the quality of life and tourist use, emphasizing the peculiarities of the environment and landscape.

In the abacus there is the recording of the beauties and archetypes, the new has to be generated, deriving from these sources, without denying the identity of the place, to be valued and pass down, with the virtue of offering future to historical, cultural and landscape inherited. Forms must be proposed by the deduction of signs and meanings archaic - not speaking here of the materials and techniques - to renew these features, preserve and promote the identity.

It should take referrers repropounded archetypes constructive action based on the development of continuity, wondering for any form what is its origin, its seed, its archaic matrix.

Found the new on history, compared to what surrounds us, on the sensitivity as far as he characterizes, the responsibility not to deny the identity. Imagination and realization of renovation and interpretation of archetypes, because the architecture contains meanings and convey involvement.

The imagination compared to history has always generated myths and Syracuse is a place in which nature, history and myth have met and are still evident.

A relation valued and reported by Plotino, which he calls "*the conjunction of the soul with the mind the most perfect form of Aphrodite*" [6].

Let us dwell on the results they achieve, starting from a territory where the landscape connects the sweetness of nature with precious indications of culture.

The true modernity is careful to restore its genesis, to rediscover its roots. Because every evasion in forms emptied of meaning devoid the architecture of a real life force: you can't have identity architecture without analyzing what precedes it, found the language on the relevance, the harmony between the existing and the new. Venus wants to come back, to be with us, have sought symbolically in this city,

mainly in Ortigia, a quaint place, very unique, of exceptional beauty.

I've found in many parts of the coast, close to the lighthouse and traps, artifacts with rare characters and unforgettable.

Do not create nuisance, but please, for the protection of the coast and offer us insights: it is not sufficient to assume the distance as a parameter safeguard, but you need to check 'what' and 'how' you go to build. An outstanding example is the house on the water.

In the city you see it constantly in Piazza Duomo, Porta Marina and elsewhere.

4 Conclusion

Requires a strategy centered on management: at birth, Aphrodite is accepted by the Horae, "justice", "peace", "good governance" - the right to proceed in one place. Beauty, commitment and ingenuity. Beauty, then, is not simply a formal attribute, an exterior appearance, it is a human need and social, in order to direct and approve any new construction and transformation to integrate and harmonize the architecture.

The objective is to initiate and define procedures for defining connections between social needs and cultural instances, consolidating the identity, not giving up on quality, bringing the beauty of its sustainable qualities, in a report that invests in a broader sense the relationship between the 'natural environment and the built environment, with architecture connected with the characteristics of the territory.

This work is in the interest of PRIN 2010/PEA4H8.

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Fig. 1, university work about the “archetypes of building” done during the course of Environmental Design, department of Architecture in Siracusa.



Fig. 2, beacon on the coast of Sicily.



Fig. 3, tuna traps *tonnare* on the coast of Sicily.



Fig. 4, Ortigia (Siracusa), the house on the water.



Fig. 5, Ortigia (Siracusa), the square photographed at the meeting with Wim Wenders.



Fig. 6, Ortigia (Siracusa), ancient entrance to the city.