

UNIVERSITY OF NOVA GORICA
GRADUATE SCHOOL

**THE CONSERVATION OF
HISTORIC URBAN LANDSCAPES: AN APPROACH**

Vol. 1 - Urban conservation theories and history of the cities

DISSERTATION

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**THE CONSERVATION OF HISTORIC URBAN LANDSCAPES:
AN APPROACH**

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VOL. 1

URBAN CONSERVATION THEORIES AND HISTORY OF THE CITIES

1. GENERAL AND ORGANIZATIONAL ASPECTS OF THE RESEARCH

1.1. Preface

The European Landscape Convention promotes landscape conservation and planning, in the respect of people's cultures, both in an objective as well as subjective dimension.

A vital matter is also that of the role of landscape as "foundation of identity" (art.5), meant not only as the cultural asset of a nation, but also as a heritage shared by local communities.

The same Convention, in its Preamble, states that the safeguard should not be reserved only to the areas of outstanding beauty, but should be extended to *ordinary life landscapes* and even to degraded areas. The *whole territory* is a warehouse of resources to be managed and organized, and it has its own heritage of environmental *qualities* and settled *historic values*.

On an international level, the main references for the management of historic areas are to be found in the ICOMOS Charters and UNESCO Recommendations, and in particular in the last 2011 UNESCO Recommendation on the Historic Urban Landscapes.

It considers the historic city as a *living organism*, the result of a long stratification, which can adapt itself to the necessities of modern life, seen in a development perspective which should be based on the balance between *conservation and transformation*, the past and the future of historic urban landscape.

HUL is a tentative approach to deal with complex urban areas. This type of area can be understood as formed by urban elements that, among themselves, have significant relationships, are composed by overlapped significance layers in space and time, are related to a large number of stakeholders and subjected to strong pressures for transformation.

Although there is a great effort in the conceptualization of new categories of properties, seeking to understand them in context, advances in conservation planning

have not been sufficient to ensure the continuity of cultural significance in urban areas.

On the other hand, there is a tendency in heritage field to define conservation as the regulation or control of change.

This assumption is problematic since it emphasizes the changes of meanings, values and attributes, instead of the ideas of continuity

In this context, starting from a multidisciplinary study involving three Italian historic cities (Assisi, Urbino, Ferrara), the research aims to give answer to the needs for modernization and investment in historic cities without compromising their historical character and identity, defining a new methodological approach regulating the possibility of conservation/development of historic urban landscapes so that they do not lose the *qualities and the historical significance of the place*, in line with what is contained in the 2011 UNESCO Recommendation on HUL.

The fundamental goal of the approach to HUL is the extension of the concept of "conservation", insofar as the object of HUL is to guarantee the proper conservation/safeguarding of historic urban areas that are an integral part of the overall urban landscape as it has evolved over time (the city as a "whole").

The goal to the conservation of HUL is to put more attention to the environmentally sustainable management and controlled development of areas forming the context/setting for the significant historic areas, with the aim of preserving the *meaning* of the entire historic city.

1.2. Disciplinary cultural and scientific objectives of the research

Nowadays, the pressure on historic cities keeps on rising, making the conservation and management of historic urban landscapes one of the most dynamic tasks of our time.

In this situation, traditional planning tools often seem inadequate or insufficient to adjust the transformations of historic cities: what could be a new possible approach for the conservation of historic urban landscapes? How can we recognise and define our historic urban landscape today? How can we guide creativity and the need for growth of historic cities in such a way as to define and respect the criteria considering the historically consolidated whole?

Starting from a multidisciplinary study involving three Italian historic cities, Assisi, Ferrara and Urbino, (which includes the history of the city, cartography, urbanism, history of art, architecture, economy and sociology), the research aims to give answer to the needs for modernization and investment in historic cities without compromising their historical character and identity, **defining a new methodological approach** regulating the possibility of conservation/development of historic urban landscapes so that they do not lose the *qualities and the historical significance of the place*, in line with what is contained in the 2011 UNESCO Recommendation on HUL, that notes:

*"The historic urban landscape approach aims at preserving the **quality of the human environment**, enhancing the productive and sustainable use of urban spaces while recognizing their dynamic character, and promoting social and functional diversity. **It integrates the goals of urban heritage conservation and those of social and economic development.** (art. 11)"*

The proposed methodological approach is based on the study both of the *significance* of cities and of their *qualities and common resources*.

While the UNESCO Recommendation has been adopted in November 2011, the basic reference for this research is the **2010 Draft Recommendation on Historic Urban Landscape**, and the proposed **Draft Action Plan, which contains 6 critical steps relating to the implementing** of the historic urban landscape approach.

An analysis of the principles set out in the Draft Action Plan listed above, suggests a possible “model” on which to develop a methodological approach relative to the conservation/development of historic cities.

The Draft Action Plan is considered as a useful tool and valid basis for departure, even though a detailed examination has revealed some gaps. These gaps need to be analysed and “filled in” so as to enable the formulation of a coherent methodological approach.

This method should provide a general framework.

It should also be as complete as possible so that it can be used as a reference model for monitoring and management of continuity and change in historic urban areas and their surroundings.

The Draft Action Plan, in the 6 critical points stated above, lists the need to map the local resources under point no. 1. During this stage, it is important to list the types of resources that should be identified and the method by which this mapping can be completed.

The second stage involves the definition of the **importance** of the resources, their **vulnerability** and their **possibility of change** within the whole of the historic city, with a view to **overall balancing** the development and conservation parameters throughout the territory.

In this sense, the approach to the conservation of HUL aims to construct a “map of intensity” and a “map of vulnerability” of the different parts of the territory concerned, taking into account the previous analyses.

The aim is to identify the areas where resources “are of greater weight” with respect to the areas where they are of lesser weight. In this way, it is possible to identify the most vulnerable areas and contribute to planning the city’s sustainable development in the future.

The starting point of these analyses is an in-depth study of the history of the place, its urban development and the definition of its identifying features. Here, the study of ancient maps, cartography and historical iconography is essential in order to understand the city’s significance, and to define exactly **what** the resources are and **why** they are important.

The aim is to search for a future development scenario that would take into account the **quality** of the place, and the **importance** and **vulnerability** of the different parts of the territory.

Another key element is the study and analysis of the past and present city protection tools, which, as a general rule, describe the current conditions in greater or lesser detail and regulate future transformations.

The study of the international doctrine relative to the conservation of historic areas and landscapes, the study of conservation theories and the history of town planning, and, finally, the UNESCO Recommendation on HUL and its Action Plan, have resulted in the analysis of the HUL of the three Italian cities, and in the consequent drafting of a methodological approach for the planning and management of HUL.

The fundamental goal of the approach to HUL is the extension of the concept of "conservation", insofar as the object of HUL is to guarantee the proper conservation/safeguarding of historic urban areas that are an integral part of the overall urban landscape as it has evolved over time (the city as a "whole").

The expansion of the urban areas of the 20th century onwards usually also shows type and formal characters that have little to do with the location's actual identity.

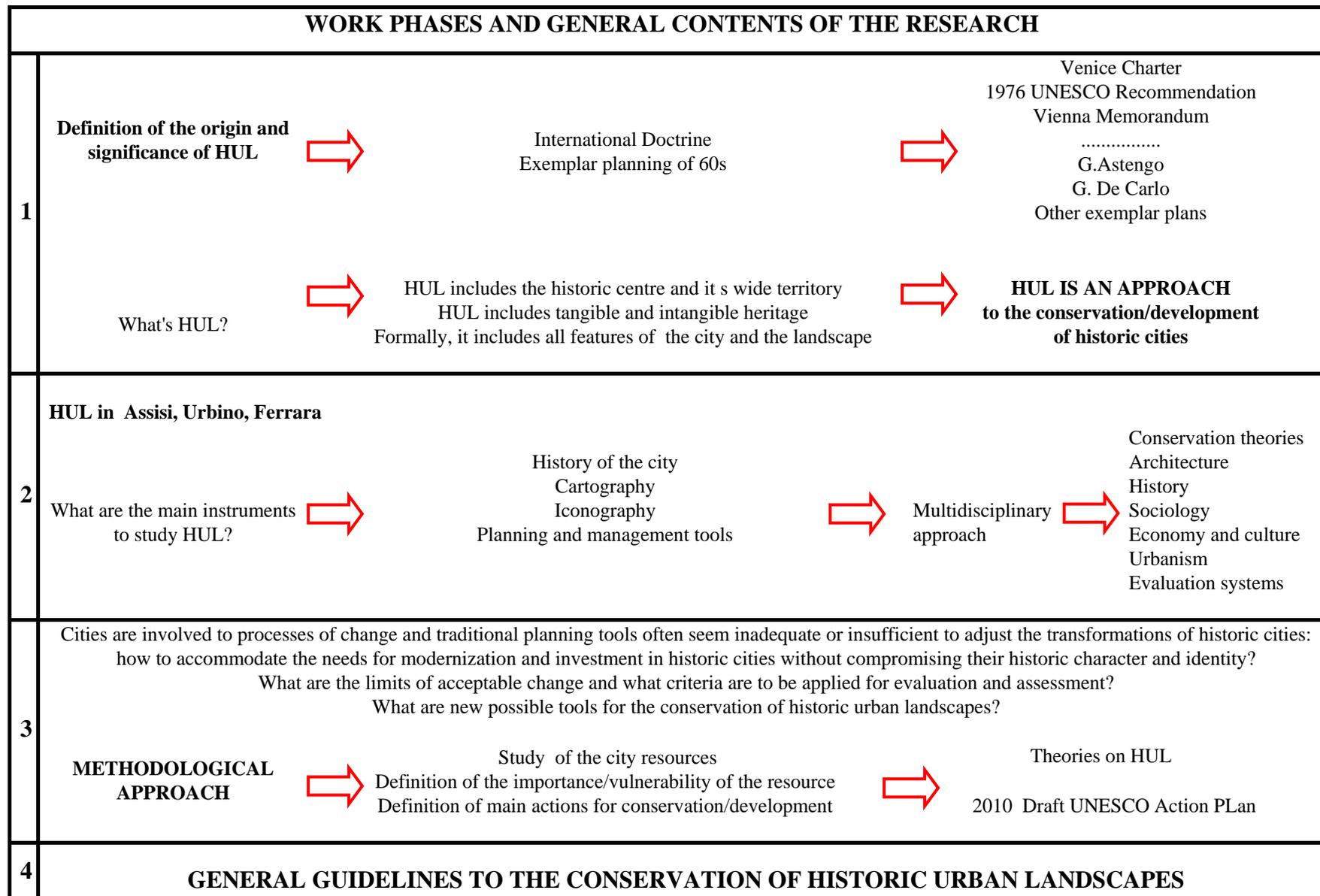
Despite this, the whole urban territory now represents our new *topos*.

This is why the goal to the conservation of HUL is to put more attention to the environmentally sustainable management and controlled development of areas forming the context/setting for the significant historic areas, with the aim of preserving the meaning of the entire historic city, and not just the historic centre, which is often sufficiently protected by town planning instruments, but which often "suffers" uncontrolled development of the areas adjacent to it, resulting in negative effects that are mirrored on areas containing the "heart" of the whole city's meaning.

1.3. Work Phases

The research is organized in the following several phases:

1. Definition of the Significance of Historic Urban Landscape
 - 1.1. Analysis of disciplinary and theoretical concepts that characterize the field of Landscape and Cultural Landscape
 - 1.2. Analysis of disciplinary and theoretical concepts that characterize the field of Conservation of historic areas in the International Doctrine
 - 1.3. Analysis of the origin and the significance of the Historic Urban Landscape concept
 - 1.4. Definition of the main aspects of HUL in some exemplar planning tools
2. Case studies: Assisi, Urbino, Ferrara
 - 2.1. Definition of the aspects of Historic Urban Landscape in Assisi, Urbino, Ferrara
 - 2.2. Study of the significance of the cities:
 - 2.2.1. Assisi, Urbino, Ferrara on the WHL
 - 2.2.2. History and development of the urban form
 - 2.2.3. The cultural heritage
 - 2.2.4. The old and current protection plans of the cities
3. The conservation of Historic Urban Landscapes: an approach
 - 3.1. Definition of a General Methodological approach to the conservation of Historic Urban Landscapes in Assisi, Urbino, Ferrara:
 - 3.1.1. Identification/Description of Resources
 - 3.1.2. Definition of the intensity/vulnerability of resources in macro areas
 - 3.1.3. Assessment of resources
 - 3.1.4. Definition of the importance and vulnerability of areas
 - 3.1.5. Comparison with neighbouring municipalities
 - 3.1.6. Definition of the “city development/conservation strategy”
4. Draft on General Guidelines for the conservation of Historic Urban Landscapes



1.4. Disciplinary advancement and expected results

Research suggests a methodological approach regulating the possibility of conservation/development of historic urban landscapes so that they do not lose the qualities and the historical significance of the place, in line with what is contained in the 2011 UNESCO Recommendation on HUL.

The fundamental goal of the approach to HUL is the extension of the concept of "conservation", insofar as the object of HUL is to guarantee the proper conservation/safeguarding of historic urban areas that are an integral part of the overall urban landscape as it has evolved over time (the city as a "whole").

The definition and implementation of HUL should be mainly based on the existing and/or newly created planning and management instruments.

HUL will not be just another master plan, but rather it should offer a general policy reference for safeguarding and integrated development policies and strategies.

In this way, this approach should provide a general framework and it can be used as a reference model for monitoring and management of continuity and change in historic urban areas and their surroundings.

The proposed model would also be the base for the development of further models, especially through its capacity for continual evolution and particularly by integrating innovations in the managing of urban areas.

The approach constitutes the first start point for the control of the aspects related to the conservation and development of historic urban landscapes.

It is based on the Draft Action Plan of the UNESCO Recommendation on HUL, which is considered as a useful tool and valid basis for departure, but that contained some gaps need to be analysed and "filled in" so as to enable the formulation of a coherent methodological approach.

Historic Urban Landscapes often refer to relatively large territories. Consequently, there will be need for a number of different planning and management instruments.

The proposed approach should be suited for use by public administrations, communities of stakeholders, national and international non-governmental organizations, international organizations, all levels of government – local,

national/federal, regional - and people in the definition of the urban heritage conservation strategies.

The approach could also be the base on which to carry out the monitoring of the characteristics and management opportunities of the historic urban landscapes, both in short and in long term.

Being a flexible approach, it is proposed as the basis for the development of other models, adapted to the context, availability of data and advancement in the technologies of data collecting and processing and the techniques of communication with different types of end-users and public.

1.5. Key words

Historic Area/City, Historic Urban Area, Historic Centre, Historic city, Historic Buildings

Urban Heritage, Natural Heritage, Conservation, Urban Conservation, Built Environment, Site, Groups of Buildings, Monuments

Landscape, Historic Urban Landscape, Cultural Landscape, Landscape Approach
Cultural Significance

OUV, Values

Development, Sustainable Development, Environment, Challenges, Setting

Cultural Heritage, Intangible Heritage, Tangible Heritage

Diversity, Creativity, Local Communities, Groups of People, Human Resources

Policies, Strategies, Planning, Tools, Stakeholder, Management, Frameworks

Vulnerability, Importance, Intensity

City Conservation strategy, City Development strategy

Dynamic, Static, Dynamic Nature, Living Cities

UNESCO, ICOMOS, IUCN, COE

2. INTRODUCTION:

HUL as a new approach to the conservation of historic cities

2.1. The background

Since UNESCO was created in the aftermath of the World War II, it has developed and adopted several international instruments for the identification and protection of heritage resources, forming the framework of the international doctrine as related to safeguarding of the cultural heritage. These instruments deal with various types of heritage resources, including landscapes and historic urban areas.

Already in 1962, the General Conference of UNESCO adopted the *International Recommendation Concerning the Safeguarding of the Beauty and Character of Landscapes and Sites*. In 1976, this was followed by the *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas*.

In 1972, the General Conference adopted the *International Convention concerning the Protection of the World Cultural and Natural Heritage*, the World Heritage Convention, which has since become one of the most efficient instruments at the international level for the promotion of conservation policies and strategies for cultural as well as natural heritage resources.

In 1992, the World Heritage Committee adopted the notion of Cultural Landscape, which has emerged as a fundamental new instrument for the protection and management of larger territorial entities. To these existing instruments, UNESCO has recently added another one: *Recommendation on The Historic Urban Landscape*, adopted by the General Conference in November 2011, the basic reference for this thesis.

Parallel to the UNESCO efforts, it is necessary also to mention some of the instruments created in the European context by the Council of Europe, COE, and adopted by the Council of Ministers. The COE has been active particularly in promoting urban conservation in the European context, referred for example to the *European Charter of the Architectural Heritage* and the *Amsterdam Declaration*, both in 1975.

In 1995, the Council of Ministers adopted the *Recommendation on the Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies*, and in 2000, the *European Landscape Convention*.

The above international legal instruments provide the general framework within which the present thesis is developed.

The thesis has taken as its topic to explore the application of the notion of Historic Urban Landscape, HUL, referred to three case studies in Northern Italy, the historic towns of Assisi, Urbino and Ferrara, each of represents of different type of problem.

The thesis is based on the application of the concepts and Draft Action Plan that are provided in the 2011 Recommendation.

In order to clarify what is intended by HUL, Historic Urban Landscape, it is useful to compare the three concepts: Landscape, Cultural Landscape and Historic Urban Landscape, based on the definitions emerging from the above international doctrine.

2.2. Landscape & Cultural Landscape

The three notions: Landscape, Cultural Landscape and Historic Urban Landscape, are all dealing with areas of a particular territory, but stressing somewhat different aspects of this.

Regarding the concept of '**landscape**', the 1962 UNESCO Recommendation states: '*For the purpose of this recommendation, the safeguarding of the beauty and character of landscapes and sites is taken to mean the preservation and, where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings.*' (art. 1)

Here the landscape is a broad concept, considering that it can include both natural and man-made landscapes. The basic issue is that these have 'cultural or aesthetic interest or form typical natural surroundings'.

In the preamble of the European Landscape Convention of 2000, it is noted that '*the landscape has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favourable to economic activity and whose protection, management and planning can contribute to job creation*'.

It is also noted that the landscape is an important part of the quality of life for people everywhere in urban areas and in the countryside, in degrading areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas'. Furthermore, the Convention offers the following definition: "Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors." (art. 1)

Here it should be stressed that **landscape** is recognised fundamentally as a "**perception**"; therefore a landscape exists so long as it is perceived as such. It is also worth pointing out that a landscape is not limited to panoramas of exceptional beauty; it can also refer to an ordinary or even a degraded area. Fundamentally, however, a landscape as a 'landscape' is a perception and mostly recognised as view or panorama, never mind the quality or character of the territory concerned.

The notion of **Cultural Landscape, CL**, has found an expression both in the World Heritage context and in the European 1995 Recommendation. Taking the latter, the article 1 offers definitions both for 'landscape' and for 'cultural landscape area'. Here Landscape is defined as '*formal expression of the numerous relationships existing in a given period between the individual or a society and a topographically defined territory, the appearance of which is the result of the action, over time, of natural and human factors and of a combination of both.*' Cultural landscape areas, instead, are defined as: '*specific topographically delimited parts of the landscape, formed by various combinations of human and natural agencies, which illustrate the evolution of human society, its settlement and character in time and space and which have acquired socially and culturally recognised values at various territorial levels, because of the presence of physical remains reflecting past land use and activities, skills or distinctive traditions, or depiction in literary and artistic works, or the fact that historic events took place there.*'

The UNESCO definition of Cultural Landscape was adopted by the World Heritage Committee in 1992, and brought into the *Operational Guidelines for the Implementation of the World Heritage Convention*, in 1994: '*Cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.*' (OG 1994, art. 36)

It is further noted that Cultural Landscapes can fall under different categories, such as designed and intentionally created by man, organically evolved, and associative cultural landscapes. An urban area, so far as it is defined as ‘cultural landscape’ could be either intentionally designed, or organically evolved.

It is interesting here to underline the difference between ‘landscape’ and ‘cultural landscape’, as given in the above definitions. **Landscape** is formed in the mind of an individual in the present moment. **Cultural landscape**, instead, is referred to evolution over time and expressed in the historical stratigraphy as a testimony for the relationship of man and nature in the past; therefore it is basically **archaeological in character**. On the other hand, a cultural landscape can be continuing and therefore subject to change in the future. It can be noted that the different categories may well require different management approaches.

2.3. Historic Urban Landscape

The 1976 Recommendation was the first UNESCO instrument regarding the protection and management of historic urban areas. It was still mainly conceived in the framework of the urban planning as this had developed from the early 20th century, and that was characterised by central government control.

Since then, the situation has changed, and the system of controls has changed as well with a much stronger impact from the private sector. This is particularly relevant when examining the proposed action plans offered in the 1976 Recommendation.

In any case, the 1976 definition of the historic areas is very broad:

‘Historic and architectural (including vernacular) areas shall be taken to mean any groups of buildings, structures and open spaces including archaeological and paleontological sites, constituting human settlements in an urban or rural environment, the cohesion and value of which, from the archaeological, architectural, prehistoric, historic, aesthetic or socio-cultural point of view are recognized.’ The Recommendation continues by offering the often quoted principle: *‘Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human*

activities, however modest, thus have significance in relation to the whole which must not be disregarded.'

The reference to the 1976 Recommendation is particularly relevant, because it was taken as the principal reference for the development of the notion of HUL. Indeed, the first idea was to edit the 1976 Recommendation. It was only later that it was considered more relevant leave the 1976 text as it was, and to create a new document.

The concept of **Historic Urban Landscape, HUL**, has its origins in the problems of controlling development in the surroundings of historic buildings or historic urban areas, recognized for their outstanding universal value, OUV. One could mention the examples of Cologne Cathedral and the Historic Centre of Vienna, where high-rise development either outside or within the Buffer Zone threatened the OUV of the inscribed properties, i.e. the justification of the sites as World Heritage. Consequently, in 2005, UNESCO collaborated with the City of Vienna to discuss the issue. Out of this context, there emerged the notion of HUL, which found its definition in the International Recommendation adopted by UNESCO in 2011.

The Recommendation, states:

'The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting.' (art. 8)

The notion HUL is not limited to the physical and spatial organization of the urban territory and its surroundings; it can also refer to social and cultural practices, economic processes, as well as other intangible dimensions of heritage.

The World Heritage Committee has stressed that HUL is not to be taken as another World Heritage category.

While this notion has emerged from the World Heritage context, it is considered applicable to any heritage context and surroundings.

In fact, the question in HUL should be about '**historic urban landscape approach**', which aims at preserving the quality of the human environment.

The scope of HUL is to propose a new approach for planning and management of urbanised territories, whether or not on the World Heritage List, so as to have some control over the continuity and change in the protected and the non-protected areas either within the urbanised territories or in their rural or natural surroundings.

2.4. The conservation of Historic Urban Landscape

The phenomena of rapid urbanization and transformation of existing cities has put the conservation of heritage areas in the core of urban planning.

However, the traditional notions of monuments, groups of buildings or cities sections, identifying them as separate entities within a wider urban context, is not sufficient to protect the characteristics and qualities of objects for fragmentation, degeneration and subtraction of significance.

Therefore, there was a transformation of scale conservation, aroused from the challenges in this field, and as a consequence, the emergence of new approaches to deal with properties in territorial scale, such as the *Historic Urban Landscape* (HUL). But there are not enough advances in the instruments for identification, protection, management and monitoring of these objects in order to promote the conservation of large urban areas inserted in a context of high pressure for transformation.

The Historic Urban Landscape approach is an answer to the management of historic cities under new forms of development pressure with the main goal to preserve the *significance* and *qualities* of the city itself.

The zoning instruments, as the protected and buffer zones, have shown low efficacy under circumstance of high urban pressure for change.

The new perception that maintenance of *cultural significance* is the main goal of sustainable heritage policies, makes zoning boundaries a weak instrument for defining and redefining social, economic and cultural meanings and therefore values of the material and nonmaterial urban heritage and its attributes.

The Vienna Memorandum was an alert to the fact that the inclusion or suppression of architectural artifacts and urban infrastructures in buffer zones, or other close areas to the protected sites, may change the cultural significance of the World Heritage Sites.

In this context, it was suggested “*an integrated approach linking contemporary architecture, sustainable urban development and landscape integrity based on existing historic patterns, building stock and context*”.¹

The Vienna Memorandum was accepted by the World Heritage Committee, and in October 2005 the 15th General Assembly of the States Parties to the

Convention also adopted the principle of the Conservation of Historic Urban Landscapes (UNESCO, WHC-05/15.GA/7), stating that:

*The central challenge of contemporary architecture in the historic urban landscape is to respond to development dynamics in order to facilitate socio-economic changes and growth on the one hand, while simultaneously respecting the inherited townscape and its landscape setting on the other. Living historic cities, especially World Heritage cities, require a policy of city planning and management that takes conservation as a key point of departure. In this process, the historic city's authenticity and integrity, which are determined by various factors, must not be compromised.*²

From the analysis of the main documents produced by UNESCO and ICOMOS on HUL, it is possible to infer that the core of the approach is composed of two main ideas.

First, the conservation management must deal with the *complexity*³ of contemporary cities and second, sustainable conservation seeks to maintain the condition for the interpretation of the relation attributes-meanings over time, which is the *cultural significance*⁴.

The recognition of cities and urban heritage areas as *complex systems* is at the center of the management problems faced by HUL. The interpretation of the contemporary cities asks for a high level of abstraction⁵, since the categories used till recently have not shown interpretative capacity to express the new urban phenomena⁶.

One of the clearest examples is the usage of the category of landscape (cultural or urban historic) to express forms of the recent and past urbanizations.

In the heritage field, landscape came into the scene to complement or replace the categories of monuments, groups of buildings, urban sites and others, in order to integrate material and non-material values of urban areas.

Therefore, urban landscape is a highly abstract concept that exists only within an *interpretative model* or a discourse⁷.

Partially recognizing urban heritage areas as complex phenomena, UNESCO in the Recommendation defined HUL as “...*the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of ‘historic center’ or ‘ensemble’ to include the broader urban context and its geographical setting*”⁸.

The layering and the extension characteristics imposed the appropriation of different scales of space for analyzing HUL, but are not enough to capture the complexity of the urban areas of nowadays.

In second way, it can stress that the conservation of urban heritage is an activity involved with maintenance of present and past *cultural significances*. To achieve sustainable conservation, managers of urban areas and other stakeholders act on the attributes of the heritage objects that convey cultural meanings identified throughout intersubjective *processes*. The attributes can be of a material (tangible) or a non-material (intangible) nature. The social agents involved with conservation may keep, change, restore, reshape or substitute the attributes or the objects. They may also produce activities that help to foster meanings as part of the collective memory of society, through educational and cultural activities. The actions of managers and other stakeholders should be guided in such a way that the meanings, the integrity and the authenticity of the objects attributes are maintained. This means that sustainable conservation seeks to maintain the condition for the interpretation of the relation attributes-meanings between generations, because it should: (a) carry forward the present meanings of heritage to future generations; (b) maintain records of meanings given by past generations for the use of present and future generations and (c) leave opened to future generations the possibility of interpreting and associating new meanings of past and present to heritage. But in order to do this, it is fundamental for sustainable heritage conservation to keep the integrity and the authenticity of material or non-material attributes of the objects.

The approach to conservation does not start from values since it is composed of a *process* that includes the identification of the resources of the place, the assessment of meanings or significance and the definition of the main actions to conservation/development.

Values are the outcome of the *process* when the cultural relevance of the object is compared with other heritage objects.

Only in this moment, it will be possible to state that the object is more or less valuable in relation to other objects of historic, artistic, scientific and other types of values.

2.5. HUL, Landscape and Cultural Landscape

The relationship of HUL to the concepts of Landscape and Cultural Landscape needs some clarification.

In some way, historic urban landscape is both a landscape, perceived in its visual and aesthetic qualities, as well as a cultural landscape, recognized for its historical⁹ stratigraphy.

However, there are also differences, which mainly refer to the recognition of the qualities or characteristics of the territory concerned, and which are reflected in the type of protection or management approach that is required as a consequence.

The European Landscape Convention promotes landscape conservation and planning, in respect of people's cultures, both in an objective as well as subjective dimension. A vital issue is also that of the role of landscape as "foundation of identity" (art.5), meant not only as the cultural asset of a nation, but also as a heritage shared by local communities. The same Convention, in its Preamble, states that the safeguard should not be reserved only to areas of outstanding beauty, but should be extended to *ordinary life landscapes* and even to degraded areas. The *whole territory* is a warehouse of resources to be managed and organized, and it has its own heritage of environmental *qualities* and settled *historic values*.

At the same time, landscape is normally perceived at this moment by an individual, in contrast to cultural landscape, which has a more scientific or archaeological character being based on knowledge. It can also be noted that a landscape is not necessarily referred to something of great beauty (even though this is often the case), but it can also be perceived in the panoramas offered by decadent and degraded areas. A cultural landscape, instead, is normally taken as something qualitative that has been achieved through interaction of society with the environment, i.e. man and nature, over lengthy periods of time. A cultural landscape is not necessarily recognized for its beauty; rather the visual quality should be understood as the outcome of the historical developments in the territory.

In relation to these two types of approaches, HUL represents an integration.

The 2011 UNESCO Recommendation considers the historic city as a *living organism*, the result of a long stratification, which can adapt itself to the necessities of modern life, seen in a development perspective which should be based on the

balance between *conservation and transformation*, the past and the future of historic urban landscape.

In a way, this brings HUL close to Cultural Landscape.

However, the cultural landscape is generally considered a clearly defined part of the territory, which is then subject to protective measures.

HUL, instead, proposes an approach to the planning and management of the non-protected setting or surroundings of protected areas so as to mitigate the impact of possible negative developments and transformations for the benefit of the protected areas as part of larger territory.

In this way, the research aims to study the significance of the HUL concept, give answer to the needs for modernization and investment in historic cities without compromising their historical character and identity, defining a new methodological approach regulating the possibility of conservation/development of historic urban landscapes so that they do not lose the *qualities and the historical significance of the place*, in line with what is contained in the 2011 UNESCO Recommendation on HUL.

Notes

¹ Vienna Memorandum, § 5, Preamble

² Vienna Memorandum, Principles and aims, § 13

³ Complex systems are defined as “...one made up of a large number of parts that interact in a non-simple way. In such systems, the whole is more than the sum of the parts, not in an ultimate, metaphysical sense, but in an important pragmatic sense that, given the properties of the parts and the laws of their interaction it is not a trivial matter to infer the properties of the whole. “ Simon, H. S. 1969. *The sciences of the artificial*. Cambridge: MIT Press.

⁴ *Cultural significance* means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the *place* itself, its *fabric, setting, use, associations, meanings, records, related places* and *related objects*. Places may have a range of values for different individuals or groups.

Australia Burra Charter, 1999. <http://australia.icomos.org/publications/charters/>

Significance: Significance reflects the assessment of total value we ascribe to cultural and natural qualities in cultural landscapes, and thus how we evaluate their overall worth to society, to a nation or to local communities. Significance may relate to one particular quality or to a collection of several particular qualities.

Definition of Cultural Heritage, references to documents in history, Selected by J. Jokilehto, Originally for ICCROM, 1990

Value: In relation to cultural heritage, we can understand value as a social association of qualities to things. Values are produced through cultural-social processes, learning and maturing of awareness. Considering the global framework of today's world, the context for such processes is not limited to local community, but is extended to the international framework. One of the tasks of the World Heritage Convention is to counteract to stress the importance of the specificity of cultural heritage, and the subtlety of values.

Jokilehto J. 2006, *World Heritage: Defining the Outstanding Universal Value*. City & Time 2

⁵ Secchi, B. 2006. *Primeira Lição de Urbanismo*. São Paulo: Perspectiva.

⁶ Silvio Mendes Zancheti, Rosane Piccolo Loretto, Dynamic integrity: a new concept to approach the conservation of historic urban landscape (HUL).

⁷ Ildefonso Cerdá y Suñer, known for his urban plan for Barcelona, is generally given as the originator of the term *urbanism*. In fact, Cerdá claims this himself in his search for a proper term for the type work that he was doing when planning a town or city. He opted for the Latin term *urbs*, referred to the word *urbum* (plough), and thus for the legendary operation by the Romans to use a plough to trace the limits of a settlement (using sacred bulls). Tracing this boundary, one *urbanized* an area in the sense that it was delimited from a previously open and free field (furrow) into an area to be constructed. Urbanism would thus mean planning related to the urban area, excluding the open field. On the other hand, an urban area will obviously contain open spaces, which are in a certain way *urbanized*, i.e. have become part of the urban settlement (Cerdá, 1999).

Cerdá also discusses other terms such as *city* and *town*, which are often given as synonyms. It can be noted however that the word “town” (Old English: *tun*) used to mean a built enclosure. Later it was generally distinguished from a *village*, which instead derives from *villa* (Italian for country house) and indicates an inhabited place smaller than a town. City is referred to Latin *civis*, meaning townsman, the inhabitant of an urban settlement. In medieval usage, a city (deriving from *civitas*) was a cathedral town thus distinguished from an “ordinary” town. The bishop (archbishop) who ruled over other bishops was metropolitan. The seat of the metropolitan was thus called *metropolis*.

Obviously, in recent times, this word has taken a more generic meaning of very extensive urban areas or areas that enclose the neighbouring municipalities in the surroundings of large cities.

Over the centuries, there has always been a clear distinction between the enclosed urban area, *urbs* (in Greece, *polis*), and the surrounding rural area, the open territory. This relationship started changing as a result of the industrialization and the population increase in the late 19th century. The areas that were built mainly for residential purposes at the outskirts of existing urban areas were called *suburban*. These were a sort of go-between, not being rural but without the services that characterized urban centres. The construction of suburban areas has continued until the present. Over time, however, the suburban areas have been provided with a number of services and have become much appreciated for their residential qualities.

J. Jokilehto, 2007. *International charters on urban conservation: some thoughts on the principles expressed in current international doctrine*.

City & Time 3 (3): 2. URL: <http://www.ct.ceci-br.org>

⁸ 2011 Recommendation on HUL, § 8, Definition

⁹ The term “history”, in English, has been defined in two senses: a) the temporal progression of large-scale human events and actions; b) the discipline or inquiry in which knowledge of the human past is acquired or sought. Philosophy of history can be placed under either of these, and would thus be called *speculative* when examining the progression, or *critical*, i.e. the epistemology of historical knowledge, when searching for knowledge of the human past. “Historic” would thus be understood not just as something being old, but rather as something that is significant as a source for the discipline of history, i.e. something that can be associated with a particular meaning and eventually value. When dealing with cultural heritage, the term “historic” would thus become a qualifier as heritage.

Urban areas in their great variety are the product of on-going processes. As such, they necessarily reflect the intentions and needs emerging in the different periods as well as taking into account the existing situations, environmental, economic and socio-cultural.

While the resulting fabric would reflect the diversity of human creative spirit, it would also enclose a form of continuity that gives a particular identity to each area. Being considered *historic* would not be automatic, but rather the result of continuity in appreciation over time. Historic urban areas are thus areas of which the historicity has been recognized by the community concerned. This means that they are areas that would merit special care and even protection in order monitor and control any changes that would undermine the recognized qualities.

J. Jokilehto, 2007. *International Charters on urban conservation: some thoughts on the principles expressed in current international doctrine*. City & Time 3 (3): 2. URL: <http://www.ct.ceci-br.org>

THE SIGNIFICANCE OF HUL

3. THE ORIGIN AND THE SIGNIFICANCE OF THE HISTORIC URBAN LANDSCAPE CONCEPT

3.1. Landscape and history

Landscape is associated with two fundamental semantic values: the subjective and the objective one. In its subjective dimension landscape is the result of our perception, of a multi-sensorial image where all our faculties are summoned up to experience the stimuli coming from the outside.

In historical research, it is in the sources offering a personal and descriptive vision of the territory that landscape presents itself in such a subjective dimension, as for example, in travel reports, literary works and paintings.

Since the late Middle Ages, the first idea of landscape as a “painting of towns” developed within history of art. The second semantic value of landscape – the objective dimension – developed later in European culture, from the beginning of the 19th century on and mainly due to German geographers. Landscape in its objective dimension represents the set of elements and processes which can be found in a specific area, not thought as single phenomena but rather as part of an interconnected system.

On the historiographical level, the most appropriate sources to investigate the objective dimension of landscape are the “objects” themselves, the elements of anthropic or natural origin, which have survived the passing of time and have been preserved on the territory. The objective landscape is thus an element of research, but it is also a set of resources to be defended. What survives of it represents valued evidence which must be recognized, safeguarded and enhanced.

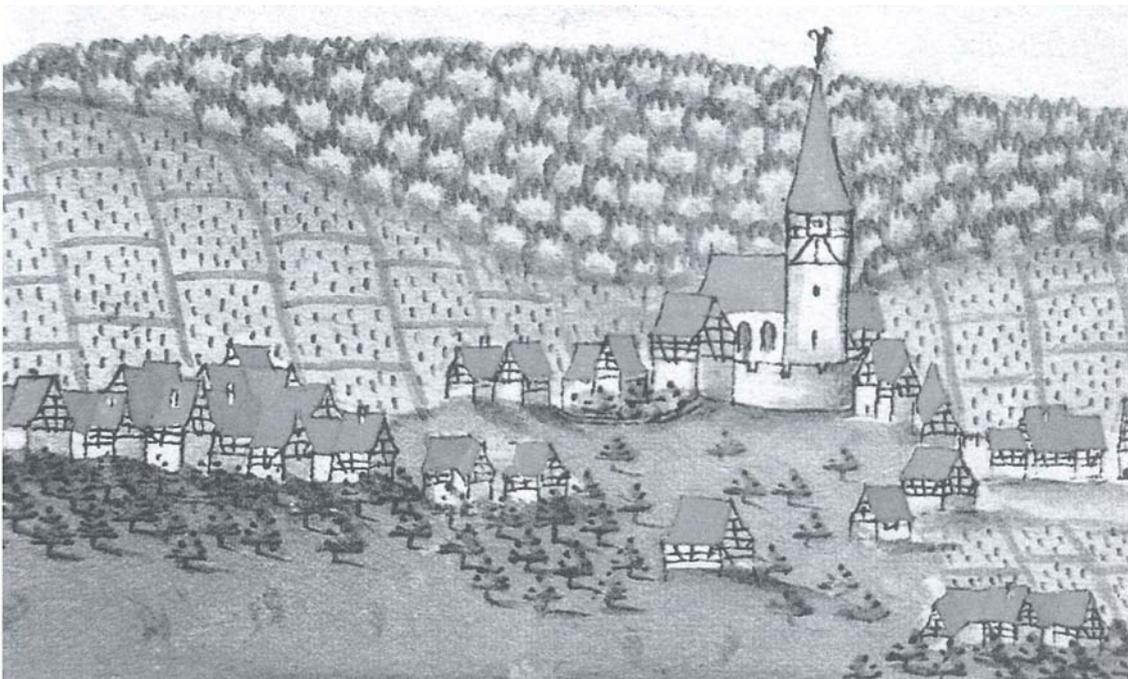
Landscape is a multi - layered phenomenon formed by different levels piled up throughout time, thus modifying and working on previous layers.

The territory under our eyes is like an “open book” telling its own story, and we need to learn how to read and interpret it. The fundamental idea is that past landscapes keep working on the present. Their possibility of action depends on the value of what has survived, on the importance that its evidence keep maintaining. Sometimes we speak about landscape-inertia as the tendency to keep in time the

deepest and most persistent lines which have marked its history, despite the continual modifying interventions by man.

Young Goethe, while crossing the Alps and overlooking the vast plain underneath him from the Garda heights, wondered: “ *There are no words to give the idea of the splendour of the new Region the eye can catch while going downhill. It is just a garden, several miles long and wide, kept with the utmost care, lying at the feet of high mountains*”¹. The garden traces have not wholly disappeared: the settlement texture and the agricultural organization are still there, a strong substratum reaching our days, keeping the marks of land division, its original architectural structures, its road network, and the formation of the oldest inhabited areas.

Landscapes are influenced by anthropic structures or perceptions, affecting their formation; we can thus speak of *sacred landscapes*, *work landscapes*, or *power landscapes*. A structure is not an immutable phenomenon, but rather a form of social organization lasting for some time and providing stability to a system. Like any social phenomenon, the structure represents different values and it interacts with the economic, religious and cultural life of populations.



The tripartition of the agricultural landscape in a Village of Lustnau image (XVIII century).

As Lucio Gambi has suggested², the structures governing landscape “are not visible”, they are socio-economic realities which do not fall into the field of perception. However, they take form in the country, they become visible manifestations expressing its social function.

A feudal power cannot be seen, but the castle where its lord lived remains as a sign reminding of that power. Any structure on the territory can be interpreted as signs and shapes reminding of specific functions, such as: fortifications, buildings, infrastructures, land arrangements, field weaving. The morphology of natural environments is thus given recurring model traits, which sum up their meaning. Landscape can be seen as a text or as a representation.

In the 11th and 12th centuries, for example, monastic centres organized land estate and church networks exploiting environmental resources and agricultural potentials. The areas surrounding monasteries represented the heart of monastic authority, the symbolic space of religious power and of the power rooted in land owning.

In a passage of Dante’s *The Inferno* (XXVI, 25-30), the writer speaks about a farmer resting on a knoll, looking at the valley one summer evening, while the first glow-worms are coming out. The farmer’s look does not dissolve into the beauty of nature at twilight, rather he looks for fields and vineyards, his properties, “where there’s grape harvest and ploughing”, the landscape of his efforts.

It is the management of environmental resources which can give birth to landscapes. In the past, farming affected the use of resources and the layout of the country. Up to the beginning of our contemporary age, rural landscape was definitely dominant in all European countries. From the spatial point of view, the distinction between the town and the country was clear, marked as it was by the presence of town walls, enclosing the main centres up to the Napoleonic Age. Once going beyond the bastions and the productive villages that were born and developed in the precincts of the walls, the landscape opened to wide cultivated belts supplying urban markets. Undoubtedly the town kept its political, administrative and cultural pre-eminence over the country, but the economic and productive importance was definitely set in the country.

One of the main characteristics of the first industrial revolution is that cities become key productive centres. The industrial impact, and various associated

phenomena, induce farmers to leave the country, thus provoking a slow process of drift from the land, started in the second half of the 19th century and reaching its peak in the 70s of the 20th century. New visual and formal approaches in the interpretation of the urban environment develop right in these years within planning sciences.

Since 1960 the concept of "townscape" has become a main subject in English and American architectural culture.



Enclosed gardens and fields by town walls in a detail of
The Deposition by Beato Angelico (1430).

Gordon Cullen³ recalls the perceptive impression of urban architectures: the town is presented as an experience made by visual faculties, able to classify environmental reactions. The town is above all an image, a perceived landscape. First in his paper in "Architectural Review" and then in his book "The Concise Townscape" of 1961, Cullen states that a "townscape" is the art of giving cohesion and visual organization to the set of buildings, streets and squares which build up a urban landscape.

According to Kevin Lynch⁴, too, the physical perception leads the research in the urban area.

The idea of "imageability" becomes a key concept, defined as the capacity of a physical object to evoke a strong image in the observer. The spatial experience is

associated with a constructivist nature, an active perception which creates images endowed with coherence and cultural autonomy, and the roads and paths are considered “the most powerful instruments” of spatial organization. The references consist of landmarks, spatial pre-eminences represented by buildings and other highly visible elements, which can be identified with the neighbouring urban fabric by contrast.

Even in contemporary geography, the symbolic traits of places are extremely important.

The theatre metaphor, used by Eugenio Turri⁵, lends itself to enhance stage perception, where man is recognized as actor and observer of the landscape at the same time. In this way we come to what semiologists call “process of signification”, i.e., the attribution of special meanings to nature and cosmos elements, a process in which the objects charged with such representative traits emerge from the natural context and are associated with an identity value for people. Thus, orographic emergencies, hydrography, geological manifestations, and vegetation traits become symbolic forms for a community.

Dealing with the concept of landscape in semiotic terms means first of all being aware that the same notion of “landscape” is to be intended as the result of the interaction between man (his acting in the world, as he lives in it) and nature (the objective space geographically defined, even though through human exploitation of space and only for human purposes). Human activity leaves its mark on nature, and these marks become man-made signs that convert the world into what is called landscape. These marks witness events which become forms carrying a meaning. Landscape is thus a set of signs made by man. Man, acting on nature (land) more or less consciously and intentionally, produces a sign-activity, and the territory conveys to someone else those marks inscribed on it.

One more concept to deal with is "the sacredness of landscape", characterized by the presence of churches and other places of cult, water and mountains. In many countries the presence of a stratified and complex religious organization determines a geography of the sacred where the places of worship represent meeting points for communities and become visible reference points.

It is no sort of static but rather of dynamic geography, crossed by transformations of function and historic changes to be reflected in the territorial

system.

In pre-industrial society, the sacredness of a place was linked to the presence of a saint, to the tales connected with his life and, after his death, to the shrine that preserved his relics. Manifestations linked to intangible heritage can thus be connected to the concept of landscape, and they form an “invisible landscape”⁶, which is an integral part of the anthropological heritage.

An overall interpretation of landscape as a cultural phenomenon - the result of a society settled down in a country - finally takes shape.



Limbourg Brothers, *Très riches heures du Duc de Berry, October, 1413.*
Chantilly, Musée Condé.
The picture shows the separation between the Palace of power and cultivated fields.



Benedetto Gozzoli, *San Francesco predica agli uccelli, 1450-1452.*
The city is in contraposition with the landscape.

According to Denis Cosgrove⁷, the scholar has to “decode landscape” in relation to the community which shaped it. A society evolves, different civilizations can find their place in a landscape, but its tangible and intangible marks remain.

Landscape is not just a view, but rather an environment experienced and to be experienced, it is an extraordinary blend of history and experiences, resources to be learnt and decoded in order to be safeguarded and enhanced. Landscape is not just a

container of cultural assets, it is rather the system connecting individual qualities among themselves, thus becoming itself a cultural asset. The complexity of a landscape derives from the heterogeneous nature of its elements and from the variety of the relations connecting them. Aiming at enhancing it, complexity is thus a great value. In a semantic vision any cultural asset needs to be contextualized in its landscape, in the same way as a text can be rightly interpreted only if it is inserted in its con-text, that is, in the complete work from which it is taken.



The impact of new infrastructures on landscape: *Railway bridge from Velletri* in an engraving by Gregorio Cleter (1870).

Moreover, landscape can be considered as the most shared cultural asset since it is open to be experienced and perceived by everybody.

3.2. Shared Landscape: European Landscape Convention, Cultural Landscapes and Historic Urban Landscape (HUL)

Under these auspices, on the European level, there have recently been, and still are, numerous initiatives aiming at promoting appropriate policies for the conservation and enhancement of landscape, which is by now fully recognized as a warehouse of environmental, economic and historic-cultural resources. The European Landscape Convention⁸ promotes landscape conservation and planning, in the respect of people's cultures, both in an objective as well as subjective dimension.

A vital matter is also that of the role of landscape as "foundation of identity" (art.5), meant not only as the cultural asset of a nation, but also as a heritage shared by local communities.

Cultural assets and resources preserved on the territory have thus to represent a connective tissue cared of and defended by the community. To guarantee an effective protection policy we need to overcome the idea of enhancement limited to protected areas.

The same Convention, in its *Preamble*, states that the safeguard should not be reserved only to the areas of outstanding beauty, but should be extended to ordinary life landscapes and even to degraded areas. The whole territory is a warehouse of resources to be managed and organized, and it has its own heritage of environmental qualities and settled historic *values*.

The definition stresses the very social and perceptive nature of the landscape, also connected with the experience of those living in those places, defining an essential cultural component that goes beyond what can be measured and quantified, binding the experiences of the individuals connected with the place, also recalling personal and collective memories, sensations and experiences. The explicit and declared intent of the Convention consists precisely in transforming the territory and environment into landscape, no longer intended as a stage in the knowledge-gaining procedure but as a very concrete scope for the application of policies of safeguarding, requalification, management and design within the individual states.

The problem in this respect lies in the fact that the idea of landscape blends with the concept of balance, harmony, peaceable co-existence of elements and the coherence of their relations.

On an international level, new policies and methodologies for the conservation both of historic cities and of their surrounding landscapes, were already defined in the 70s of the 20th century.

Still today, the main references for the management of historic areas are to be found in the ICOMOS Charters and UNESCO Recommendations.

They consider the *historic city as a living organism*, the result of a long stratification, which can adapt itself to the necessities of modern life, seen in a development perspective which should be based on the balance between conservation and transformation, the past and the future of urban landscape.

An important concept is related to the definition of Cultural Landscapes.

In 1992 the World Heritage Convention became the first international legal instrument to recognize and protect cultural landscapes. The Committee at its 16th session (Santa Fe, USA, 1992) adopted guidelines concerning their inclusion in the World Heritage List.

The Committee acknowledged that cultural landscapes represent the “combined works of nature and of man” designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

The term “Cultural Landscape” embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature.⁹

However, the analysis of the international situation shows the existence of remarkable limits in traditional policies, which are not always able to properly manage the consequences of new social and economic processes as well as the formal proposal of contemporary architecture in urban landscape.

Even traditional urban conservation policies have not been able to recognize important parts of urban landscape and have kept them out of any conservation and sustainable development process. Traditional policies, which are mainly based on the identification of a historic perimeter, have failed to guarantee the integrity of urban

landscape, and have revealed their limits in managing the paradigms of new architecture.

Starting from these considerations, UNESCO, together with many other subjects interested in conservation, has lately started a reflection on the development of historic cities, moving from the ones inscribed on the World Heritage List.

The starting point of the debate has been the International Conference “World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape”, organized in Vienna in 2005. This Conference adopted a document, the Vienna Memorandum¹⁰, which represents the first step towards the new definition of international criteria and principles on the topic of historic cities and urban landscape conservation.

The Vienna Memorandum underlines the relation between the **conservation** and **development** of the city, it defines the **Historic Urban Landscape (HUL)**¹¹ as the object of conservation policy, and it emphasizes the necessity to consider contemporary architecture in a perspective of historic continuity in the urban historic field, thus avoiding the temptation, today extremely strong, of the icon architecture, inspired by the design rather than the meaning of the city.

Subsequently, with reference to the Vienna Memorandum, the World Heritage Centre started a process of revision of the existing standard-setting documents, in particular the “1976 *UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas*”¹², and it organized a series of expert meetings all over the world to debate the significance of HUL.

This process has resulted in a *Recommendation on the Historic Urban Landscape*¹³, which was adopted by the UNESCO General Conference in November 2011.

3.3. THE ORIGIN OF THE HISTORIC URBAN LANDSCAPE CONCEPT: the International Doctrine regarding historic areas

In these last decades the discipline of Architectural Conservation has moved on from single entities to a much wider spectrum involving cultural landscapes and living cities, from being mono-disciplinary to multi-disciplinary and integrative in nature, incorporating some disciplines such as ecology, sociology, philosophy etc. within urban economics and planning.

Over the last decades, numerous international documents have been drawn reinforcing these newly-discovered *values*¹⁴ and dimensions of urban heritage. Concepts like "place" and "landscape" have gradually replaced the usual terminology of "monuments" .

After the destruction following the Second World War, in the 1940s and 1950s, the primary objective was reconstruction. The problems caused by armed conflicts were also reflected in the initiatives taken by newly founded UNESCO in the same period.

In 1954, the first Convention¹⁵ regarding cultural heritage suggested the revision and adoption of the so-called Hague Convention concerning the protection of cultural property in the case of armed conflict. This Convention identified in the notion of "cultural property" monuments of architecture, art or history, archaeological sites, groups of buildings, works of art and collections¹⁶.

The notion of 'groups of buildings' was later adopted in the 1972 *World Heritage Convention*, where it indicates historic urban areas.

In the 1950s, various initiatives were also taken on a national level for the protection of historic urban areas.

These are recognized particularly in Italy, where in 1960 a group of experts founded a national Association for the safeguarding of Urban Centres recognized for their historic and urban values (Associazione Nazionale Centri Storico-Artistici, ANCSA)¹⁷. The goal of the association is to promote research and the involvement of private sector, as well of public authorities, in the valorisation and rehabilitation of historic urban areas. Some of the first examples of this new approach are to be seen in the urban master plans of Assisi, Ferrara, Urbino as well as in that of Bologna.¹⁸

In 1964, the Venice Charter¹⁹ just recognized the importance of the surroundings of monuments (though not referring to historic urban areas), and exercised a positive impact on the various national legislations and also on local conservation policies.

Nevertheless, the Venice meeting also passed a 'motion concerning protection and rehabilitation of historic centres' (document 8). The Charter also contains a call to "*rapidly ... promote legislation for safeguarding historic centres, which should keep in view the necessity both of safeguarding and improving these historic centres and integrating them with contemporary life*".

One of the results of the Venice Charter is represented in particular by the numerous other Charters that have taken it as a principle reference. These include the *Operational Guidelines for the Implementation of the World Heritage Convention*²⁰, the Australia ICOMOS *Burra Charter*²¹ and the *Nara Document on Authenticity* (1994).²²

In the following years ICOMOS, which was founded in 1965, took this motion to heart, and numerous national, regional and international seminars and conferences discussed the issues. For example, the 1967 Norms of Quito (Ecuador)²³ define the importance both of the urban context and its surrounding, while noting that "*since the idea of space is inseparable from the concept of monument, the stewardship of the state can and should be extended to the surrounding urban context or natural environment.*"²⁴

The real breakthrough for urban conservation coincides with increasing awareness and concern for ecology and natural environment.

In 1972, the World Heritage Convention defined cultural heritage as 'monuments', 'groups of buildings', and 'sites'²⁵. When the first nominations were inscribed on the World Heritage List, historic towns and urban areas were classified under the category of 'groups of buildings'.

In 1975, the European Architectural Heritage Year, the European Charter of Architectural Heritage and subsequently the Declaration of Amsterdam²⁶ were brought out, affirming the decisive stage reached in the development of the new urban conservation approach.

This document draws attention to the problems faced by "*the groups of lesser buildings in our old towns and characteristic villages in their natural or man-made*

settings".

It emphasizes the role of planning, education, legal and administrative measures in protecting regional architectural heritage. The document stipulates that architectural conservation must become an integral part of urban and regional planning. It calls for integrated conservation involving both local authorities and citizens and taking into consideration social factors. The Declaration notes the need for new legislative and administrative measures as well as appropriate financial support for conservation. It also underlines the importance of promoting methods, techniques and skills for restoration and rehabilitation, as well as pointing out the need for better training programs; international exchange of knowledge, experience, and trainees is recommended. Authorities should try to promote an interest in conservation among young people as a prospective discipline. The Declaration stresses the importance of educational programs for youth and the public to foster an appreciation of the architectural heritage of Europe.

The Amsterdam Declaration, the conclusive conference of the Architectural Heritage Year 1975, also notes that "*integrated conservation involves the responsibility of local authorities and calls for citizens' participation*". This policy depends on legal, administrative, financial and technical support and it should be based on the cooperation of the public and private stakeholders.

In 1976, UNESCO adopted the *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas*, which pointed out that historic areas are part of the daily environment of human beings everywhere, and that they represent the "*living presence of the past which formed them*".

The Recommendation states that "*historic areas and their surroundings should be regarded as forming an irreplaceable universal heritage*". (Art. 2)

The Recommendation draws particular attention to "*modern urbanization*", which often leads to a considerable increase in the scale and density of buildings and the loss of the traditionally established visual integrity of the built environment. It would be necessary to "*ensure that views from and to monuments and historic areas are not spoilt and that historic areas are integrated harmoniously into contemporary life*" (Art. 5).

This expression is important because it reflects the concept of the "*value*" of heritage, which is not in the forms and techniques of the buildings in technical

globalization but rather *"in the culturally varied expressions that have been safeguarded in older historic areas"*²⁷. *"This contributes to the architectural enrichment of the cultural heritage of the world"*. (Art. 6)

The city is defined in its totality as a historical entity, but it is also the result of social productive processes. Urban areas are *seen as part of a wider space*, which is permanently undergoing a *dynamic process* of successive transformations: *"every historic area and its surroundings should be considered in their totality as a coherent whole, whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings."* (Art. 3)

With regard to the character and recognition of living historic areas, the 1987 ICOMOS Carta de Petrópolis,²⁸ states that " *I. Urban historical sites may be considered as those spaces where manifold evidences of the city's cultural production concentrate. They are to be circumscribed rather in terms of their operational value as "critical areas" than in opposition to the city's non-historical places, since the city in its totality is a historical entity. II. Urban historical sites are part of a wider totality, comprising the natural and the built environment and the everyday living experience of their dwellers as well. Within this wider space, enriched with values of remote or recent origin and permanently undergoing a dynamic process of successive transformations, new urban spaces may be considered as environmental evidences in their formative stages. III. As a socially produced cultural expression the city adds rather than subtracts. Built space, thus, is the physical result of a social productive process. Its replacement is not justified unless its socio-cultural potentialities are proven exhausted. Evaluation standards for replacement convenience should take into account the socio-cultural costs of the new environment"*.

Always in 1987, the ICOMOS Historic Towns Charter²⁹ indicated that *"the conservation of historic towns and other historic urban areas should be an integral part of coherent policies of economic and social development and of urban and regional planning at every level"*.

This Charter recognizes the importance of preserving the **qualities of the city**, including " *the historic character of the town or urban area and all those material and spiritual elements that express this character, especially urban patterns as*

defined by lots and streets, relationships between buildings and green and open spaces, the formal appearance, interior and exterior, of buildings as defined by scale, size, style, construction, materials, colour and decoration, the relationship between the town or urban area and its surrounding setting, both natural and man-made, and the various functions that the town or urban area has acquired over time".

Thus, the Charter recognizes that any damage to such qualities could compromise the authenticity and/or integrity of the historic town or urban area. It is important that the development of cities takes place in the respect of the maintenance and development of their qualities, because the correct management of environmental resources defines landscapes.

This Charter also declares that "*all urban communities, whether they have developed gradually over time or have been created deliberately, are an expression of the diversity of societies throughout history*" (Art. 1).

We should consider that one of the characteristics of historic urban areas is their intrinsic heterogeneity.

Considering that urban areas are the result of long processes, often responding to changing situations over time, historic urban areas reflect the cultural specificities and diversities of the people who built them and who lived in them.

This does not mean that there could not be homogenous areas within diversity.

Older and larger urban areas, however, are generally better characterized in their diversity and heterogeneity than in harmony.

In the 1980s and 1990s, the policies of integrated conservation were further extended to built and natural environment. A special attention has been given to the social functions of a community, both in historic cities and in native villages, all of them seen as heritage resources.

As a consequence, conservation becomes a dynamic decision-making process, where changes must be accepted and managed, which is what is really necessary to do. Gradually, the idea of a single general plan is replaced by a process of strategic planning.

In 1992 the World Heritage Committee adopted the notion of 'Cultural Landscape', which was defined in the *Operational Guidelines for the Implementation of the World Heritage Convention*³⁰ as the "*combined works of nature and of man designated in Article 1 of the Convention*".

At the same time, the Council of Europe was also involved in the elaboration of similar concepts, which resulted in the Recommendation by the Committee of Ministers on the *Integrated Conservation of Cultural Landscape Areas as Part of Landscape Policies* (September 1995).

The Burra Charter³¹ introduces the concept of "place" and points out the necessity to study its significance: "*place means site, area, land, landscape, building or other work, group of buildings or other works, and may include components, contents, spaces and views. Cultural significance means aesthetic, historic, scientific, social or spiritual value for past, present or future generations. Cultural significance is embodied in the place itself, its fabric, setting, use, associations, meanings, records, related places and related objects. Places may have a range of values for different individuals or groups. The aim of conservation is to retain the cultural significance of a place*".

The Charter stresses that "*conservation is an integral part of good management of places of cultural significance*" and "*places of cultural significance should be safeguarded and not put at risk or left in a vulnerable state*". (Art. 2).

The significance of a place is also referred to intangible heritage.

In this sense, in October 2003, the adoption of the *Convention for the Safeguarding of the Intangible Cultural Heritage*³² linked intangible cultural heritage to sustainable development, and recognized the role of multiple layers of identity and other associated intangible aspects in the pattern of the historic urban landscape.

The following *Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage*³³ promoted a comprehensive approach linking the 1972 World Heritage Convention and the 2003 Intangible Heritage Convention. Subsequent international expert meetings have highlighted the need to elaborate an integrated and consistent approach to safeguard tangible and intangible cultural heritage, taking into account the interdependence and differences between them. Such innovative understanding of the intangible values associated with Historic Urban Landscape would also require new holistic and encompassing ecological approaches in the management of urban development processes.³⁴

This last point suggests a reflection on the significance of historic cities: particularly in the second half of the 20th century, the increasingly rapid expansion of metropolitan areas has led to an increase in land value.

Thus areas outside urbanized land have become subject to development pressures, often without proper planning.

As a result, farming land has been transformed into industrial or storage use or similar, and the traditional settlements have lost both their rural nature and their original **qualities** and taken on a more suburban character.

In the new situation, such areas have become vulnerable under the impact of irreversible change, and the existing conservation legislation and norms have not necessarily been adapted to face the new challenges.

In many historic cities we witness the chaotic expansion of suburbs - often taking place under an inadequate control from the point of view of urban legislation - and an improper exploitation of their resources, while the historic centre is on the all sufficiently safeguarded.

It was right the topic of suburban areas – where the need to intervene with more effective protection/enhancement instruments is highly sensed – to be discussed by ICOMOS in 2005 in China, where the *Xi' An Declaration on the Conservation of the setting of heritage structures, sites and areas*,³⁵ was adopted.

This *Declaration* and the *Vienna Memorandum* have represented the starting point of the international debate on the origin and the significance of the HUL concept.

4. THE INTERNATIONAL DOCTRINE ON HISTORIC URBAN LANDSCAPE:

the Vienna Memorandum, the Declaration on the Conservation of Historic Urban Landscapes and the Xi' An Declaration: their context, aims and goals.

4.1. The Vienna Memorandum

During its 27th session in Paris, in 2003, the World Heritage Committee pressed for the organization of a symposium to discuss how to properly regulate the needs for the modernization of historic urban environments, while at the same time preserving the values embedded in inherited townscapes, in particular of the cities inscribed on the World Heritage List.

The contemporary interest to expand the concept of urban heritage and to vitalise the tools to conserve it dates back to a conflict that developed in the city of Vienna in 2003 related to the planned construction of four high-rise towers at the “Wien Mitte” project site.

This conflict arose just two years after the Historic Centre of Vienna was inscribed on the World Heritage List with the specific recommendation not to build high-rise buildings that would obstruct its visual integrity.³⁶

Intense discussions between the World Heritage Centre, ICOMOS and authorities of Vienna resulted in the freeze of the “Wien Mitte” project and in the elaboration of a new “Wien Mitte” project that would be consistent with Vienna’s World Heritage status, in particular with regard to the height and the bulk of buildings.³⁷

This meant that the new height should not exceed that of the existing Hilton Hotel nearby (60 m). Unfortunately, the almost completed Vienna City Tower (87 m), erected despite all protests, came to be accepted as a urban planning mistake. Yet, it should stand there as a bad example, not to be repeated in the future.

The case of Vienna was only one of a number of debated cases involving high-rise constructions and/or contemporary architectural interventions in World Heritage cities .

With reference to these cases, the World Heritage Centre, in cooperation with ICOMOS and the city of Vienna, organized the international Conference “World

Heritage and Contemporary Architecture – Managing the Historic Urban Landscape”, which took place in Vienna in May 2005.

This conference gathered together over 600 experts and professionals from 55 countries and discussed 70 case studies involving high-rise or contemporary architectural interventions in historic cities and urban landscapes of heritage value. Almost everybody agrees in saying that criteria and guidelines for the conservation management of the historic urban landscape are urgently needed and that existing Charters and Recommendations concerning this are no longer sufficient.

For this reason a Draft Memorandum outlining such criteria and guidelines was developed prior to the conference by the Centre,³⁸ and specifically, by a drafting group consisting of partner organizations of UNESCO.

The Draft Memorandum was then given to the participants (UNESCO's Advisory Bodies ICOMOS and ICCROM, as well as partner organizations OWHC (Organization of World Heritage Cities), IFLA (International Federation of Landscape Architects), IUA (International Union of Architects) and IFHP (International Federation for Housing and Planning) at the conference for discussion and comments. At this Conference a first outline of principles and guidelines was adopted, the so called “Vienna Memorandum”, which promoted an integrated approach to contemporary architecture, urban development and the integrity of the inherited landscape.³⁹

The World Heritage Committee, at its 29th session in July 2005 in Durban, South Africa, welcomed the Vienna Memorandum as a necessary additional tool to discuss and assess contemporary architectural interventions, including high-rise constructions, in World Heritage cities and their wider setting.

In fact, the Committee “*encouraged States Parties to integrate the notion of historic urban landscapes in nomination proposals and in the elaboration of management plans of properties*” and to “*integrate the principles...into their heritage conservation policies*”.⁴⁰

Furthermore, the World Heritage Committee recommended “*that the General Conference of UNESCO adopt a new Recommendation to complement and update the existing ones on the subject of conservation of Historic Urban Landscapes, with special references to the need to link contemporary architecture to the urban historic context*”.⁴¹

In a rather expansive use of terminology, the Vienna Memorandum redefines the notion of historic urban areas, centres and surroundings to encompass “...*the broader territorial and landscape context*”, thereby setting the contextual basis for the development of the historic urban landscape.⁴²

As the result of a vast range of international Charters, this document was a bold step forward in re-evaluating and recognising the expanding conceptual understanding of cultural heritage in an environment where “..*international charters and recommendations have not fully integrated this evolution*”.⁴³

It is important to note that the Vienna Memorandum is not a Charter, – it represents a consensus product, established with the involvement of various professional entities, to serve as a catalyst for opening up the debate.

The Vienna Memorandum is considered a valuable historical record documenting the progress in the understanding of the concept of HUL in the time when it was drawn. It is a transitional document, which hints at a vision of human ecology and marks a change towards sustainable development and a broader concept of urban space suggested as a ‘landscape’. Its importance lies in its ability to open a dialogue within a broad cross-section of the community and among the disciplines on the issue of contemporary development in historic cities.

The analysis and main discussions emerging from the expert group concluded that new dynamics in architecture and urban development, including global/non-local processes, have brought about new challenges to urban heritage conservation and management, particularly as experienced by the World Heritage Committee at its annual sessions.

These require new approaches and a critical review of the standards and guidelines set three decades ago.

4.2. Declaration on the Conservation of Historic Urban Landscapes (HUL)

The Vienna Memorandum was followed by the 29th session of The World Heritage Committee in July 2005 at Durban, South Africa, where the term “Historic Urban Landscape” was accepted in order to underline the increased levels of complexity of urban heritage sites.

This term was later formally adopted in the UNESCO *Declaration on the*

Conservation of Historic Urban Landscapes by the 15th General Assembly of State Parties to the World Heritage Convention, which met in Paris in October 2005.⁴⁴

The Declaration reinforced the 1972 World Heritage Convention, in particular its Articles 4 and 5⁴⁵. "*striving for international cooperation and the need to integrate the economic, social and human development of the cities inscribed on the World Heritage List into comprehensive planning programmes*"⁴⁶.

The main idea emerging from the Declaration is the integration of social, economic and human development in the overall conservation planning programs of World Heritage Cities.

The main principles expressed by the Declaration include:

- the need for a holistic future vision of the city by decision makers with effective dialogue between various concerned parties (politicians, urban planners, city developers, architects etc.) in an attempt to strengthen identity and social cohesion of the concerned place;

- the need to acknowledge the changing traditions (economic development, social structures and political contexts) of the city as its built physical expressions;

- the need for contemporary architecture to be harmoniously integrated in the historic urban landscape by showing respect for the past whilst responding to the dynamics of growth and change;

- the importance of undertaking Cultural or Visual Impact studies when contemporary interventions are being planned;

- the importance of enhancing people's quality of life by improving their living, working and recreational conditions through adaptive reuse/new built expressions which do not compromise the original value of historic areas.

In the end, the Declaration can offer the international community an additional tool to be used for discussing, evaluating and assessing future cases involving high-rise constructions and contemporary interventions in urban environments of heritage significance.

Furthermore, each single country is invited to use this new tool and make it effective within its own policies and strategies for conservation management.

4.3. The Xi' An Declaration on the Conservation of the setting of heritage structures, sites and areas.

The Declaration of Xi'An" on the "Conservation of the setting of heritage structures, sites and areas" refers to the "Vienna Memorandum".⁴⁷

As suggested by the topic, the Scientific Symposium pointed out the need to safeguard the meaningful presence of heritage structures, sites and areas in their settings in the full richness of their cultural diversity, integrity, authenticity and values in view of the current, widespread and threatening transformation processes they seem to be undergoing.

The Declaration defines the setting of the heritage structure, site or area as its immediate and extended environment that helps contribute to its distinctive character. This goes beyond the notion of mere "*physical and visual aspects, the setting includes interaction with the natural environment; past or present social or spiritual practices, customs, traditional knowledge, use or activities and other forms of intangible cultural heritage aspects that created and form the space as well as the current and dynamic cultural, social and economic context*",⁴⁸ all significant factors in the creation of the present spatial form. The cumulative and organic forms of these cultural traditions through conscious and creatively planned acts over time are what provides meaningful relationships between the heritage site and its setting.

As the document states: "*Heritage structures, sites or areas of various scales, including individual buildings or designed spaces, historic cities or urban landscapes, landscapes, seascapes, cultural routes and archaeological sites, derive their significance and distinctive character from their perceived social and spiritual, historic, artistic, aesthetic, natural, scientific, or other cultural values. They also derive their significance and distinctive character from their meaningful relationships with their physical, visual, spiritual and other cultural context and settings.*

These relationships can be the result of a conscious and planned creative act, spiritual belief, historical events, use or a cumulative and organic process over time through cultural traditions".⁴⁹

The Declaration presses for a *multi-disciplinary* approach in order to understand and interpret the significance of the heritage resource in different cultural

contexts. It includes the use of formal documented records as well as *oral history*, from historic-geographic factors to cultural and spiritual practices etc., incorporating both tangible and intangible dimensions of the resource.

In order to effectively sustain and manage such settings, the document highlights the need for operative planning and legislative controls like comprehensive management plans with adequate buffer zones and heritage impact assessment studies regarding new developments in and around the heritage resources in question.

It calls for adequate and timely monitoring of all the physical and social aspects of the site, to help determine the allowable rate of change. It also promotes local and international inter-disciplinary engagement of professional communities in order to develop sustainable strategies for the conservation and management of settings.

4.4. The international debate concerning HUL

Subsequently, with reference to the Vienna Memorandum, the World Heritage Centre started a process of reviewing the existing standard-setting documents, in particular the “UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas” (Nairobi, 26 November 1976).

To determine whether there was a need for an update that would include the notion of Historic Urban Landscape in the UNESCO Recommendation, and with the support from the States Parties to the World Heritage Convention, the Advisory Bodies - ICOMOS, ICCROM and IUCN - and various professional organizations, including the International Union of Architects (UIA), the International Federation of Landscape Architects (IFLA), the International Federation for Housing and Planning (IFHP), the Aga Khan Trust for Culture (AKTC), the Organization of World Heritage Cities (OWHC), the International Association of Impact Assessment (IAIA), the Inter-American Development Bank (IDB) and the World Bank (WB), the World Heritage Centre organized several expert meetings as part of the preparation to the debate and the establishment of an action plan for follow-up activities, in case a new standard-setting document was required.

The expert group therefore suggested that the 1976 UNESCO

Recommendation should be considered as an important document of its time.

Yet, it needed to be supplemented by a new *Recommendation* taking into consideration the fact that the concepts and strategies related to the conservation of historic urban areas have evolved over the last 35 years, that policies are more articulate and tested, and the vocabulary of the planning profession has changed.

In December 2007 these suggestions were included in an information report and sent to all three Advisory Bodies (ICOMOS, IUCN, ICCROM), as well as to the partner organizations and institutions that formed part of the *ad hoc* Working Group on Historic Urban Landscapes for their formal comments and suggestions.

All these organizations have responded positively by welcoming the current debate and reacting in favour of a process of working towards an updated Recommendation on the Conservation of Historic Urban Landscapes. In particular ICOMOS provided some key observations that further developed the concept of historic urban landscapes, as referring to ‘... *the sensory perception of the urban system and its setting. A system of material components (urban layout, plot system, buildings, open spaces, trees and vegetation, urban furniture, etc.) and the relationships among them, which are the result of a process, conditioned by social, economical, political and cultural constraints over time. The concept [of historic urban landscapes] contributes to **link tangible and intangible heritage** components and to assess and understand the town or urban area as a process, rather than as an object*’.

In total nine expert meetings have been organized by the World Heritage Centre and

its partners, taking place in Jerusalem (June 2006), Paris (September 2006), Saint Petersburg (Russian Federation, February 2007), Olinda (Brazil, November 2007), Chandigarh (India, December 2007), Paris (November 2008), Zanzibar (United Republic of Tanzania, December 2009), Rio de Janeiro (Brazil, December 2009) and Paris (February 2010).

All expert meetings resulted in a broad support for the ongoing review process concerning approaches and tools for historic urban landscape conservation.

They constitute the core of the debate with the identification of issues, approaches and tools for the management of the HUL. In general a broad support for the ongoing review process has been expressed, in which the 2005 Vienna

Memorandum was widely recognized as a useful basis and work-in-progress.

All meetings agreed on the opportunity to consider a new standard-setting instrument in the form of a *Recommendation*, to reflect new approaches to urban conservation and provide principles and norms for the international regulation of the protection of Historic Urban Landscape.

Therefore, at its 32nd session in Québec City, Canada in 2008, the World Heritage Committee, as well as the General Assembly of States Parties to the World Heritage Convention, expressed their further support for the Historic Urban Landscape approach. The Decision 32 COM 7.2 proposed a review of the relevant sections of the *Operational Guidelines* with a view to broadening the categories under which historic cities can be inscribed, thus facilitating a more holistic approach to historic cities management.

It also reiterated Decision 29 COM 5D by recommending that the General Conference of UNESCO should regulate the conservation of historic urban landscapes at an international level in the form of a new *UNESCO Recommendation*.

In April 2009 UNESCO's Executive Board⁵⁰ recommended to UNESCO's General Conference, taking place in October 2009⁵¹, the adoption of a Resolution that would request the development of a new *Recommendation* on the Conservation of Historic Urban Landscapes. It should be emphasized that this proposed new standard-setting instrument is not specific to World Heritage cities, but it is broadened to all historic cities.

In February 2010, an Expert Meeting proposed clues for the First Draft of the new *UNESCO Recommendation* and a second Draft of this document was elaborated by the World Heritage Centre staff in Summer 2010.

This final draft text and the preliminary report were submitted by UNESCO to the Member States of the Convention, which were asked to hand in their comments and observations on the text by 25th December 2010.

In response, a total of 30 comments and observations from the Member States were received by UNESCO⁵², both on the draft text of the proposed Recommendation including its Action Plan, and on the preliminary report accompanying the draft text.

All these Member States welcomed the draft Recommendation and its Action Plan and were supportive of the process to prepare the proposed Recommendation on

the Historic Urban Landscape.

A final text of the Draft Recommendation on the HUL was finalized and adopted by an Inter-Governmental Meeting of experts on the Historic Urban Landscape during the meeting at UNESCO headquarters from 25 to 27 May 2011.

5. THE DEFINITION OF " HISTORIC URBAN LANDSCAPE" IN THE INTERNATIONAL DOCTRINE

5.1. The definition of HUL in the Vienna Memorandum

The definition of the Historic Urban Landscape, HUL, has its origins in the Vienna Memorandum, resulting from the international conference of Vienna in 2005.

This document has started the process of revision and has helped develop worldwide concern regarding the contextualization of contemporary architecture in urban historic areas, trying to reconcile the dilemma between urban development and conservation in such areas. It invites UNESCO to undertake further studies regarding this topic in order to define effective conservation and management guidelines for such spaces.

The *Preamble* of the Memorandum highlights the sustainable conservation of monuments and sites and refers to other existing Conventions, Charters and Recommendations, “*in particular the 1964 “International Charter for the Conservation and Restoration of Monuments and Sites” (Venice Charter), the 1968 “UNESCO Recommendation concerning the Preservation of Cultural Property endangered by Public or Private works”, the 1976 “UNESCO Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas”, the 1982 ICOMOS-IFLA “International Charter for Historic Gardens” (Florence Charter), the 1987 ICOMOS “Charter for the Conservation of Historic Towns and Urban Areas” (Washington Charter), the 1994 “Nara Document on Authenticity”, as well as the “HABITAT II Conference and Agenda 21”, which was ratified by Member States in Istanbul (Turkey) in June 1996”.*⁵³

The main aim of the Memorandum is to promote “*an integrated approach linking contemporary architecture, sustainable urban development and landscape integrity based on existing historic patterns, building stock and context*”.⁵⁴

It also defines the concept of the “Historic Urban Landscape”.

This concept has emerged as a helpful tool combining many new approaches developed since 1976.

In the Vienna Memorandum, in fact, this term is initially based on the definition of “historic areas”, as they are quoted in the 1976 “UNESCO

Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas”, that is, it “*refers to ensembles of any group of buildings, structures and open spaces, in their natural and ecological context, including archaeological and palaeontological sites, constituting human settlements in an urban environment over a relevant period of time, the cohesion and value of which are recognized from the archaeological, architectural, prehistoric, historic, scientific, aesthetic, socio-cultural or ecological point of view. This landscape has shaped modern society and has great value for our understanding of how we live today*”.⁵⁵

The notion of HUL in the Vienna Memorandum “*goes beyond traditional terms of “historic centres”, “ensembles” or “surroundings”, often used in charters and protection laws, to include the broader territorial and landscape context.*”⁵⁶

In fact it extends the meaning to include “*land uses and patterns, spatial organization, visual relationships, topography and soils, vegetation, and all elements of the technical infrastructure, including small scale objects and details of construction (curbs, paving, drain gutters, lights, etc.)*”.⁵⁷

Thus the Historic Urban Landscape acquires its exceptional and universal significance from a gradual evolution, as well from a planned territorial development over a relevant period of time through processes of urbanization, thus incorporating environmental and topographic conditions and expressing economic and socio-cultural values pertaining to societies.

The Vienna Memorandum is most notable for re-working the term “historic areas”- so frequently used in the 1976 *Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas* - to “Historic Urban Landscapes”. The definition of the HUL combines the previously distinct concepts of *monument* and *landscape*, and comes to wider spatial implications in comparison to that of a historic area.

Not only does the term include urban fabric but it also addresses the greater landscape surrounding a urban site including any “visual axes” from the site itself. The expansive definition of the HUL in the Memorandum aims at greatly expanding the traditional concepts of “*urban heritage*” and “*landscape*”.

The text of the Vienna Memorandum also contains the expression “contemporary architecture” referring “*to all significant planned and designed interventions in the built historic environment, including open spaces, new*

constructions, additions to or extensions of historic buildings and sites, and conversions”.⁵⁸

Historic Urban Landscape is defined to better address the contemporary socio-economic transformations that do not respect the authenticity and integrity of historic cities and their landscape.

The Vienna Memorandum focuses on the impact of contemporary development on the overall urban landscape of heritage significance and further proposes to enhance the quality of life without compromising existing values of the historic urban fabric and form.

The document states: *“the central challenge of contemporary architecture in the historic urban landscape is to respond to development dynamics in order to facilitate socio-economic changes and growth on the one hand, while simultaneously respecting the inherited townscape and its landscape setting”*.⁵⁹

It provides general principles that acknowledge the continuous change in functional use and social structure as part of the city’s tradition, and proposes policies and strategies for proper planning processes with a close participation of the communities and groups of people involved.

It suggests two different types of guidelines:

- (a) Guidelines for conservation management;
- (b) Guidelines for urban development.

The text wishes *“a cultural and historic sensitive approach, stakeholder consultations and expert know-how”* in the observance of the *“authenticity and integrity of historic fabric and building stock”*⁶⁰

The text also focuses its attention on the importance of the impact of new buildings, *“ particularly with reference to building volumes and heights. It is important for new development to minimize direct impacts on important historic elements, such as significant structures or archaeological deposits”*⁶¹, as well as the context of *“ townscapes, roofscapes, main visual axes, building plots and types”*⁶² as integral parts of the identity of the Historic Urban Landscape.

Basically, what the Memorandum suggests, is that any development of contemporary architecture in World Heritage cities should be consistent with and respectful of the values of the Historic Urban Landscape, and that economic aspects should be in line with long-term heritage preservation.

Contemporary architecture could be “*a strong competitive tool for cities as it attracts residents, tourists, and capital*”, and historic and contemporary architecture should constitute “*an asset to local communities, which should serve educational purposes, leisure, tourism, and secure market value of properties*”.⁶³

The text also suggests a way forward through the Management Plan encompassing relevant laws, regulations, tools and procedures for the conservation of the HUL to be implemented by an interdisciplinary team of experts and professionals, including timely initiation of comprehensive public consultation.

In fact, the Vienna Memorandum closes with the Recommendations, in which it invites UNESCO “*to study the possibility for formulating a new Recommendation to complement and update the existing ones on the subject of historic urban landscapes*”.⁶⁴

By emphasizing the need to respond to new development dynamics with careful consideration to the urban context and respect of the inherited landscape setting, the *Memorandum* and the *Declaration on the conservation of the HUL* show a change towards a sustainable development in the administration of historic cities, as well as a wider vision of the nature of urban heritage.

The Memorandum and the Declaration encourage a broad debate among policy-makers, professionals and practitioners on the issue of development in historic cities and support a process of re-assessment of the existing tools for their preservation.

The Vienna Memorandum marks an important point in time in the evolution of the 1972 World Heritage Convention: it is a direct reaction to the manifold problems of World Heritage cities and sites in urban context.

Thus it turns out to be a reflection on the issues discussed by the World Heritage Committee and it points out specific World Heritage needs, such as providing guidance to both site managers, city authorities, experts and the World Heritage Committee itself.

The Vienna Memorandum also points out the shortcomings of previous charters and international documents regarding effective methodology and process of contextual urban conservation and development in the accepted scenario of the expanding notion of cultural heritage.

Within the definition of the term Historic Urban Landscape, the Vienna

Memorandum again concentrates primarily on built heritage and it doesn't recognize or include the intangible dimension of urban culture at all (the question of intangible dimension comes out in subsequent meetings), it is silent on the question of buffer zones around historic cities in dynamic urban context, and no guidelines regarding the character and extent of possible change in historic urban landscapes are outlined either.

The Vienna Memorandum isn't a Charter, it is the important report of the Vienna's Conference, nor is it intended as a finalized document that could guide urban development and conservation to come. Rather, it serves as a catalyst to open up the debate and further refine the concept and tools concerning HUL.

5.2. The definition of HUL in the Document of Jerusalem

In the *Workshop on New Approaches to Urban Conservation held in Jerusalem* (4- 6 June 2006), the debate concerning the notion of HUL was carried on.⁶⁵

With reference to the *1972 World Heritage Convention* and the *Vienna Memorandum*, the above cited text "*recommended that as a part of the preparatory work for a UNESCO Recommendation...the following actions (were to) be undertaken:*

- 1) *building on the concepts of authenticity and integrity, refine the definition of Historic Urban Landscape as found in the Vienna Memorandum including...inter alia natural elements, intangible dimensions, and cultural diversity...*
- 2) *ensure comprehensive identification, knowledge, understanding and management of HUL by development of existing tools and creation of new ones ...".*

The Conference suggests a more extensive approach to the concept of HUL if compared to the Vienna memorandum., and it considers natural elements, intangible dimension and cultural diversity as part of the historic city, i.e., it stresses the importance of the manifold dimensions of the cultural identity of people and its place, and the necessity of supplementing the immaterial aspects of the urban culture within the historic city.

It is right this new approach to the concept of HUL which emerges from the document of Jerusalem for the first time. It's a progress which takes into account the

necessity of considering the intangible heritage, besides the material one, as one of the elements of the HUL.

It considers the impact of global phenomena, such as an inappropriate urban growth and tourism development, and it also pays attention to the necessity of evaluating and assessing “*the proposal for change through techniques such as environmental, visual, social and economic impact assessment, and value-led management plans so that conservation and sustainable development may work together*”.⁶⁶

The text goes on by underlying the need of “*examining the function of “buffer zones” and other possible tools*”, of encouraging public understanding and involvement in the decision making processes and the necessity of supporting academic networking and research on HUL.⁶⁷

The Jerusalem meeting calls for a process of cultural mapping as a tool for the identification of the *genius loci* of historic areas in their wider setting and the enhanced impact assessment covering not only environmental issues, but also visual, cultural and social aspects.

5.3. The definition of HUL in the Conference of St. Petersburg

The Regional *Conference of Countries of Eastern and Central Europe on “Management and Preservation of Historic Centres of Cities inscribed on the World Heritage List”*, St. Petersburg, Russian Federation⁶⁸ is a direct follow-up to the international Vienna Conference and the second meeting after the Jerusalem networking event concerning the safeguarding of Historic Urban Landscape. The text of St. Petersburg’s Conference defines the concept of HUL on the basis of the above cited documents, focusing the attention on the fact that “*it is a concept that draws from experience in urban conservation and cultural landscapes and seeks to encompass values relating to natural elements, intangible heritage, authenticity and integrity, and genius loci. Genius loci embraces key components of the sustainability agenda such as sense of place and community belonging, cultural identity and cultural diversity, and – alongside intangible cultural heritage – it subsumes associative values*”.⁶⁹

The debate about the different aspects of HUL, which is contained in the

document concerning the Conference of St. Petersburg, has shown that the conservation of historic cities is a sustainable process which should be dealt with in relation to topics concerning “*challenges of globalisation and sustainable development and the dynamics of transmitting values to future generations whilst serving today’s and tomorrow’s needs*”.⁷⁰

“*The importance of understanding urban morphology and historic urban landscapes in historical-geographical terms that embrace town planning, building fabric, land and building utilisation*” has been underlined.

It has been pointed out that “*theoretical premises are not geo-culturally limited either in space or time*” and that the concept of HUL should be viewed as a “*continuous past-present-future cultural process that incorporates intangible values*”.⁷¹

Finally, the text goes on dealing with the necessity of “*a new approach that re-positions urban planning as part of a continuous cultural process that focuses on quality, embraces tangible and intangible aspects, reinforces genius loci and associative values, engages with ecological and environmental issues, and restore cultural and social dignity to the degraded and lost parts of cities*”⁷²

It is also suggested “*that the obligation to protect views and vistas extends beyond the formal boundaries of buffer zones*”.⁷³

The document focuses its attention on the necessity of refining “*the definition of historic urban landscapes in the 2005 Vienna Memorandum to incorporate more fully issues of ecology and sustainable development and to review whether its approach to contemporary architecture in the context of historic cities is too permissive*”.⁷⁴

It also points out the need of considering problems associated with changes in the functionality of historic urban areas, the loss of resident populations, the concentration of commercial and tourist developments, the loss of identity, authenticity and integrity, traffic and parking.

In the Conclusion and Recommendation, the participants to the Regional Conference single out four main areas of research, which are the refinement of the definition of Historic Urban Landscape, the exact definition and description of “*impact on values*”, the existing tools for assessment of impacts on HUL, the research of the relationship between the local and the international in terms of

protection and conservation.

The text also states that “*the HUL, as a part of a urban ecosystem, is a means to consider the ensemble of the component individual sites. The evaluation of the historic urban landscape should include a character study through urban morphology and hierarchal visual analyses*”.⁷⁵

In the section about the “General Approach to Preservation of Historic Centres and Key Indicators of Conservation”, the text underlines the necessity of distinguishing the elements characterising the historic city in *social, cultural, economic* and *ecological* terms.

Each factor can be subdivided into a *tangible* and an *intangible* aspect.⁷⁶

Thus the document states the necessity of considering the intangible heritage of a people, besides the tangible one, as fundamental to preserve the features of authenticity and integrity of a historic city.

“Urban morphology” and “visual analyses” are also considered primary elements to be safeguarded.

The St. Petersburg Report suggests "Historic Urban Landscape" as a term embracing and encapsulating the understanding of the city in holistic terms.

It points out how the charters addressing the issues of historic urban areas were almost three decades old and did not provide adequate guidelines to help tackle the current complexity and challenges of historic cities.

These challenges include the widespread development of high rises in the surroundings of historic urban sites, the changing socio-economic patterns of the developing worlds and the encompassing of the values relating to intangible heritage, *genius loci*, authenticity and integrity of urban conservation sites.

The Report underlines the concept that historic cities aren't monuments, they are inhabited by people and it is important that the inhabitant's sense of cultural identity and diversity be enhanced whilst undertaking any conservation process.

The St. Petersburg Meeting emphasizes the need for a further reflection on the links between cultural landscapes, as defined in the Operational Guidelines, and (historic) urban landscapes, and it calls for an integrated approach to urban planning and heritage conservation to accommodate urban development and investment.

5.4. The definition of HUL in the Conference of Olinda

In the *Regional Conference “Historic Urban Landscapes in the Americas”*, Olinda, November 2007,⁷⁷ the participants recognized “*that preservation and conservation of historic cities, towns and villages is a sustainable process and should address current issues of climate change, pollution, ecosystem degradation, resource scarcity and transportation challenges as drivers of urban issues.*”

*The traditional notion of historic towns and inner cities have been treated under the category of “groups of buildings” as defined in Art. 1 of the 1972 World Heritage Convention and Art. 45 of the Operational Guidelines: “groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science, ...identifying them as separate entities within a larger whole, isn’t sufficient to protect their characteristics and qualities against fragmentation, degeneration and, eventually, loss of significance. The urban heritage of historic cities is considered to be a human, social, natural and cultural accumulation that goes beyond the notion of “groups of buildings. Cities are complex and often embody an accretion of diverse cultures and traditions, and therefore could also be included in the category of “sites”.*⁷⁸

The Conference suggests a more extensive approach to the topic of the preservation of the HUL, which takes into account ongoing changes and considers the landscape as a broad construct to extend conservation beyond the accepted boundaries of historic cities and urban areas, the landscape as part of the historic city, the city as a stratification of meanings, the acceptance of the multiple dimensions of cultural identity, the importance of integrating intangible aspects of urban culture, the recognition that a change is an inherent part of urban development, the need to consider environmental, economic, social and cultural sustainability in the process of conservation, the need of multi-disciplinary cooperation to address the range of values and issues that form a cultural system.

At the Olinda Meeting, significant discussion took place on a broadening of the understanding of historic cities through a revision of the *Operational Guidelines* by including the notion of “sites” as an additional category for the identification of historic cities, which would facilitate a more holistic approach to heritage

conservation as compared to “groups of buildings” currently.

In November 2008, at UNESCO Headquarters in Paris, the definition of HUL read: *“Historic Urban Landscape is a mindset, an understanding of the city, or parts of the city, as an outcome of natural, cultural and socio-economic processes that construct it spatially, temporally, and experientially. It is as much about buildings and spaces, as about rituals and values that people bring into the city. This concept encompasses layers of symbolic significance, intangible heritage, perception of values, and interconnections between the composite elements of the historic urban landscape, as well as local knowledge including building practices and management of natural resources. Its usefulness resides that it incorporates a capacity of changes”*.

This definition is more encompassing and highly inclusive. The key idea that makes the difference is to be found in the end: the acceptance of change as an inherent part of the urban condition.

This has perhaps been the biggest hurdle on the path to progress in urban conservation discipline over the last decades, mainly because the conservation community found it difficult to accept the core ideology to preserve monuments and sites as unchanged as possible, or because it was not able to reach a consensus on how much change would be permitted.

5.5. The Draft Recommendation on HUL

The definition of HUL in the UNESCO Draft concerning the “Recommendation on the Conservation of Historic Urban Landscape”, April 2010, is more extensive and systematic.

In this Recommendation, the Historic Urban Landscape (HUL) is defined as *“a comprehensive approach for the identification, conservation and management of urban areas within an overall sustainability framework.*

It looks at urban settlements as a layering of historical, cultural and natural values, beyond the notions of “historic centre” and “ensemble”, to include their surroundings and their broader geographical setting.

This wider context includes the site’s topography, geomorphology and natural features, the built environment, infrastructures above and underground, open spaces

and gardens, land use patterns and spatial organization, visual relationships, and all other elements of the urban structure. It also includes social and natural practices and values, economic processes, and the intangible dimensions of heritage as related to diversity and identity.

The HUL approach aims at preserving the quality of human environment and enhancing the productivity of urban spaces. It integrates the goals of urban heritage conservation with the goals of social and economic development.

The HUL approach, learning from the traditions of local communities, promotes respect for their values, while recognizing the equally legitimate concerns of the national and international communities.

The HUL approach considers cultural creativity as a key asset for human, social and economic development and provides tools to manage physical and social transformation and to promote harmonious integration of contemporary interventions. It rooted in a balanced and sustainable relationship between the built and natural environment.”⁷⁹

The text also recognises that “*urban heritage, including its tangible and intangible components, constitutes a key resource to sustain productivity and to enhance liveability of urban settlements in a changing global environment. As the future of humanity hinges on an effective management of resources, conservation becomes a strategy to achieve balanced urban growth and quality of life*”.⁸⁰

The Draft Recommendation proposes an **Action Plan**⁸¹, containing 6 critical steps aiming at a control of the transformation and conservation of Historic Urban Landscapes.

These steps point out the need to undertake comprehensive surveys and the mapping of the city resources, to reach consensus with stakeholders, to assess the vulnerability of the city resources, to integrate urban heritage values and their vulnerability status into a wider framework of city development, to prioritize action for conservation and development and to establish appropriate partnerships and local-management frameworks.

Upon the adoption of the new UNESCO Recommendation, the Member States are encouraged to take appropriate steps to use this new instrument in the planning and management of historic urban landscapes in their specific contexts.

The States are invited to make the Recommendation circulate widely across

their national territories, to facilitate its implementation through the formulation and adoption of supporting policies, and to monitor its impact on the conservation and management of historic cities and urban settlements.

This Draft Action Plan represents the starting point to identify a methodological approach to manage Historic Urban Landscapes.

5.6. Conclusions

The concept of the Historic Urban Landscape has emerged as a helpful tool combining many new approaches developed since 1976.⁸²

The definition of the Historic Urban Landscape goes beyond the notions of “historic centre” and “ensemble” and includes their surroundings and their broader geographical setting.

Key issues that have profoundly changed the discipline and practice of urban heritage conservation and that characterize the concept of HUL, are:⁸³

a) The importance of landscape, as a stratification of previous and current urban dynamics, with an interplay between the natural and man-made environment.

The Olinda Report says that the landscape should be considered “ *as a broad construct to extend conservation beyond the accepted boundaries of the historic cities and urban areas*”.⁸⁴

The adoption of a holistic approach in heritage conservation has meant an increase in the complexity of processes to identify, protect and manage values – as opposed to mere artefacts – the proper understanding of which is only now starting to emerge. But already it has become clear that the traditional notion of groups of buildings, historic ensembles or inner cities, identifying them as separate entities within a larger whole, isn’t sufficient to protect their characteristics and qualities against fragmentation, degeneration and, eventually, loss of significance anymore. A landscape approach - where everything is layered and inter-related and where integrity becomes a key concept - seems more appropriate when dealing with the management of change in complex urban environments.

b) The role of contemporary architecture, previously considered as “contextualisation of new buildings”.

The Vienna Memorandum, in the Guidelines for Conservation Management, says: “*decision-making for interventions and contemporary architecture in a historic urban landscape demand careful consideration, a culturally and historic sensitive approach, stakeholder consultations and expert know-how. Such a process allows for adequate and proper action for individual cases, examining the spatial context between old and new, while respecting the authenticity and integrity of historic fabric and building stock*”.⁸⁵

Today, the role of contemporary architecture appears to be more related with city marketing strategies than with the making of urban spaces. In particular the presence of “inappropriate” buildings or infrastructures as the cultural expression of dynamic cities is worrisome because many of them are deliberately juxtaposed with historic monuments or ensembles in order to create what is believed to be an image of progress.

c) The problem associated with changes in the functionality of historic urban areas.

The text of the St. Petersburg’s Conference speaks about the “*...the loss of resident populations and the traditional mix of functions, and the concentration of commercial and tourist developments, including: pressures for redevelopment; the scale and design of new buildings and the definition and extend of buffer zones; loss of identity, authenticity and integrity; traffic and parking; advertising; “disneyfication”; and street traders and their paraphernalia*”.⁸⁶

These present and future challenges of historic urban areas require the definition and implementation of a new generation of public policies at all levels identifying and protecting the characteristics of historical, cultural and natural values in historic cities.

The St. Petersburg’s Conference document also says that conservation areas, including the World Heritage Site and supporting conservation areas, should be integrated into an overall, general plan.

d) The importance of the intangible aspects of urban culture.

Natural elements, intangible dimensions and cultural diversity are included *inter alia* into the concept of Historic Urban Landscape, as the Jerusalem’s document says.⁸⁷

The text of the St. Petersburg’s Conference states that the Outstanding

Universal Value (OUV) “is so exceptional as to transcend national values and be of common importance to present and future generations of humanity as a whole. The key issue focuses on protecting the values in their entirety based on a system of geological and natural values. Values are not only physical and architectural, but also intangible.”⁸⁸

The article 2 of the 2003 *Convention for the Safeguarding of the Intangible Cultural Heritage* provides the following definition: “The ‘intangible cultural heritage’ means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity...The “intangible cultural heritage”... is manifested inter alia in the following domains: (a) oral traditions and expressions, including language as a vehicle of the intangible cultural heritage; (b) performing arts; (c) social practices, rituals and festive events; (d) knowledge and practices concerning nature and the universe; (e) traditional craftsmanship.”⁸⁹

e) Maintenance of the Authenticity and Integrity conditions of the Historic Urban Landscape.

Any new intervention into a historic city should be carried out in the respect of the authenticity and integrity of the place.

“Authenticity refers to the ability of the site to convey truthfully its historical significance. This is a necessary condition for supporting outstanding universal value”.⁹⁰

“Integrity is a measure of the wholeness and intactness of the heritage site”.⁹¹

Any city will be provided with new infrastructures, buildings and office spaces.

This fact will represent a permanent challenge: how to accommodate the needs for modernization and investment in historic cities and city centres without compromising historic characters, identity and integrity?

What are the limits of an acceptable change and what criteria are to be applied for evaluation and assessment?

What are the limits for the insertion of new buildings and infrastructures within the HUL?

For a long time some criteria and guidelines for the conservation management of cultural properties and natural sites have been identified together with the ones concerning Cultural Landscapes since 1992.⁹²

But there's a gap as far as the historic urban landscape is concerned.

The principal guiding document for the conservation management of World Heritage properties - the Operational Guidelines for the Implementation of the World Heritage Convention⁹³ - refers to definitions of cultural, natural and cultural landscape properties in paragraphs 45 to 47.

In article 45 of the Operational Guidelines, the Historic Urban Landscape has been treated under the category of “groups of buildings” as defined in: *“groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of outstanding universal value from the point of view of history, art or science.”*⁹⁴

However, the challenges to be confronted by historic urban landscape management are characterized by highly dynamic and cyclical processes instead of a static physical determinant and they require a new vision of the city.

Urban heritage is considered to be a human and social cultural element that goes beyond the notion of “groups of buildings”, as cities are witness to the fact that the accumulation of cultures and traditions, recognized as such in their diversity, are the basis of heritage values in the areas and towns that these cultures have produced or reused. These values must be made clear from the outset and serve in defining urban development strategies and policies, with related programmes and actions.⁹⁵

In this updated vision, the concept of the Historic Urban Landscape represents a guiding principle to the conservation/development of historic cities.

6. THE 2011 RECOMMENDATION ON THE HISTORIC URBAN LANDSCAPE

The final text of the *Recommendation on the Historic Urban Landscape*⁹⁶ was adopted by the UNESCO General Conference in November 2011.

This Recommendation contains a wide and complex definition of the concept of HUL and shows how UNESCO has come to consider the historic city as a dynamic entity – and not a static one any longer – where development and conservation are supposed to supplement each other in a joint process which should provide appropriate tools and management plans.

The new Recommendation reflects a great variety of situations and stages of evolution that historic cities face within their own regions, as well as in different regions of the world.

This is a document with universal significance which necessarily includes the diversity of approaches and systems of different cultures, and defines concepts and tools that are to be adapted to their specific contexts.

6.1. The aim of the Recommendation

The aim of the Recommendation on the HUL is to define "*the basis for a comprehensive and integrated approach for the identification, assessment, conservation and management of historic urban landscapes within an overall sustainable development framework*"⁹⁷.

In the Preamble, the Recommendation recognizes that urban heritage "*is defined by an historic layering of values that have been produced by successive existing cultures and an accumulation of traditions and experiences*" and it recognizes "*the dynamic nature of living cities*", in which an uncontrolled development "*may cause fragmentation and deterioration to urban heritage with deep impacts on community values, throughout the world*".

It also considers the necessity "*to support the protection of natural and cultural heritage, emphasis needs to be put on the integration of historic urban area conservation, management and planning strategies into local development processes and urban planning, such as, contemporary architecture and infrastructure*

development, for which the application of a landscape approach would help maintain urban identity".

The Recommendation, following the principle of sustainable development, *"provides for the preservation of existing resources, the active protection of urban heritage and its sustainable management as a condition sine qua non of development".*

In the Introduction, it acknowledges that *"urban areas are increasingly important as engines of growth and as centres of innovation and creativity"* and that *"they provide opportunities for employment and education and respond to people's evolving needs and aspirations"*⁹⁸.

It also recognizes that *"urban heritage, including its tangible and intangible components, constitutes a key resource in enhancing the liveability of urban areas and fosters economic development and social cohesion in a changing global environment. environment. As the future of humanity hinges on the effective planning and management of resources, conservation has become a strategy to achieve a balance between urban growth and quality of life on a sustainable basis"*⁹⁹.

This Recommendation addresses *"the need to better integrate an frame urban heritage conservation strategies within the larger goals of overall sustainable development, in order to support public and private actions aiming at preserving and enhancing the quality of the human environment. It suggests a landscape approach for identifying, conserving and managing historic areas within their broader urban contexts, by considering the inter-relationships of their physical forms, their spatial organization and connection, their natural features and settings, and their social, cultural and economic values"*¹⁰⁰.

This approach *"addresses the policy, governance and management concerns involving a variety of stakeholders, including local, national, regional, international, public and private actors in the urban development process"*¹⁰¹.

6.2. The definition of HUL in the Recommendation

The *UNESCO Recommendation on the Historic Urban Landscape* represents the result of some eight years of debates on the topic of the conservation and development of HUL, and it contains a more extensive and systematic definition of

HUL if compared to the ones present in the previous documents.

In this Recommendation, the Historic Urban Landscape (HUL) is defined as follows:

“8. The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of “historic centre” or “ensemble” to include the broader urban context and its geographical setting.

9. This wider context includes notably the site’s topography, geomorphology, hydrology and natural features; its built environment, both historic and contemporary; its infrastructures above and below ground; its open spaces and gardens, its land use patterns and spatial organization; perceptions and visual relationships; as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity”.

The *Recommendation* states that the historic urban landscape is the urban settlement understood as a historic layering of cultural and natural values, *“extending beyond the notion of “historic centre” or “ensemble” to include the broader urban context and its geographical setting”* ¹⁰².

The *Recommendation* also recognizes that *“the historic urban landscape approach aims at preserving the quality of the human environment, enhancing the productive and sustainable use of urban spaces while recognizing their dynamic character, and promoting social and functional diversity. It integrates the goals of urban heritage conservation and those of social and economic development. (...) It considers cultural diversity and creativity as key assets for human, social and economic development and provides tools to manage physical and social transformations and to ensure that contemporary interventions are harmoniously integrated with heritage in a historic setting and take into account regional contexts”*¹⁰³.

The *Recommendation* suggests some general guidelines aiming at checking and managing the quick transformation of historic cities and landscapes as a consequence of recent and future changes. It does not include just a single group of assets, but an

inseparable set of different heritage and identity qualities - both material and immaterial, historical-cultural, social and economic – which constitute a cultural landscape to which sometimes extremely delicate values are associated inseparably. Such values require proper forms of safeguard and enhancement and a special care in their management.

The concept of HUL as quoted in the UNESCO Recommendation is extremely wide, and it includes different terms linked with the conservation of the architectural and environmental heritage.

This definition extends the meaning to incorporate land use patterns, spatial organization, social and cultural values, visual relationships, topography and soils, vegetation, and all the elements of technical infrastructure.

It also includes the intangible dimension of heritage and the concepts of cultural diversity and identity.

Urban heritage, including its tangible and intangible components, constitutes in fact a key resource in enhancing the liveability of urban areas and sustaining productivity, in a changing global environment.

As the future of humanity hinges on an effective management of resources, conservation becomes a strategy to achieve balanced urban growth and quality of life. Historic Urban Landscape is defined to better tackle the contemporary socio-economic transformations that do not respect the authenticity and integrity of historic cities and their landscape.

It provides general principles that acknowledge the continuous change in functional use and social structure as part of the city tradition, and suggests policies and strategies for proper planning processes with a close participation of the communities and groups of people involved in it.¹⁰⁴

This Recommendation is based on the previous UNESCO Recommendation related to heritage preservation, recognizing the importance and the validity of their concepts and principles in the history and practice of conservation.

*"The HUL approach reflects the fact that the discipline and practice of urban heritage conservation have evolved significantly in recent decades, enabling policy-makers and managers to deal more effectively with new challenges and opportunities"*¹⁰⁵.

In addition, modern conservation conventions and charters address the many

dimensions of cultural and natural heritage and constitute the foundations for this Recommendation.

UNESCO welcomes and promotes contemporary cultural expressions, including modern architecture, as they constitute a continuation of culture and cultural traditions. However, there are obviously limits to what to plan, design and build when working in valuable historic environments.

A World Heritage Site isn't just any site and it requires special treatment. Therefore, high-rise constructions should be positioned sufficiently away from historic areas where they cannot disturb sensitive balances in the built environment, or obstruct views to historic landmarks and landscapes.

The Recommendation recognizes that Historic Urban Landscapes are interested by a large array of new pressures, such as urbanization and globalization, which on the one hand provide economic, social and cultural opportunities able to enhance the quality of life, while on the other the unmanaged changes in urban density and growth can undermine the sense of place, the integrity of urban fabric and the identity of the communities¹⁰⁶.

The HUL approach aims at managing the development of historic cities to contribute to the welfare of the communities and to the conservation of historic urban areas and their cultural heritage while ensuring economic and social diversity and residential functions.¹⁰⁷

With regard to the environment, the Recommendation "*calls for approaches and new models for urban living, based on ecologically sensitive policies and practises aiming at strengthening sustainability and the quality of urban life*".¹⁰⁸

*"Present and future challenges require the definition and implementation of a new generation of public policies identifying and protecting the historic layering and balance of cultural and natural values in urban environments."*¹⁰⁹

It aims at an approach in which "*conservation of the urban heritage should be integrated in general policy planning and practices and those related to the broader urban context (...) Special emphasis should be placed on the harmonious, integration between the historic urban fabric and contemporary interventions*".¹¹⁰

Several public and private stakeholders, such as Member States, international organizations and other levels of government, should contribute - everyone for his competence - to the definition, the elaboration, the implementation and assessment of

urban heritage conservation policies and HUL management approach.

It implies the application of a range of traditional and innovative tools adapted to local context, for example civic and engagement tools, knowledge and planning tools, regulatory systems and financial tools.

In the end, in order to encourage the understanding of the HUL approach and its implementation through the active collaboration among stakeholders, the Recommendation aims at developing scientific research on aspects of the HUL and the international cooperation among all the Member States.

The concept of HUL is of great importance in sustaining the heritage *values* of all historic cities, not only of those inscribed on the World Heritage List.

The Recommendation on HUL presents itself as an instrument to regulate - on an international level - a set of principles and policies that Member States could integrate and apply on a national one, adapting it to their own traditions, discipline and practice.

Another step, in parallel to the process of adoption of the Recommendation, is the inclusion of the HUL approach in the relevant sections of the Operational Guidelines for the implementation of the WH Convention.¹¹¹

6.3. The Draft Action Plan

The Recommendation on HUL will be completed by an **Action Plan**¹¹², which suggests a set of steps assisting the Member States in adapting the principles formulated in the Recommendation to their specific context, as well as facilitating its implementation and the monitoring of its impact on the conservation and management of historic cities and urban settlements.

The Draft Action Plan, as previously described, represents the starting point to identify a methodological approach to manage Historic Urban Landscapes.

7. ASPECTS OF HISTORIC URBAN LANDSCAPE

7.1. What is the Historic Urban Landscape?

A Historic Urban Landscape is made up of many elements, ranging from urban and sub-urban areas to their associated rural and natural environment.

Such elements also include the geomorphology of the region concerned, which not only refers to visually defined areas, but also to a territorial continuum, involving environmental spatiality, not forgetting that geology and materials are part of the basis of the built landscape.

The 'pre-existences', i.e. layers of previous settlement forms, represent another aspect that contributes to build up historical and cultural identity and specificity. Cities and towns have settings which can include distant mountains, they can be surrounded by hills, they can be built on the slopes or on the top of hills, or they can be integrated into cultivated fields that form their visual identity.

The Historic Urban Landscape can include all these elements or only some of them.¹¹³

The HUL also includes the different landscapes that the city offers as a 'urban scene', precisely those that painters from every age recorded, i.e. Carpaccio, Bellini, Canaletto and Guardi among the innumerable Venetian illustrators.

Every pictorial, poetic, literary, cinematographic and photographic image represents a document that describes the *life* in urban landscapes, a '*memento*' for our memory and our care¹¹⁴.

In this broader sense, each urban landscape becomes a "*Historic Urban Landscape*".

The different urban typologies, and the infinite urban scenes, are simply too numerous to be mentioned here. It is however interesting to recall the terms used by geographers¹¹⁵ to classify cities: shore cities, lake cities, mountain cities, etc., and for every typology the possible variations, for example, as far as mountain cities, crest cities, hillside cities, linear and cluster cities are concerned.¹¹⁶



Canaletto, Il Canal Grande towards Rialto, Venezia, 1723.



" I reached Matera at around eleven o'clock in the morning. I had read in the guidebook that it was a picturesque town, worth visiting and that there was a museum of ancient art and curious troglodytic dwellings. As I headed away from the station, I arrived at a road that on the one side was flanked by old houses whilst the other ran along a sharp cliff face. It is here that Matera stands. The shape of the ravine was strange, much like two funnels standing alongside each other, separate by a small spur and joined at the bottom in a shared apex, where, from up there, I could make out a white church, Santa Maria de Idris, which looked as though it was stuck in the ground. These upturned cones, these funnels, are called "*Sassi*". They appear exactly as I, as a schoolchild, imagined Dante's inferno, roads run in that narrow space between the façades and the sheer drop, forming both the floors for those of the houses above, and roofs for those below. As I raised my eyes, I finally saw it appear, like an oblique wall, Matera, complete. It really is a pretty, picturesque, impressive town".¹¹⁷



'SAN GIMIGNANO delle belle Torri' is in Tuscany". It rises on a hill dominating the Elsa Valley with its towers. In the Middle Ages, the towers represented the power of the noble families of the city.



The HUL of SIENA. The city is a work of dedication and imagination in which the buildings have been designed to fit the overall planned urban fabric, and also to form a whole with the surrounding cultural landscape.



ASSISI, a medieval city built on a hill, is the birthplace of Saint Francis, closely associated with the work of the Franciscan Order.

The small city is a whole with its surrounding landscape. The site represents a symbol of peace and fraternity all over the world.

In the past, the city was a circumscribed territory, surrounded or not by walls, therefore it *could be perceived as a landscape within a landscape*.



Civitas Florentie, Madonna della Misericordia (fresco, 1352).
In the Medieval city, aristocratic families show their power erecting the highest towers in the city.
Thus the city is vertical.



Pietro del Massaio, Mediolanum (XV c.).
The "Two dimensions of the city". The circle is the shape you get when you revolve 360° clockwise. In this model, the most important places and the headquarters of the city are represented.
It is the perfect city, the new "Celestial Jerusalem".

The city carried out its own functions within its walls and it was independent.¹¹⁸ Since the Middle Ages there have been several representations of the city: from the walled city to the circular and ideal one¹¹⁹.

Starting from the 17th century, there is an increasing occupation of lands outside the walled city. With the Industrial Revolution, this occupation becomes a pattern of growth, and in many cases city walls are demolished.

Famous city plans implying the demolition of city walls and the re-organization of the city according to new axes and new functions are those of Wien, Paris, Berlin and Barcelona.

The transformation of urban and rural landscape throughout the centuries, the survival of historic memories determining its significance, the range of meanings characterizing each historic city, the importance of tangible and intangible traces contained in it make up the source from which to get the information necessary to

recognize and master the transformations and the conservation of HUL.

The richness that derives from observing and recognizing the historic urban landscape in relation to old iconography and cartography or through the different historiographic sources is fantastic and it should be valued as a great instrument to study the HUL and to define the significance of the city, in order to look back at the past while being projected into the future.



Ambrogio Lorenzetti, *Città sul mare*, first half of the XIV century. Urban space is divided according to economical, civil and religious functions.

7.2. The identification of HUL

The Historic Urban Landscape is a dynamic entity that changes every day, in space and time. For this reason, the approach to HUL could be seen not only in two (PLAN) dimensions but in three (SPACE) and even four (TIME) (dimensions) ones.

If we consider it as a historic entity, a urban landscape should be understood as the result of a gradual process over time.

The HUL is the result of a long horizontal stratification throughout the

centuries (countless are the examples of cities rising from a small urban core, which in Roman, medieval or Renaissance time gradually developed, finally turning into today's big cities).

Yet, HUL is to be considered and studied even in its vertical dimension, understood as that set of visual relationships linking the old city - often walled - with its surroundings (the three dimensions of HUL).

Even the visual integrity of the historic city is a fundamental feature which has to be preserved (not only in order to get the city inscribed on WHL) and which is part of the process of significance-maintaining of the city throughout time.

Rather, it would be necessary to first identify the significant characteristics and qualities of the place. Such landscape characteristics could for example be defined in distant vistas, i.e. in cities built on the top of the hill, or in horizontal relations, i.e. in "flat cities" .

The spatial qualities of a urban landscape, or townscape, will not reveal to be perceived all at one time, but rather as a sequence of spaces.

Such qualities can be approached at a micro level in terms of the built spatiality (townscape),¹²⁰ as experienced by walking or driving slowly through urban areas, as well as at a macro level within the continuum of the landscape.

Valuable and significant is the experience of the "*flaneur*"... In a city, the urban landscape changes with the position of the *flaneur*, a person who walks along the streets.

In a Medieval city, he can't turn his eyes around and he can't have experiences. In a Renaissance city, he can walk along large streets, and he can see perspective views, so he can have experiences and emotions....¹²¹

Indeed, at a macro level, we should not think that HUL ends on this side of the hill, but it can continue beyond it offering new series of spatial qualities, in surprises and drama that result from driving through the landscape. HUL should not be experienced only from a few viewpoints, but rather it should be defined in relation to multiple panoramas and spatial views within the region concerned, and views into the settings - even distant - in the form of borrowed landscapes.

To conclude, the city is a dynamic entity subject to continuous change processes linked to progress, industrialization, tourism.

Small historic cities are particularly subject to a frequent uncontrolled development nowadays. The city is thus to be studied even in its fourth dimension,

i.e., the one of “time”, in order to outline its future demands, to grasp its limits and to tackle adequate conservation and development policies.

From a planning point of view, HUL can include protected areas, but HUL would not normally have to form one single protected area. Therefore, one would not necessarily start by drawing a boundary, even if the definition of an "ideal border" is necessary to study the meaning of the place and to define the possible strategies linked both to its conservation and development.

7.3. Approaches to HUL and strategic framework

The identification of a Historic Urban Landscape should be understood as the result of a social-cultural recognition of **specific qualities and associated values in the built environment in its setting, justifying measures of safeguard.**

Like restoration theory, the theory of HUL should therefore offer principles that can guide a historical-critical approach to the identification and recognition of specified qualities and characteristics in the environment, associated with **layers of significance**, which can be proposed to be safeguarded, restored and/or revealed.

The theory of restoration refers to the critical process whereby the significance of a work of art is recognised.

Once defined, the work of art can be perceived in its **unità potenziale**.¹²²

This notion is sometimes translated as ‘potential oneness’, which however does not express the meaning of ‘unità’ in its meaning of ‘sticking together’, ‘creating a union’. This means that the artistic quality refers to an artistic whole, which is more than the total sum of its parts. It is the whole carrying the significance that can be potentially associated with the individual parts perceived in their relation to the whole. Considering that the different parts of a Historic Urban Landscape have been built in a specific context, there is necessarily a link with what there was previously. Recent urban developments have considered these city-stratifications as, for example, the New Master Plan of Assisi or the Plan of Rome.

The idea of **unità potenziale** is related to the identification of the integrity of a Historic Urban Landscape. It can be referred to the identification of the elements and characteristics bearing significance of the entire HUL, and where the elements should be seen as parts of the whole. Integrity is also referred to the state of conservation and the visual condition of the area concerned.

The issue of **integrity** can be defined in reference to:

- *the functional and symbolic relationships that link the different elements that have been created or that have grown as a result of forces of production, the economic, social and cultural development of the place (**social and functional integrity**).*

For example, this condition is linked to the historical agricultural asset of the territory in relation to the presence of particular methods of land cultivation (i.e. the historical wine-growing and wine producing cultivations in Piedmont or the terraced cultivations in Liguria)

- *the state of conservation of the individual elements of the place, which can be referred to the historical-typological-morphological condition of the fabric and its setting (**structural and historical integrity**).*

This condition can be easily checked as, for example, on the hills close to the historic centre of Assisi, where the comparison between the historic iconography and today's situation reveals how the hills themselves have been used since time immemorial for olive and wine cultivation, with the same terraced system, which has remained unchanged up to our days.

- *the visual image that results from the building and transformation processes over time (**visual integrity**, or potential unity, using Brandi's term).*

In the small cities built on the top of the hill, the condition of visual integrity can be easily checked, and it can be more or less genuine in relation to the urban development that the city has had over the years.¹²³

It is important, in this way, to define some strategies to manage HUL. These strategies are related to the condition of integrity as follows :

"- **Functional Integrity**: *in order to understand the significance of a historic urban landscape, it is necessary to focus on the reasons for the foundation of a place and the forces that have given the incentives for its further development. These reasons may be related to economics, such as trade and industry, or to cultural, spiritual or other reasons...*

On the basis of such analyses, one can identify the extent of influences or impacts that the centres of production have or have had over time, and the mutual relationships of the different elements, whether resulting from purposeful design or gradual growth. The processes are generally accompanied by gradual transformation of the environment in interaction with nature, also contributing to the

overall visual integrity of the place. Furthermore, depending on the type and character of the place, there can be different layers of significance associated with it, including symbolic, spiritual or mythological references to individual focal points, the layout or the location .

- **Structural Integrity:** life is associated with change. A living community creates and/or is subject to continuous processes, which can result in gradual transformation of the urban landscape and its relationship with the setting.

There can be different situations:

- Over time, the community can have reached an equilibrium consolidating the different relationships, and having an optimised use of the available space. As a result, while the production may continue, this does not necessarily result in a physical growth of the areas occupied.

- In other communities, growth processes may continue resulting in even larger communities and even metropolises, where several communities come together into an administrative ensemble.

- A third case can be formed by communities, where the economic situation is declining, and the population may be leaving the place, which is gradually abandoned. Depending on the significance of each case, the strategies may favour the safeguard of the existing situation as testimony of past processes, or there may be interests to revive such centres integrating them with new vigour.

The policies and strategies for the safeguarding and integrated development of a Historic Urban Landscape will depend on the assessment of the situation as indicated above. At any rate, it is necessary to verify the compatibility of use and the correspondence of the existing structures to the historically consolidated patterns, as well as the state of conservation of the significant elements and characteristics. As a result of such assessments, it is possible to identify appropriate policies and strategies aiming at safeguarding existing features, and eventually recovering partly lost elements so as to enhance the qualities of the HUL. At the same time, it is also necessary to establish a system of management and monitoring, in order to anticipate and guide any potential transformation in harmony with the **qualities** of the place.

Therefore, its aesthetics should be based on the critical assessment of the qualities and characteristics that have historically defined HUL and for which it has

been recognised by the community.

*The approaches to the policies of safeguarding the **Visual integrity** of HUL will depend on the identification and recognition of the significance of the individual elements as part of the whole of the landscape. In reference to the characterisation of the dynamics of the area concerned, we have identified three cases:*

*- HUL continues to live and evolve but has **reached an equilibrium** regarding its relationship with its setting. There may be a potential of minor changes in the existing fabric and land use.*

*- HUL continues its growth process, and is **potentially expanding**. This can also mean structural changes in the existing fabric and land use, including possible occupation of more land in the surrounding areas;*

*- HUL is subject to **economic decline** resulting in fewer activities and possible loss of population. This can mean that there are fewer resources available for the maintenance and care of the historic fabric and cultivated lands.*

Considering that HUL is necessarily part of a wider social-economic context, its planning and management needs to take this into account. It is particularly important considering the increasing globalisation and the different levels of decision-making, where the local authority and community often need to live with strategies taken elsewhere" ¹²⁴.

7.4. New challenges in HUL

“Over the past three decades, however, parallel to the sharp increase in the world’s urban population, historic cities have become subject to new threats that were not present when the existing UNESCO Recommendations were adopted. In the same period, the discipline and practice of urban heritage conservation have also changed significantly...” ¹²⁵

In the “Preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the conservation of the Historic Urban Landscape” 181 EX/29, the 20th century most important and daring challenges are recalled.

They can be listed as follows:

- The growing pressure of urbanization: more than half of the Earth’s

population now lives in a urban area. Alterations to historic urban fabric are frequently associated with increasing uniformity of architecture, decline of public spaces, fragmentation and commercialization of historic centres.

Urban growth is significantly transforming the face of historic cities and their setting. The capacity of historic cities to accommodate and benefit from the radical and rapid changes that go together with urban growth while maintaining heritage values, is becoming a critical factor.

- Tensions between globalization and local development: global processes have a direct impact on the identity and visual integrity of historic cities and their broader setting, as well as on the people who live in them.

While some cities are growing exponentially, others are shrinking and being radically restructured as a result of shifting economic processes and new patterns of migration.

Local urban strategies are becoming the key component of urban development planning. The increasing globalization of our economy is radically transforming many contemporary cities, benefiting some groups, whilst marginalizing others.

The result is that cities, and their planning processes, have become increasingly fragmented, while inequality and environmental degradation have increased.

- Incompatible new development: with investment in urban real estate, infrastructures and renovation are becoming the driving force behind urban transformations and the physical landscape of the historic city is being severely altered. Within a real estate development process that is more and more market-driven, contemporary architecture in historic cities has taken an increasingly important role.

However, the quality of these interventions in terms of scale, context, sustainable materials, maintenance, comfort, etc., has not always been a priority for decision-makers.

Contemporary interventions in historic cities - such as new housing to cater for increased population needs, high-rise iconic buildings, projects related to hydroelectricity, energy resource, infrastructures and industrial developments as well as waste disposal - are all increasing in scale and might have irreversible effects on the physical and visual integrity of historic cities, as well as on their social and cultural values.

- Unsustainable tourism: the growth of tourism in historic cities has become one of the major concerns of urban conservators.

While tourism can bring benefits to the preservation of cultural heritage through improved infrastructures and enhanced understanding of the value of culture and traditions, it can also represent a threat to its physical, environmental and social integrity.

- Environmental degradation including climate change: the impact of environmental factors affecting physical heritage - such as pollution, vehicle traffic and congestion, garbage and industrial waste, acid rain - have all dramatically increased in the last decades.

At the same time, countering the negative effects of climate change has emerged as one of the most daunting tasks of our time. Many historic cities are particularly vulnerable to climate change. While cities and human settlements have adapted throughout history to climatic mutations, the intensity and speed of present climate changes is unprecedented and requires immediate action at all levels.

The increasing relevance of impacts of climate change on built and natural environments within historic cities underlines the need to consolidate an integrated approach to Historic Urban Landscape conservation worldwide.¹²⁶

In conclusion, new dynamics in architecture and urban development, growing pressure of urbanization, tensions between globalization and local development, incompatible new development in historic urban landscapes, unsustainable tourism, a loss of identity, authenticity and integrity, traffic and parking, advertising, environmental degradation including climate change, have brought about new challenges to urban heritage conservation and management.

In this way, what could be a possible approach to the conservation and development of Historic Urban Landscapes?

8. PANNING AND MANAGEMENT TOOLS

8.1. Introduction

Historic Urban Landscape implies an approach to the identification and recognition of specified **qualities, characteristics** and **significant relationships** in the built and natural territory, resulting from processes over time and associated with multiple layers of significance.

These layers of significance are related to the history of the place and to the definition of the qualities of the place itself.

Consequently, we can speak of the **common resources** of the place, which are related to the spiritual, economic, social, historical, archaeological significance of the city.

“Safeguarding” and “Integrated Development” mean encouraging processes of planning and management, while monitoring and controlling the forces and rates of change so as to retain and/or regenerate and enhance the qualities of HUL.

This must be well integrated into the management system and plans in order to be effective.

Historic Urban Landscapes often refer to relatively large territories. Consequently, a number of different planning and management instruments will be required.

Essential is that all these plans and related management systems be properly cross-referenced. In particular, it will be necessary to monitor that there are no proposals potentially conflicting with the principles and strategies expressed in HUL.

The definition and implementation of HUL should be mainly based on the existing and/or newly created planning and management instruments. HUL will not be just another master plan, but rather it should offer a general policy reference for safeguarding and integrated development policies and strategies.

In Italy, for example, there is a hierarchy as for urban and environmental legislation implying the presence of general plans issued by Regions and Provinces, as well as by local plans, which cities are responsible for.

In the study of HUL it is necessary to define the general concepts linked to the development/conservation of the historic city which should be reminded of and integrated with the “over Council” plans themselves (the plans coming from levels

above the Cities themselves).

Similarly, the implementation of safeguarding measures, land-use planning and management could be carried out within the frameworks of existing instruments. The recognition of HUL requires some additional information and management measures, which should be taken care of, and the results integrated into the relevant instruments. Consequently, we can consider that HUL - once recognised - would become an overall management framework. It would be implemented through the various tools necessary for the conservation and development of the built and natural environment, but taking into account and integrating the principles and guidelines developed in reference to HUL.

Such educational and training policies should consider the integration of a necessary awareness - as a requirement in professionals' career structures - with the appointment of officers responsible for the management and development of the built and natural environment.

The recognition of the Historic Urban Landscape is a cultural issue. The associated *values* are partly cultural and social, and partly economic and political. The key question is to identify a common ground between these too often conflicting attitudes, and to build up an approach which not only recognises the qualities of the environment where we live, but which is also capable of balanced and critical judgements regarding its improvement and development.

With “development” we mean the process improving the quality of the place and aiming at a better quality of life. Indeed, development can be understood as the act of unveiling the potential (cultural, social, economic) of the territory, and bringing forth something that continues to retain its qualities and significance. We can integrate the concept of development with that of cultural and environmental sustainability. “Development” implies the realisation of the cultural and environmental potential of a place or a landscape. Any development will be based on resource management. This does refer to any kind of resources, including human in general and professional ones in particular. Part of the resource is the existing building stock and the environmental heritage, which must not be undermined or destroyed with the excuse of inconsiderate development.

Certainly, through the analysis of the characteristics and qualities of a particular HUL, one can discover that there have also been negative changes and

harmful developments. The planning and management of HUL should thus also include corrective measures that aim at enhancing the potential of the qualities of the place .¹²⁷

8.2. Early approaches to Historic Urban Landscape

It seems important to focus on two plans that in the past were able to anticipate these contemporary issues: the plan of Assisi developed by Giovanni Astengo in 1955–58, and the plan of Urbino by Giancarlo De Carlo, 1964.

As part of the analytical phase of the planning process, both the historic centre and the landscape of the two cities enjoyed the same level of elaboration: the city is treated as a work of art, and even the agricultural context assumes the same aesthetic dignity.

‘The whole settlement, in all its parts, is a testimony and is not separable from the natural humanized landscape that surrounds it and with whom it integrates’.

The inseparability of this relationship consists in conceiving a mutual necessity to conserve the two factors, considering that the modification of one would determine a modification of the other. Derived from this approach is the conservation plan, both of the historic centre and the surrounding landscape. The original scene is enormously evocative: Assisi is built in linear layers on one side of San Rufino hill, a spur of Monte Subasio, with two exceptional landmarks at its extremities: the convent of San Francesco at one end and the convent of Santa Chiara at the other:

‘Seen frontally from the plain, the city looks like a whole, a huge stage formed by long walled terraces, converging at west to the massive fortification of Sacro Convento, and imperiously overlapping on the green sides of the mountain, which disappears under the walls as if it were swallowed, to re-emerge at the top, crowned by the Rocca Fortress, and then melting at east after a short break of the “saddle” of Piazza Nova, with the slopes of Subasio massif ... But the whole scene is not just characterized by the shape of the mountain and the mass of the built city, but also by its colour: that particular amber colour that derives from the pink stone of the mountain, from the ochre brickwork and from the clear and mutable light, in which all the landscape is immersed. Landscape, light, colour, houses and medieval towers,

squares and illustrious monuments; an infinity of reciprocal views from the plain and the hill and from inside the city, and in the wide hollows of this built space; a sense of diffuse tranquillity and gentleness – these are the elements which define the character of this exceptional town’ (Assisi as described by Astengo, 1958, *Urbanistica* 24-25, 1958).

If we attempt to analyse this description, many interesting elements emerge, which seem to constitute a sort of lexicon of landscape: first, the importance of viewpoints, the different vistas, the concept of landscape as a scene, and the ‘appearances’ of the landscape (the ‘long walled terraces’) and then the focus on landmarks: the Convent, the Rocca Fortress; furthermore, the asides (‘the short break of the “saddle” of Piazza Nova’) and finally the quality of light, colour and the various materials.

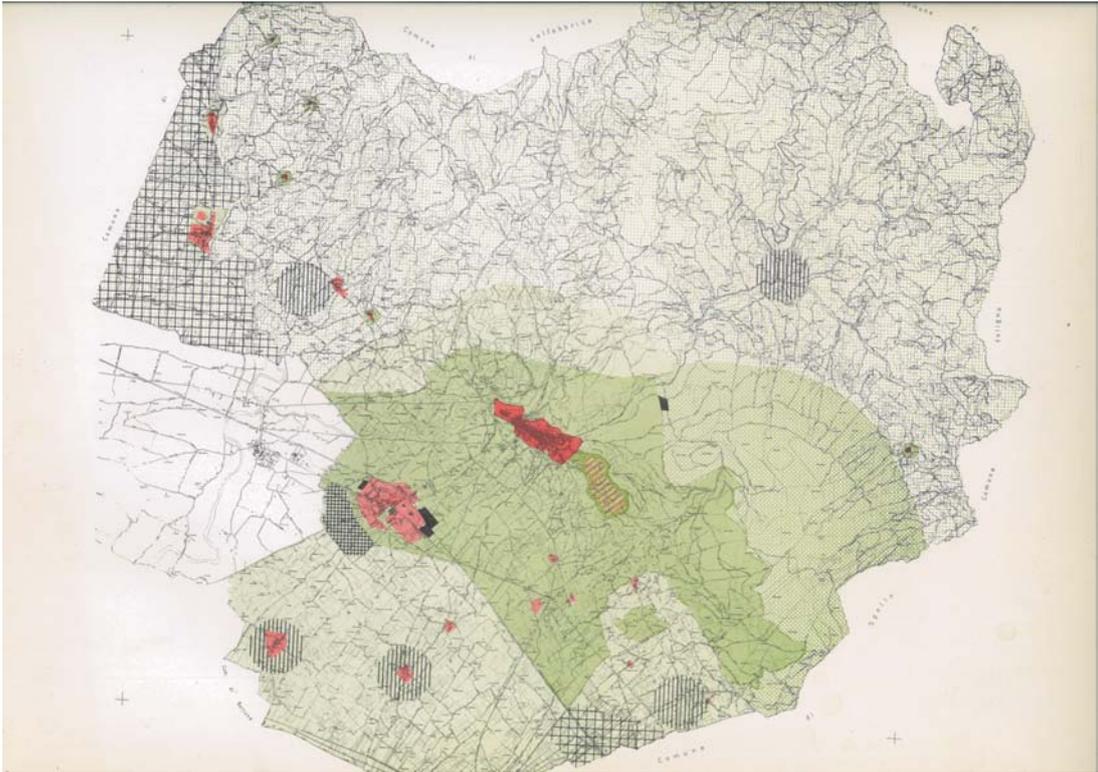
The vision ends with a synthesis ("Landscape, light, colour...", etc.), while the conclusion recalls a psychological reflection, ‘the diffuse tranquillity and gentleness’ of Assisi, half-reality, half-dream. The plan ratifies the inalterability of the relationship between the built city and the countryside and establishes detailed regulations for both.

The approach chosen by De Carlo for Urbino in 1964 is different, although the relation between the landscape and the historic centre remains a very important issue: ‘... a landscape built in harmony with the composition modules that rule the historic centre’s architectural design. In this landscape, everything is controlled to establish a balance of characters and images which does not allow for heterogeneous interventions. Nevertheless, heterogeneous interventions occurred and continue to occur ...’ (De Carlo, 1966).

The plan considers the conservation of both the historic centre and the territory that surrounds it. Here, the focus shifts to elements other than those used in the Assisi plan, such as the formal harmony between landscape and historic centre.

Describing the relationship between historic centre and cultural landscape means learning how to intervene in order to preserve what remains from a disappearing heritage.

These two plans marked the shift from the concept of “historic centre” to that of “historic city”.



G.Astengo, Assisi PRG, 1966 (source: Archivio Progetti IUAV)



G.Astengo, Assisi PRG, 1966 (source: Archivio Progetti IUAV)

8.3. The historic city: origins and end of the “historic entre”. Examples in Italy.

The first notion of “historic centre” is owed to Giovanni Astengo when preparing the development plan for Assisi, which was presented in 1957.

In the plan report, we read: "*la città, così come oggi esiste entro la cerchia, quasi intatta, delle mura trecentesche, è il risultato presente di un continuo succedersi degli eventi, di costruzioni e di distruzioni che ininterrottamente, dall'antichissimo insediamento umbro fino ad oggi, ha avuto come sede e teatro l'angusto e scosceso versante occidentale del monte Asio [...]*"¹²⁸.

For Astengo, therefore, "the city within the walls" is historic Assisi, a city with a precise form that differentiates it from what was born and was being born outside the “natural” confines, for which he had been called to propose the development plan.¹²⁹

What emerges with greatest force from a reading of the Assisi plan, which will be discussed in greater depth in the section devoted to the case studies, is the intimate relationship that exists between the town planning choices relating to the “outskirts” and the decisions instead made with regards to the historic centre: a mutual influence that, during the *Salvaguardia e risanamento dei centri storico-artistici* Conference held in Gubbio in 1960¹³⁰, was stressed through the declaration of the “need” to conserve the essential structures of the "ancient city", as their safeguarding was to be considered "operations underlying the very development of the modern city and therefore requiring these to be part of local development plans".¹³¹

The map stressed the need for the immediate identification of the areas to be safeguarded and recovered or reclaimed, whilst awaiting the conservative restoration plans intended as detailed public initiative plans to be included in the general development plan.

The essential work of outlining the areas to be safeguarded, acknowledged as a necessary premise to the future building expansions, was the basis for the drafting of Article 2 of Ministerial Decree no. 1444/1968, which defines zones A as “parti di territorio interessate da agglomerati urbani che rivestono carattere storico, artistico o di particolare pregio ambientale o di porzioni di essi, comprese le aree circostanti, che possono considerarsi parte integrante, per tali caratteristiche, degli agglomerati stessi”¹³². We note, in this definition, an evolution of the notion of “historic centre”

that does not remain circumscribed to purely the “city within the walls” but rather that extends to include all parts of the territory of historic and artistic value as well as environmental value, which can therefore also fall outside the surrounding walls. This definition is also borne out by a previous circular issued by the Ministry for Public Works ¹³³ that considers the whole of the territory of historical-artistic value and character in the same way.

A description of the “historic centre” that would appear to obliterate this step and therefore refer directly to the tradition that began with the Assisi plan first and the Gubbio map thereafter, is given in the text of the Technical Rules for the Implementation of the General Development Plan of Rome of 1965, wherein we read, under Article 4: "detta zona, corrispondente al centro storico, è soggetta al vincolo di conservazione e risanamento conservativo. In essa generalmente non è consentita l'edificazione delle aree inedificate nè l'incremento dei volumi e delle superfici nette degli edifici esistenti. Vanno conservati gli spazi esterni ed interni esistenti e rispettate le alberature". The city of the past, within the walls, with its clear boundaries, making it therefore highly recognisable in its continuous form (*forma urbis*) continues to coincide with the historic centre, as established by the Gubbio Conference and before that by Astengo in the Assisi plan.

This concept, broadly surpassed by town planning culture, survived up to a decade ago, in the year in which the Rome Development Plan was presented, when the notion of “historic centre” was surpassed, reaching that of “historic city”, with the attribution of historical value to parts of the city lying outside the Aurelian Walls.

Article 20 of the Norme Tecniche di Attuazione reads: "Per Città Storica si intende l'insieme integrato costituito dall'area storica centrale interna alle mura, dalle parti urbane dell'espansione otto-novecentesca consolidata interne ed esterne alle mura e dai singoli siti e manufatti localizzati nell'intero territorio comunale che presentano una identità storico-culturale definita da particolari qualità, riconoscibili e riconosciute dal punto di vista dei caratteri morfogenetici e strutturanti dell'impianto urbano e di quelli tipo-morfologici, architettonici e d'uso dei singoli tessuti, edifici e spazi aperti, anche in riferimento al senso e al significato da essi assunto nella memoria delle comunità insediate".

We can therefore see an “expansion *in space* of attention to the historical values recognised” ¹³⁴; an expansion that has become necessary by virtue of the

consistency of the historical evidence dispersed well beyond the traditional *limes* represented thus far by the Aurelian walls.

The historical evidence and, above all, the symbolic values generally recognised to part of the city, the historic centre, now affect the city as a whole, that “urban aggregate” coinciding with the built-up territory which, starting from the historic centre, radiates all around.

The emersion of the characteristic traits of historic tradition becomes the premise and objective of the planning: Cervellati, responsible for the "return to the city", declares: “to encode the maintenance of the historic city, we must also study the evolution/transformation of the surrounding territory" We need to consider any city and countryside that has not yet been transformed as historic [...]. The historic centre, the outskirts and the territory that can be organized as a park have elements that we call "invariables", i.e. which are to protect/conservate and which express the character of the area examined [...]. Invariables represent the very identity of the place to be planned”.

9. SOME REFLECTIONS ON THE SIGNIFICANCE OF THE HISTORIC URBAN LANDSCAPE CONCEPT

The notion of ‘Historic Urban Landscape’ is not necessarily new, because the concepts characterising it can be found in old European theories and International documents.

What is new is the changed perception and the immense potential of this concept, the possibility of treating urban areas not as static objects of admiration but as living spaces for *sustainable communities*.¹³⁵

From the 2005 document of Vienna to the 2011 UNESCO Recommendation on HUL, and going through the several international debates concerning the topic of HUL, the approach to urban heritage conservation has been enriched with various significances which have deeply changed the disciplines and practices of urban heritage, thus gaining a wide and complex connotation.

The Recommendation contains an extensive and heterogeneous definition of the concept of HUL and shows how UNESCO has come to consider the historic city and urban landscape as a dynamic entity – and not a static one any longer – where development and conservation are supposed to supplement each other in a joint process which should provide appropriate tools and management plans.

“Urban landscape” can be seen as the built-anthropoc territory, which is characterized by on-going processes. Its management requires an accurate understanding of the causes and dynamics of development.

As far as “Historic Urban Landscape” is concerned, this can be seen as the recognition of specified **qualities** in historically perceived urban territories or sites, where the change can range from **static** to **dynamic**.

The concept of HUL includes different terms linked with the conservation of architectural and environmental heritage. This definition incorporates land use patterns, spatial organization, social and cultural values, visual relationships, topography and soils, vegetation, and all the elements referring to technical infrastructures. It also includes the intangible dimension of heritage and the concepts of cultural **diversity** and **identity**.

Urban heritage, including its tangible and intangible components, constitutes a key resource in enhancing the liveability of urban areas and sustaining productivity

in a changing global environment. As the future of humanity hinges on an effective management of resources, conservation becomes instrumental in achieving balanced urban growth and quality of life.

Historic Urban Landscapes are affected by a large array of new pressures, such as urbanization and globalization, which provide economic, social and cultural opportunities able to enhance the quality of life on the one hand, while on the other the unmanaged changes in urban density and growth can undermine the sense of place, the integrity of urban fabric and the identity of communities.

The definition of the Historic Urban Landscape has become necessary in order to better address the contemporary socio-economic transformations that do not respect the authenticity and integrity of historic cities and their landscape. This notion provides a framework for general principles that acknowledge continuous change in functions, uses and social structures as part of urban tradition, and it offers policies and strategies for proper planning processes involving a close participation of communities and groups of people.¹³⁶

The HUL approach aims at managing the development of historic cities to contribute to the well-being of communities and to the conservation of historic urban areas and their cultural heritage while ensuring economic and social diversity and residential functions.

The Recommendation on Historic Urban Landscape, in this way, suggests some **General Guidelines**¹³⁷ aiming at checking and managing the quick transformation of historic cities and landscapes as a consequence of recent and future changes. It does not just include single groups of assets, but an inseparable set of different heritage and identity qualities - material and immaterial, historical and cultural, social and economic – constituting a cultural landscape, which sometimes extremely delicate values are inseparably associated with.

Such values require proper forms of safeguard and enhancement and a special care in their management.

Historic Urban Landscapes often refer to relatively large territories. Consequently, there will be need for a number of different planning and management instruments. HUL may contain protected historic buildings, urban or rural conservation areas, as well as protected natural environments. There can also be important vistas and panoramas which refer to areas beyond the administrative

competence of a community.

The definition and implementation of HUL would be mainly based on the existing and/or newly created planning and management instruments. HUL would not be just another master plan, but rather it should offer a general policy reference for safeguarding and integrated development policies and strategies.

In the end, information management and an effective monitoring system of the decision-making processes at all levels are crucial.



Joan Blaeu, *Theatrum Statuum Regiae Celsitudinis Sabaudiae*, Amsterdam, 1682.

In the 17th century, in some views, for the first time small villages and lands appear, and they have the same artistic dignity of great cities. These views show villages and landscapes.

Is this the archetype of HUL?

Many analyses should be carried out as part of the process of recognition of HUL.

Studying the meaning of HUL means understanding its origins and history, defining the stratifications which have characterized the shaping of today's historic

urban landscape throughout time.

HUL is formed by the historic town, cultural heritage, archaeological ruins, churches and convents, streets, rivers and lakes and, in general, by the surrounding landscape, by the places linked to production, by physical-naturalistic resources as well as those linked to the intangible heritage of a community.

Dealing with HUL implies taking into account all this in its deepest meaning, grasping its value in order to be able to safeguard and enhance it.

Analysing HUL means first of all spotting out its resources - from those linked to built heritage - to those connected to landscape, from natural ones to those of production, putting each of them in relation to each other and to the whole historic-urban landscape.

Understanding HUL means valuing its potentials, i.e., grasping the importance and the vulnerability of each single resource when compared to the others, while defining the possibilities of transformation, of enhancement and development.

Preserving HUL means spotting out possible strategies which can favour the development of the historic city in the respect of its meaning.

The creation of safeguarding measures, land-use planning and management, which could be carried out within the frameworks of existing instruments, are all important.

The recognition of HUL will most probably require some additional information and management measures, which should be taken care of, and the results integrated into the relevant instruments. Consequently, we can suppose that once HUL is recognised, it will become an overall management framework.

In the end, a wide education and awareness of the conservation of heritage are fundamental.

The fact that historic cities are living cities calls for an active participation of the local population, for whom these spaces hold special significance. It is also clear that historic areas are essentially entities that go through continual processes of transformations, and multi-disciplinary actions should be undertaken to check these changes.

The concept of HUL should be the pivotal reference point for any urban conservation effort.

“It is a concept that draws from experience in urban conservation and cultural

*landscapes and seeks to encompass values relating to natural elements, intangible heritage, authenticity and integrity, and genius loci. Genius loci embraces key components of the sustainability agenda such as sense of place and community belonging, cultural identity and cultural diversity, and – alongside intangible cultural heritage – it subsumes associative values “*¹³⁸

Associated with some key concepts of this theory was the idea of the primacy of history as a research method and a solution against the fragmentary approach to the city, relating to the conviction of unity of the city as a living organism and the permanence of the significance of each town.

The fundamental task of HUL - together with its conservation and management - is to maintain and restore the spirit and character of cities perceived in relation to their resources, sense of identity and collective memory embodied in the structural permanencies.¹³⁹

The study of the past history of cities, of their transformations throughout time, of their past and present critical aspects in management systems, as well as of their resources, is necessary to understand how it is possible to manage transformations in historic urban landscape, in the respect of the conservation of the qualities and significances of the cities themselves.

HUL is not another category of heritage.

HUL recognises the quality of the wider urban landscape, non only the one inserted within protected areas.

The fundamental goal is that of considering the historic city as a site and not as a set of buildings.



Sito d'intorno alla Città di Ferrara disegnato in propria forma da Bartolomeo Gnoli.
 Alberto Penna, *Atlante del Ferrarese. Una raccolta cartografica del Seicento* (Ferrara, 1658). Ferrara,
 "Biblioteca Ariostea", coll. NA 49 carta 15 recto.

10. LANDSCAPE, CULTURAL LANDSCAPE AND HISTORIC URBAN LANDSCAPE

*The cultural landscape
is fashioned out of the natural
landscape by a culture group.
Culture is the agent, the natural
area is the medium, the cultural
landscape is the result.*
(Carl Sauer, 1925, p. 46)

The three notions: Landscape, Cultural Landscape and Historic Urban Landscape, are all dealing with areas of a particular territory, but stressing somewhat different aspects of this.

10.1. Landscape

The modern notion of cultural landscape expresses a wide variety of relations – physical and associative – of populations with their territory and its natural elements. It resorts to a word – landscape – that has long been restricted to a particular relation to the environment, encountered in some cultures, and more recently – and with the addition of “cultural” – has been extended to describe all the forms of these relations.

Each people has a specific relation, physical and associative, with its environment, which is ingrained in its culture, its language, its livelihood, its sense of being and its identity, which is inseparable from its relationship with the land.

The physical relation and the symbolic relation influence each other. They will not be the same in forest, in prairies, in desert or in ice fields. They are also influenced by many other factors, related to the history of each people, its relations with its neighbours, its social structure.

In hunter-gatherer cultures of Africa, the Pacific, the Americas or the Arctic region, the symbolic and physical relation to the land is inseparable from their religious beliefs and their cosmogony: human beings are an element of nature, among others, and natural features bear many associative values, now described in terms of cultural landscapes.

According to Berque (1995), four criteria characterize a “landscape

civilization”: a word referring to landscape; descriptions of landscape in literature and poetry; representations of landscape in painting and the art of gardening. These four criteria have been met by two civilizations, separated by 10,000 km and over 1000 years: first in Taoist China around the 3rd-4th century AD, later in Western Europe (starting in the 15th century).

In both China and Europe, painting has strongly influenced the perception of landscape, and even the words to express it, created at the same time. Chinese painting focused on mountains and waters (*shan* and *shui*, giving the Chinese word for landscape painting, *shan shui*), widely developing in the 11th century under the Song dynasty, later influencing Korean painting and Japanese prints (*ukiyo-e*).

In Europe, the landscape painters (led by the Flemish and the Italian in the 15th and 16th century, the Dutch in the 17th century, the English, French and German in the 18th and 19th) influenced a view on landscape mainly as a rural scenery or, with the Romantic movement, as a picture of wild spaces. The terms created at the origin of landscape painting to express this concept combine the word “land” with “shaping” in Germanic languages (*landschap* in Dutch, *landscape* in English, *Landschaft* in German) and in Roman languages stem from the Latin word *pagus*, first meaning village and extended to pieces of land of various scales, up to a whole country (*paesaggio* in Italian, *paisaje* in Spanish, *paysage* in French).

The Eastern and Western notions of landscape followed their specific paths, until they met during the second half of the 19th century, when the opening of Japan to the world allowed the Impressionists, who first had brought to its climax the European tradition of landscape painting, to discover the *ukiyo-e*.

Around the same period, landscape as the natural environment shaped by human interaction became a field of scientific research, mainly in English, French and German schools of geography and related disciplines in the context of the search of identity by nation states.

The American geographer of German origin Carl O. Sauer developed the concept of cultural landscape further through his *Morphology of Landscape* (1925).

This approach saw landscape as an area of natural features, modified and influenced by cultural forces.

This approach included intangible values and cultural expressions not immediately evident, such as literature, poetry, painting and photography, rituals and

traditional production.

The key values of a landscape territory could be therefore assessed through research and documented through the evidence of associative connections.

This geographical approach broadened the notion of landscape, and made it able to integrate people-nature interactions that were not described so far in terms of landscape

10.2. Landscape in International Doctrine

Regarding the concept of '**landscape**' in **International Doctrine**, the 1962 UNESCO Recommendation states: '*For the purpose of this recommendation, the safeguarding of the beauty and character of landscapes and sites is taken to mean the preservation and, where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings.*' (art. 1)

In the General principles, it states that: "*The studies and measures to be adopted with a view to the safeguarding of landscapes and sites should extend to the whole territory of a State, and should not be confined to certain selected landscapes or sites* (art.3) and *Protection should not be limited to natural landscapes and sites, but should also extend to landscapes and sites whose formation is due wholly or in part to the work of man*". (art. 5).

Here the landscape is a broad concept, considering that it can include both natural and man-made landscapes. The basic issue is that these have 'cultural or aesthetic interest or form typical natural surroundings'.

The European Charter of the Architectural Heritage, adopted by the Council of Europe, October 1975, stresses that "*The European architectural heritage consists not only of our most important monuments: it also includes the groups of lesser buildings in our old towns and characteristic villages in their natural or man made settings*". (art.1)

The Charter, although not referring specifically to the concept of landscape, points out the need to operate an integrated conservation to "groups of buildings" in their natural or man made settings. *For many years, only major monuments were protected and restored and then without reference to their surroundings. More*

recently it was realized that, if the surroundings are impaired, even those monuments can lose much of their character.

Today it is recognized that entire groups of buildings, even if they do not include any example of outstanding merit, may have an atmosphere that gives them the quality of works of art, welding different periods and styles into a harmonious whole. Such groups should also be preserved. (art.1)

The **European Landscape Convention** is the only international instrument that specifically addresses landscape as an issue. It thus provides a broader context within which issues relating to World Heritage Cultural Landscapes might be addressed within the countries which are parties to both conventions

The European Landscape Convention was adopted in Florence in October 2000 by the Council of Europe. It recognizes that landscape is an essential feature of human surroundings, that it contributes to the formation of local cultures and that it is a basic component of the European natural and cultural heritage, contributing to human wellbeing and consolidation of the European identity.

The Convention aims to encourage public authorities to adopt policies and measures at local, regional, national and international level for protecting, managing and planning landscapes throughout Europe. It covers all landscapes, both outstanding and ordinary, rural, peri-urban and urban, that determine the quality of people's living environment.

The text provides for a flexible approach to landscapes whose specific features call for various types of action, ranging from strict conservation through protection, management and improvement to the deliberate creation of new landscapes.

The Convention proposes legal and financial measures at the national and international levels, aimed at shaping "landscape policies" and promoting interaction between local and central authorities as well as transfrontier cooperation in protecting landscapes. It sets out a range of different solutions which States can apply, according to their specific needs. The text also provides for a Council of Europe Landscape award, to be given to local or regional authorities which introduced exemplary and long-lasting policies or measures to protect, manage and plan landscapes.

The Convention notes that developments in agriculture, forestry, industrial and mineral production techniques and in town-planning, transport, infrastructure,

tourism and recreation practices and, at a more general level, changes in the world economy have the effect of continually transforming landscapes. It also acknowledges that the public expect to play an active part in the development of landscapes and to enjoy high quality landscapes; and that landscape is a key element of individual and social wellbeing and that its conservation entails rights and responsibilities for everyone.

In the preamble of the European Landscape Convention, it is noted that ‘the landscape has an important public interest role in the cultural, ecological, environmental and social fields, and constitutes a resource favourable to economic activity and whose protection, management and planning can contribute to job creation’.

It is also noted that the landscape is an important part of the quality of life for people everywhere in urban areas and in the countryside, in degrading areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas’. Furthermore, the Convention offers the following definition: “Landscape” means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors.’ (art. 1)

Here it should be stressed that **landscape** is recognised fundamentally as a ‘**perception**’; therefore a landscape exists so long as it is perceived as such. It is also worth pointing out that a landscape is not limited to panoramas of exceptional beauty; it can also refer to an ordinary or even a degraded area. Fundamentally, however, a landscape as a ‘landscape’ is a perception and mostly recognised as view or panorama, never mind the quality or character of the territory concerned.

10.3. Cultural Landscape

The notion of **Cultural Landscape, CL**, has found an expression both in the World Heritage context and in the European 1995 Recommendation.

Taking this latter, the article 1 offers definitions both for ‘landscape’ and for ‘cultural landscape area’. Here Landscape is defined as ‘formal expression of the numerous relationships existing in a given period between the individual or a society and a topographically defined territory, the appearance of which is the result of the action, over time, of natural and human factors and of a combination of both.’

Cultural landscape areas, instead, are defined as: *‘specific topographically delimited parts of the landscape, formed by various combinations of human and natural agencies, which illustrate the evolution of human society, its settlement and character in time and space and which have acquired socially and culturally recognised values at various territorial levels, because of the presence of **physical remains** reflecting past land use and activities, skills or distinctive traditions, or depiction in literary and artistic works, or the fact that historic events took place there.’*

The UNESCO definition of Cultural Landscape was adopted by the World Heritage Committee in 1992, and brought into the *Operational Guidelines for the Implementation of the World Heritage Convention*, in 1994: *‘Cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.’* (OG 1994, art. 36)

It is further noted that Cultural Landscapes can fall under different categories, such as designed and intentionally created by man, organically evolved, and associative cultural landscapes. An urban area, so far as it is defined as ‘cultural landscape’ could be either intentionally designed, or organically evolved.

The term “Cultural Landscape” embraces a diversity of manifestations of the interaction between humankind and its natural environment. Cultural landscapes often reflect specific techniques of sustainable land-use, considering the characteristics and limits of the natural environment they are established in, and a specific spiritual relation to nature.

Protection of cultural landscapes can contribute to modern techniques of sustainable land-use and can maintain or enhance natural values in the landscape. The continued existence of traditional forms of land-use supports biological diversity in many regions of the world. The protection of traditional cultural landscapes is therefore helpful in maintaining biological diversity.

Cultural landscapes are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social,

economic and cultural forces, both external and internal. They should be selected on the basis both of their outstanding universal value and of their representativity in terms of a clearly defined geo-cultural region and also for their capacity to illustrate the essential and distinct cultural elements of such regions.

The global environmental movement is interested in cultural landscapes because many are important for nature conservation and may contain habitats valuable to the conservation of biodiversity. Even some designed landscapes are now considered important gene pools.

It is interesting here to underline the **difference between ‘Landscape’ and ‘Cultural Landscape’**, as given in the above definitions.

Landscape is formed in the mind of an individual in the present moment.

Cultural Landscape, instead, is referred to evolution over time and expressed in the historical stratigraphy as a testimony for the relationship of man and nature in the past; therefore it is **basically archaeological in character**.

On the other hand, a cultural landscape can be continuing and therefore subject to change in the future. It can be noted that the different categories may well require different management approaches.

10.4. Historic Urban Landscape

The 1976 Recommendation was the first UNESCO instrument regarding the protection and management of historic urban areas. It was still mainly conceived in the framework of the urban planning as this had developed from the early 20th century, and that was characterised by central government control. Since then, the situation has changed, and the system of controls has changed as well with a much stronger impact from the private sector. This is particularly relevant when examining the proposed action plans offered in the 1976 recommendation. In any case, the 1976 definition of the historic areas is very broad:

‘Historic and architectural (including vernacular) areas shall be taken to mean any groups of buildings, structures and open spaces including archaeological and palaeontological sites, constituting human settlements in an urban or rural environment, the cohesion and value of which, from the archaeological,

architectural, prehistoric, historic, aesthetic or socio-cultural point of view are recognized.’ The Recommendation continues by offering the often quoted principle: ‘Every historic area and its surroundings should be considered in their totality as a coherent whole whose balance and specific nature depend on the fusion of the parts of which it is composed and which include human activities as much as the buildings, the spatial organization and the surroundings. All valid elements, including human activities, however modest, thus have a significance in relation to the whole which must not be disregarded.’

The reference to the 1976 Recommendation is particularly relevant, because it was taken as the principal reference for the development of the notion of HUL. Indeed, the first idea was to edit the 1976 Recommendation. It was only later that it was considered more relevant leave the 1976 text as it was, and to create a new document.

The concept of **Historic Urban Landscape, HUL**, has its origins in the problems of controlling development in the surroundings of historic buildings or historic urban areas, recognized for their outstanding universal value, OUV. One could mention the example of the Historic Centre of Vienna, where, in 2005, UNESCO collaborated with the City of Vienna to discuss the issue.

Out of this context, there emerged the notion of HUL, which found its definition in the International Recommendation adopted by UNESCO in 2011.

The notion HUL is not limited to the physical and spatial organization of the urban territory and its surroundings; it can also refer to social and cultural practices, economic processes, as well as other intangible dimensions of heritage.

The World Heritage Committee has stressed that HUL is not to be taken as another World Heritage category.¹⁴⁰

While this notion has emerged from the World Heritage context, it is considered applicable to any heritage context and surroundings. In fact, the question in HUL should be about **‘historic urban landscape approach’**, which aims at preserving the quality of the human environment.

The scope of HUL is to propose a new approach for planning and management of urbanised territories, whether or not on the World Heritage List, so as to have some control over the continuity and change in the protected and the non-protected areas either within the urbanised territories or in their rural or natural

surroundings¹⁴¹.

“Urban landscape” can be seen as the built-anthropoc territory, which is characterized by on-going processes. Its management requires an accurate understanding of the causes and dynamics of development.

As far as “Historic Urban Landscape” is concerned, this can be seen as the recognition of specified **qualities** in historically perceived urban territories or sites, where the change can range from **static** to **dynamic**.

The concept of HUL includes different terms linked with the conservation of architectural and environmental heritage. This definition incorporates land use patterns, spatial organization, social and cultural values, visual relationships, topography and soils, vegetation, and all the elements referring to technical infrastructures. It also includes the intangible dimension of heritage and the concepts of cultural **diversity** and **identity**.

Urban heritage, including its tangible and intangible components, constitutes a key resource in enhancing the liveability of urban areas and sustaining productivity in a changing global environment. As the future of humanity hinges on an effective management of resources, conservation becomes instrumental in achieving balanced urban growth and quality of life.

The definition of the Historic Urban Landscape has become necessary in order to better address the contemporary socio-economic transformations that do not respect the authenticity and integrity of historic cities and their landscape. This notion provides a framework for general principles that acknowledge continuous change in functions, uses and social structures as part of urban tradition, and it offers policies and strategies for proper planning processes involving a close participation of communities and groups of people.

The HUL approach aims at managing the development of historic cities to contribute to the well-being of communities and to the conservation of historic urban areas and their cultural heritage while ensuring economic and social diversity and residential functions.

10.5. HUL vs. Landscape and Cultural Landscape

The relationship of HUL to the concepts of landscape and cultural landscape needs some clarification.

In some way, historic urban landscape is both a landscape, perceived in its visual and aesthetic qualities, as well as a cultural landscape, recognized for its historical stratigraphy.

However, there are also differences, which mainly refer to the recognition of the qualities or characteristics of the territory concerned, and which are reflected in the type of protection or management approach that is required as a consequence.

The European Landscape Convention promotes landscape conservation and planning, in respect of people's cultures, both in an objective as well as subjective dimension. A vital issue is also that of the role of landscape as "foundation of identity" (art.5), meant not only as the cultural asset of a nation, but also as a heritage shared by local communities. The same Convention, in its Preamble, states that the safeguard should not be reserved only to areas of outstanding beauty, but should be extended to *ordinary life landscapes* and even to degraded areas. The *whole territory* is a warehouse of resources to be managed and organized, and it has its own heritage of environmental *qualities* and settled *historic values*.

At the same time, landscape is normally perceived at this moment by an individual, in contrast to cultural landscape, which has a more scientific or archaeological character being based on knowledge.

It can also be noted that a landscape is not necessarily referred to something of great beauty (even though this is often the case), but it can also be perceived in the panoramas offered by decadent and degraded areas.

A cultural landscape, instead, is normally taken as something qualitative that has been achieved through interaction of society with the environment, i.e. man and nature, over lengthy periods of time.

A cultural landscape is not necessarily recognized for its beauty; rather the visual quality should be understood as the outcome of the historical developments in territory.

In relation to these two types of approaches, HUL represents an integration.

The 2011 UNESCO Recommendation considers the historic city as a *living organism*, the result of a long stratification, which can adapt itself to the necessities of modern life, seen in a development perspective which should be based on the balance between *conservation and transformation*, the past and the future of historic urban landscape.

In a way, this brings HUL close to Cultural Landscape.

However, the cultural landscape is generally considered a clearly defined part of the territory, which is then subject to protective measures. HUL, instead, proposes an approach to the planning and management of the non-protected setting or surroundings of protected areas so as to mitigate the impact of possible negative developments and transformations for the benefit of the protected areas as part of larger territory.

*"The historic urban landscape approach aims at preserving the quality of the human environment, enhancing the productive and sustainable use of urban spaces while recognizing their dynamic character, and promoting social and functional diversity. **It integrates the goals of urban heritage conservation and those of social and economic development.** (art. 11)"*

The fundamental goal of the approach to HUL is the extension of the concept of "conservation", insofar as the object of HUL is to guarantee the proper conservation/safeguarding of historic urban areas that are an integral part of the overall urban landscape as it has evolved over time (the city as a "whole").

ANNEXES

LANDSCAPE, CULTURAL LANDSCAPE AND HISTORIC URBAN LANDSCAPE - <u>DEFINITIONS</u> - INTERNATIONAL DOCTRINE					
	1962	1994	1995	2000	2011
	Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites	Operational Guidelines for the Implementation of the World Heritage Convention	Council of Europe	European Landscape Convention	Recommendation on HUL
Landscape	1. For the purpose of this recommendation, the safeguarding of the beauty and character of landscapes and sites is taken to mean the preservation and, where possible, the restoration of the aspect of natural, rural and urban landscapes and sites, whether natural or man-made, which have a cultural or aesthetic interest or form typical natural surroundings.		Landscape: formal expression of the numerous relationships existing in a given period between the individual or a society and a topographically defined territory, the appearance of which is the result of the action, over time, of natural and human factors and of a combination of both.	a. "Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors;	
HUL					8. The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of "historic centre" or "ensemble" to include the broader urban context and its geographical setting. 9. This wider context includes notably the site's topography, geomorphology, hydrology and natural features; its built environment, both historic and contemporary; its infrastructures above and below ground; its open spaces and gardens, its land use patterns and spatial organization; perceptions and visual relationships; as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.
Cultural Landscape		Cultural landscapes represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal. (OG 1994, art. 36)	Cultural landscape areas: specific topographically delimited parts of the landscape, formed by various combinations of human and natural agencies, which illustrate the evolution of human society, its settlement and character in time and space and which have acquired socially and culturally recognised values at various territorial levels, because of the presence of physical remains reflecting past land use and activities, skills or distinctive traditions, or depiction in literary and artistic works, or the fact that historic events took place there.		

ANNEXES

LANDSCAPE, CULTURAL LANDSCAPE AND HISTORIC URBAN LANDSCAPE - <u>MANAGEMENT</u> - INTERNATIONAL DOCTRINE						
		1994	1995	2002	2000	2011
	Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites	Operational Guidelines for the Implementation of the World Heritage Convention	Council of Europe	Council of Europe	European Landscape Convention	Recommendation on HUL
Landscape	The studies and measures to be adopted with a view to the safeguarding of landscapes and sites should extend to the whole territory of a State, and should not be confined to certain selected landscapes or sites (art.3) and Protection should not be limited to natural landscapes and sites, but should also extend to landscapes and sites whose formation is due wholly or in part to the work of man (art. 5).		2. Landscape policy takes into account and harmonises cultural, aesthetic, ecological, economic and social interests. Concerted action by the parties concerned should be guaranteed at the stage of identifying the landscape heritage and at that of devising and implementing landscape policies. Because of the multidisciplinary nature of landscape policies, responsibility for them cannot be entrusted solely to the officials in charge of regional and urban planning or agricultural and forestry policy, who are responsible for spatial management in most countries; other interests must also be included.	50. Spatial development policy can contribute to protecting, managing and enhancing landscapes by adopting appropriate measures, in particular by organising better interactions between various sectoral policies with regard to their territorial impacts. Appropriate measures in the field of landscape protection include: <ul style="list-style-type: none"> - the integration of landscape development into spatial planning as well as into sectoral policies such as those related to the economy, agriculture, infrastructure and urban development, culture, environment, social development, which all have direct or indirect effects on the development of landscapes; - the examination and general assessment of landscapes, the analysis of their characteristics, of their ecosystems and of the forces and pressures transforming them; the definition and use of landscape quality objectives; - the implementation of integrated policies aimed at simultaneously protecting, managing and planning landscapes; - the consideration of landscape development in international programmes; - stronger cross-border, transnational and interregional co-operation in the fields of landscape development, exchange of experience and research projects involving in particular local and regional authorities; - the strengthening of the awareness of people, private organisations and territorial authorities of the value of landscapes, their economic significance, their evolution and the possibilities of conserving and improving them; - stronger integration of landscape development into training programmes in various disciplines, and interdisciplinary training programmes. 	Each Party undertakes: <ul style="list-style-type: none"> <i>a.</i> to recognise landscapes in law as an essential component of people's surroundings, an expression of the diversity of their shared cultural and natural heritage, and a foundation of their identity; <i>b.</i> to establish and implement landscape policies aimed at landscape protection, management and planning through the adoption of the specific measures set out in Article 6; <i>c.</i> to establish procedures for the participation of the general public, local and regional authorities, and other parties with an interest in the definition and implementation of the landscape policies mentioned in paragraph <i>b</i> above; <i>d.</i> to integrate landscape into its regional and town planning policies and in its cultural, environmental, agricultural, social and economic policies, as well as in any other policies with possible direct or indirect impact on landscape. 	

ANNEXES

LANDSCAPE, CULTURAL LANDSCAPE AND HISTORIC URBAN LANDSCAPE - <u>MANAGEMENT</u> - INTERNATIONAL DOCTRINE						
		1994	1995	2002	2000	2011
	Recommendation concerning the Safeguarding of Beauty and Character of Landscapes and Sites	Operational Guidelines for the Implementation of the World Heritage Convention	Council of Europe	Council of Europe	European Landscape Convention	Recommendation on HUL
HUL						"The historic urban landscape approach aims at preserving the quality of the human environment, enhancing the productive and sustainable use of urban spaces while recognizing their dynamic character, and promoting social and functional diversity. It integrates the goals of urban heritage conservation and those of social and economic development. (art. 11)"
Cultural Landscape		<p>Protection and management of World Heritage properties should ensure that their Outstanding Universal Value, including the conditions of integrity and/or authenticity at the time of inscription, are sustained or enhanced over time.</p> <p>A regular review of the general state of conservation of properties, and thus also their Outstanding Universal Value, shall be done within a framework of monitoring processes for World Heritage properties, as specified within the <i>Operational Guidelines</i>.</p> <p>97. All properties inscribed on the World Heritage List must have adequate long-term legislative, regulatory, institutional and/or traditional protection and management to ensure their safeguarding. This protection should include adequately delineated boundaries. Similarly States Parties should demonstrate adequate protection at the national, regional, municipal, and/or traditional level for the nominated property. They should append appropriate texts to the nomination with a clear explanation of the way this protection operates to protect the property.</p>				

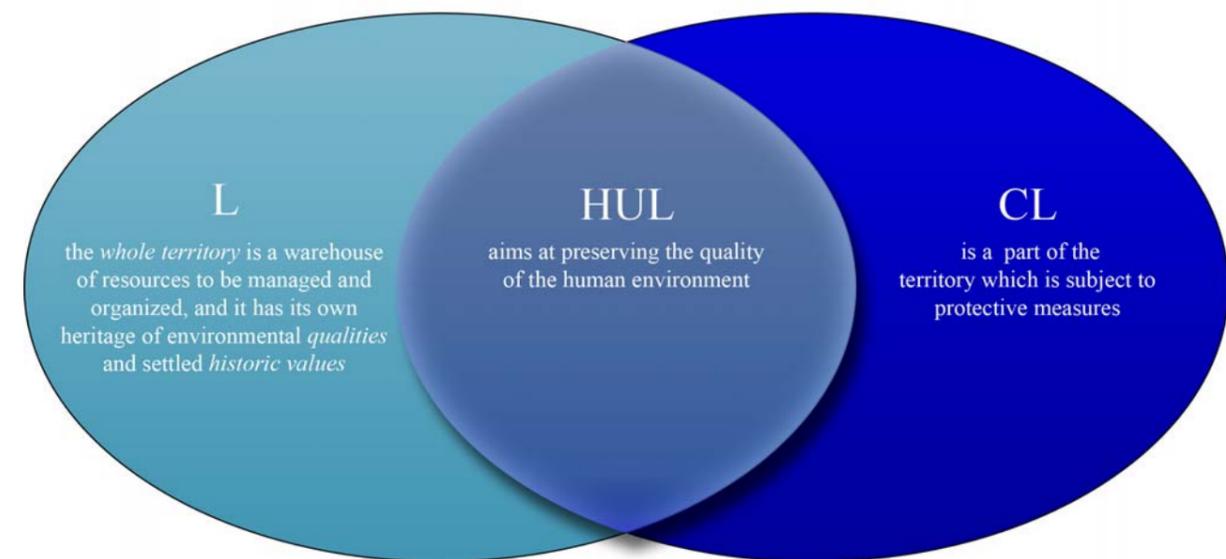
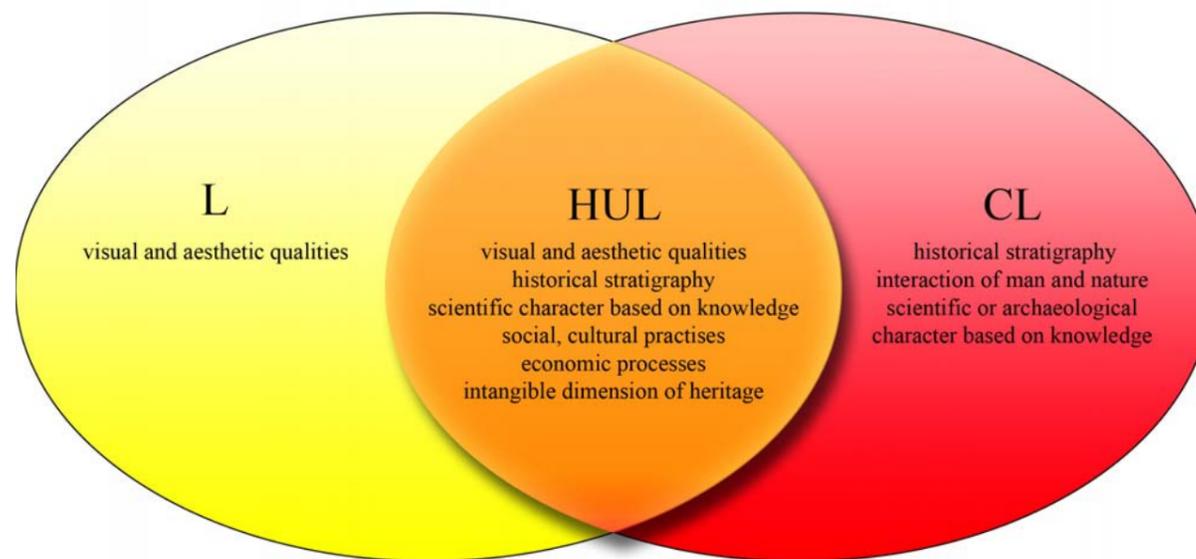
LANDSCAPE, CULTURAL LANDSCAPE AND HISTORIC URBAN LANDSCAPE DEFINITIONS AND MANAGEMENT
INTERNATIONAL DOCTRINE

DEFINITIONS

Landscape	HUL	Cultural Landscape
is perceived in its visual and aesthetic qualities; it can refer to an ordinary or even degraded area	is not limited to the physical and spatial organization of the urban territory and its surroundings; it can refer to social and cultural practises, economic processes and intangible dimensions of heritage	is referred to evolution over time and expressed in the historical stratigraphy as testimony for relationship of man and nature in the past. It is basically archaeological in character

MANAGEMENT

Landscape	HUL	Cultural Landscape
safeguard should not be reserved only to areas of outstanding beauty, but should be extended to <i>ordinary life landscapes</i> and even to degraded areas	aims an approach to the planning and management of the non-protected setting or surroundings of protected areas so as to mitigate the impact of possible negative developments and transformations for the benefit of the protected areas as part of larger territory	is a clearly defined part of the territory which is subject to protective measures



ANNEXES

COMPARATIVE ANALYSIS OF KEY CHARTERS AND RECOMMENDATIONS					
	1968	1976	1987	2005	2011
	Recommendation Concerning the Preservation of Cultural Property Endangered by Public or Private Works	Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas	Washington Charter for the Conservation of Historic Towns and Urban Areas	Vienna Memorandum on World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape	Recommendation on HUL
Definitions	(a) Immovable: archaeological, historic and scientific sites including groups of traditional structures, historic quarters in urban or rural built-up area and ethnological structures (b) Movable: (not relevant here)	(a) Historic and architectural areas: group of buildings, structures and open spaces in an urban or rural environment, the cohesion and value of which are recognized from the archaeological, architectural, prehistoric, historic, aesthetic or sociocultural point of view (b) Environment: Natural or man-made setting which influences the static or dynamic way these areas are perceived or which is directly linked to them in space or social, economic or cultural ties	Historic urban areas, large and small, including cities, towns and historic centres or quarters together with their natural and man-made environments	(a) Historic urban landscape goes beyond the notions of historic centres, ensembles, surroundings to include the broader territorial and landscape context (b) Composed of character defining elements: land use and patterns, spatial organization, visual relationships, topography and soils, vegetation and all elements of technical infrastructure	8) The historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of “historic centre” or “ensemble” to include the broader urban context and its geographical setting. 9. This wider context includes notably the site’s topography, geomorphology, hydrology and natural features; its built environment, both historic and contemporary; its infrastructures above and below ground; its open spaces and gardens, its land use patterns and spatial organization; perceptions and visual relationships; as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity.
General principles	(a) Preservation of the entire site or structure from the effects of private or public works (b) Salvage or rescue of the property if the area is to be transformed, including preservation and removal of the property	(a) Historic areas and their surroundings to be considered in their totality as a coherent whole whose balance and specific nature depend on their composite parts (b) Elements to be preserved include human activities, buildings, spatial organization and their surroundings	(a) Conservation should be an integral part of coherent policies of economic and social development and of urban and regional planning (b) Qualities to be preserved include urban patterns, relationships between buildings and open spaces, formal appearance of buildings, relationship with surrounding setting and functions	(a) Continuous change acknowledged as part of city’s tradition: response to development dynamics should facilitate changes and growth while respecting inherited townscape and its landscape as well as historic city’s authenticity and integrity (b) Enhancing quality of life and production efficiency helping to strengthen identity and social cohesion	Historic urban areas are among the most abundant and diverse manifestations of our common cultural heritage, shaped by generations and constituting a key testimony to humankind’s endeavours and aspirations through space and time. Urban heritage is for humanity a social, cultural and economic asset, defined by an historic layering of values that have been produced by successive and existing cultures and an accumulation of traditions and experiences, recognized as such in their diversity Recognizing the dynamic nature of living cities.
Identified threats	(a) Urban expansion and renewal projects removing structures around scheduled monuments (b) Injudicious modifications to individual buildings (c) Dams, highways, bridges, cleaning and levelling of land, mining, quarrying, etc.	(a) Newly developed areas that could ruin the environment and character of adjoining historic areas (b) Disfigurement of historic areas caused by infrastructures, pollution and environmental damage (c) Speculation that compromises the interests of the community as a whole	(a) Physical degradation and destruction caused by urban development following industrialization (b) Uncontrolled traffic and parking, construction of motorways inside historic towns, natural disasters, pollution and vibration	Socio-economic changes and growth that would not respect historic cities authenticity and integrity as well as their inherited townscape and landscape	Rapid and frequently uncontrolled development is transforming urban areas and their settings, which may cause fragmentation and deterioration to urban heritage with deep impacts on community values, throughout the world.
Proposed policy and recommended strategies	(a) Enact and maintain legislative measures necessary to ensure the preservation or salvage of endangered cultural properties (b) Ensure adequate public budgets for such preservation or salvage (c) Encourage such preservation through favourable tax rates, grants, loans, etc. (d) Entrust responsibility for preservation to appropriate official bodies at national and local levels (e) Provide advice to the population and develop educational programmes	(a) Prepare detailed surveys of historic areas and their surroundings including architectural, social, economic, cultural and technical data (b) Establish appropriate plans and documents defining the areas and items to be protected, standards to be observed, conditions governing new constructions, etc. (c) Draw up priorities for the allocation of public funds (d) Protection and restoration should be accompanied by social and economic revitalization policy in order to avoid any break in social fabric	(a) Conservation plans must address all relevant factors including history, architecture, sociology and economics and should ensure a harmonious relationship between the historic urban area and the town as a whole (b) New functions and activities should be compatible with the character of the historic area (c) Special educational and training programmes should be established	(a) Planning process in historic urban landscapes requires a thorough formulation of opportunities and risks in order to guarantee well-balanced development (b) Contemporary architecture should be complementary to the values of the historic urban landscape and should not compromise the historic nature of the city (c) Economic developments should be bound to the goals of long-term heritage preservation	Conservation of the urban heritage should be integrated in general policy planning and practices and those related to the broader urban context. Policies should provide mechanisms for balancing conservation and sustainability in the short- and long-term. Special emphasis should be placed on the harmonious, integration between the historic urban fabric and contemporary interventions.

Notes

- ¹ J.W.Goethe, *Viaggio in Italia*, by E.Castellani, Milano, 1993
- ² Lucio Gambi, *Una geografia per la storia*, Torino, 1973, pag. 168
- ³ G.Cullen, *Townscape*, London, 1961
- ⁴ K. Lynch, *The image of the city*, Cambridge, Mass., 1960
- ⁵ E.Turri, *Il paesaggio come teatro*, Venezia, 2003
- ⁶ K. C. Ryden, *Mapping the Invisible Landscape*. Folklore, Writing and the Sense of Place, Iowa City, 1993
- ⁷ D. Cosgrove, *Social Formation and Symbolic Landscape*, London, 1984
- ⁸ The Convention was opened for signature in Florence on 20 October 2000 in the context of the Council of Europe campaign "Europe, a Common Heritage"
- ⁹ World Heritage Cultural Landscapes, a Handbook for Conservation and Management World Heritage Papers nr 26
- ¹⁰ *Vienna Memorandum on "World Heritage and Contemporary Architecture - Managing the Historic Urban Landscape"*, UNESCO, World Heritage Centre, 2005 (WHC-05/15.GA/INF.7).
- ¹¹ The *Vienna Memorandum* promoted an integrated approach to contemporary architecture, historic cities, urban development and the integrity of the inherited landscape: "...*Historic buildings, open spaces and contemporary architecture contribute significantly to the value of the city by branding the city's character...*" and "...*the notion of Historic Urban Landscape goes beyond traditional terms of "historic centres", "ensembles" or "surroundings", often used in charters and protection laws, to include the broader territorial and landscape context*" (Art. 11).
- ¹² The full text of the 1976 "*Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas*" is available at the following web address: <http://portal.unesco.org/en/ev.php>.
- ¹³ *UNESCO Recommendation on the Historic Urban Landscape*. The full text of the Recommendation is available at the following web address: <http://whc.unesco.org/en/activities/638>.
- ¹⁴ J.Jokilehto, *World Heritage, Defining the Outstanding Universal Value*, 2006: "The concept of "value": *in relation to cultural heritage, we can understand value as a social*

association of qualities to things. Values are produced through cultural-social processes, learning and maturing of awareness. Considering the global framework of today's world, the context for such processes is not limited to local community, but is extended to the international framework. One of the tasks of the World Heritage Convention is to counteract to stress the importance of the specificity of cultural heritage, and the subtlety of values".

¹⁵ Convention for the Protection of Cultural Property in the Event of Armed Conflict. The Hague, 14 May 1954

¹⁶ The 1954 Convention, Art. 1

¹⁷ L' A.N.C.S.A. (Associazione Nazionale per i Centri storico-artistici) was created to promote cultural and operational initiatives for the preservation and redevelopment of historic centres. It includes Provinces, Municipalities, public and private organizations and individual experts

¹⁸ The Assisi, Urbino and Ferrara general master plans will be analyzed in the section of this research related to the "case studies"

¹⁹ ICOMOS, 1964

²⁰ <http://whc.unesco.org/en/guidelines>

²¹ <http://australia.icomos.org/publications/charters/>

²² <http://whc.unesco.org/uploads/events/documents/event-833-3.pdf>

²³ <http://www.icomos.org/index.php/en/charters-and-texts?id=168:the-norms-of-quito&catid=179:charters-and-standards>

²⁴ Norms of Quito, Art.1

²⁵ 1972 Convention Concerning the Protection of the World Cultural and Natural Heritage. The full text of the Convention is available at the following web address: <http://whc.unesco.org/en/conventiontext>

²⁶ Declaration of Amsterdam, Congress on the European Architectural Heritage, Amsterdam 21 - 25 October 1975

²⁷ J. Jokilehto, *Reflection on historic urban landscapes as a tool for conservation*, WH Papers 27

²⁸ *Carta de Petrópolis* was drafted during the 1st Brazilian Seminar for the Preservation and Revitalisation of Historic Centres, at Petrópolis in 1987

²⁹ ICOMOS, *Charter for the Conservation of Historic Towns and Urban Areas*, "Washington Charter", 1987, adopted by ICOMOS General Assembly in Washington D.C., October 1987

³⁰ At its 16th session in 1992, the World Heritage Committee adopted categories of World Heritage Cultural Landscapes and revised the cultural criteria used to justify inscription of properties on the World Heritage List

³¹ The full text of Burra Charter is available at the following web address: <http://australia.icomos.org/publications/charters/>

³² <http://unesdoc.unesco.org/images/0013/001325/132540e.pdf>

³³ Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage – International Conference on the Safeguarding of Tangible and Intangible Heritage, 20-23 October 2004, Nara, Japan; see text in: <http://australia.icomos.org/news/> Yamato Declaration on Integrated Approaches for Safeguarding Tangible and Intangible Cultural Heritage

³⁴ Preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the conservation of the Historic Urban Landscape”, Executive board – Hundred and eighty-first session, 181/EX29, Annex, p.3

³⁵ Adopted in Xi'an, China, by the 15th General Assembly of ICOMOS on 21 October 2005. Final version 22.10.2005

³⁶ Heritage and the Conservation of Historic Urban Landscapes. Round table organized by the Canada Research Chair on Built Heritage, University of Montreal, 9 March 2006.

³⁷ <http://www.wienmitte.at>

³⁸ The Vienna Conference Report is available at the following web address: http://www.europaforum.or.at/data/media/med_binary/original/1124895129.pdf

³⁹ The International Conference “World Heritage and Contemporary Architecture – Managing the Historic Urban Landscape” was organized by the UNESCO World Heritage Centre in cooperation with ICOMOS and the City of Vienna on a request of the World Heritage Committee adopted at its 27th session in 2003 (WHC-05/15.GA/INF.7). The full text of the Vienna Memorandum is available at the following web address: whc.unesco.org/uploads/activities/documents/activity-47-2.pdf

⁴⁰ Decision adopted by the 29th session of the WHC, Durban, 2005; Decision 29COM 5D, 4-5

⁴¹ Ibidem, Art. 8

⁴² Vienna Memorandum, Art. 11

⁴³ Ibidem, Art.10

⁴⁴ Paris, UNESCO Headquarters, 10-11 October 2005; Resolution WHC-05/15.GA/INF.7

- ⁴⁵ UNESCO 1972 World Heritage Convention, Art. 4-5
- ⁴⁶ Declaration on the Conservation of Historic Urban Landscapes (HUL)”, Art. 1
- ⁴⁷ Adopted in Xi'an, China, by the 15th General Assembly of ICOMOS on 21 October 2005. Final version 22.10.2005
- ⁴⁸ Xi'an Declaration, Art. 1
- ⁴⁹ Xi'an Declaration, Art. 2
- ⁵⁰ The Executive Board at its 181st session (UNESCO, 2009) examined the preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the subject. It recommended that the General Conference decide at its 35th session on the action to be taken for the elaboration of a new standard-setting instrument on the conservation of the historic urban landscape in the form of a Recommendation (181 EX/Decision 29)
- ⁵¹ 35th Session of UNESCO; October 2009; 35C/resolution 42
- ⁵² <http://whc.unesco.org/en/activities/638>
- ⁵³ Vienna Memorandum, Art. 4
- ⁵⁴ Ibidem, Art. 5
- ⁵⁵ UNESCO “Recommendation concerning the Safeguarding and Contemporary Role of Historic Areas” (1976)
- ⁵⁶ Vienna Memorandum, Art. 11
- ⁵⁷ Ibidem, Art. 8
- ⁵⁸ Vienna Memorandum, Art. 9
- ⁵⁹ Ibidem, Art. 14
- ⁶⁰ Ibidem, Art. 18
- ⁶¹ Ibidem, Art. 22
- ⁶² Vienna Memorandum, Art. 25
- ⁶³ Ibidem, Art. 31
- ⁶⁴ Ibidem, Art. 32
- ⁶⁵ The full text of the workshop on New Approaches to Urban Conservation (Jerusalem, 4-6 June 2006) is available at the following web address: http://www.icomos.fi/Statement_Jerusalem.pdf
- ⁶⁶ New Approaches to Urban Conservation (Jerusalem, 4-6 June 2006), article 2 d

⁶⁷ Ibidem, Art. 3- 4- 5

⁶⁸ The full text of the workshop of The Regional Conference of Countries of Eastern and Central Europe on “Management and Preservation of Historic Centres of Cities inscribed on the World Heritage List”, St. Petersburg is available at the following web address: <http://whc.unesco.org/uploads/activities/documents/activity-47-7.pdf>

⁶⁹ The Conference of Countries of Eastern and Central Europe on “Management and Preservation of Historic Centres of Cities inscribed on the World Heritage List”, in the St. Petersburg's Conference, p. 2

⁷⁰ Denved Badarch, Director of the UNESCO Moscow Office, in the St. Petersburg's Conference, pag. 3

⁷¹ Prof. Jeremy Whitehand, University of Birmingham, in the St. Petersburg's Conference, pag. 3

⁷² Prof. Bruno Gabrielli, University of Genoa, in the St. Petersburg's Conference, pag. 4

⁷³ Dr. Christina Cameron, World Heritage Committee Member for Canada and Canada Research, Università de Montreal, in the St. Petersburg's Conference, pag. 3

⁷⁴ St. Petersburg's Conference, pag. 5

⁷⁵ Ibidem, pag. 8

⁷⁶ Ibidem, pag. 9

⁷⁷ The full text of the Regional Conference “Historic Urban Landscapes in the Americas”, Olinda, November 2007, is available at the following web address: <http://whc.unesco.org/uploads/activities/documents/activity - 47-9.pdf>

⁷⁸ Olinda Report, pag. 1

⁷⁹ UNESCO Recommendation on the Conservation of Historic Urban Landscape, 1st Draft for discussion, April 2010; Definition of HUL

⁸⁰ UNESCO Recommendation on the Conservation of Historic Urban Landscape, 1st DRAFT for DISCUSSION, April 2010, Introduction

⁸¹ Action Plan to accompany the Recommendation on the Historic Urban Landscape, <http://whc.unesco.org/en/activities/638>

⁸² UNESCO “Recommendation Concerning the Safeguarding and Contemporary Role of Historic Areas” (1976)

⁸³ Ron Van Oers, Towards new international guidelines for the conservation of Historic Urban Landscape (HUL); the text is available at the following web address:

<http://www.ct.ceci-br.org>

⁸⁴ Olinda Report, pag. 1

⁸⁵ Vienna Memorandum, Art.18

⁸⁶ St. Petersburg's Conference, Art. 1 pag. 5

⁸⁷ New Approaches to Urban Conservation (Jerusalem, 4-6 June 2006), Art. 1

⁸⁸ St. Petersburg's Conference, Art. 1 pag. 7

⁸⁹ The full text of the Convention for the Safeguarding of the Intangible Cultural Heritage is available at the following web address: <http://portal.unesco.org/en/ev.php.url>

⁹⁰ St. Petersburg's Conference, Art. 2 pag. 7

⁹¹ Ibidem, Art. 3 pag. 7

⁹² UNESCO 1992 Guidelines on the inscription of specific types of properties on the WHL (see document WHC-92/CONF.202/10/Add). The text was subsequently approved for inclusion in the *Operational Guidelines* by the World Heritage Committee at its 16th session (see document WHC-92/CONF.002/12).

⁹³ Operational Guidelines for the Implementation of the World Heritage Convention (version WHC. 05/2 of 1 February 2005)

⁹⁴ Ibidem, Art. 45

⁹⁵ One of the conclusions of the International Workshop Partnerships for World Heritage Cities: Culture as a Vector for Sustainable Urban Development, Urbino - Pesaro, Italy, 11-12 November 2002, published as World Heritage Papers Nr. 9, UNESCO World Heritage Centre, Paris 2004.

⁹⁶ *UNESCO Recommendation on the Historic Urban Landscape*. The full text of the Recommendation is available at the following web address: <http://whc.unesco.org/en/activities/638>.

⁹⁷ Definition, Art. 10

⁹⁸ Recommendation on the HUL, Introduction

⁹⁹ Ibidem, Art. 3

¹⁰⁰ Ibidem, Art. 5

¹⁰¹ Ibidem, Art. 6

¹⁰² Recommendation on the HUL, Definition, Art. 8

¹⁰³ Ibidem, Art. 11-12

¹⁰⁴ Preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the conservation of the Historic Urban Landscape”, Executive board – Hundred and eighty-first session, 181/EX29, p. 6

¹⁰⁵ Recommendation, Challenges and Opportunities for the HUL, Art. 15

¹⁰⁶ Urbanization and Globalization, Art. 17

¹⁰⁷ Development, Art. 18

¹⁰⁸ Environment, Art. 19

¹⁰⁹ Policies, Art. 21

¹¹⁰ Policies, Art. 22

¹¹¹ Decision 34 COM 7.1 and 34 COM 13, Brasilia, 2010.

¹¹² The Draft "Action Plan" is contained in the Draft Recommendation on HUL, April 2010. The 2011 Recommendation on HUL states that "Also discussed at the expert meeting was a glossary of definitions, to be annexed to the Recommendation should it be adopted, as well as an Action Plan for implementation of the Historic Urban Landscape recommendation by Member States, elements of which have been included in the Draft Resolution below" (Art. 11).

¹¹³ J. Jokilehto, *Notes on the Definition and Safeguarding of HUL*, April 2010

¹¹⁴ S. Bernardi, *Il paesaggio nel cinema italiano*, Marsilio Editore

¹¹⁵ F. Farinelli, *Geografia. Introduzione ai modelli del mondo*, Einaudi, Torino, 2003. Farinelli writes: " *per definire la città (una città) basta dunque generalizzare tale idea: città è ogni sede in grado di produrre un'immagine materiale, pubblica e perciò condivisa, della forma e del funzionamento del mondo o di una sua parte. La città esiste dal momento in cui avviene una trasformazione fondamentale dello spazio, ovvero dalla creazione di uno spazio urbano (ovvero da pratiche e da rappresentazioni spaziali che lo definiscono). Questa trasformazione è naturalmente accompagnata da una nuova rappresentazione del mondo, ed è attraverso questa nuova rappresentazione che viene definita (o vengono definite) le relazioni fondamentali con l'ambiente, ovvero gli elementi della territorialità. la città è una nuova territorialità e lo spazio urbano è il suo territorio*". (pag. 153)

¹¹⁶ J. Jacobs, *The Economy of Cities*, 1970. In this essay the writer deals with a fictitious city called New Obsidian, situated on interior Anatolia's plateau, in today's Turkey. This fictional Neolithic city is Çatal Hüyük, where its volcano is a central element.

According to Jane Jacobs, the development of the city occurs through some “agglomeration strategies”, resulting from the concentration of different individuals and families in one single area.

Two aspects are usually associated with the birth of a city, and both of them bring about important spatial consequences: the representation of urban territory on a symbolic level and the material exchange with surrounding territories

¹¹⁷ Carlo Levi, *Cristo si è fermato a Eboli*, Einaudi, 1945

"Arrivai a Matera verso le undici del mattino. Avevo letto nella guida che è una città pittoresca, che merita di essere visitata, che c'è un museo di arte antica e delle curiose abitazioni trogloditiche. Allontanatami un poco dalla stazione, arrivai a una strada, che da un solo lato era fiancheggiata da vecchie case, e dall'altro costeggiava un precipizio. In quel precipizio è Matera. La forma di quel burrone era strana; come quella di due mezzi imbuti affiancati, separati da un piccolo sperone e riuniti in basso in un apice comune, dove si vedeva, di lassù, una chiesa bianca, Santa Maria de Idris, che pareva ficcata nella terra. Questi coni rovesciati, questi imbuti, si chiamano Sassi. Hanno la forma con cui, a scuola, immaginavamo l'inferno di Dante, in quello stretto spazio tra le facciate e il declivio passano le strade, e sono insieme pavimenti per chi esce dalle abitazioni di sopra e tetti per quelle di sotto. Alzando gli occhi vidi finalmente apparire, come un muro obliquo, tutta Matera. È davvero una città bellissima, pittoresca e impressionante".

¹¹⁸ “A typical man-made space in a political landscape, whether farm or village or nations, is likely to contain near its center an isolated, independent structure surrounded by a buffer zone and a very visible boundary, and communication between this structure and the outside world is formalized in some manner: by a portal or gate or architectural entrance way. As we might expect, this kind of protective, isolating boundary was common in ancient Greece. ...Even the city states of Classical Greece possessed boundaries meant to isolate and protect, and when possible to prevent contact. Topographical features-mountains or river- rarely serves as barriers, but it was generally agreed that each territory or landscape should be isolated.” by J. B. Jackson, *Discovering the Vernacular Landscape*, Yale University Press, 1984, pag. 14

¹¹⁹ Lucia Nuti, *Ritratti di città. Visione e Memoria tra Medioevo e Settecento*, Marsilio, Editore, 1996

¹²⁰ The notion of ‘townscape’ was first analysed by Gordon Cullen in the 1950s (see: G. Cullen, *Concise Townscape*, Reed Educational and Professional Publishing Ltd, Oxford 1961)

¹²¹ X.Greffe, *Urban Landscapes: An Economic Approach*, Conference of Venice, February 19-20, 2010, ECTAEH.

- ¹²² Cesare Brandi, *Teoria del Restauro*, Piccola Biblioteca Einaudi, 2000
- ¹²³ cfr J. Jokilehto, *Considerations on Authenticity and Integrity in World Heritage Context*, 2006
- ¹²⁴ J. Jokilehto, *Notes on the Definition and Safeguarding of HUL*, April 2010
- ¹²⁵ The full text of the “Preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the conservation of the Historic Urban Landscape”, Executive board – Hundred and eighty-first session, 181/EX29, is available at the following web address: <http://unesdoc.unesco.org/images/0018/001811/181132e.pdf>
- ¹²⁶ The issue of the impacts of climate change on World Heritage cultural and natural properties was discussed at the 30th session of the World Heritage Committee (Vilnius, 2006) which endorsed a report on predicting and managing the effects of climate change on World Heritage, as well as a strategy to assist States Parties to the Convention to implement appropriate management responses. A policy document on the impacts of climate change on World Heritage properties was then presented and endorsed by the World Heritage Committee at its 31st session (Christchurch, 2007). The text is available at the following web address: <http://whc.unesco.org/en/sessions/31COM/documents/>
- ¹²⁷ J. Jokilehto, *Notes on the Definition and Safeguarding of HUL*, April 2010
- ¹²⁸ G. Astengo, *General Plan*, Urbanistica 24-25, 1958
- ¹²⁹ Pier Luigi Cervellati, *La città bella*, il Mulino, Bologna, 1991
- ¹³⁰ Convegno Nazionale per la Salvaguardia e il Risanamento dei Centri Storici (Gubbio, 17-18-19 September 1960).
- ¹³¹ Carta di Gubbio, 1960
- ¹³² Decreto interministeriale 2 aprile 1968, n. 1444. Limiti inderogabili di densità edilizia, di altezza, di distanza fra i fabbricati e rapporti massimi tra gli spazi destinati agli insediamenti residenziali e produttivi e spazi pubblici o riservati alle attività collettive, al verde pubblico o a parcheggi, da osservare ai fini della formazione dei nuovi strumenti urbanistici o della revisione di quelli esistenti, ai sensi dell'art. 17 della legge n. 765 del 1967
- ¹³³ Circular n. 3210/1967

¹³⁴ Carlo Gasparri, *Roma*, paper presented at the 49th IFHP World Congress, “*Futuri urbani: continuità e discontinuità*”, 2 -5 October 2005

¹³⁵ Dennis Rodwell, *Conservation and Sustainability in Historic Cities*, Oxford, Blackwell Publishing, 2007, pag 59

¹³⁶ Preliminary study on the technical and legal aspects relating to the desirability of a standard-setting instrument on the conservation of the Historic Urban Landscape”, Executive board – Hundred and eighty-first session, 181/EX29, p. 6

¹³⁷ 2010 Draft UNESCO Recommendation on the Historic Urban Landscape, *Action Plan*.

¹³⁸ St. Petersburg Conference, pag. 2

¹³⁹ Ron Van Oers, *Safeguarding Historic Urban Landscapes*, Istanbul 14-18 September 2006.

¹⁴⁰ The Operational Guidelines for the Implementation of the World Heritage Convention, defines the category of heritage as follow:

45. Cultural and natural heritage are defined in Articles 1 and 2 of the *World Heritage Convention*.

Article 1

For the purposes of this Convention, the following shall be considered as "cultural heritage";

- monuments: architectural works, works of monumental sculpture and painting, elements or structures of an archaeological nature, inscriptions, cave dwellings and combinations of features, which are of Outstanding Universal Value from the point of view of history, art or science;

- groups of buildings: groups of separate or connected buildings which, because of their architecture, their homogeneity or their place in the landscape, are of Outstanding Universal Value from the point of view of history, art or science;

- sites: works of man or the combined works of nature and of man, and areas including archaeological sites which are of Outstanding Universal Value from the historical, aesthetic, ethnological or anthropological points of view.

Article 2

For the purposes of this Convention, the following shall be considered as "natural heritage":

- natural features consisting of physical and biological formations or groups of such formations, which are of Outstanding Universal Value from the aesthetic or scientific point of view;

geological and physiographical formations and precisely delineated areas which constitute the habitat of threatened species of animals and plants of Outstanding Universal Value from the point of view of science or conservation;

- natural sites or precisely delineated natural areas of Outstanding Universal Value from the point of view of science, conservation or natural beauty.

Mixed Cultural and Natural Heritage

46. Properties shall be considered as "mixed cultural and natural heritage" if they satisfy a part or the whole of the definitions of both cultural and natural heritage laid out in Articles 1 and 2 of the *Convention*.

Cultural landscapes

47. Cultural landscapes are cultural properties and represent the "combined works of nature and of man" designated in Article 1 of the *Convention*. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal.

¹⁴¹ HUL is an approach to the conservation/development of historic cities.

The 2011 Recommendation on HUL (III. Policies) stresses :

" Conservation of the urban heritage should be integrated in general policy planning and practices and those related to the broader urban context. Policies should provide mechanisms for balancing conservation and sustainability in the short- and long-term. Special emphasis should be placed on the harmonious, integration between the historic urban fabric and contemporary interventions.

In particular, the responsibilities of the different stakeholders are the following:

(a) Member States should integrate urban heritage conservation strategies into national development policies and agendas according to the historic urban landscape approach.

Within this framework, local authorities should prepare urban development plans taking into account the area's values, including landscape and other heritage values, and their associated features.

(b) Public and private stakeholders should cooperate inter alia through partnerships to ensure the successful application of the historic urban landscape approach.

(c) International organizations dealing with sustainable development processes should integrate the historic urban landscape approach into their strategies, plans and operations.

(d) National and international non-governmental organizations should participate in developing and disseminating tools and best practices for the implementation of the historic urban landscape approach".

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CASE STUDIES: ASSISI, URBINO, FERRARA

11. ASPECTS OF HISTORIC URBAN LANDSCAPE IN ASSISI, URBINO, FERRARA

11.1. Introduction

To understand the meaning of HUL and produce a methodological approach that is able to develop the issue of the conservation/development of historic cities, 3 Italian cities registered on the WHL have been chosen as case studies: Assisi, Ferrara and Urbino.

These cities feature a great stratification of meanings originating from their history and urban development over the centuries. Since ancient times, and indeed still today, there has always been a strong cultural, functional or symbolic connection between the walled city and the surrounding landscape.

This stratification of meanings is documented by an extraordinary wealth of sources that can range from the tangible heritage of the buildings, churches and squares to the intangible heritage of folklore and spirituality, without forgoing the rich bibliographic, iconographic and cartographic documentation through which the evolution of the urban form and city's image can be studied through the centuries.

During the last century, these cities have also been the subject of important, pioneering town planning studies that have paved the way for the concept of HUL such as the general development plan of Assisi by Giovanni Astengo and the development plan of Urbino by Giancarlo De Carlo, which still today, a good 60 years later, represent major milestones in the history of town planning in Italy and elsewhere.

The route that follows is therefore laid out rather as a “journey” within the history of these three cities, in search of the real meaning of the concept of HUL, of past, present and future relations between the historical nucleus and the surrounding landscape, with a view both to their conservation and development.

Through the study of the city's tangible and intangible cultural resources, of past and present town planning, the aim is to define a methodological approach that will enable us to understand the concept of HUL and to assess its potential critical issues.

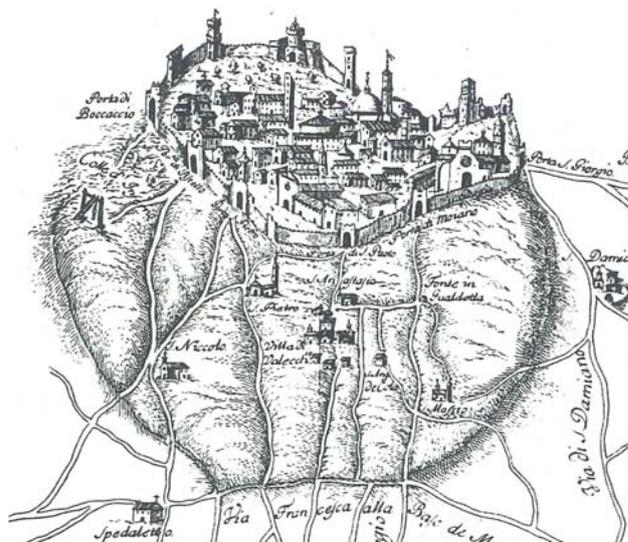
Assisi, built on the top of a hill, is a small urban nucleus of Roman origin, which retains its mediaeval urban form intact today, visible from a great distance and surrounded by a landscape in which the visual perception has been entirely conserved.

Urbino, again built atop a hill, is more isolated than Assisi, with lesser visibility. Its surrounding landscape, abandoned at length, should in the future provide new stimulus for growth. The same walled city, now mainly used as the base for the university, should be revitalised with a view to re-conquering its identity.

Ferrara, the “first modern city” *par excellence*, is an interesting case study as not only does it differ from the other two in morphological terms, as it is a “flat city”, but it also features a stimulating set of above all functional relations with its territory, which is an exceptional example of a "cultural landscape".

11.2. Assisi, Urbino, Ferrara

The image of Assisi described by Cipriano Piccolpasso¹ in his work entitled "*Le piante et i ritratti delle città e terre dell' Umbria, sottoposta al governo di Perugia*" and the image by G.A. Fontana in "*Città d'Assisi al tempo di S.Francesco*"² are very similar to that which can today be admired from the heights of Rocca Maggiore.



G.A. Fontana, *Città d'Assisi al tempo di S.Francesco*, particular.

The territory that today provides the natural backdrop was essentially defined in the cultural and figurative characters of the Middle Ages, but the mark made by the history of man has a rather more ancient legacy.

The way humans have shaped the environment has given rise to a balance between cities and countryside that lasted for years, only changing following the last World War and the agricultural economic crisis.

The enduring city-countryside relationship created in Assisi therefore makes it impossible to analyse the history of the little urban nucleus without also simultaneously studying the events of the surrounding territory.

The history of this city is first and foremost a slow, silent history of harsh fights of men who lived against nature and against owners' abuse of power. It requires the use of a multitude of sources: materials, texts, iconography and verbal.

Only by re-composing these pieces of the puzzle can we truly understand the city's true **meaning**.

The history of the Assisi environment is just as deeply marked by the role the city was called to play: that of a sacred space.

Since ancient times, Assisi has never purely been a simple space where its citizens met; rather it has always been, indeed continues to be, a far vaster environment connected with an image of sacredness that has over time taken on a universal nature.

In this sense, the *habitatores* who have recognised themselves in the Assisi *civitas* are not those who have chosen to live here, but a rather vaster, more numerous multitude, who in many cases have never actually visited Assisi, but who recognise a shared emotion in it, a cultural form and shared way of believing.

Assisi should therefore mainly be considered as a symbolic place, almost a "setting for rituals", in which the evolution of the urban form has, at least in certain historical periods, played the role of epicentre of sacredness.

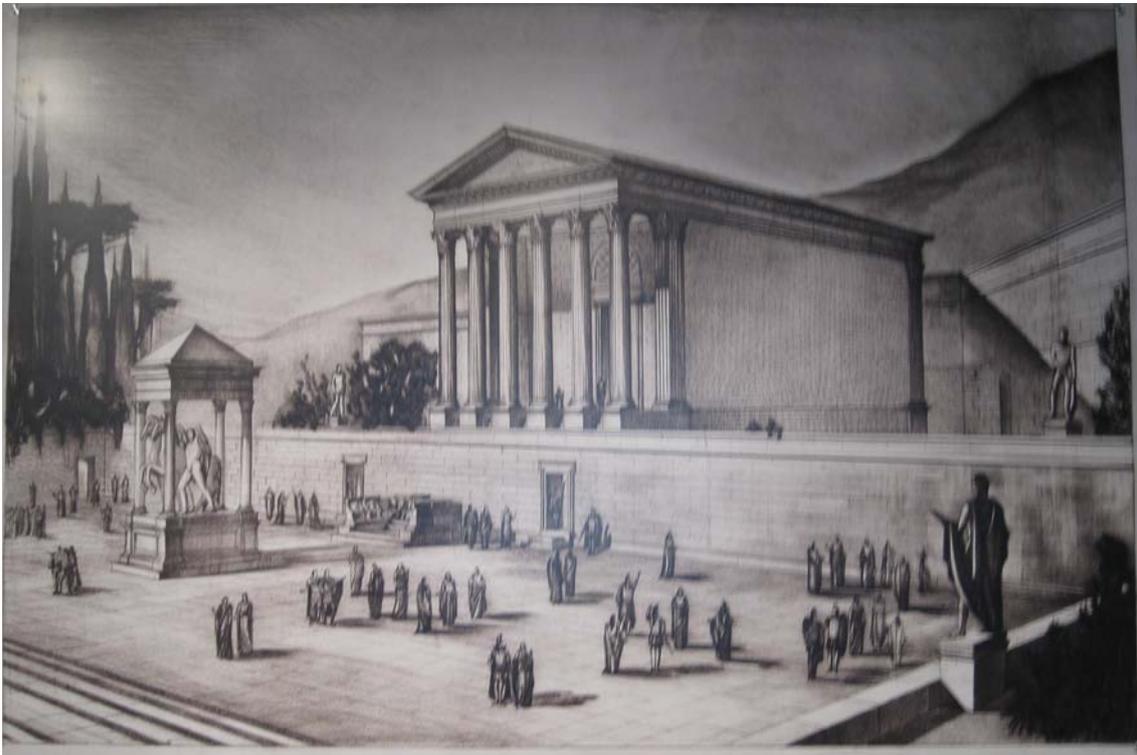
Since Roman times, the city's town planning has been marked by the need to emphasise the sacred element of the temple that erudite tradition attributes to the cult of Minerva. The *temple* and not the *forum* and, therefore, the symbol of civil life thus marks the urban space.

All around this, on several different levels, large terraces open up, outlined by porticos according to a scheme inspired by Greek canons, of which Assisi provides a virtually unique example north of Roma.

The large terraces generate scenic prospects of the religious nucleus that in this sense becomes the generating element of the city's entire urban structure.

The diaspora following the fall of the empire and the barbaric invasions threw the sacred structure of the city into a crisis and caused its decline. But this slowly resurges around the myths and legends of its martyrs who perished in the water, around which the city embraces a sacred space that gradually re-conquered the walled area.

The Middle Ages saw Saints Francesco and Chiara and the Franciscan movement providing the key element around which to cause city life to be reborn. Starting with the death of Francesco and the construction of the imposing basilica, Assisi becomes a crucible of ideas, of religious and civil life forms, of cultures that converge towards the little city from the entire Christian horizon and which are then disseminated throughout the world, ensuring that the memory of the saints is associated with a memory of Assisi.



Assisi, Tempio della Minerva and Piazza
(drawing by U. Tarchi, 1935)
Assisi, Foro Romano (Photograph by the author)

Despite the wars, the destruction and the famine the city is forced to suffer, its name remains ever linked to an idea of peace.

The Assisi environment, featuring hilly and mountainous areas that alone cover two thirds of the territory, has always been known as the place of S.Francesco, characterised by the presence of numerous sites spread throughout the territory.

And this territory remained virtually unchanged up until the last century, when the birth of the railway line, giving new access ways to the city and leading to what was often uncontrolled expansion into the plains of Assisi, caused it to undergo major changes³.

Urbino is perhaps the only city of the Middle Ages to have peaked in culture respecting the Aristotle threshold of the *mìrioi*, the 10,000 men.

The small size of the city has helped characterise the Urbino cultural synthesis, when the court of Federico da Montefeltro, crowded with the learned coming from all over the world, was surrounded by the remote, slowly-evolving agricultural civilisation and the natural, almost immobile landscape.

The subsequent isolation preserved the original form of the city, the events of the dukedom disappeared over time, leaving a series of sources - buildings, paintings, statues and written texts - and marks that were even more eloquent: the customs, gestures, inflexions conserved in the continuity of the physical scenario and social body of those who lived here and which risked disappearing under the inflow of external factors.

The extraordinary combination of landscape and built-up areas that features in this historic city, which includes all aspects of everyday life and runs uninterruptedly through to the supreme intellectual tension of the duke's "*studiolo*" or little office, open on the upper loggia of the Palazzo Ducale, gives rise to the duke's great town planning initiative.

Urbino can therefore be considered the most fortunate case of the 16th century, for a series of coinciding reasons: the small size of the city, larger than Pienza yet smaller than Ferrara and Mantova, the unusual personality of Duke Federico (1444-1482) and two unique circumstances on the Italian scene for a long time: the solidarity link between Duke Federico and his subjects and his capacity to go to war on behalf of others, which enables him to escape competition between civil and

military expenses, indeed to transform the war into a tool by which to fund works of peace.

For a short period of time - the last 20 years of his reign - the fortune and capacity in the choice of a group of cultured people added to this to make Urbino the most important hub of world culture.

The fate of Urbino and its landscape should therefore be sought in the walled city enclosed by the magical circle of its horizon and is fully exalted in the portrait of the Duke painted by Piero della Francesca in around 1465.

In the portrait, the representation of the exact profile, on the background of the Urbino landscape, acquires a dominant emphasis and recalls the Flemish tradition where the face is brought to relate with the surrounding landscape. Here, the face of Federico interrupts prospective continuity with an essential detachment between the very forefront and infinity.

The hair, ear and eyebrows are on the same scale with the same evidence as the fields, hills, trees, river and boats, almost to underline the importance of the landscape as a cultural event.

Federico's city is architected perfectly, as though the duke and his artists had designed almost everything: whereas in actual fact, all the elements were already there and formed slowly from Roman times through to the Middle Ages.

The events of Urbino are therefore an extreme example of town planning continuity that goes from the classic age to the 19th century. The 15th century choices are based on a careful reading of the organism of the late Middle Ages and fall under the scope of these events, modifying them just enough to make the leap in quality and formal sublimation.

Man's work must adapt carefully to the cosmic and geographic environment as declared by Leon Battista Alberti in the IV Libro of his *Trattato di Architettura*⁴, it must encompass the landscape surrounding him.

A landscape that has today become exceptionally delicate and its fate has been recently entrusted to the great adventure of modern planning that has left marks that have now gone down in history.

Thus studying Urbino, reflecting on Urbino and explaining its past and evaluating its possible future, is a challenge that is both fascinating and a valid means by which to improve its modern management, towards the conservation of its intrinsic meaning.



Portrait of the duke painted by Piero Della Francesca in around 1465.
Firenze, Galleria degli Uffizi, Sala 7 Primo Rinascimento. (Photograph by the author).



Girolamo Cialdieri, Madonna Assunta e San Crescentino, 1630-1631, canvas, close-up (Polo Museale Cattedrale di Urbino, Museo Diocesano Albani , VII Sala) Photograph by the author.

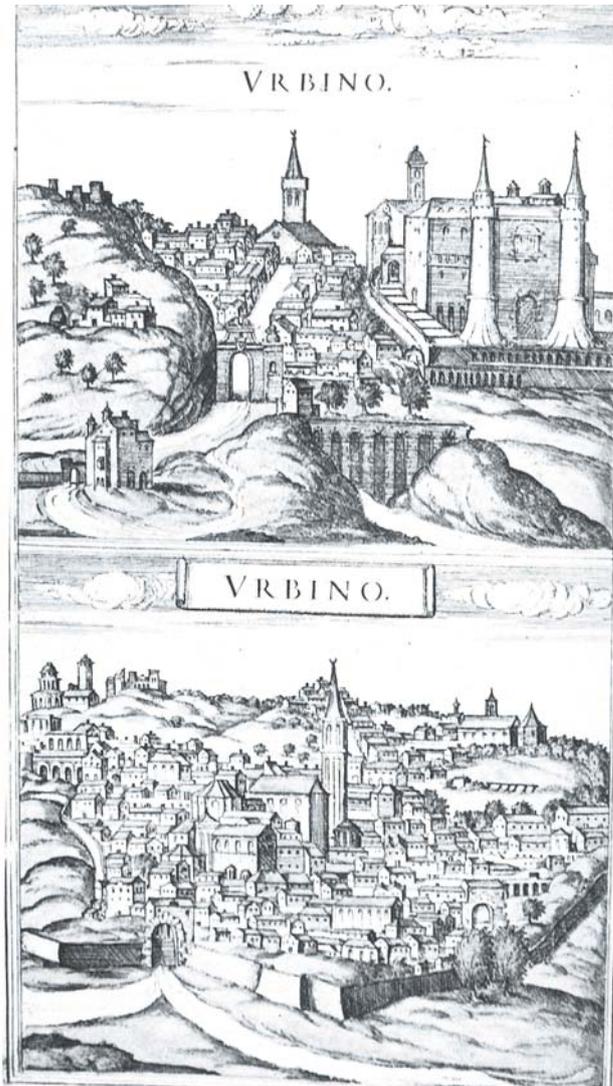


Federico Barocci (Urbino 1535-1612) - 'La Sepoltura di Cristo', 1579-1582. Senigallia, Chiesa della Confraternita del Santissimo Sacramento e Croce. In the background, the façade of Palazzo Ducale.

It is in these terms that the physical organism of the historical city is analysed, which is the most complete evidence of past events.

The third city studied is **Ferrara**, which differs from the other two as it is extremely different in morphological terms. This is why the study of its main features is equally interesting and simulating.

Ferrara is a HUL that brings together a historic urban landscape and a cultural one that is extremely complex. It is a territory that man has shaped over the centuries, using an area affected by events that have often determined the morphological structures and landscaped profiles and that still today remains filled with stimuli and opportunities for the future.



Two views of Urbino, from the south and from the east, da *Civitates Orbis Terrarum*, F.Hogenberg, 1587

The complexity of the site, together with its uniqueness, makes the challenge for its management particularly stimulating, as it requires facing up to the most delicate nodes and clearer limits of the system to project them into a dimension aimed at development.

From the 15th to the 16th century, Ferrara was an intellectual and artistic centre able to express the very best of the Italian Renaissance. The concept of an ideal modern city took form in the districts built by Biagio Rossetti according to the new principles of perspective.

The territory of Ferrara was fully defined during the Renaissance with the major projects of Este, the town planning and important reclamation works. Thus this a swampy, ever-changing territory had canals, roads and hamlets built into it, dotted by architectonic and landscape elements in the form of sumptuous villas, the *Delizie*, surrounded by woodlands, parks and gardens.

Concrete thresholds were reached in that period, characterising the territory with an order that is still able to be seen today.

The unstable balance of land and water in this place is dominated by structural and architectonic developments of great importance and the extension of UNESCO recognition should be seen in the continuity that binds the city to its surrounding territory, with a view to a transformation of the landscape that strives towards achieving the idea, so knowledgeably inspired by the Este family, of a space that comes to life through symbols of order and beauty, blending nature and artifice.

Today, Ferrara is an articulated urban hub with an economic structure that does not depend on a single production sector and which offers various tourist/cultural, health and educational services both to the immediate surrounds of neighbouring municipalities and to various different social groups using the territory defining specific relationship networks. A series of “**networks**” can therefore be recognised, which correspond to an equal quantity of specificities and to which the study that follows relates, highlighting all aspects.



Giuseppe Padovani, Perimetro dello Stato Ferrarese (1784) e
Ducato di Ferrara, Pen and colour drawing,
Serie XIV-27B Biblioteca Comunale Ariostea, Ferrara (Crispi fund)

12. THE HISTORIC CITY OF ASSISI

12.1. Assisi on the World Heritage List

"The town of Assisi⁵ represents a unique example of continuity of a city-sanctuary from its Umbrian-Roman origins to the present. The birthplace of Saint Francis, Assisi has been related to the cult of the saint and the development of the Franciscan movement in the world, as well as being an eminent reference for Italian art in the 13th and 14th centuries and the symbol of his universal spiritual message.

Abundant evidence provides a complete picture of the historical-archaeological evolution of human settlement in this region since Neolithic times and the Bronze Age, later enriched in the Hellenistic and Roman periods.

The stratigraphy has been well preserved up to the present, and the archaeological significance of the site is to be seen in the extensive terraces, built over a hill at the foot of Mount Subasio, making Assisi an impressive example of uniform urban planning in the pre-Roman period and the sole example north of Rome based on Hellenistic canons. The ancient remains are clearly present in the urban fabric, including the Temple of Minerva (1st century BCE), one of the best preserved examples of sacred Roman architecture.

The urban and environmental significance of Assisi is seen in the extraordinary continuity of morphological, functional, and landscape relations, especially in the relationship of the town with its surroundings. The territory forms a cultural landscape with natural and human elements, such as settlements, religious ensembles, road systems, traditional systems of cultivation, and agricultural management structures. From the Middle Ages this framework is enriched with three remarkable elements, the basilicas of San Francesco and Santa Chiara and the Rocca Maggiore fort.

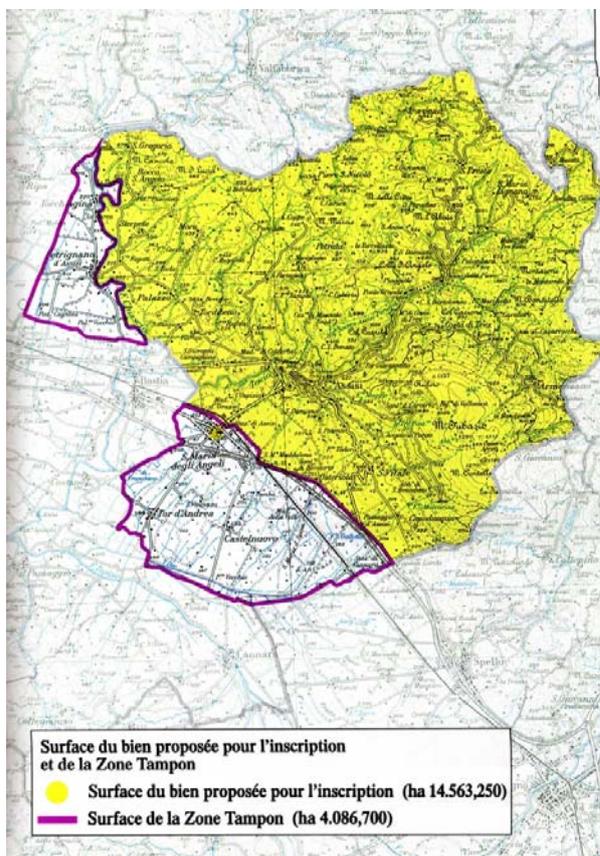
Assisi is an example of remarkable continuity in its urban form, building types, styles, and construction techniques, as well as in its spatial qualities, green areas, public spaces, and richness of elements.

The artistic and architectural significance of Assisi is exemplified in the Basilica of San Francesco, which has contributed to the development of building types and building techniques, as well as presenting the pictorial cycle that is at the origin of all great Italian painting. Artists such as Cimabue, Simone Martini, Pietro

Lorenzetti, Giotto, and his disciples have made Assisi a model and a fundamental reference in European art history, inspired by the innovative spiritual and religious movements of the Franciscans".⁶

This is the Justification by the state Party for the inscription of Assisi on the World Heritage List.

Assisi, the Basilica of San Francesco and Other Franciscan Sites was inscribed on the WHL in the 2nd December 2000, on the basis of the criteria (i)(ii)(iii)(iv)(vi)



Assisi on the WHL

Criterion (i): Assisi represents an ensemble of masterpieces of human creative genius, such as the Basilica of San Francesco, which have made it a fundamental reference for art history in Europe and in the world.

Criterion (ii): The interchange of artistic and spiritual message of the Franciscan Order has significantly contributed to developments in art and architecture in the world.

Criterion (iii): Assisi represents a unique example of continuity of a city-sanctuary within its environmental setting from its Umbrian-Roman and medieval origins to the present, represented in the cultural landscape, the religious ensembles, systems of communication, and traditional land-use.

Criterion (iv): The Basilica of San Francesco is an outstanding example of a type of architectural ensemble that has significantly influenced the development of art and architecture.

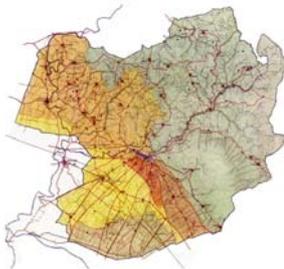
Criterion (vi): Being the birthplace of the Franciscan Order, Assisi has from the Middle Ages been closely associated with the cult and diffusion of the Franciscan movement in the world, focusing on the universal message of peace and tolerance even to other religions or beliefs.

This high density of cultural heritage and this extraordinary level of coherence and readability of the original structure and urban landscape of Assisi make of the city one of the most famous and celebrated sites of the history.

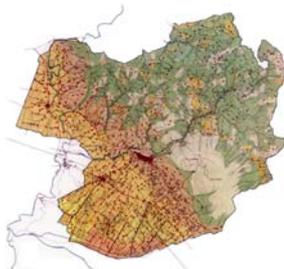
12.2. The evolution of the urban shape between history and iconography



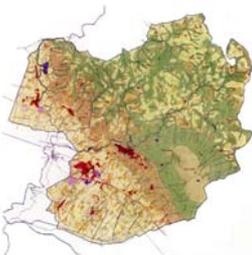
Roman Age



Medieval Age



XIX century



1960s

The territory of Assisi has presented human settlement traces since Late Neolithic period. Yet, it was during the Hellenistic Age that Assisi developed pre-existing settlement units. The transformation of the territory and its establishment as a city comes from its peculiar geographical location:

on the northern edges of the Umbra Valley, Assisi represented an important reference point between Etruscan cities in the North and the most southern part of the valley, controlled by the Romans through the colonies of *Spoletium* and *Forum Flaminii*.

The turning of Assisi into a Roman city appears to have been a gradual process, where the scenery trait of the primitive structure – represented by a sanctuary whose wide terrace towers above the whole valley – is maintained even when the city formally becomes *Municipio Romano*, in 89 BC.

The same structure is maintained even later, with the construction of a system of terraces, thus enabling the view of the valley from which they project out onto the central core of the city.

The extension of Assisi's ancient walls, which are about 2300 metres long, witnesses the great importance of the city in this period, which confirms its (outstanding) role of religious, political and economical centre.

Along the wall perimeter we might assume the existence of five gates and of three *postierli*, placed at its southern edge and overlooking the main agricultural areas of the plain.

The relevance of the centre is witnessed by the construction of a great amphitheatre (1st century AD), situated north-east of the city outside the walls, as well as by the presence of several baths, theatres, storage tanks and domus.

The Roman Age sees a general re-organisation of the territory, partially occupied by the ancient *Lacus Umber*, with the construction of new linking axes of inhabited centres and with a tick road network of agricultural *adduzione* ascribable to centurion models.

On the territory there are still many lasting traces of this shaping phase: the road system and the set of places of worship and burial places along the city entrance axes, civil evidence (storage tanks, *ninfei*, fountains), the ruins of villas and rustic settlements mainly along the foothills belt, the traits of *centuriazione*, still largely recognizable along the maximum *decumano* at the exit of the city.

Territorial fabric in the medieval Age

After some centuries marked by invasions, which caused a considerable population decrease of the city and of its surrounding territory, the re-organisation of Assisi takes place parallel to the rise of Christian religion.

The rituals linked to the therapeutic and sacral properties of water are taken up from the Roman Age and founts and tanks are built again, and they are often identified with episodes linked to the lives of saints. The territory of Assisi gets shaped on a net of religious settlements and monastic centres - around which the life of the population revolves – still partly existing (San Vittorino, San Benedetto, Sant'Apollinare, Santa Maria di Valfabbrica, Santa Caterina di Porta Pertici, Sant'Angelo di Panzo), of churches, minor hermitages in the area of Mount Subasio (Le Carceri, il Priorato di

Sant'Umberto di Montiano, Santa Maria delle Viole, Sant'Onofrio, San Potente, San Savino, Sant'Angelo della Costa).

Meaningful modifications of urban and rural territory occur between the 11th and the 12th centuries, when many of the rural settlements of this period – either for strategic reasons or because of agricultural colonisation – are turned into castles, thus giving birth to a further peculiar widespread territorial organisation, economically self-sufficient. These are the castles arising along the crests overlooking the valley (Armenzano, Tor di Betto, Palazzo, Santa Tecla, Sterpeto, Rocca San Gregorio), the castles getting organised in the inland territory as centres of mountain economy (Armenzano, Notiano, Porziano, Paganzano, Petrata, Pieve San Nicolò), and the castles of the plain (Castelnuovo, Tordandrea).

Parallel to the formation of these new centralized settlements, there is also a reorganization process of agricultural activities and the first apparition of scattered living settlements.

These structures, which are to be found in the whole iconography of Assisi from this period on, still represent one of the elements mostly characterising the existing building rural heritage.

Urban space up to the birth of the first Franciscan movement

From the 11th century to the 14th one, we witness a great economic, cultural and population development, which leads to significant changes in the pre-existing urban landscape.

The associative life of the city develops around four main units: the marketplace and the areas of *Murorupto*, of S. Maria Maggiore and of S. Rufino.

The wall system is first expanded in 1260 and later in 1316, thus witnessing a population increase, and the urban structure gets that spindle-like trend, maintained throughout the following centuries.

The rise and diffusion of Franciscan ideology in Assisi not only give birth to the creation of the great monumental complexes dedicated to the two major saints of Franciscan movement, but also to a variety of small and big religious and relief settlements, to nursing and retaining structures for pilgrims, religious men, travellers and merchants filling up the urban scene.

In 1228, in conjunction with St Francis's canonization, the Town decides to enlarge the central square of the city, starting a series of building interventions on the two lengthwise fronts, meant for public powers. The temple of Minerva, at the time neglected and abandoned, is used as a jail and Torre del Popolo and Palazzodel Capitano are built on its right in the second half of the 13th century.

From an urban point of view the construction of St Francis Basilica and that of St Chiara represents the fundamental step of the shaping of the new town structure.

During the 13th century Assisi becomes a great reliquary, turning it into a magnet for huge crowds of religious and believers, who go there on pilgrimage and often choose this place as their final residence. This kind of attraction, much more linked to spiritual than economic reasons, gives rise to a range of migrant people, who take to the city various lifestyles, cultural expressions and experiences absolutely different from each other, modifying and adapting themselves to the local reality.

The most relevant urban happening of the 14th century is the plan of extension of town walls, so that to include the settlements founded outside Porta Santa Chiara, Porta Perlici and Porta S. Francesco within the town built-up area.



G.Lauro, *Assisi, Patria di S.Francesco*, 1599.



C.Orlandi, *Assisi città dello Stato Pontificio*, 1770.

In the second half of the century, after being subjected to plundering, destruction and violence, Assisi's town planning is characterised by the construction of Rocca Maggiore and Rocca Minore.

The development of the territory from the 14th to the 19th century

Assisi's medieval fabric maintains a certain degree of stability in the following centuries, despite some periods of serious economic decay.

Some traits typical of the plain date back to the 14th century. The plain features the traits of a drainage landscape, with a regular *parcellare*, nearly always of oblong shape, and with an ordered net of roads, ditches and canals, all of them provided with banks reinforced with rows of high trees.

The settlement system changes: while the ones in the plain witness an extension - though a modest one - around their generating core, either religious (S. Maria degli Angeli) or civil (Petriignano), the old castles - the ancient hill and mountain centres - appear to be downgraded from their original role.

In the 19th century the construction of the railways line, to which the interruption of the ancient radial of exit roads from Assisi to the valley on the one hand (and thus the decline of direct city relations with its agricultural and most fertile territory) and the empowerment as the sole plain junction of S. Maria degli Angeli (towards which the main connections between the northern and southern belts of the railway line are diverted) on the other hand are due, provokes a considerable break, since the decline of some rural layouts and the overload of others start with it.

The axis Assisi - S. Maria degli Angeli (of historical relevance in order to connect the city with one of the most important Franciscan places (i.e., the Basilica of S. Maria degli Angeli and the Porziuncola) comes to absorb all the kinds of road/traffic flows, thus provoking an overload in a limited area of the territory, whose imbalance consequences clearly reveal themselves in the latest years.

The Renaissance and baroque city

From the second half of the 14th century and throughout all the following one, Assisi experiences a sad period. In this age the economic and social life of the city undergoes a substantial modification.

Wars and calamities imply the destruction of public and private, lay and religious building heritage. A need for renovation, restoration and reconstruction follows. The area surrounded by the 14th century walls remains almost entirely desert and used as vegetable gardens and green areas, as a consequence of a sensible population decrease and thus a reduction of the built-up area.

The first survived detailed plan of Assisi is the one drawn by Giacomo Lauro in 1599. The city appears to be enclosed within its walls and the structure of St. Francis church and convent stands out in the built-up area, as remarkable and valuable elements of the city.

In the plan by **Lauro** the eastern and south-eastern sides of the city seem to be almost completely wanting in buildings and seem to be destined to cultivations. Besides, the main city squares are indicated: Piazza Grande, Piazza Nova, Piazza della Chiesa di sotto and Piazza della Chiesa di sopra, and though lacking a specific indication on the plan or in the caption, some more widenings can be recognized: S. Pietro, S. Chiara, S. Maria Maggiore, S. Rufino.



Pierre Mortier, *Assisi Patria di S. Francesco.*



J. Blaeu, *Assisi patria di San Francesco.*

The comparison between Lauro's plan and the one drawn by **Hondius** - attached to "Nova et accurata Italiae hodiernae descriptio" of 1627⁷ - and also the one by **V. Coronelli**⁸ and included in the volume "Umbria" of 1708 - clearly shows how non-built areas, destined to cultivation in a urban context, remain unchanged throughout more than one century, and even new ones show up, a clear sign of the city continuous degradation. The comparison between the plans is of utmost interest, though it is worth saying that Hondius's and Coronelli's engravings do not show the precision and the accuracy which can be found in the urban plan by Lauro. In fact, St Francis monumental complex apart (which is accurately outlined in all engravings), only the Rocca and la Piazza Grande - with the architectures overlooking it and its main religious standing elements - are drawn with a certain degree of precision, while civil housing is fragmented.

This low-fidelity to reality is to be found in most cartographies dedicated to Assisi, a clear sign that the message these descriptions are meant to convey is not connected to a real city identity, but rather to a symbolical representation of it.

The serious damage the city fortifications have undergone require continuous interventions on the part of lay and religious authorities, as well as on the part of single citizens, in order to safeguard the city and its artistic and monumental heritage. Even some popes have intervened in favour of Assisi, damaged by wars and earthquakes. Among the most relevant urban interventions of this time it's worth mentioning the renovation of the two squares in front of St Francis Basilica. In this period the cartography regarding Assisi reports on urbis form and on some main standing elements with more or less accuracy, and firstly on the architectural complex of St Francis, and on that of Santa Maria degli Angeli, but also on some other religious buildings such as the Vescovado, the Cathedral, the monasteries of S. Pietro, S. Chiara, S. Damiano and S. Maria di Rivotorto. Little attention is given to the description of civil architectures, except for the two fortresses, the area around Piazza Grande, the one around the Anfiteatro and the walls.

The already mentioned plan by Giacomo Lauro of 1599 works as a model for numerous following representations, like the one published by **J. Blaeu** in 1663⁹, and later revived by **Pierre Mortier** in 1704¹⁰. Also the plan by **Cesare Orlandi** of 1770¹¹ is clearly a revision of the one by Blaeu.

The fact that all the cartographers representing Assisi in the 17th and 18th centuries have no direct knowledge of the city, but rather draw their inspiration from late-16th century cartographic models, implies that the image of the city emerging from that is still absolutely medieval, as if the 17th and the 18th centuries had left no traces of them on it.

The 19th century and the contemporary age

The first scale plans of the city were obtained during the first half of the nineteenth century. Urban space remained strictly enclosed within the mediaeval walls and green areas, unbuilt after the demographic dive due to the black death, are already highlighted by the sixteenth century cartography;

the only changes of any importance are connected with the presence of noble palaces dating back to the Baroque age and an albeit limited organisation of the most important roads developed over the centuries. The first geometric-parcel map of the city conserved is that which was prepared for the land registry of 1818-1819; indeed it is on the basis of this map that 1823 saw the surveyor Lorenzo



I. Hondius, *Assisium, Assisi patria di S. francesco.*



P. Bertelli, *Assisi, patria di S. Francesco.*

Carpinelli set out his “*Pianta topografica della città di Assisi*”¹², the accuracy of which, together with its full captions, for the first time enabled us to have an exact idea of the distribution of religious and civil items and their location within the urban context. A similar and equally well-outlined urban structure can be seen in an analysis of the “*Pianta della Città d’Assisi*” prepared in 1848 by Antonio Bruschelli and conserved at the city council. The panorama of Assisi came to life in 1818 and 1850 when the holy bodies of Francesco and Chiara were recovered. Once again, it was not civil or economic life that gave Assisi its boost, but rather its sacred nature. In actual fact, the re-discovery of the bodies of the saints gave new strength to the vocation of the Umbria city as seen in Christianity worldwide. The resumed interest for Franciscan faiths in connection with the re-discovery of the saints’ bodies and the greater flow of capital to the Umbrian city deriving from the increased number of pilgrims heading there, encouraged the restoration of other sacred places, such as the convent of San Damiano and that of Santa Maria di Rivotorto.

The rise of the bourgeoisie and the increased tourism also resulted in a dissemination of welcome structures throughout the historic centre: the series of new constructions began in 1870 with the hotel Subasio which stands between Porta S. Francesco and the pilgrims’ portico in the Piazza below the Basilica. The increased flows of tourists and traffic poses the problem of the road restoration, in order to make it easier for carriages to reach the various points of the city. In this respect, in order to improve the connection between Piazza del Comune and Piazza Nuova, the decision was made to create a new route, the current Via S. Gabriele dell’Addolorata, with the consequent demolition of the nucleus of houses on the eastern front of Piazza del Comune between Via Ceppo della Catena and Via di San Rufino.

The public gardens opened in 1882 in the area to the north-east of the city, previously owned by the Cappuccini convent, are a real symbol of the new age.

During these same years, the first interventions began on the territory, as already mentioned, connected with the construction of the railway.

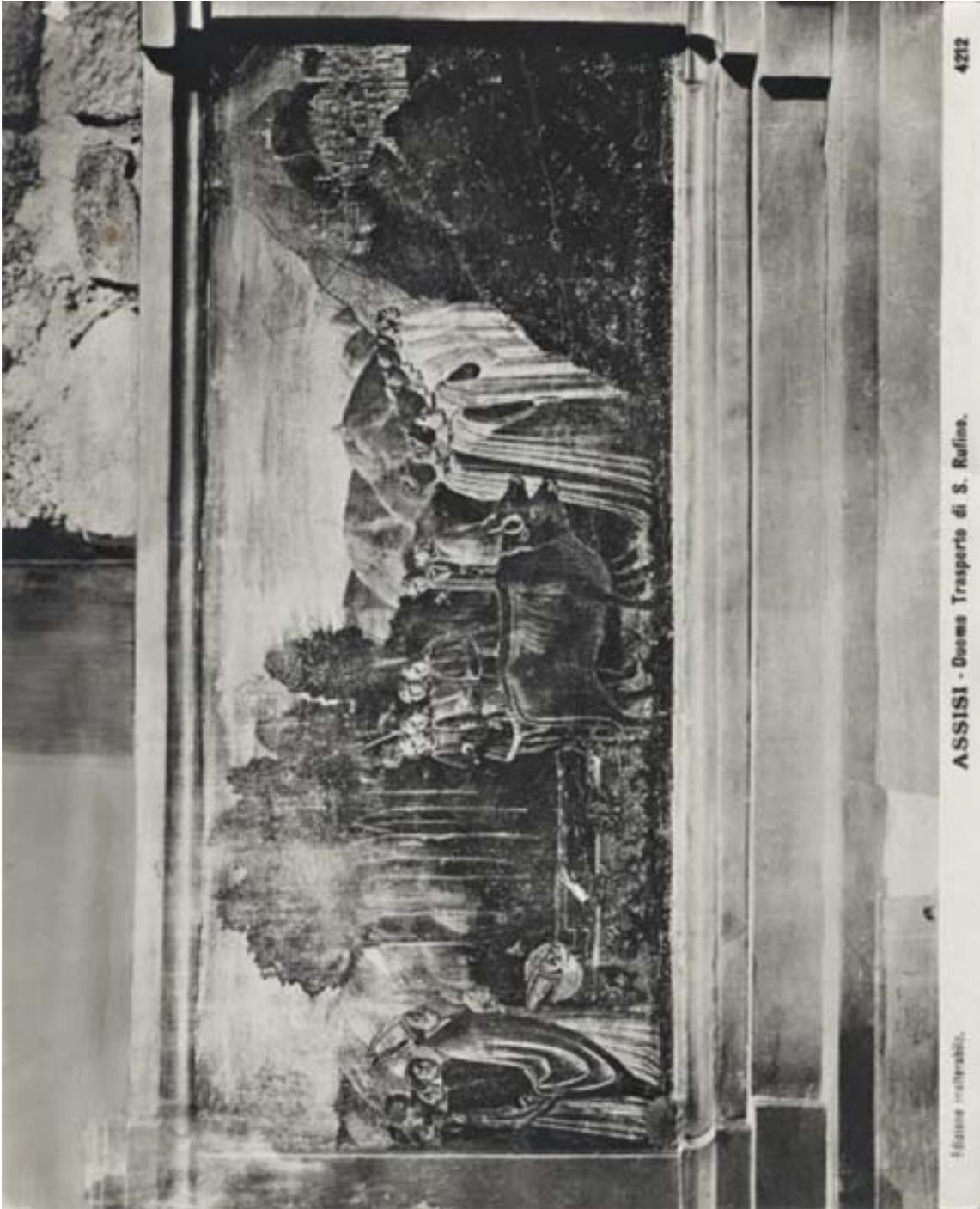
During the first half of the twentieth century saw a recovery of the city, with a series of interventions by the public administration concerning schools, services and spaces dedicated to group and cultural life. A series of important palaces in the centre were converted for school and administrative use, thereby confirming the role of the main pole within the municipality of Assisi and surrounding municipalities. The birth of initiatives aiming to optimise the city as historical and artistic heritage also dates back to the first few decades of this century. These included the restoration of some monumental buildings of the city and some public spaces. After the second world war, and also in the wake of new provisions on the protection of the urban heritage concerning the city and first and foremost landscape restrictions applied throughout the territory and the restrictive rules of the Piano Regolatore Generale, which imposed a restriction not to build within a 2 km radius of the city walls marking out the historic centre, limited changes were recorded up until recent times within the area capital, which underwent development that was circumscribed to the eastern belt underlying the Subasio. In the Umbria valley, a significant role was played by the development of the SS 75 road, which further divided the valley into two parts, hosting much of the area’s industry along its trajectory.



L.Carpinelli, *Pianta topografica della città di Assisi del catasto 1818-19, 1833.*

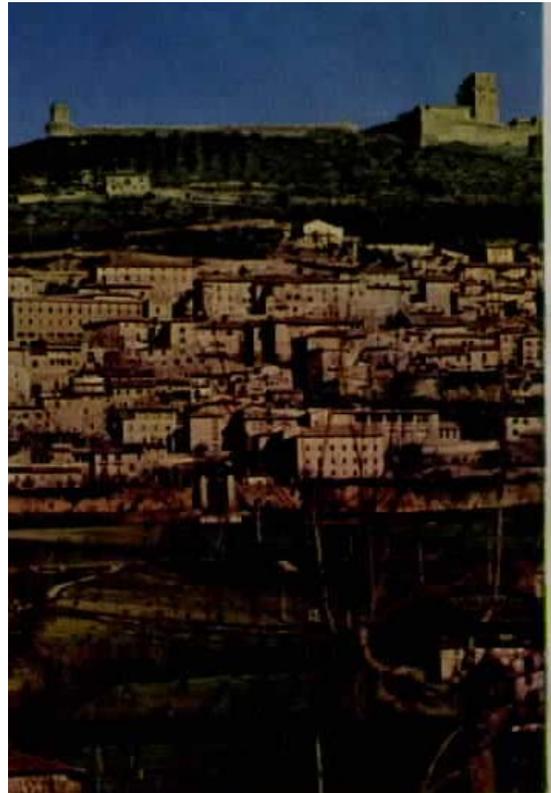


G.A.Fontana, *Città d'Assisi al tempo di S.Francesco*, in P.Bini, *La verità scoperta nè tre santuari della città di Assisi.*¹³



Nicolò Alunno, *Trasporto di San Rufino* (1462).
It shows one of the oldest views of Assisi

12.3. The "portrait of Assisi"....from 1958 to 2012



Il volto di Assisi

Vista frontalmente dalla pianura la città appare come un tutto unico, come una grande scena costruita, formata da lunghi gradoni murati (fig. 7), convergenti ad occidente sul massiccio fortilizio del Sacro Convento (fig. 1), ed imperiosamente sovrapposti sulle verdi falde del monte, che sotto le mura scompare come inghiottito, per riaffiorare al vertice, coronato dalla Rocca, e quindi fondersi ad oriente, dopo la breve pausa della sella di Piazza Nova, con le pendici del massiccio Subasio. Integrano la consueta vista frontale altre più inusitate ma non meno interessanti vedute d'assieme: quella dalle sponde del Tescio (fig. 2), da dove i gradoni murati si mostrano non più fusi, ma fratti in una serrata volumetria, in cui hanno spicco i rimasti elementi verticali che caratterizzarono un tempo la città medioevale (fig. 12), parte dei quali riappare anche da un altro punto, sotto Valcechi (fig. 6), e soprattutto la veduta dall'alto del colle S. Rufino (fig. 3), da cui solo si riesce a valutare la dimensione trasversale della città, ai piedi della Rocca. La foto aerea (fig. 4) media i differenti punti di vista a terra in un'unica veduta globale e completa, non molto dissimile, in effetti, salvo le recenti intrusioni sulle falde del monte, a quella idealmente costruita dal Mortier nella stampa del 1600, riprodotta a fig. 5, che costituisce una delle rare vedute antiche di una qualche attendibilità. L'insieme però non è solo caratterizzato dalla modellazione del monte e dalla volumetria della città costruita, ma anche un altro elemento fondamentale vi gioca, il colore; quel particolare colore ambrato che nasce dalla pietra rossa del monte, dal laterizio biondo e dalla luce tersa e muterole in cui tutto il paesaggio è immerso; colore non facilmente riproducibile, che le fotocolor appena suggeriscono con verisimiglianza soprattutto nell'evidenza dei dettagli: nella fronte delle case medioevali, (figg. 8, 10, 11) o nelle cinquecentesche sovrastrutture di vicolo degli Esposti (fig. 13) o nella veduta dei tetti dell'abbazia di S. Pietro (fig. 9), quale appare da via Fontebella, con sullo sfondo la pianura e le lontane colline. Paesaggio, luce, colore, case torri medioevali, piazze e monumenti illustri; un'infinità di reciproche visuali dal piano e dal colle e, dentro alla città, nelle ampie conche di questo spazio costruito; un senso di diffusa tranquillità e di dolcezza, ecco gli elementi che concorrono a formare il volto di questa eccezionale città.

G.Astengo, in L'Urbanistica n. 24-25, 1958



26771 - ASSISI - Panorama, veduto dalla Chiesa di S. Francesco - Ripr. Int. - Anderson - Roma





(Ed. Alinari) N.° 20026. ASSISI *Umbria.* - Il monte Subiaco.







Edizione inalterabile.

ASSISI - S. Francesco veduto dal ponte S. Vittorino.

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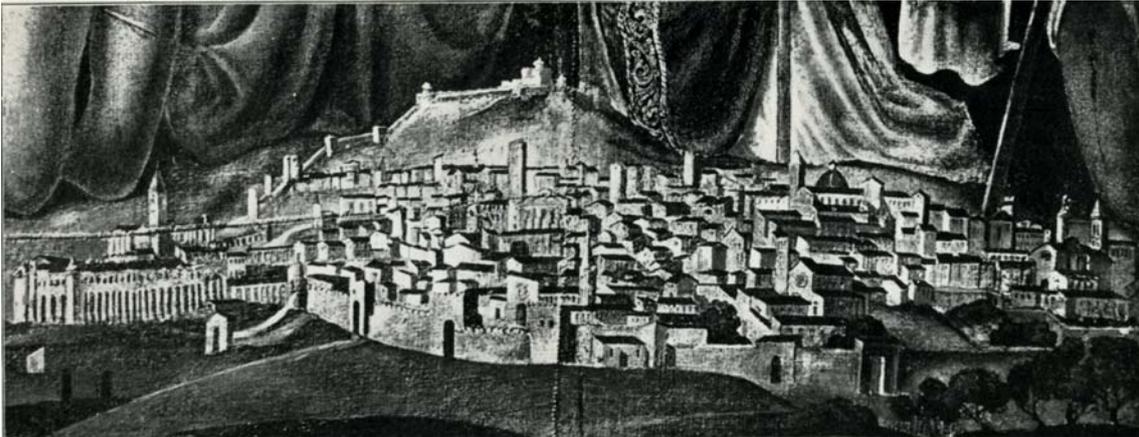






12.4. The "portrait of Assisi"from 1468 to 2012

Niccolò Alunno, "Gonfalone contro la Peste" (1468-70)



12.5. Cultural Heritage

12.5.1. The system of tangible cultural heritage

Covering almost the entire municipal territory, the site of “Assisi, the Basilica of San Francesco and Other Franciscan Sites” includes a wealth of cultural, natural and landscape heritage of which the main points are perhaps on the one hand the walled city, with its heritage of historic-artistic assets and on the other, the Franciscan locations lying outside this.

The walled city

The orographic position of Assisi, standing on the spur of Asio, north of Monte Subasio, justifies the role played by the city throughout history, encouraging trade between the settlements on the plains and those on the inland mountains, between the Mar Adriatico and the Mare Tirreno, in addition to cultural meetings of the different populations - that of Umbria, the Latins and the Etruscans.

With the exception of the growth that began between the two World Wars and which developed particularly after the 1960s, involving the eastern front of the hill, outside the old main gateway (Porta Nova) granting access to the city in the direction of Rome, the city falls almost entirely within its historic centre, enclosed within the last circle of the mediaeval walls.

In general terms, the current layout is largely that established in the 14th century, when the ancient “nuclear city” and “towered city” of the 11th and 12th centuries made the definitive move to a fusiform configuration.

The urban structure

The remaining mediaeval walls and traces of the Romans allow for the immediate identification of the historic centre.

As elements of great design that the city raised in the 14th century, and running double the length of the Roman belt, significantly adding to that created during the thirteenth century, these 5 km long walls encompass the entire upper part of Asio, where they encompass the two main fortifications on the crest, controlling the two slopes (Rocca Maggiore and Rocchicciola), before dropping down towards the southern slopes down to half its height.

Eight gateways link the city with the network of smaller centres and surrounding Franciscan locations, as well as with the main territorial connection system. More specifically: two towards the north and the internal mountainous areas (respectively Porta S. Giacomo and Porta Perlici), one towards Eremo delle Carceri and Monte Subasio (Porta Cappuccini) and all the others towards the agricultural territory and the main settlements of the valley, respectively towards Roma (Porta Nova), the plains (Porta di Moiano and Porta Sementone), the Basilica di Santa Maria degli Angeli (Porta San Pietro) and Perugia (Porta San Francesco).

The terraced layout is particularly distinctive, with fairly small piazzas laid out on different levels and inter-connected by a diversified range of paths, ramps and steps. This layout reflects the mediaeval transformation of the previous Umbrian-Roman city, which had been built on the Hellenistic model, on shelves created artificially by evening out the hillside and constructing imposing supporting walls.

The system repeats, on a different scale, both for the larger public areas and the smaller versions, resulting in an exceptionally unitary nature of the different parts comprising the city and highlighting the wealth of morphological, environmental and constructive articulation.

The unitary nature of the whole, exalted by the virtually constant use of certain local building materials (the "pink" limestone of Subasio, used not only for the buildings but also for the supporting walls and the paving of ramps and steps) is strengthened by the powerful road network created by the four main axes of the city, converging towards the central hub - the Piazza del Comune.

This is rectangular in shape, with the longest side running along the axis of Asio. It was created to the town hall's order in the early 1200s, then representing the public space of the city *par excellence* and towards which the main buildings of the city's administration face (Palazzo del Podestà, Torre del Popolo and the town halls) and where the main network of internal routes converges, from the city gateways and most important cult locations (Basilica di Santa Chiara, Basilica di San Rufino and Basilica di San Francesco).

The system of the city's cultural heritage

A large amount of the monumental and artistic architectonic heritage lies within this morphologically defined urban establishment. The most significant elements of this are: basilicas, churches and convents, oratories, public and private palaces, forts and city walls, museums, monumental fountains and archaeological heritage.

Town halls

The first town hall was the cathedral of San Rufino. In 1212, it was moved to the ancient temple of Minerva, which was then called San Donato, and which belonged to the Benedictine monks of Monte Subasio. At the same time, work began on restoring the piazza and constructing public buildings (Palazzo dei Priori, Palazzo del Capitano del Popolo and Torre del Popolo). Once works had been completed, all activities were moved across, leaving the temple unused until 1493, the year in which it was reopened for worship.

The walls and the Mediaeval gateways

The entire walled belt was reconstructed in full in 1198-1199 but only reached its definitive structure in 1316, when the Basilica di San Francesco, the Basilica di Santa Chiara and the Abbazia di San Pietro were included.

The extend for approximately 5 km and number eight main gateways: four from the 12th century (Porta San Giacomo, Porta Perlici, Porta Moiano and Porta dei Cappuccini) and four from the 14th century (Porta San Francesco, Porta Nuova, Porta Sementone and Porta San Pietro).

The main archaeological heritage

The city walls

Various stretches of the walls of the ancient urban belt remain visible, enabling the identification of the route they originally took, covering around 2,500 m. The construction technique used for the wall differs significantly from that applied for the internal terracing within the city and from that used to raise the only surviving gateway (Porta Urbica). The ancient walls, which date back to the 2nd century B.C. are built from quadrangular blocks of pink limestone of Subasio. These are generally slim and lengthened, irregular in size and have no mortar to hold them together. In addition to Porta Urbica, there are 4 more gateways open in the south segment, which enable passage from the countryside to within the city.

The Roman *domus*

The Roman *domus* found in Assisi starting last century and then again in 2001, fall within the ancient city centre and, more specifically, in the southern district. The structures found show the appearance of the building work typical of the Imperial Age and are part of a sector that is mainly seen to be private construction.

Museums and public and private archives

Pinacoteca, Museo del Tesoro della Basilica di San Francesco e Collezione Perkins, Museo Prociutate, Museo Diocesano and Cripta di San Rufino, Archivi capitolari, Museo della Porziuncola, Museo dell'Abbazia di San Pietro, Museo Municipale, Museo Pericle Fazzini, Archivio and Biblioteca del Sacro Convento, Biblioteca dell'Accademia Properziana, Biblioteca della Porziuncola, Biblioteca of Chiesa Nuova.

Theaters (Teatro Lyrick, Teatro Metastasio, Piccolo Teatro Degli Instabili)

Churches

Basilica di San Francesco, started in 1228, with frescoes by Giotto, Cimabue, Lorenzetti, Simone Martini.

Basilica di Santa Chiara, in which there is the body of S. Chiara. It was consecrated in 1260.

Cattedrale di San Rufino, founded in the late Middle Ages (probably 8th century), restored on several occasions during the Middle Ages and consecrated in 1253 by Innocenzo IV.

Abbazia di San Pietro, dating back to the 12th century and consecrated by Innocenzo IV in 1253.

Chiesa di Santa Maria della Minerva, which tradition has it was dedicated to the Goddess Minerva, but which others believe is named after Castore and Polluce for the supposed presence of a cult origin linked to the health waters.

Chiesa Nuova, built in 1615 on top of the house of Giovan Battista Bini, presumed to be the birthplace of San Francesco.

Chiesa di Santo Stefano, already existing in 1166, for a long time it was classed as the parish church.

Santa Maria delle Rose, documented since 1198, ex parish church previously called S. Maria Minore or S. Maria del Sopramuro because it stands above the powerful Roman wall behind the tempio di Minerva.

Chiesa di Santa Margherita, documented as from 1246.

Monastero di S. Andrea, which already existed in 1231.

Monastero di Santa Croce, which already existed in 1276, when it held a hospital.

Chiesa di San Lorenzo, home to the confraternity of the Disciplinari in 1329

Chiesa di San Niccolò, home to a clarisse community from 1342.

Chiesa di Santa Maria Maggiore, heart of the Bishop's city in the Middle Ages, it rose up outside the walls in the late Middle Ages and is mentioned in 963 as a cathedral church, a title that was transferred in the 11th century to S. Rufino.

Chiesa di San Quirico, cloistered monastery within which a thermal building has been uncovered (2nd century A.D.)

Oratorio dei pellegrini built in 1457 as a chapel of a hospital of the Confraternity of SS. Giacomo and Antonio Abate, inside which there is the largest pictorial complex of the fifteenth century in Assisi, completed to exalt the figures of the patron saints and the charitable work of the confraternity.

Oratorio di San Rufinuccio, small oratory on the Colle della Rocca, certainly existed in 1348.

Oratorio di San Lorenzo, which was the hospital of the Confraternity of San Lorenzo.

Oratorio di San Francesco.

Oratorio di San Francesco piccolino, where, a pious legend has it, in this stall the mother of San Francesco, Madonna Pica, found refuge to give birth to her son.



Town halls

Palazzo dei Priori, which was developed in several stages, starting from 1275, bringing together three pre-existing buildings and the construction in 1493 of as final part of the building intended for the apostolic governor and for Monte di Pietà.

Palazzo del Monte Frumentario, which was the old community hospital, one of the first public hospitals to be built in Italy, built in 1267.

Palazzo Vallemani, built for the Assisi family of Breccia-Vigilanti, now used as a cultural pole.

Palazzo Capitano del Popolo e Torre del Popolo, built to the left of the Tempio di Minerva between the mid-13th century and 1282. The ground floor rooms are decorated with tempera paintings by Adalberto Migliorati, inspired by embroidery work (punto Assisi) and the art of the vase makers and also house the city coats of arms (1924). Next to the palazzo stands the Torre del Popolo, for which the earliest information dates to 1275.

Rocca Maggiore, situated at the highest point of the hill, protected by a powerful ante-mural of trapezoidal layout complete with archers' slits and machicolations, strengthened at the corners by towers. From here, the city walls start out which then descend down the hill before rising up again towards Porta Perlici.

Palaces

Palazzo Bartocci, sixteenth century, attributed to Giulio Danti.

Palazzo Bernabei, formerly Sperilli, designed by Giacomo Giorgetti after 1646. In 1881, it was given by the Roman prince Alessandro Torlonia to the Cappuccini friars, who in 1928 made it home to the Franciscan Museum with an important iconographic collection of paintings, drawings and prints of Franciscan subjects, moved to Rome in 1955.

Palazzo Fiumi Sermattei ex monastery of SS. Consacrazione.

Palazzo Fiumi Roncalli It once belonged to the most powerful family of Assisi, which dominated the city's historic events in the late Middle Ages in its antagonism with the Nepis family.

Palazzo Aloigi Palazzo sixteenth century, belonged to the family and birthplace of Andrea d'Assisi, referred to as "l'Ingegno", scholar of Pietro Perugino, praised by Vasari

Casa Mastri Comacini thus called due to the symbols of the master builders (a compass, a rose, a mallet and a set square) which appear on the architrave of one of its doors, dated 1485 and in the keys of the windows, dating back to the 13th century.

Vescovado, where San Francesco renounced his assets and lived, severely ill, in 1226 before being brought to Porziuncola. In the same palace, Francesco reconciled the bishop Guido with the powers of Assisi and for the occasion composed the verse of the Cantico concerning forgiveness: "Be praised my Lord, for those who forgive for love of you, through those who endure sickness and trial: Happy those who endure in peace, for by you, Most High, they will be crowned".



The fountains

Fonte Oliviera, built by the architect Galeazzo Alessi in 1570. The following warning is inscribed on the spouts: “a fine and the confiscation of your laundry for those caught washing in this fountain”.

Fonte Marcella, which takes its name from the Siena-born Marcello Tuto, who ordered its construction in 1556.

Fonte di Piazza, on the eastern side of Piazza del Comune, it already existed in 1303 but was rebuilt in 1467 by Polimante di Maestro Gentile and then, in its current shape, by Giovanni Marinucci in 1762

Fonte Perlici, in Via dell’Anfiteatro, it was built in 1294 by order of the people’s captain Guido di Giacomo da Cortona.

Fonte Portica or Fonte di San Niccolò which stands on the original floor of the Roman piazza; it was built in 1926 together with Palazzetto delle poste.

Fonti di Moiano whose water was famed for its great health.

The main archaeological heritage

The cisterna at the base of the Campanile di San Rufino, is built from blocks of travertine with no grouting. The well from which the water came used in the channelling has only recently been discovered.

Tempio della Minerva which is one of the best-preserved, legible examples of sacred Roman architecture. Built on one of the terraces that comprised the ancient city and in particular on the central terrace that faced out onto the piazza below identified as the “foro”.

Foro Romano. Another wall in square works marked the limit between the small, narrow terrace on which the temple and the Piazzale below in which the city foro is usually identified, due to its central position. The access to the temple level was granted by two symmetrical open side stairways in the construction wall. The creation of a clear separation between the two levels, obtained by the interposition of another continuous vertical wall, accentuated the spectacular effect of the whole.

Anfiteatro Romano situated at the end of Piazza Matteotti outside the ancient city walled belt. Its layout can still be seen given that the structures have been incorporated into an urban system that has maintained its characteristic elliptical form. The space of the arena is marked out by a elliptical wall which, at the centre of the area, today marks out an area used as a garden.

The Franciscan locations

The Basilica patriarcale di Santa Maria degli Angeli. Situated 5 km from Assisi, on the plains that extend out at the foot of the city, it is one of the largest Italian sanctuaries. The place in which it was built is effectively very important because it is the place of the foundation of the Franciscan order and where San Francesco died in 1226. At the centre of the Basilica, under the dome, is the small cappella della **Porziuncola**. Isolated in the middle of a forest and completely abandoned, it was chosen by the Saint as a place in which to settle with the first group of companions and where the Franciscan Order was founded. Next to the Porziuncola is the **cappella del Transito** in which San Francesco died on 3 October 1226.

The Palazzo dei Capitani del Perdono, to the left of the Basilica, was built from 1615 to 1620. It was built to house the magistrates in charge of supervising the annual festivals of Forgiveness of Assisi.

Chiesa and Monastero di San Damiano, ancient Benedictine church dating to after 1030, it is one of the most important sites of Franciscan devotion. In actual fact, as tradition has it, it is here that in 1205 there was the conversion of San Francesco and that the miraculous crucifix spoke to him.

The Carceri, situated on the slopes of Monte Subasio, was the meeting place chosen by San Francesco. Here is where we find the Grotta di San Francesco, the first where the Saint rests on the bedding laid out on the stone and the second where he met with others. There are a great many caves attended by the first companions of San Francesco; these caves were used to provide refuge to early Christians.

S. Maria di Rivotorto, in the valle di Assisi, built by Francesco Saccardo in 1445 to protect the site of the “hovel” where San Francesco had lived.

12.5.2. The landscape

The territory of Assisi, on the northern slope of Valle Umbra, extends for approximately 170 km² behind the Subasio mountain range. The main relief is the backbone extending between Assisi and Spello, comprising the reliefs of Colle San Rufino (1110 m), M.Subasio (1290 m), M.Civitelle (1270 m) and Sermolla (1192 m). The belt at the foot of the hill that connects these and other minor reliefs with the flood plains of Valle Umbra ranges from an altitude of 800 to 186 m above sea level (the riverbed of Torrente Ose at Tor d'Andrea) and is home to the area capital and the main urban centres.

The municipality is part of the hydrographic basin of Fiume Tevere and is crossed from north to south by one of the region's main water courses, Fiume Chiascio, and its affluent, Fiume Tescio, which instead runs east to west and is the most important locally.

Four main geomorphological areas can be distinguished in terms of orographic and coastal features of the territory:

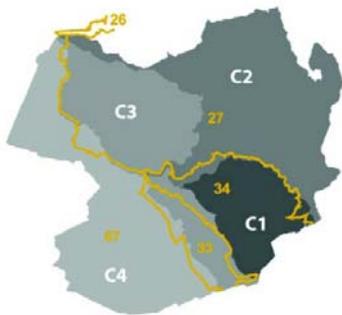
- the sub-area of Monte Subasio;
- the sub-area at the foot of the mountain connecting up to Valle Umbra;
- the hilly geomorphological area;
- the flat geomorphological area of Valle Umbra.

The Parks and Protected Areas

The articulated morphology of the territory of Assisi and the close connections between natural and semi-natural habitats and exclusively anthropic areas mean that it is filled with extremely interesting natural and environmental resources. The natural heritage is currently protected and valued as areas contained within the Parco Naturale Regionale del Subasio, Sites of Community Importance (SIC) that are part of the European ecological network Natura 2000, and the additional elements of significant environmental and geobotanical value (habitats of community interest, biotopes of regional or local interest and geotopes).

Landscapes

In light of the total characters of the territory, we can define 10 landscapes , referring to the 4 local landscape contexts Assisi:



Landscapes (PTCP)

1. The landscape context of the high mountain of Subasio, C1:
 - P1.1 - farming-shepherding landscape emerging from the morphology of the Subasio
2. The landscape context of the high hill, C2:
 - P2.1 - agricultural, farming and shepherding landscape of the middle valley of Tescio
 - P2.2 - agricultural-forestry landscape of environmental inter-connections
3. The landscape context of the facing hills, C3:
 - P3.1 - landscape of the secondary ridges and resting castles
 - P3.2 - landscape of the walled city and modern expansion
 - P3.3 - landscape of the terraced slopes of Asio and Subasio
4. The landscape context of the drainage river plains, C4:
 - P4.1 - landscape of the middle valley and river terraces of Chiascio
 - P4.2- landscape of the transforming irrigation plain landscape (Petignano, S.M. degli Angeli, Rivortorto, Palazzo, Capodacqua, Torchiagina)
 - P4.3 - landscape of the low valley of Tescio and the dry plain
 - P4.4 - landscape of the irrigation plains of Ose and Renaro



12.5.3. Intangible Heritage

Events, uses and customs (festivities)

A significant series of civil and religious initiatives, many of which of international and national interest mark the cultural activity of Assisi and its territory.

The most important are connected with Franciscan celebrations and, in particular, the Festa del Perdono, the Festa di San Francesco Patrono d'Italia and that of Voto.

The Festa del Perdono is the oldest. It has been celebrated since 1216, the year in which the “indulgence” by the same name was first established at the behest of Onorio III.¹⁴

The celebration in honour of San Francesco, the patron saint of Italy, held in Assisi on 3rd and 4th October is rather different in nature. This is a national celebration involving solemn liturgical ceremonies and civil events with the participation of representatives of the national government and regional, provincial and municipal authorities¹⁵.

The third important religious event is the Festa del Voto held on 22nd June. This celebrates the ancient story of Santa Chiara, who miraculously halted the Saracen attack beneath the city walls, showing the sacred ostensory from a window of the church of San Damiano. A religious torchlight procession is held on this date along with a civil event.

Another important solemn religious celebration is that held for Santa Chiara and San Rufino, celebrated consecutively on 11th and 12th August¹⁶.

Traditional civil events include the festival of the **Calendimaggio**¹⁷ held every first Thursday, Friday and Saturday in May and is a spectacular re-evocation of the costumes and life of the Middle Ages and Renaissance in honour of spring's coming. Theatrical events, concerts, songs and choirs, dances, parades, archery, crossbow and flag-flying exhibitions all involve the two ancient mediaeval divides of the Parte di Sopra and the Parte di Sotto as they strive to conquer the Palio.

After the Calendimaggio, another important civil event comes in the form of the Palio di San Rufino, held on the last Thursday, Friday, Saturday and Sunday of August and consisting of an ancient crossbow competition involving the group of Crossbowmen of Assisi¹⁸. The strictly local initiatives include the “corteo dei fiori” (parade of flowers) held on 3rd October in representation of the re-evocation of the

pilgrimage of friar Jacopo, and the Maggiolata, which takes the form of a wine and food route organised in May in various characteristic locations of the city.

One of the most important events that go beyond the local scale and which has now been going for several years, making it a well-known and popular occasion, is the national antiques market organised in April/May and seeing the participation of some of Italy's most important antiquarians, presenting high quality products and works.

Typical foods, crafts and trade

The territory of Assisi boasts typical products that mainly fall under the wine and food sector or typical craftsmanship.

Food and wine

As all Umbria's food and wine, much of what Assisi has to offer is connected with the production of good quality oil and wine.

The area around the Parco Regionale del Monte Subasio is that with the best conditions for growing vines and olives; indeed the area's produce has seen DOC (Denominazione di Origine Controllata) classification awarded to "Assisi" and IGT (Indicazione Geografica Tipica) for "Umbria" and "Spello" wines, whilst extra-virgin olive oil has been declared DOP (Denominazione di Origine Protetta) for "Umbria - Colli Assisi-Spoleto".

The area in which the Parco Regionale del Monte Subasio falls is also involved in the Strada dell'olio extra vergine DOP "Umbria" and in the Strada dei Vini del Cantico, which is one of the four wine routes of Umbria.

Finally, the honey production is also worthy of note and takes place in its "millefiore" and "fiore unico" forms within the Parco del Subasio.

Crafts

In Assisi, the fabrics that were, indeed still are worked with a close-knit geometric style creating fantastic animals and motifs are particularly famous.

Some believe that this technique, which has been baptised "punto Assisi", originates from the Middle East and was subsequently spread to Europe in the Middle Ages.

In the thirteenth century, the Clarisse di Assisi were already producing embroideries and lace in the manner of the founder.

The legend on the life of Santa Chiara attributed to **Tommaso da Celano**¹⁹ reads that the saint, although struck “by a severe illness that forced her to bed, ensured she was raised and supported and in a sitting position wove delicate fabrics”.

At least since 1800, the period in which the name of “punto Assisi” was first coined, this artisan tradition has known no crisis, also thanks to the work of religious convents and institutes.

In the early twentieth century, the recovery and development of the Assisi embroidery is owed to the “Laboratorio San Francesco e Ricreatorio festivo per le figlie del popolo residenti in Assisi”, founded in 1902 and the Comitato di Assisi de “Le industrie Femminili Italiane”, of 1905.

The Comitato assisano was based on the tradition of textile arts, embroidery and lace that had remained active in the convents and orphanages and on the tradition of “griccio”; it produces fabrics embroidered with rust coloured cotton to designs taken from ancient altar cloths, Giotto movement decorations and fabrics of the loggias of the Perugia merchants. The research and collection of the most characteristics designs decorating the windows of the Basilica of San Francesco and the fresco paintings in the churches of Assisi was truly intense. Today the Accademia del Punto Assisi promotes traditional embroidery also through the organisation of exhibitions and specific courses, with a great many “punto” embroiderers still active today.

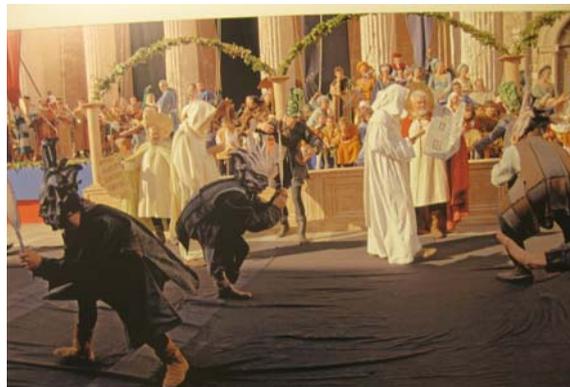
In addition to embroidery, Assisi stands out above all for its long tradition in working wrought iron and stone, as well as wood, as can be seen by the widespread presence on the one hand of small style furniture industries, restoration laboratories and antique stores and on the other by the numerous artisans, carvers, furniture makers, sculptors and restorers.



Punto Assisi on the table cloth of the *Cenacolo di San Marco* (Domenico Ghirlandaio, 1486)



E. Piccini, *Processione del Perdono di Assisi. Basilica di Santa Maria degli Angeli, Cappella dell' Annunciazione* (1592-96)
source: "Asisium", op.cit.



The *Calendimaggio*



Edizione inalterabile.

ASSISI - Fiere del Perdono.

4199

12.6. THE PROTECTION PLANS OF THE SITE AND THE INTERVENTION PROGRAMS

Assisi and its territory have a vast array of tools available for protection and conservation:

1. Territorial Plan for Regional Coordination of the Umbria Region;
2. Territorial Plan for Provincial Coordination of the Perugia Province;
3. Monte Subasio's Park;
4. Assisi General Plan;
5. Assisi Management Plan.

12.6.1. Territorial Plan for Regional Coordination

The plan, which was approved by Regional Law no. 27 of 24.03.2000 establishes specific strategies for the territory of Assisi by which to protect and optimise the cultural and environmental resources based on a careful evaluation of their character and specificity, which see knowledge as a primary factor in the optimisation. This is why the plan includes extensive, timely recognition of the values present, both in terms of their specific nature and in relation to the more comprehensive historic-environmental system.

The quality of the environment and sustainable development is therefore, according to that declared in the plan report, right at the top of the P.U.T. objectives system.

12.6.2. Territorial Plan for Provincial Coordination

The plan pursues the protection and optimisation of natural, historic and landscape resources recognised as primary, essential resources for the future of the provincial communities. The plan goes towards achieving these objectives, as an “instrument of reference for territorial, environmental and landscape planning choices and policies of supra-municipal relevance...” and a point of reference for “the verification of the environmental and landscape compatibility of municipal planning”²⁰. The plan of the Province of Perugia has the value of an landscape development plan for restricted areas in accordance with Italian Legislative Decree

no. 42/2004, including Assisi, the whole territory of which is subject to the restriction.

The “Directives and provisions for landscape planning” developed in complete compliance with the principles of the European Landscape Convention are particularly important. These directives refer to a structure of the provincial territory into “Landscape Systems” (Mountain, High hills, Hills, Plains and valley), which define the basic structure and “Landscape units”, which form the minimum level of subdivision of the provincial territory able to provide a brief representation of the environmental characteristics and the transformations that have occurred over time.

The municipal territory of Assisi is affected by three of the four landscape system - Plains and valley, High hills and Mountain - with respect to which, in relation to the different level of permanence or modification of the historic features of the landscape, a definition is given of the “different transformation management conditions: qualification, control and optimisation”²¹, to which the general and specific directives correspond and provide the reference with which the PRGs have to comply.

Again in the case of the municipal territory of Assisi, the directives relating to the Plains and valley system are mainly qualification related, or rather increasing the formal and environmental quality in the case of transformation works, insofar as this portion of territory has undergone the greatest quantitative and qualitative changes over time; the directives relating to the Mountain system are mainly concerned with controlling an evolving landscape in which there are aspects that are permanent and that transform, whilst the directives relating to the High hills system are for the most part concerned by optimising a landscape that has basically retained its traditional structure.

The territory of Assisi is then concerned by four different “landscape units”: the area at the foot of the mountain of Subasio and Monte Subasio, entirely included within the municipal boundaries; the high hills between Gualdo Tadino and Assisi and Valle Umbra, which instead constitute vaster territorial environments, despite involving significant parts of Assisi itself.

These “Units” represent the connection between landscape provisions on a vast area and those of municipal development plans for the non-urban part of the territory.

As concerns heritage of historic interest, the Provincial plan identifies a series of emergencies, ordering them according to type: historic centres, abbeys, convents

and religious complexes, individual isolated items (churches, places of cult, villas, rural buildings, mills and historic military and civil infrastructures) and infrastructures of landscape interest, such as lesser historic viability and panoramic viability.

For the municipality of Assisi, the plan specifies forty-six historic-architectonic emergencies of the various different types considered, listed amongst the “PTCP equipment”.

With regards to archaeological presences, these too subject to municipal referencing, which for Assisi numbers fifty-five records, the plan of the Province of Perugia identifies, in addition to the archaeological areas that are restricted in accordance with the Cultural Heritage Code, further archaeological areas that are not yet subject to the restrictions of this Code.

12.6.3. Monte Subasio's Park

The Monte Subasio's Park, which affects a significant part of the municipal territory of Assisi, has been prepared in accordance with the provisions of Italian Law no. 394/1991, Law no. 142/1990 and Regional Law no. 9/1995.

According to the provisions of Italian Law no. 394/91 and Regional Law no. 9/95 which incorporates it, the territory of the park has been divided up into homogenous zones, with respect to which various levels and methods of protection and conservation are envisaged.

12.7. THE ASSISI GENERAL PLAN: FROM THE ASTENGO'S PRG TO THE 2011 STRUCTURAL PLAN

12.7.1. Giovanni Astengo's General Plan

Assisi is one of the first one hundred Italian municipalities obliged by the 1954 Ministerial Circular to prepare the Piano Regolatore Generale in accordance with the *1942 Legge Urbanistica*. To this end, in 1955 the municipal administration appointed Giovanni Astengo, a famous theorist of Italian town planning and director of the magazine “Urbanistica”, who in two years of intense work, prepared a complex, incredibly innovative instrument both in terms of its method and contents.

In a period when the plans, particularly reconstruction plans, involved a massive territorial transformation process of a great many Italian cities, Astengo went against the flow, experimenting, in the initial edition of the Assisi PRG (1955-58) and in the subsequent, final version (1966-72), with the possibility of controlling the transformation processes and implementing the conservation of the city and territory.

Astengo's experiment became prototypical given the small size of Assisi, the modest destruction caused by the war and the related economic trends, followed by the majority of Italian historic centres.

It is, however, the specific qualities of the Assisi urban establishment and the formal balance of this and the agricultural territory that push the planner to the maximum, in a bid to conciliate the safeguarding of cultural and environmental heritage with the development, in the difficult stage of seeing the move from a mainly agricultural economy to the use of a more differentiated and dynamic territory.

An effort that is directed by the two primary objectives of conservation and renewal underlying the plan, which results in the definition of an instrument based on two main, related points, an imposing awareness system and an articulated planning and design system.

This latter is defined by Astengo himself as a “*plan that is complete in all its parts: from the general town plan of its overall structure, also including, for the vast agricultural territory, plains, hills and mountains, an economic development plan based on reforestation and irrigation, with a detailed plan for the historic centre and*”

*the expansion to the east of the walls, to the plans for partitioning to restore Porta Perlici, to the general project of two important works, one on the Piazzale outside Porta S. Pietro... the other in the valley beneath Piazzale di S. Chiara, towards Porta di Moiano".*²²

This aspect is significantly innovative, not only for the wealth of the design response, but also for the simultaneous nature of its preparation and intent: *"It was clear from the very beginning that the general town plan, which would by definition have had the task of dictating basic guidelines for the transformation of the entire territory and to safeguard, as a rule of thumb, the landscape, should have been integrated by the detailed plans needed to provide a precise coding of the conservation and transformation of the individual elements comprising the existing urban environment and characterising growth outside the walls and that the study of details should have proceeded at the same rate as the study in general, indeed, for some aspects, it should even have preceded it, to ensure that the general plan and detailed plans were definitively delivered together".*²³

The plan strategies, therefore, develop on various different levels at the same time and are based in a painstaking study, *"set under the operational profile"*²⁴ and focussed on the identification of the tools needed to achieve the established general objectives. The result is, in any case, the acquisition of historic knowledge that will remain the basis for all subsequent consideration of the nature and transformation of Assisi and its territory, but which will also take on paradigmatic value for Italian town planning regulations and beyond, constituting the clear model of reference in the construction of an analytical plan structure, both for the level of definition and the fields investigated for the first time in these circumstances.

"The analysis of the current state" - as Astengo himself defines it - "Is always carried out according to design responses and has a fairly major effect on a vast array of sectors, individually and, above all, in their mutual correlation: *"Demographic structures, economic structures and town planning structures are jointly penetrated and inter-dependent... there can never be a full solution to economic and town planning problems if these are dealt with sector by sector, nor can there be an organic plan for future intervention, if action is not taken simultaneously, with the same end, in all sectors"*.²⁵

For the agricultural territory, for the first time a report is prepared of the distribution of crops throughout the municipality, together with an analysis of the

nature of the land, resulting in an in-depth knowledge of the agricultural landscape, down to details of alignment trees along the estate boundaries or roads, with important, subsequent fallout in terms of plan intentions and, over time, the identification of values to be protected.

The analysis of the urban structure is also carried out systematically and on an unprecedented level of depth. A precise picture ensues of the city's historic evolution through the reading of what has remained and what has been transformed in relation to the interpretation of its morphological features and relationship with the territorial and landscape context: *"This simultaneous unitary nature and structural multiplicity of public spaces, when added to the views away from the mount and plains, which suddenly interrupt the built-up landscape in stretches and confirm, once again, the ever-present natural support, form the great wealth of the urban establishment of Assisi"*.²⁶

The study of the city within the walls is supplemented by the recording of architectonic values - also due to the transformations that took place during the previous decades -and the subsequent classification for similar characteristics.²⁷ The aims are once again design-related: *"the architectonic values of the urban environment were analysed to characterise the conservative restrictions and together propose "key" interventions for urban renewal"*.²⁸

The project therefore takes on the results of the analysis of the current "as-is" context and translates them into a system of guidelines, directives, rules, provisions and prohibitions that involve the entire municipal territory. Guidelines and directives mainly relate to the agricultural areas, which the plan divides up according to mainly geo-morphological criteria and with respect to which a series of measures are proposed aimed at increasing productivity as a means by which to conserve the landscape and improve the living conditions of those devoted to farming.

Provisions relating to the city within the walls mean that the plan limits vehicle traffic to certain roads and provides for the construction of three garages, allocating some areas to public equipment and others to natural parks and public gardens; it establishes that the buildings within the walls shall be subject to a *"non altius tollendi"* restriction and that all areas not built-up within the walls shall be prohibited from being constructed, with the exception of residential areas and transformations envisaged in the detailed plan; it establishes that the entire territory within the walls shall be subject to the detailed plan.

The plan also establishes that the territory lying outside the historic centre, for a radius of two kilometres, shall not be available for construction, with the exception of the areas that the plan actually specifies as being available for construction.

The details plan of the city within the walls supplements the measures and provisions of the general plan, specifying them at an unprecedented level of detail: for each existing building, internal hygiene restoration works are established for all plans, along with external restoration and the elimination of superfoetation. The detailed plan also establishes the work to be performed to arrange the main monumental areas, also providing for the elimination of the waiting areas and all else that may compromise space quality, including the design to be developed, also ruling on the materials to be used.

12.7.2. The General Variant of Astengo's PRG

Since 1972, more than 100 variants to the original PRG have been approved and more than 100 town planning instruments implementing the planning underway.

The contents relating to the planning and development choices made by the planners specifically concerned the full conservation of the historic city and all its monumental and environmental heritage, the reorganisation of all urbanised areas, considering the existing state, the general reorganisation of traffic, the conservation and protection of non-urbanised areas and the territory's environmental historic values and architectonic historic values of the existing constructions with specific regards to minor historic centres and constructions existing in agricultural zones.

Although incorporating some guidelines taken from the "general project", the guidelines and objectives of the proposed variant mainly focussed on ensuring a balanced urban structure of the built-up centres, with specific attention paid to the use of residual areas, in order to limit the expansion of built-up centres into areas without urbanisation and to a careful safeguarding of the territory's landscape and historic values.

Careful attention was paid to the regulation of the agricultural territory, for this, according to provisions already included in the current Piano Astengo, in order to ensure maximum environmental optimisation and protection, confirming a subdivision according to areas of the territory with uniform natural and geomorphological characteristics.

The general variant approved to the PRG was prepared on the basis of previous regulations that did not entail an entire series of investigations and in-depth examinations connected with the various aspects of understanding and knowing the territory, contained, moreover, in the provisions currently in force.

The general variant is no more than a tool by which to re-order previous activities, without making programmed, design choices as a result of a new, shared operative strategy. It supplements the previous protection regulations for the historic centre, adapting them to the evolution of the scientific and technical debate that has marked the sector of the recovery of existing heritage in recent years, specifically seeking to safeguard residential functions and control tertiary transformations.

For the first time, the protection has also been extended to the rural heritage and the whole of the historic territory, going beyond the idea of the “heritage respect perimeter” that was still in place in the previous plan, to consider the whole territory as “cultural heritage”.

As an alternative to the further increase of the new urbanisation areas, the variant looks to reorganise the existing urban structure and optimise the areas that had already been partially urbanised, supplementing them with the necessary services, improving access viability and in thus doing also pursuing “objectives to safeguard productive uses of agricultural soils, laying the basis for a requalification of the image of the built-up environment”.

The variant also looks to strengthen a “relational network” within which the individual centres play different roles: on the one hand, the city of Assisi, which has always been an international artistic and religious centre called also to play an administrative, political role on a supra-municipal level; on the other hand, Santa Maria degli Angeli, complementary to Assisi in terms of its vocation as a religious centre, but also a location for functions relating to tourism accommodation and commercial activities and services that are considered incompatible with the area capital.

For both, in addition to the conservation of the residential functions, a combination of the religious functions with the public inter-municipal functions is proposed: municipal centres, schools and cultural centres.

With regards to Assisi in particular, the objectives of the variant relate on the one hand to the conservation of the residential function and the supra-municipal centre functions, with the maintenance in the historic centre of the activities and

offices of this level; on the other hand, to optimising places to be visited, guiding accommodation and commercial activities connected with urban respect more towards S. Maria degli Angeli.

12.7.3. The new General Plan of Assisi ²⁹

The recognition of the set of distinctive values of the territory of Assisi as an inseparable group of tangible and intangible assets and of its uniqueness as an inherited “cultural landscape” with its archaeological, town planning, environmental, landscape and architectonic and artistic heritage values, underlies the plan philosophy, which is marked by an in-depth awareness of the territory’s resources.

The primary objectives of the new PRG, are:

- maximum protection and optimisation of the environmental, landscape and historic resources present throughout the whole territory, conservation and protection of non-urbanised areas and the territory’s environmental historic values and architectonic historic values of the existing constructions, with specific regards to minor historic centres and constructions existing in agricultural areas;

- optimisation and enhancing of the complex system of establishments, residential areas, infrastructures, services and equipment;

- implementation of the “world” and “universal” image of the city, in identifying Assisi as a “city of the world”, “city of peace”, “spiritual place” but also as a “contemporary city” that manages to provide a positive, organically integrated response in performing urban activities, to mass tourism and more, which necessarily involves the territory in question;

- sustainable development of activities with the specific adoption of suitable solutions in relation to the limitation of energy consumption, separate waste collection, personal mobility and goods without pollution, in compliance with the social, cultural, economic and above all landscape characteristics of the individual places.

12.7.4. UNESCO Management Plan

The Management Plan is part of a route begun by the municipal administration in 1997, which came to an end in 2011.

The document outlines an instrument that aims to guarantee the conservation of the values underlying the site's inclusion on the UNESCO list, setting itself up as a model for the management of historic, cultural and environmental resources, able to guide the main choices of territorial and economic transformation of the area concerned towards sustainability. A plan able to define guidelines of awareness, conservation and optimisation that are more suitable for a development of the resources featured on the site, also in consideration of all the main characteristics of the site itself, as well as all stakeholders acting there, as instruments that can be used in the current administrative structure, coordinating the strategies and actions for planning and management.

12.7.5. Astengo's PRG between dream and concrete example

Since the 1950s, Assisi has been universally famous for being one of top cities in terms of historic and artistic findings and environmental and landscape values. It is included on the first list of the one hundred municipalities that with the coming into force of the Legge Urbanistica 1150/42, found themselves obliged to prepare a development plan, and in 1955, the administration entrusted this task to Prof. Giovanni Astengo.

Astengo says: *"It is certain, in fact, that it was the extraordinary, multiform and contradictory aspects of the subject (Assisi) that demanded a knowledge driven to the tiniest physical and human factors and stimulating an appropriate method of investigation and planning; and that it was precisely this need for specific identification, in an environment that is already concretely and minutely individualised that required the design not to halt at generic and simplified indications of the local plan but rather to achieve a definition and concrete characterisation of the individual interventions"*.³⁰

The Plan sets itself two objectives: on the one hand, to conserve historical, environmental and landscape values; on the other to renew; objectives that although contrasting, are related.

Perhaps due to the innovations introduced or perhaps because of the high “cultural” content of the plan, whatever the reason, its adoption gave rise to conflicting emotions in the local environment that initially resulted in its suspension following its adoption in March 1958, followed by its definitive rejection in 1959, also due to the simultaneous promulgation of the *Legge Speciale per Assisi*, two months following the plan's presentation - a law that eliminated its exclusivity in planning and regulating industrial areas.

The Astengo Plan, therefore, was misunderstood from the start and underwent a harsh journey that only came to an end in March 1972, when Assisi had changed considerably from its status when discovered by Astengo in 1955, due to the construction and industrial expansion from 1960 to 1964. This change had forced the professional to make major dimensional and structural changes and innovations to the Plan in drafting its second version, after having the assignment renewed in 1966.

The development plan, approved by the Ministry for Public Works in March 1972, therefore brought a long period of rather difficult studies to an end; studies that had been closely connected not only with the difficult relations between the professional and the local administration, but above all with the dissociation during the operative stage of the application of the *Legge Speciale per Assisi* of October 1957 and the provisions of the first general development plan which, according to Astengo, significantly reduced the social and economic benefits of what could have been the most favourable outlook for the city and its territory.

And, in actual fact, the *Legge Speciale per Assisi* did not give rise to any development of the territory, nor did it bring about its industrial development. This just goes to show how specific, sporadic interventions, when not hinged on a global territorial planning, even if in themselves valid, can prove to be an incorrect use and structuring of the territory with major consequences on its development.

The 1966 plan was in any case based on the 1958 plan. The 1958 plan had, in short, proposed encouraging the economy of Assisi, which had been basically at a standstill since the early 1900s until after the war and was essentially tied to agriculture. Its actions included cultural improvements to the agricultural sector, rational de-ruralisation of the mountainous area, new industrial establishments for the most part situated in outlying areas of the territory, also with a view to safeguarding the central “cultural historic” area and reclassifying the travel infrastructures, as well

as providing for a suitable quantity of residential development, in line with needs and, above all, with an eye to quality.

For the 25,125 resident inhabitants of 1957, the plan opened up the urbanisation of 460,000 mq for a population increase of around 12,000 inhabitants and a good 30 hectares of new industrial areas. At the same time, the Plan also laid down restrictions to protect and safeguard the historic-artistic and environmental heritage of the territory, restrictions intended to guarantee that the historic city and its landscape frame would remain intact, whilst all the time assuring more efficient services and urban equipment, developed in detail in the Piano Particolareggiato Esecutivo del Centro storico that was never approved.

The construction boom of the early 1960s, which really took the form of the construction of 5,000 premises with a population increase of just 1977, could only be justified with the move of the population within the municipality away from the mountain and high hills and down towards the lowlands and took tangible form in some lot divisions but above all in housing dotted around and "invading" the plains.

This phenomenon remains today, despite the enacting planning, in compliance with the provisions of the approved Plan, having been gradually being introduced as from the 1980s, in a bid, which was not always successful, to protect the environments that had also been subject to environmental and landscape protection since 1954 with the restriction imposed by the Decreto on the entire local territory by the Ministry for Public Education and then by the *Piano Territoriale Paesistico* approved in 1967.

But the constructions dotted around, together with the industrial establishments developed as part of the complex formed, as a whole, serious urban erosion episodes and a breaking down of the use of the soil in the central belt below Assisi, and continue to do so.

The new Astengo Plan had to consider the new context created during the 1960s in contrast with the provisions of the 1958 Plan.

To mention just a few: the construction of the "Cappuccini" between Corso Umberto I and the Ivancich area, acquired by the municipality and ready for construction according to the provisions established by the P.P. 2, which were not respected; the new hospital, clearly in contrast with the general plan of 1958 and with the P.T.P. as well as with the patent declaration of the vote of 30.07.1957 that established that " the natural environment of the Olive valley had to remain

unchanged..." and that Astengo considered a landscape "disaster" that would have caused the entire area of expansion to suffer and even more so the landscape surrounding the Oasi di S. Damiano. But for Astengo, the most serious blow to a rational restructuring of the territory was the variant to the SS 75 - Centrale umbra road, which was passed by ANAS under the silence of the very designer of the General Plan. The new route weighed heavy on the Plan review, influencing it and this, together with the dissemination of the industrial establishments and construction in general, created problems that were often insurmountable for Astengo in the new spatial and rational reorganisation of the new general plan, with a consequent multiplication of the urbanisation costs.

The new Astengo General Plan therefore found itself dealing with old and new problems, and problems that today remain partially unresolved:

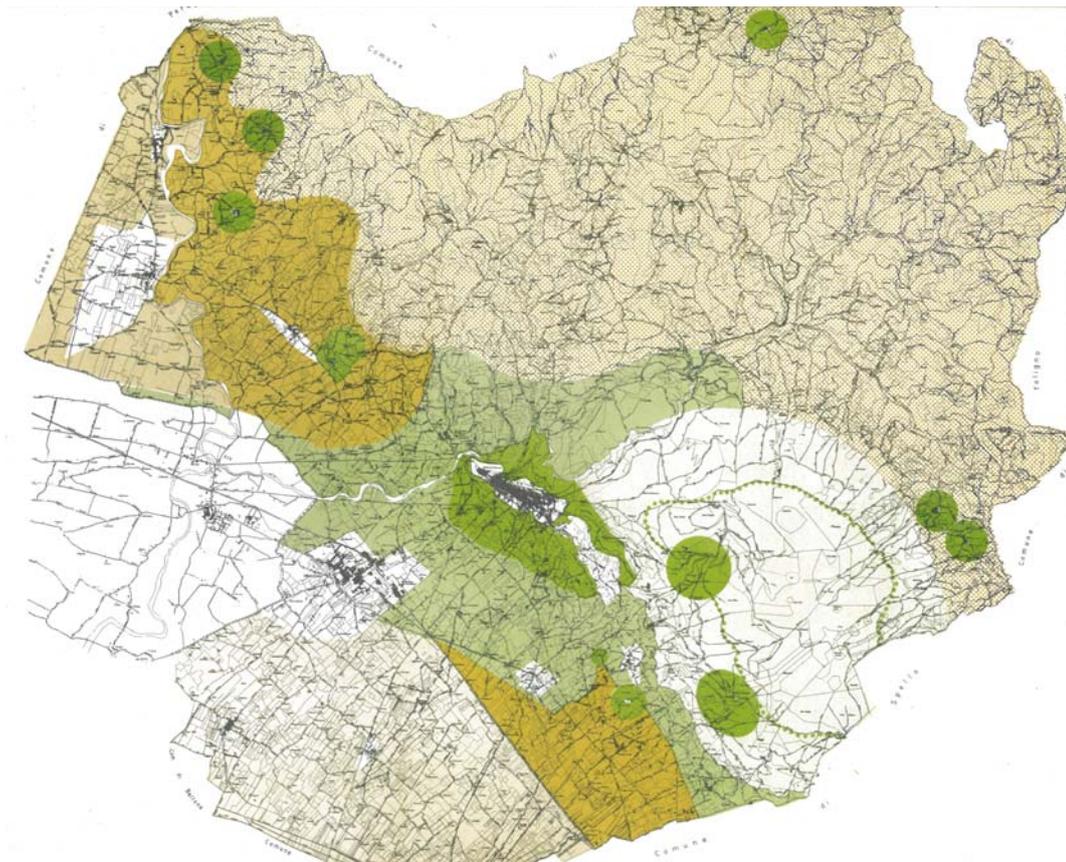
- the provision of suitable garages for the historic city;
- the redefinition of a general territorial structure that would consider the changes made;
- the definition of new industrial areas, specifying the industrial expansion rules for the territory, also in relation to the indications of the first regional development plan, taking due account of the ceased effects of the Legge Speciale per Assisi and the presence of equipped areas in surrounding municipalities;
- the definition of new areas to be urbanised, which, for Astengo, was the only proposition at the state of things of 1966, that was both coherent and possible, considering the dissemination of construction to be integrated into a planned urban development system and to be redeemed with different uses of the area and with property restructuring operations. The choice of new areas for residential expansion to be picked from those free and those in place were to be coherently related to the general system also considering the configuration that the general infrastructural framework was to take on and the definition of the work areas;
- the definitive specification of the works to be planned for the historic city and its surrounds, considering the protective restrictions in place and the contents of the plan. The problem that Astengo already raised in this respect was that of deciding whether or not the city of Assisi was to progressively empty itself of its inhabitants, what services and equipment should be decentralised and what the intended purpose would be of admissible buildings, compatible with their protection and what vehicle

traffic solutions could be found within the city and what equipment would facilitate this.

All matters that remain open and unresolved today for the historic city, despite years of debate on the matter. A single fact remains certain, real and evidenced: the city has gone entirely, emptying itself of its inhabitants;

- the system of the protective restrictions of the territory neighbouring the city of Assisi, aimed at permanently guaranteeing that its environment and landscape would not be altered. Astengo said: *"In truth, the restrictive provisions intended to safeguard the landscape cannot be justified abstractly, by a present abstract definition of "landscape beauty", but which find their reason of being only insofar as in the object to be protected, the content can be recognised of the cultural, environmental or historic or artistic heritage and the restriction applies to protect this, in relation to its usability and in connection with the other parts of the territory", hence "the historic hill of Assisi, the whole of the hillside facing out over the Piana Umbra and all the plains have clear, easily demonstrated characters of "cultural heritage", both as historically structured landscape, in close connection with the historic settlements, and as documentation marking the historic agrarian landscape.. The Subasio, on its own, emerges not only physically but both as historic, cultural heritage and as a natural ecological unit of exceptional value".*³¹

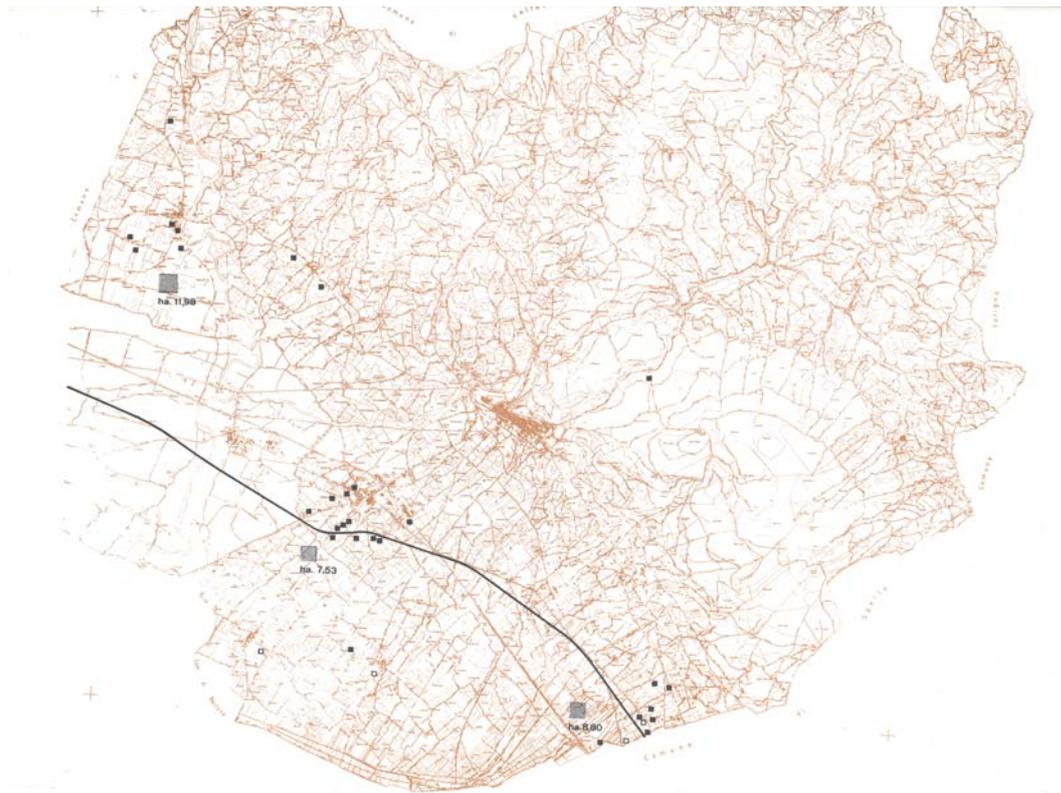
These are, in short, the problems faced by the 1966 Astengo General Development Plan.



V. 14
 NUOVO SISTEMA DEI VINCOLI DI TUTELA PAESISTICA NEL P.R.G. '66.
 (Scala: 1:50.000
 (Scala originaria da 1:10.000))

- A. fascia di salvaguardia assoluta attorno alle città storiche, alla sua zona di espansione, ai castelli ed ai santuari.
- A1. colle storico viicolato.
- B1. paesaggio storico viicolato, complementare ad A e A1.
- B2. paesaggio agrario tipico, tutelato.
- B3. paesaggio agrario oltre Chiuscio.
- C. paesaggio montano tipico.
- D. area ecologica del Subasio.
- Limite dell'istituendo parco naturale.

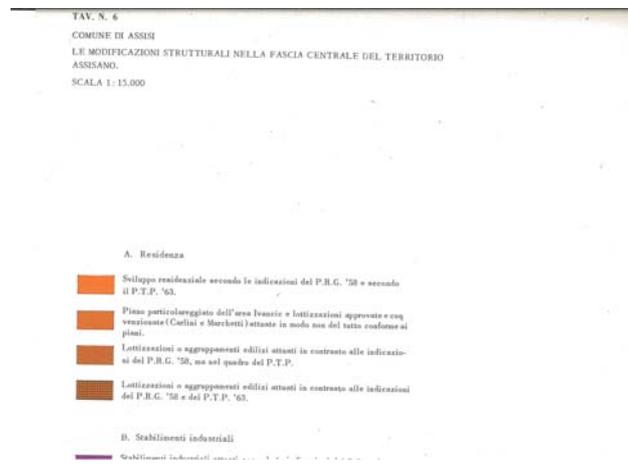
G.Astengo, PRG 1966, Tab. 14, *Nuovo sistema dei vincoli di tutela paesistica del PRG del '66* (IUAV; Archivio Progetti)



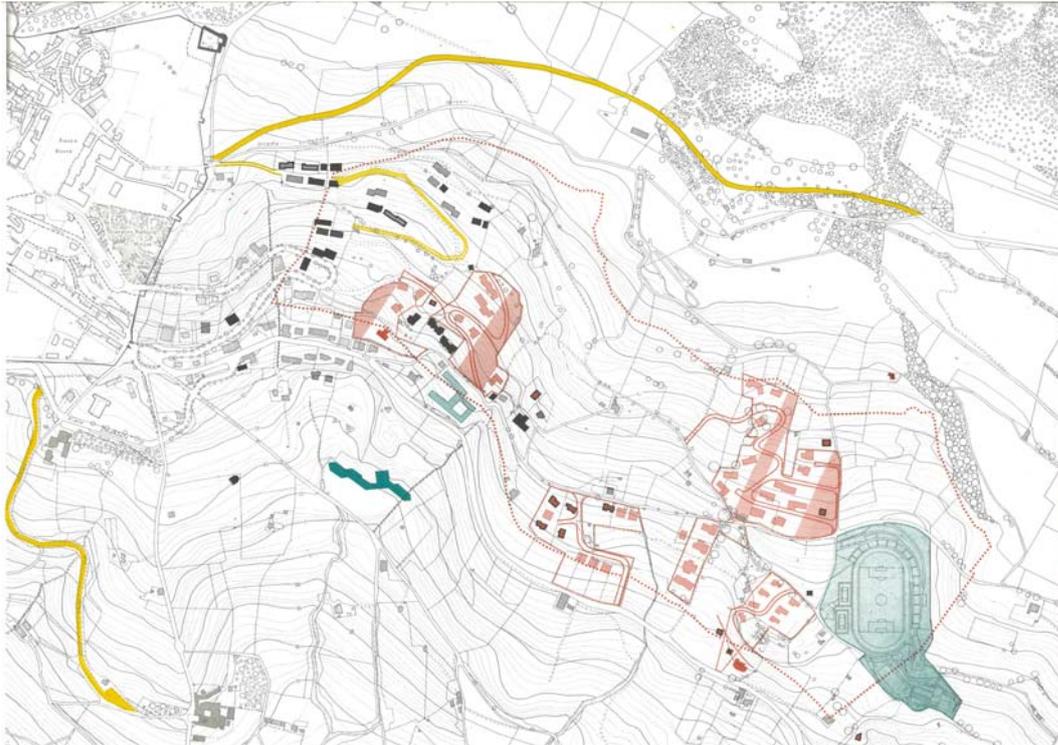
TAV. N. 5
COMUNE DI ASSISI.
LE MODIFICAZIONI STRUTTURALI NEL TERRITORIO FRA IL '58 E IL '66.
SCALA 1:50.000

— Superstrada in variante alla S.S. 75, Centrale Umbra.
■ Nuovi impianti industriali.

G.Astengo, PRG 1966, TaB. 15, *Le modificazioni strutturali del territorio fra il '58 e il '66.* (IUAV; Archivio Progetti)



G.Astengo, PRG 1966, Tab. 16, *Le modifiche strutturali della fascia centrale del territorio assisano.* (IUAV; Archivio Progetti)



TAV. N. 7
 ZONA DI ESPANSIONE DI ASSISI CITTA'
 PROGETTI PRESENTATI PER LA LICENZA, ATTUATI E NON ATTUATI
 FRA IL '58 E IL '66. LETTURA CRITICA
 SCALA 1:4.000

- A. Edifici costruiti, messi di linea edilizia e di zona ora della Soprintendenza.**
- Secondo le indicazioni del P.R.G. '58 e del relativo P.P. N. 2.
 - Non del tutto in conformità alle indicazioni del P.R.G. '58 (dettaglio P.P. N. 2).
 - In difformità alle indicazioni del P.R.G. '58 e del relativo P.P. N. 2, costruiti prima della pubblicazione del P.T.P.
 - In difformità alle indicazioni del P.R.G. '58 e del relativo P.P. N. 2 ed anche del P.T.P.
 - In difformità alle indicazioni del P.R.G. '58 e del relativo P.P. N. 2, ma autorizzati dalla Soprintendenza, secondo una sua del tutto autonoma interpretazione del P.T.P.
- B. Edifici progettati, ma non costruiti.**
- In accordo con le indicazioni del P.R.G. '58 e del relativo P.P. N. 2 e del P.T.P., che hanno ottenuto l'autorizzazione della Soprintendenza, ma la cui licenza è stata negata dal Comune.
 - In contrasto con le indicazioni del P.R.G. '58 e del relativo P.P. N. 2, che hanno ottenuto l'autorizzazione della Soprintendenza secondo una sua del tutto autonoma interpretazione del P.T.P., ma la cui licenza è stata negata dal Comune.
- C. Lottizzazioni.**
- Perimetro di lottizzazione progettata in conformità con le indicazioni del P.R.G. '58, autorizzata dalla Soprintendenza secondo una sua del tutto autonoma interpretazione del P.T.P., ma che non è stata approvata dal Comune.
 - Particelle di lottizzazione autorizzate all'edificazione dalla Soprintendenza all'atto dell'autorizzazione.
- D. Accezzature pubbliche costruite o in costruzione.**
- Edificio progettato in modo non del tutto conforme alle indicazioni del P.R.G. '58 e del relativo P.P. N. 2.
 - Edificio in conformità con le indicazioni del P.R.G. '58.
 - Attrezzature ed impianti del P.R.G. '58, ma non in conformità con le indicazioni del P.T.P.
- E. Strade costruite.**
- Secondo le indicazioni del P.R.G. '58 e del relativo P.P. N. 2.
 - Non del tutto in conformità alle indicazioni del P.R.G. '58 e del relativo P.P. N. 2.
 - In conformità alle indicazioni del P.R.G. '58.
- F. Strade progettate, ma non eseguite.**
- Inserite nei progetti di lottizzazione non autorizzati dal Comune.
- Linea della zona edificabile B del P.T.P. (11.7.1963).

G.Astengo, PRG 1966, Tav. 7, *Progetti presentati per la licenza, attuati e non attuati, fra il '58 e il '66. Lettura critica.* (IUAV; Archivio Progetti)

ANNEXES:

F.Indovina, *The "temptation" of the plan.*³²

For Astengo, each plan was considered an intellectual and scientific adventure. Nothing in him was repetitive. The relations of this professional with the local administrations, politicians, were high conflict. Astengo was entirely insensitive to the demands of politics, to the "handling" of a political practice that sought consent not on a project, but in satiating appetites for a given side, if not worse.

The clearer the weight of the political decision on the territorial transformation process, the more rigid he was in refusing all unlawful compromises or which in any case could have affected a territorial transformation design based on a general political design explained and on its technical translation. In short, he was rather unwilling to "give in" on his plans, unwilling to allow partial interests to compromise technical decisions.

He was the bearer of a rigid division of roles. The choice and political decision was essential and necessary, but it needed to be put in the right place.

For him, means differed, the tools used differed, but the objective remained the same: to give a basis to the planning process. In the town plan, Astengo gives, amongst others, two important contributions, two plans that, on a methodological level and in town planning practice, are "exemplary".

The plan of Assisi, which began in 1955, immediately became a point of reference for the growing interest in safeguarding and valuing "historic centres". The relationship between Astengo and the Assisi administration is typical of what I was saying earlier: enthusiasm, breakage, reject, re-appointment.

This plan is a methodological point of reference for the intervention in the existing city and, in particular, for the intervention in the constructions with historic-artistic value. From this experience and from the subsequent experience of Gubbio, also by his own direct initiative, the Associazione Nazionale Centri Storici e Artistici (Ancsa), was created precisely in Gubbio on the occasion of the Congresso Nazionale sul Risanamento e la Salvaguardia dei Centri Storici, organised by Astengo at the adoption of the city's Piano Regolatore.

Astengo's attention is mainly for the institutional level, his approach is mainly regulatory. The economic contradictions were clear in him, the conflict of interests, the division of the society; he was attentive to the reasons for those emarginated and the necessary "restoration of balance" to society and considered the dialectic process of democracy as fruitful, but he gave all these elements an understanding essentially through the institutions. The real social process, the constitution of "blocks", the expression of the contradictions through the organization of conflict, the same social fights, constituted "external" data, only meaningful if they found an outlet at an institutional level. The institutional datum interpreted the tangible construction of the society, the institutional datum solved the relevant contradictions through "regulations".

Astengo's plan was subjected to criticism, not because it was "too strong", but because it was substantively weak against structural processes. In short, in wanting to govern territorial transformations, in wanting to introduce elements of territorial (and social) innovation, in wanting to make objectives of social justice and the restoration of balance tangible, the "plan" did not seem to suffice, it would have been necessary to act on the structural mechanisms too, in a direct way, and the "social practices" were considered essential as tools for a new "spatial order".

Astengo's research path is interpreted in two ways: on the one hand, the innovation is stressed, whilst on the other, the continuity is highlighted. Astengo does not renounce any of his matrices; he does not dispute his way of doing town planning nor even think of denying the "plan"; he believes that the territory is read as functional to the plan, but at the same time he seeks new means, opens methodological prospects, demands a convergence of different contributions, even manages to reduce the weight of the "restrictive regulation". His categories remain unchanging, the variants are the result of constant research.

The centrality of the town planning instrument, the unitary nature of the territorial phenomenon, the reductionism in the interpretation of the territorial and city transformation processes have marked Italian town planning and if today the ways in which he "suggested" organizing built-up space, particularly growth, show all their limits, it must be said that Astengo too, grasped this weakness.

Paola Di Biagi,³³ *The "plan idea" in the planning practice of G.Astengo: from the knowledge to the interpretation for transform society and territory.*

The Plan is, first and foremost, an essential tool in the overall project of Astengo, to attribute a "scientific statute" to town planning.

Since the very beginning, his work was marked by the intention of showing the need and autonomy of the subject, of giving it scientific tools, of encoding and disseminating the knowledge and results gradually accumulated. The Plan is a chance to re-define the field of observation and intervention of town planning, to establish the phenomena to be covered and measure the fertility of the results achieved.

It is above all the tool to propose and experiment a reproducible method of analysing the current state and design, necessary to rationally and democratically structure the process for formulating future choices.

Astengo's plan is a document that falls between "a known point of departure" and an "unknown point of arrival". It must first and foremost represent the moment of comparison of present and future, therefore able to interpret the current state and the "what is to be" of the phenomena.

For Astengo, the solutions in any case are seen in methods of scientific rationality.

The analytical-planning itinerary that since the very start of his work Astengo has always proposed, lie in the methods of scientific rationality, but only until interpreting the synthesis, which "remains the subjective fruit of the mind" (that of the town planner); the choice of the individual and personal creative deed, hence it is affected by the "subjectivity of personal evaluation".

The methodology proposed by Astengo develops not only at different stages, which from knowledge lead to project, but also through different levels of planning which break down and "dose" the hypothesis of transforming land differently, according to a time and planning sequence that from general proceeds towards the more detailed. The different stages of the method correspond to different levels of project definition, according to a concatenation that connects the local plan, on the one hand, with a broader framing, where the general objectives are established, on the other, to a particular vision where interventions are specified.

Astengo considers the need for different stages and tools within which the characterisation of the interventions and provisions is gradually "dosed" and graduated: "each stage corresponds not only to a different territorial extension, but also to a subsequent level of approximation and forecasts"³⁴, gradually reducing the margins of elasticity; all landscapes taken together, with no exclusions, make up the "plan of plans", the great "building" of planning³⁵ consisting of the "succession of plans".³⁶

On a local scale too, two separate moments are outlined and levels of transformation; the Assisi plan identifies general objectives that involve the overall urban structure and specific objectives that indicate the diffused transformation interventions, these entrusted to detailed contextual plans accompanying the general plan.

Astengo makes the choice to use rational, scientific procedures, the only ones that can structure the field of possible subjectivity, thereby enabling the plan to express and justify a valid judgement for the whole society and re-affirm its general and collective value.

B.Dolcetta, *The Assisi experience.*³⁷

Assisi "presented as one of the most sought-after subjects that could be offered up to the study of a town planner (...)", and because "a study ensued that was entirely imbued with the exceptional nature of the subject, it did not appear to be a bad idea to be for this to be extensively documented".³⁸

The double issue 24-25 of *Urbanistica* devoted to this work is, in the strictest etymological meaning, a monument of Italian and European town planning.

It is daring to define exactly what the nature of that complex text really is: it is certainly a coordinated set of planning documents, the richest and most articulated that had ever been conceived and composed at the time; it is an extraordinary essay of town planning, proof of the decisive role assigned by Astengo to invention, dramatic and essential moment of creative discontinuity in the process of knowledge and construction of space; it is a manual for town planning, according to a didactic intention of which Astengo always thinks when facing a subject; it is a passionate homage to the landscape of Umbria and Assisi but also, through it, to the Italian city and the mediaeval city in

particular, taken as a paradigm of the quality of man's home in this land and the dignity of the work of the town planner; it is finally also a sincere recollection of the fascination of S. Francesco and the Franciscan order that in the Assisi that at the time was divided and poor, could certainly be grasped more than it can today.

The fragment of the Beato Angelico that represents the walled city in the beautiful ordered landscape, chosen as the magazine cover, is a striking summary of all this.

Of the introduction

In the presentation, some landmarks of Astengo's thought around town planning and the function of the town planner can be recognized.

First and foremost, there is the definition of tools and procedures of the knowledge of the context: The reality of Assisi in its "extraordinary, multiform and contradictory aspects" has demanded a "knowledge driven to the tiniest physical and human factors" and has stimulated "an appropriate method of investigation and planning". The aim of the Plan action was to serve two essential objectives: conservation and renewal. "which in dramatic contrast, but also in continuous permanent relation" would have given substance to the entire plan of Assisi. The Plan therefore required knowledge of the "architectonic values of the urban environment in order to characterize the conservative restrictions" but also, an extremely cultivated anticipation of a task that town planners still take decades to make their own, the inclusion in the general town plan of the "safeguarding, generally, the landscape".

For Astengo, "reasoned development is based on the balance of a rigorous control of conservation and a bold, total renewal", an intention that is fully expressed in the plan but which, in truth, has not been sufficiently valued and appreciated.

At the time when the responsibility is assumed of indicating the new structures to be built in the Assisi territory and to serve the city, the "new" in this altered, offended mediaeval setting, which, however, is still easily recognisable and solid in the town layout and in much, the most part of the building fabric, Astengo poses a key question in the process of the construction of a city and the responsibility of contemporary culture. He deals with it on at least two levels: when he defines the concept of architectonic "restoration" and proposes adopting the language of contemporary architecture for the integrations of the built-up landscape; when he prepares the very detailed plans in which he assigns the local administration the responsibility of operatively indicating the works to be built, the methods to do so and the architectonic language to be used.

On this latter point, he is drastic: "it was...clear from the very beginning that the General Town Plan would have had to be integrated by detailed plans needed to provide a precise coding of the conservation and transformation of the individual elements comprising the existing urban environment and characterising growth outside the walls and that the study of details should have proceeded at the same rate as the study in general, indeed, for some aspects, it should even have preceded it".

Astengo, however, knows that the plan is a tool and that the destiny of a community and its *oikos* is in the hands of the men comprising it. The differences and uncertainties seen in the Assisi community after the adoption of the plan, if they make him stress "the need for the plan, not only as an intervention of necessary, superior control, but also, and fundamentally, "as the only possible tool for rebirth", they also cause him to make a pressing appeal to the self-conscious of the more responsible citizens, evoking a sort of ideal, platonic republic in our consciences, the governance of which is entrusted to philosophers, a term that in the Astengo declination can be understood as "educated and honest". It is a need that Astengo feels is necessary not only in Assisi but actually as underlying the whole preparation of his way of seeing the need to be in town planning.

Analysis of the as-is state

The analysis of the as-is state is surprising in terms of the extension of the sectors covered, for the detail of what is reported, for the coherence and acuteness of the preparations and evaluations. If we look at the study of the population, we can see that the developer innovates with respect to other objectives, sources and methods; he reconstructs the structure according to population age and the demographic trend relating to the various districts, classified according to altimetric bands; he studies the correlation between these variables and the different behaviour of the resident groups and uses the universe of the "family leaves" as a source.

The chapter on economy reserves important surprises. The analysis of the primary sector is penetrating and filled with information collected. Astengo prepares a finding of the "distribution of farming crops" extended to the entire municipal territory, which, laid out in 9 different categories, enables an accurate description of the rural landscape. But the direct investigations of the artisan and industrial sectors are equally penetrating, of trade and tourism, both in terms of their consistency and

structures and equipment. The observations on the characteristics of the tourist flows involving Assisi and the positive and negative fallout of these on the city ³⁹ are prophetic and demand a project response to the plan.

The urban structure

When Astengo deals with the study of the urban structure, he comprises a great fresco painting of the evolution of the city, anchored to the history and interpretation of the city's morphological character.

The description of the mediaeval piazzas and their relationships, the flat streets, the rising roads, the steep shortcut stairways enable us to reconstruct the urban "structural form" of Assisi, ⁴⁰, within which Astengo accompanies us. We can thus grasp the breakthrough of the landscape (the mountain, the Assisi plains) in the clever glimpses that mediaeval town planning, interrupting the continuity of the walled cortina, every now and then grant to fix Assisi in its territory and sanction the essential, permanent link between the city and the landscape that opens up beyond the urban walls; for the first time, we read the construction detail, the type and style of the buildings, the individual elements comprising the urban environment that conserve "with purity, the original mediaeval nature."⁴¹

But Astengo notes the post-mediaeval re-handling, the static consolidation criteria and the choices made to beautify and decorate during the Baroque period.

The interpretation of the urban structure of Assisi is cultured and penetrating, able to explore the individual elements comprising it, to decipher the stratifications that have, over the millenniums, given rise to the urban framework as it stood and finally, re-compose it as a unity.

In the late 1300s, mediaeval Assisi was complete and Astengo interprets the events that followed as a progressive erosion of the extraordinary balance of society, culture and its physical and formal expression.

One of Astengo's main ideas is to privilege the medieval image of Assisi above all, to protect and optimize it.

Something more than the objective of saving the historic centre: it is also a choice that will define the "rules" for the planning, the scale of values with respect to which the degrees and actions for protection are to be measured and the ways of relating with the landscape.

If the Baroque buildings seem anti-aesthetic to him with respect to the severe language and limited dimension of the mediaeval buildings, but at least coherent in taste and always dignified⁴², when he moves onto examine the transformations of the urban fabric and building starting from the last few decades of the 1800s, Astengo significantly entitles the chapter of the report: "The recent ruin of Assisi".⁴³

He documented on a case-by-case basis, the episodes that have altered the building scale and city image, irremediably consuming sites and altering enviable balance. They are the hotels serving a newborn tourism, the national *convitto*, some large buildings, the many risings up and the re-handling uncultivated of the ancient buildings.⁴⁴

He does, however, identify in the substitution of original building documents with buildings "in style", perhaps the worst and most insidious crime⁴⁵ against the Assisi urban heritage. Nor is the sentencing of the new ecclesiastical and civil complexes on the hillsides any lighter, intolerable intrusions on the clear vision of Assisi from the Umbrian plains; or, finally, the expansion outside Porta Nuova "implemented with massive, compact stone building blocks that are entirely extraneous to the gentle landscape, the soft orographic trend and the valuable vegetation of the surrounding nature".⁴⁶

It is the second important statement that opens up the question of the compatibility of the building development, which was certainly inevitable and appropriate in Assisi too in those years, with the interpretation and safeguarding of the character comprising the Assisi landscape and the city's form. Astengo launches a radical challenge when he denounces the actions that have resulted in the "day-by-day disintegration of an equity of inestimable worth, abusing a landscape" and securely states that "with a little attention, everything could have been saved, from the plains to the walls".⁴⁷

Architecture and society

Astengo's analyses for the city within the walls are laid out into two great subsystems: The first aims to have the architectonic and urban values recognized and to group the building documents into significant classes for their protection, in order to reduce the insults of the past and fully restore the lost urban quality; the second explores the economic and social context of resident families and their relationship with their homes, with the specific aim of preparing intervention policies aimed at initiating a solution to the situations of housing issues and promote a more aware relationship between the population and the city.

No historic centre prior to then had been studied in such depth and after Assisi, it would no longer be possible to elude the analysis and comparison with the project hypothesis put out by Astengo. On this

matter, the ancient city, the investigations and the analytical categories prepared come as an exemplary application of a “manual” illustrating the stages of research ordered for design. The “census of architectonic and urban values” is illuminated by appraisals based on a solid preparation in the field of the history and architecture and in the knowledge of building structures.

Despite putting the medieval component at the top of the historical-environmental values, Astengo re-reads all the subsequent town planning history with respect, duly distinguishing between, but not separating, “monuments” and “documents” and always giving an evaluation of each and every element in relation to its urban context. The table summarising the results of the census therefore gives us a virtual image of Assisi that is extremely articulated in its historic and architectonic values and which enables us to evaluate the stratification of the city construction processes. The social-economic analysis is carried out on 1120 families using questionnaires and is crossed with the analysis of 1134 homes, visited and valued by the researchers in terms of static profile, maintenance and health and hygiene.

It is difficult to share the part of the research that intends to assess the “moral” and “social” quality of the families⁴⁸, but the fact of having connected the reasoning on the items to that on the users, for which and with whom the city lives, remains essentially interesting.

The project

Assisi constitutes a change in the way town planning is seen with respect to historic centres and the results can be seen in the years that follow, first in Italy and then, as a result of suggestions made by the Italian school, also in Europe.

The matter of landscape

Astengo proposes a trend structure of the rural landscape integrating the categories of safeguarding and absolute protection that come from the perception of its historic character, with that of the balance of productive use. For the first component, he has historic and iconographic research, whilst for the second, he has a complex project in the intervention and valuation of the rural territory of businesses, with different strategies for the mountains, hills and plains and with the aim of supporting agricultural activity both with investments in infrastructures and with provisions for businesses.

The spatial and net perceptive distinction between the city and countryside, exalted in the medieval city, can only oversee the choice of location; at the same time, the dimension of growth must be limited on the hills to avoid disturbing the dominant Assisi, and realised with buildings of sizes that are compatible with the aim of adapting to the folds of the orograph. Outside Porta Nuova, at a suitable distance from the walls, there is therefore a small district, which re-sews previous, disorderly expansions and has an internal order of composition marked by the relationship with the landscape that opens up to the plains. The rest of the development is to take place on the plains, in the district of S. Maria degli Angeli, hence Astengo provides for and prescribes, but does not plan, enactment plans. The defence against new constructions on the hill of Assisi is, instead, very strict and on the plains separating it from the centre of S. Maria degli Angeli. This decision is one of the most contrasting in the subsequent battles for Assisi.

Restoration and new architecture

The second issue on which Astengo concentrates when planning concerns the method by which to intervene in the ancient context and the criteria to be applied in restoring and restructuring buildings and urban landscapes, problems that Astengo deals with separately and with project exercises that are exemplary in their quality and coherence, but which, in turn, are closely inter-connected and as a whole form the most important part of the Assisi plan. The inevitable joint presence of rigorous conservation and bold, total renewal that Astengo announced in the introduction here finds its difficult test bench, in the problems of the ancient city. For the conservation aspect, he prepares the detailed plan within the walls, very detailed, dictating rules that must apply to restoration and restructuring works and providing examples of actions on the segment to be restructured of Porta Perlici. We must stress the research and classification of the authentic construction elements of the various periods, from the archaic middle ages to those later and the identification of those which, although disturbed, should be safeguarded as an unalterable document, except that at this point an extremely advanced concept of restoration looks to be essential, aimed at the most rigorous “conservation”. The examples brought to the attention in relation to correct interventions and other, less careful works that should no longer be permitted, are just as important.

In the segment of Porta Perlici, the relief of the buildings, the type research and the design solutions pave the way for the restoration of the historic city.

But the concept of conservation of the ancient city also entails the defence against the attack of traffic, which had already in the 1950s appeared excessive to Astengo and potentially destructive for Assisi.

He therefore prepares a “traffic plan”, providing for and designing garages as complementary works and the movement outside the walls of certain districts, particularly the market, which brought the heavy traffic into town. Astengo’s challenge was therefore at the limit when it dealt with the planning matter he himself had identified, of the spur that separates the two piazzas of S. Francesco. He wants to entirely free up the Franciscan complex of vehicles, offering a high quality space in the lower piazza to be returned to grass, enabling the visit of this from the upper piazza.

Today, re-reading the Assisi plan is not easy, insofar as we can read of the ethics of doing and the heroism of work without savings and without too many calculations.

Assisi: un'esperienza. Text by G.Astengo ⁴⁹

Presented in C.C. at the end of 1957 and met with ovation, adopted unanimously with just one abstention on 2 March 1958, the plan, duly published one year later on 21 February 1959, was repudiated with a council resolution on a majority vote, which, upholding all the observations, including those in favour, rejected the plan... What had happened to have the local news entitled: “Assisi freed from a nightmare!”?

Why was the consent to the plan, expressed in the national press by Luigi Piccinato, Bruno Zevi, Cesare Brandi, Antonio Cederna and many others instead locally upturned?

I will only say that the plan was based on a twofold policy, of rigorous environmental defence, with restrictions *not to build* on the free areas around and within the walls and *altius non tollendi* in the historic dwellings, strictly connected with a programme of precise structural, technically defined operations, at least in their essential aspects. This policy, initially welcomed enthusiastically, was met by crisis when it came into contact with two competing factors: On the one hand, the minor and major interests duly localised that demanded greater flexibility in the provisions and rules; on the other, the possibilities offered up by the coming into force of the Special Law for Assisi of 9 October 1957 no. 976. This work, allocating funds for works of viability and restoration of monuments by the state, granting beneficial-rate loans to the council and private individuals and envisaging tax benefits for production plants, would have been able to provide the resources with which to implement the initial provisions of the plan. Except that the focus for these unexpected resources whetted new appetites not only by private citizens envisaging greater possibilities of using the beneficial-rate loans and state grants if the rules had been less rigid in protecting the historic centre, particularly as concerns the prohibitions to build upwards, but also by local administrations, which, suddenly finding themselves with major new resources, were working on discretionary independent management proposals, held to be more effective for elections if released from pre-fixed choices.

The Plan, clearly, had become cumbersome and a key was found to destroy it.

A single fact. As soon as the plan was removed, the C.C. passed a resolution, extending to 4500 hectares (i.e. all the plains), the 40 hectares assigned by the PRG to production, with the difference that the areas of the plan were to be equipped, whilst throughout the plains, industrial use would have been indiscriminate and the results did not delay, with industries and warehouses dotted throughout the plains and even in the hills.

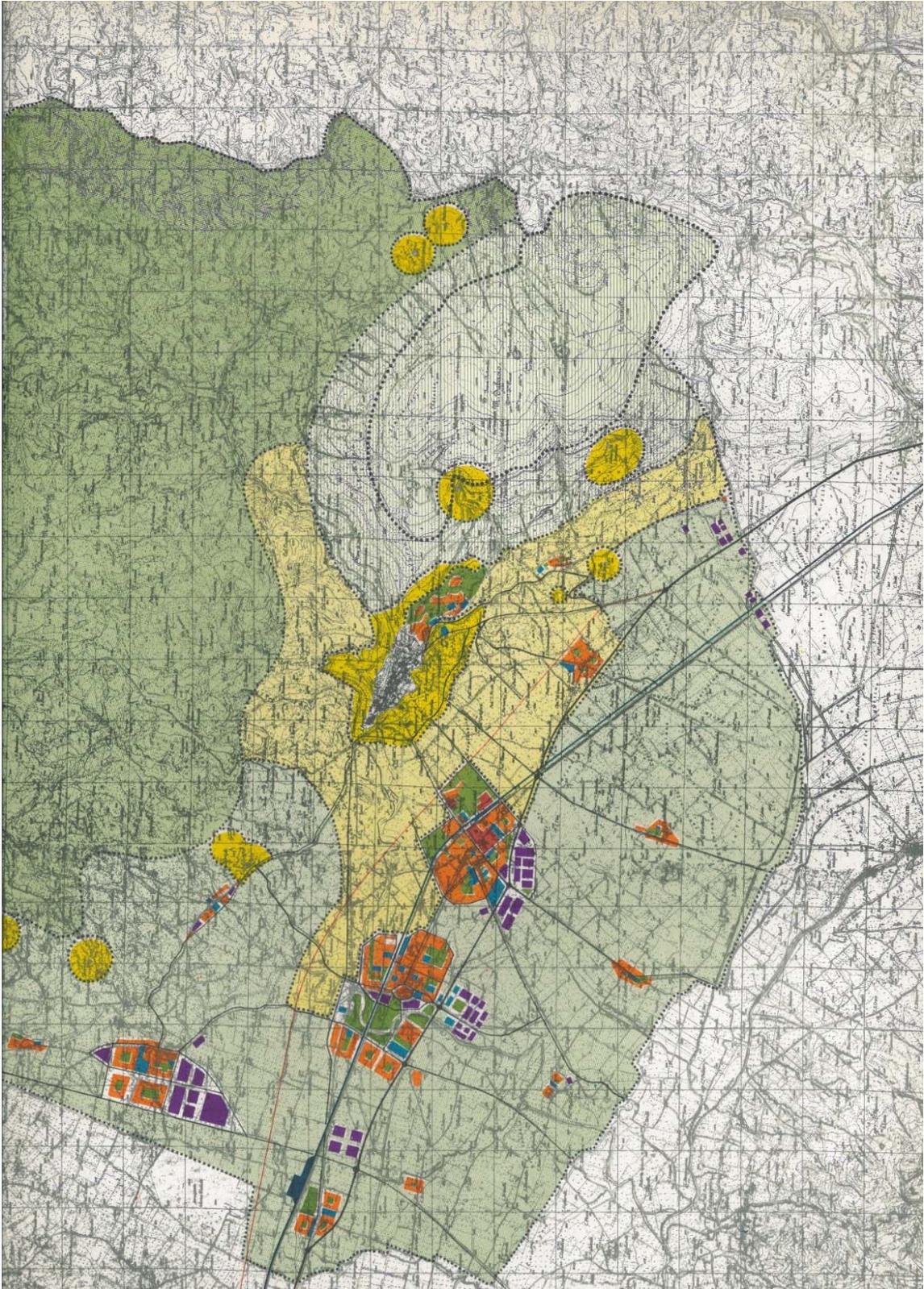
At this point, the “murder of Assisi” as Zevi had entitled it on l'Espresso of 22 March 1959, would have been able to be consumed in full, causing me to leave the scene. But I stayed there. Thus, with a slow operation of persuasion that lasted years, despite having to assist, impotent, with certain clamorous tampering with the landscape and building and industrial explosion from 1960 to 1964, in the end I managed to recover the trust of the renewed administration and be appointed, exactly 10 years after the first appointment, to draw up a new plan.

The new plan, presented in 1966, received once again, when adopted in 1969, major changes by the C.C., which applied for the occasion a new technique to get around it: that of adopting as a priority, one after the other, and without drawings, various modifications, partly upholding observations and partly on the proposal of its own directors, almost as though amending minutes of a normal resolution, voting in the end all amendments and the plan presented without having prepared the visualization not only of the changes but above all of the plan that would have ensued!

But it was now folly to protest. In any case, even if upturned, the plan was passed.

If you ask me what remained and what remains concretely of the original idea of the 1957 plan and the energy of that period, I would answer: almost nothing, save for a substantial, now acquired acceptance of the safeguarding of the hills, between the plains and the walls and a more mature awareness of the value of the historic dwellings, although a great many restorations, carried out by the special law, have not exactly been exemplary and the growth

outside Porta Nuova has continued to be a caricature of the plan, but on the plan of ideas, something perhaps has remained of that long, tormented period, if nothing else, at least as proof of an aware design construction.



G.Astengo, PRG 1966, Tab. 12, *Schema dei PRG dei Comuni di Assisi e Bastia Umbra* (IUAV; Archivio Progetti).

13. THE HISTORIC CITY OF URBINO

13.1. Urbino on the World Heritage List

"During the Renaissance period Urbino⁵⁰ reached a very high cultural level because many scholars and artists lived and worked there. Some of the leading humanists of the time, such as Leone Battista Alberti, Marsilio Ficino, and Giovanni Bessarione, and mathematicians like Paul van Middelburg, came together at the court of the Montefeltro Duke Federico III, who ruled Urbino from 1444 to 1482, to create and implement outstanding cultural and urban projects.

Federico, the "New Prince," was a military commander and a patron of the arts. He surrounded himself with distinguished artists, such as Maso di Bartolomeo, Luciano Laurana, Francesco di Giorgio Martini, Luca della Robbia, Paolo Uccello, Piero della Francesca, Melozzo da Forlì, Antonio del Pollaiolo, Ambrogio Barocci, and Giovanni Santi. During his reign the city became a centre of European importance: Federico, whose court became a favoured staging post between Rome and other European cities, maintained diplomatic relations not only with the other Italian rulers but also with Louis IX of France and with Ferdinand II of Aragon and Naples. Urbino became a cultural and architectural model for other courts, and so elements from Federico's palace can be recognized in the castles of Mathias I Corvinus in Hungary and that of Stanislas II in Prague. Urbino, the "ideal city," was the birthplace of Raphael, Bramante, and Barocci, and among the celebrated figures who lived there were Luca Pacioli, Leonardo da Vinci, and Pietro Bembo.

The ducal palace, designed as a city within a city, is a monumental building of uncommon beauty; it has retained all the elements associated with the life of the court and is now the Galleria Nazionale delle Marche.

It provides an exceptional overview of Italian art from the Middle Ages to the Renaissance. The decoration of its rooms has a distinctive character, from its inlaid doors, bas-reliefs, friezes, and portals, and is a museum in itself.

They contain tapestries, wooden sculptures, and paintings by, among others, Piero della Francesca, Paolo Uccello, Giusto da Gand, Luca Signorelli, Giovanni Santi, Federico Barocci, Raphael, and Titian.

In the Diocesan Museum are displayed painted panels and precious religious furnishings from the churches of the city and the diocese. Raphael's birthplace, an

example of 14th century domestic architecture, contains paintings and a fresco of the Madonna and Child, originally attributed to Giovanni Santi and later to Raphael. These make up the outstanding heritage of painting and sculpture that constitute the nucleus of Urbino's monumental secular and religious heritage.

The university was founded in 1506 by Duke Guidobaldo as the Collegio dei Dottori. Its original function was to house the administration and the judiciary of the city and to create an economic basis for the state. It is housed in the Palazzo Bonaventura, an ancient residence of the Montefeltro family.

Urbino stands comparison with other Italian and European "cities of art" such as Rome, Florence, and Venice by virtue of the cultural and artistic supremacy that it enjoyed during the Renaissance and the richness of its urban fabric, its architecture, and the works of art to be found there.

Urbino established productive relationships with these cities, by diplomatic means and through the movement between them of artists and craftsmen, with the result that its own artistic elements were significantly influenced.

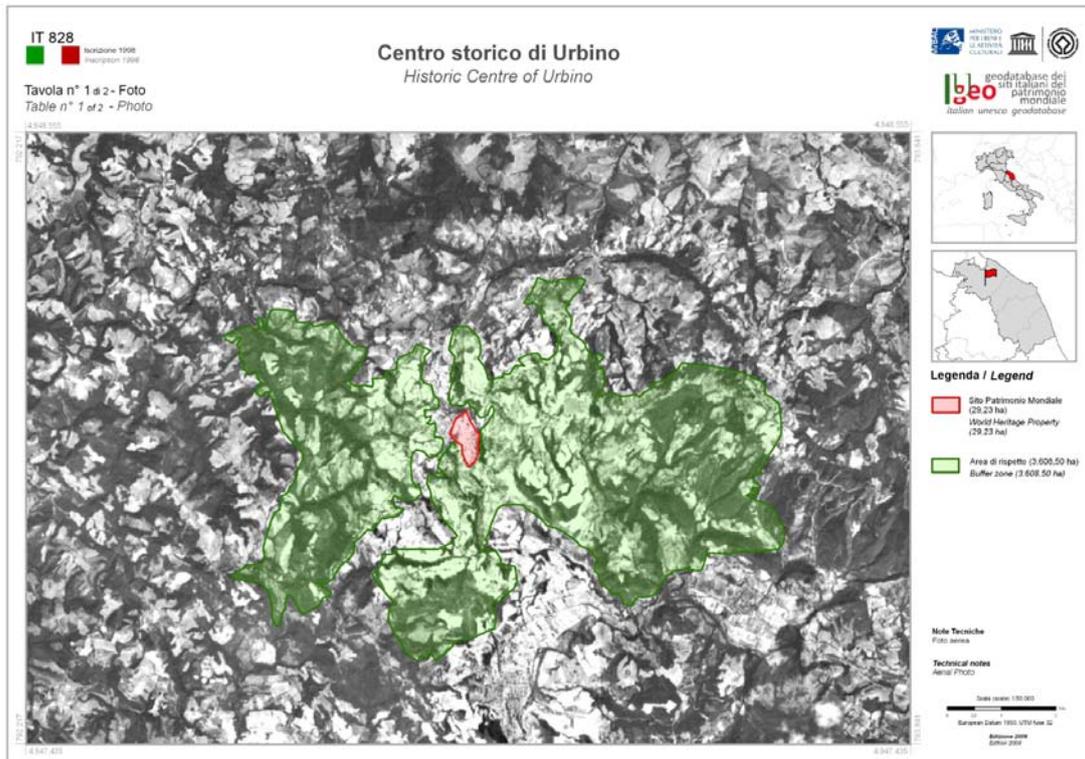
This led to the spread of the so-called "court culture," typical of the Renaissance, which transcended national frontiers and created a European *koine*".

This is the Justification by the state Party⁵¹ for the inscription of Urbino on the World Heritage List.

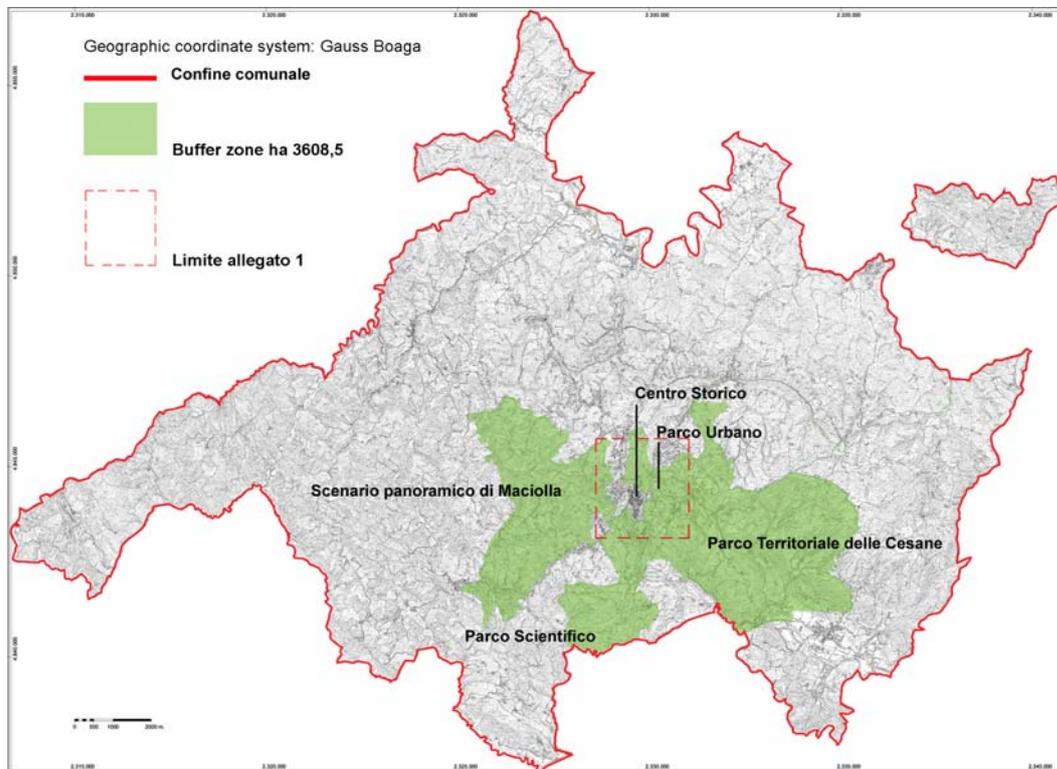
The Historic Centre of Urbino was inscribed on the WHL in 1998, on the basis of the criteria (ii) and (iv):

Criterion (ii): During its short cultural pre-eminence, Urbino attracted some of the most outstanding humanist scholars and artists of the Renaissance, who created there an exceptional urban complex of remarkable homogeneity, the influence of which carried far into the rest of Europe.

Criterion (iv): Urbino represents a pinnacle of Renaissance art and architecture, harmoniously adapted to its physical site and to its medieval precursor in an exceptional manner.

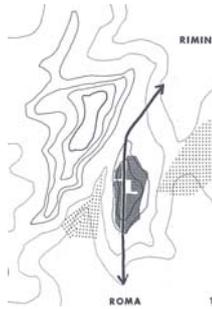


Urbino on the WHL (source: <http://whc.unesco.org/en/list/828/documents>)

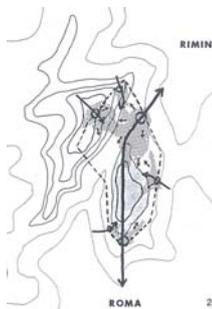


The territory of Urbino. (source: <http://whc.unesco.org/en/list/828/documents>)

13.2. The evolution of the urban shape between history and iconography



The Roman town



The Medieval town



The Renaissance town



The XIX c. town

1. The Roman town is located on the summit of the first hill along the Rome-Rimini road

2. The Medieval town is located on the summits and slopes of the two hills. The arrangement of the boroughs spreads out from the town gates.

3. The Renaissance town: the commercial and cultural centre is located in the basin between the two hills. The principal axis lies on the Valbona-Lavagine route opening out towards Rome and Rimini. The major urban interests are located on the axis and on the main street from Valbona to the Palazzo Ducale, assuming the form that was to be afterwards enclosed by a wall.

4. The nineteenth century town: the new low-level entrance through via Garibaldi shifts interests and activities to the New Square, causing the emptying of Ducal axes and the decadence of the area around the Lavagine Gate. The construction of outside villas, which become new landmarks falling into the pattern of the environment, was begun in this period.

5. The town in the half of XX century: new uncontrolled and disorderly expansion has taken place in the direction of the road leading to Gadana. The historic centre of the town has become the converging point of the traffic from the outside and the new expanding areas. The resulting congestion removes the traditional segregation of vehicle and pedestrian traffic. Medieval and renaissance structures cannot cater for this traffic confusion, and are getting worse. This trouble starts from the area of Lavagine and is spreading into other parts of the town. The activities centring on the New Square are tending to reach out in the direction of the Monte and Santa Lucia. The University is expanding rapidly, giving life and vitality to the summit of the southern slope.

6. The town in the G. De Carlo Plan. The plan includes: a re-organization of the provincial road-system setting up of a network of road links with the coast of Romagna, in conjunction with a new main line of traffic, the Rimini-Flaminia way, which will link the two new motorways and pass at a tangent out to the historic centre; re-routing of the road to Pesaro on a more fluid and open route; a more sensible re-arrangement of the old town entrances; the changing of the Feltrescan province road into a supply axis for the development area; revision of the links between the development area and the historic centre - making them also converge on the communication junction with the outside. A rehabilitation of the historic centre, aiming at the possibilities of a new centre to be set up between the new node of Lavagine and the new centralization of business on the New Square, in order to redistribute and spread activities equitably throughout the town texture.

A re-organization of the expanding area, providing structural and formal patterns matching the existing layout and the appearance of the historic centre and its surrounding. Motorized traffic is to be banned from the historic centre and a selective traffic system, separating vehicle traffic from pedestrians, would be arranged throughout the town.

The origins of the town of Urbino date back to Roman times (*Urvinum Metaurense*) and all of the neighbouring territory is scattered with testimonies to this period, in addition to a pre-Roman period. The landscape that surrounds Urbino is characterised by the presence of thriving hills which include ploughed fields and rows of trees, and is still very similar to the landscape depicted by Piero della Francesca in his tempera on panel **'The Baptism of Christ'**.

The territory of the Dukedom of Urbino and the high valley of Metauro is characterised by the presence of small districts, with characteristic rural agglomerates still linked to ancient trades based on the use of natural resources.

Federico da Montefeltro characterised this territory significantly, merging the town and adjacent countryside around his court, prevailing over the Malatesta family of Rimini.

Urbino, defined by Baldassarre Castiglioni as 'the city in the form of a palace', is the emblem of Italian Renaissance and has marked these lands significantly with an extraordinary concentration of beautiful houses, exclusive residences, medieval towers and remarkable rural architecture.

During Roman rule, Urbino was a very important town strategically, and this is attested to indirectly from information regarding the battle of the Metaurus in 207 BC between Hasdrubal and the Roman Consuls.

There is not a lot of information on the town during the initial centuries of the Middle Ages, however it is accepted that Urbino had to be a town which was considered as fundamental as it suffered attacks by the Goths, Byzantines, and Lombards. The town was conquered in 538 AC by the Byzantine army of Belisario, having surrendered due to thirst, and became part of the *pentapoli annonaria*, then falling prey to the Lombards.

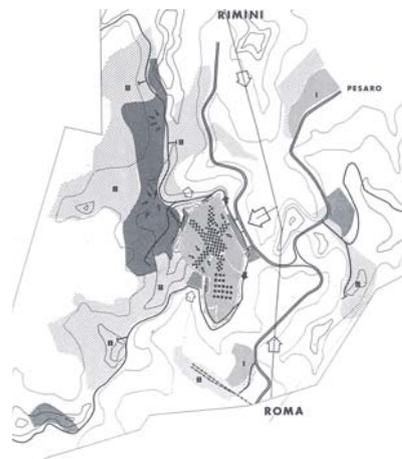
After a period of decline during the papal reign, the economic conditions of the town improved, and it started to develop again beyond the Roman centre, following the varied character of the terrain and the old division into four parts, determined by the *cardo* and *decumanus*. Urbino then became a free municipality headed by representatives from the most powerful families close to the bishop. The authority of the church then weakened and the German emperors of Swabian lineage conceded feudal rights over the town the Montefeltro family, nobles of Lombard origin.

It was Federico Barbarossa who conceded the imperial investiture to Count Antonio da Montefeltro in 1155. Power then passed from father to son until Oddantonio, the son of Guidantonio, obtained the title of Duke in 1443.

When Oddantonio died, the main character in the history of Urbino appeared - Federico da Montefeltro. During medieval times the town developed, with the construction of convents and oratories, around which new built-up urban areas formed. To the South, on the extension of the *cardo*, S.Paolo (Via Saffi) and to the East, S.Bartolo and Lavagine. To the North, apart from S.Sergio, the district of Santa Lucia, along the roads of Rimini and Ravenna; finally to the West, S.Giovanni (Via Barocci) and Valbona (Via Mazzini). The roads connected to the Roman roads.



The present-day town



The town in the future.

In 1375 the Montefeltro family returned to rule the town and in 1385 the town of Gubbio was annexed to the territory. This constituted the fundamental starting point for the birth of the state of Urbino, which in addition to Gubbio also included Cagli and the Montefeltro area, thus creating strong equilibrium in the area between the Marche and Romagna, an area which witnessed clashes between Guelph and Ghibelline forces in the past.

Urbino therefore went from being a small municipality to a financial and political capital in the State of Montefeltro. Having come to power, Federico da Montefeltro embarked on alliance relationships with the King of Naples, the Pontiff, and the Sforza of Milan domination, and was appointed the general captain of the Italian League. The enormous proceeds of military management enabled Federico to improve the military and public facilities of the State; he also hosted the best literary, artistic and scientific talents of the 1400s in his splendid palace. As a result, in a few years the economic situation of the State grew to such a point that the Duke was able to afford the construction of a grandiose building as the current Palazzo Ducale at a cost of 200,000 scudi. An additional benefit of his immense wealth meant that his subjects were able to pay quite low taxes. He also managed to build many other religious and public buildings (the Duomo, Convent of the Jesuits, Convent of S. Chiara).

Federico da Montefeltro didn't just design public buildings, he also had numerous fortresses built, to watch over the most vulnerable access roads in the territory. The plans for most of the public and military works implemented in the Montefeltro area were designed by the architect Francesco di Giorgio Martini.

After the death of Federico in 1482 power passed to Guidubaldo, whose court included the famous artistic coteries that Baldassare Castiglione recalled in his book *'Il Cortegiano'*. In the same period (1502) the *Collegio dei Dottori* was established, which was acknowledged by Pope Julius II in 1507 and then gave rise to the *Libera Università degli Studi*. In the same period between the two centuries the genius of Raffaello was established, who moved from Urbino towards the cities of Florence and Rome in 1504.

In 1525 the seat of the court was transferred to Pesaro. In this period Bernardo Tasso and his son Torquato were guests of the court. Maria II Della Rovere, who grew up and was educated in the Spanish court was the last Duke of Urbino, however at that time Urbino had become a small satellite state under Spanish influence on one side and the pontiff on the other. Not even Maria II Della Rovere managed to give Urbino back its grand past and pass down the kingdom in succession, due to the death of his son Federico Ubaldo.

In 1631 there was the great pillage of Palazzo Ducale. From that point on until the 1700s local history told of a gradual fall into decline.

Between the second half of the sixteenth century and the second half of the seventeenth century Federico da Comandino, Guidubaldo dal Monte, Bernardino Baldi and Muzio Oddi were the leading forces of that which the art historian André Chastel defined as "real mathematical humanism".

The development of what was for a certain period one of the main centres of scientific knowledge, had its foundations at a very high level. Piero della Francesca, Francesco di Giorgio Martini and Luca Pacioli, maybe the most famous mathematician of the time, were responsible for generating a climate of significant interest surrounding postulates of arithmetic and geometry. (...) The transfer of the Dukedom of Urbino to the Papal State also put an end to this initiative. (...) In a short time an extraordinary intellectual, scientific heritage was lost, and the vicissitudes of the Dukedom lost character even though in the 1700s luck shone upon Urbino once more. In that year Giovanni Francesco Albani became Pope with the name of Clement XI (1700-1721), and it was the start of a period of restoration for the churches and new buildings. Subsequently Napoleonic ventures led to new bouts of pillaging, making the fate of Urbino similar to many other Italian towns.

13.3. Urbino in the midst of literature and illustration

Surrounding the majestic residence of the dukes of Montefeltro, defined by Baldassarre Castiglione as a "Palace in the form of a town" in his work *Il Cortigiano*, are areas and places that make it possible to understand the political, artistic and financial centrality of Urbino in the Renaissance period.

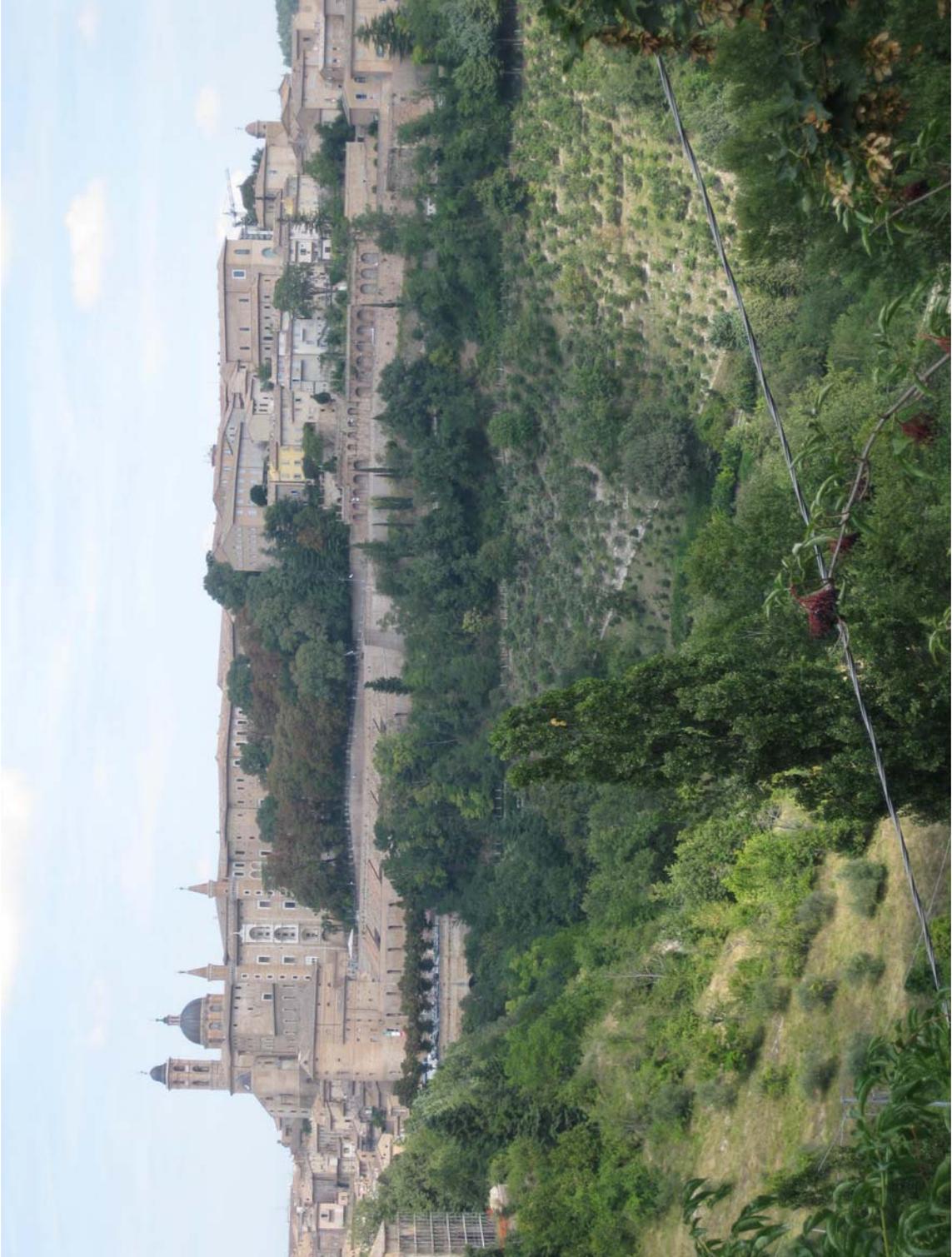


The landscape behind the dukes has caused discussions - some can see the reproduction of the Montefeltro dominions.

In the landscape depicted behind Battista Sforza a reproduction of the Metauro valley was recognised, which was obstructed at the time by a landslide. *"Expression of the good ducal government and scholarly architectural theories of the Urbino school, the landscape became a garden comprising cultivations, pastures, villas and exclusive residences in the XVI-XVII century, which struck the visitor with its fertility, richness and sweet forms"*.⁵²

On the opposite page: Gaspar van Wittel namely Vanvitelli – View of Urbino, seen from the Southwest, 1723





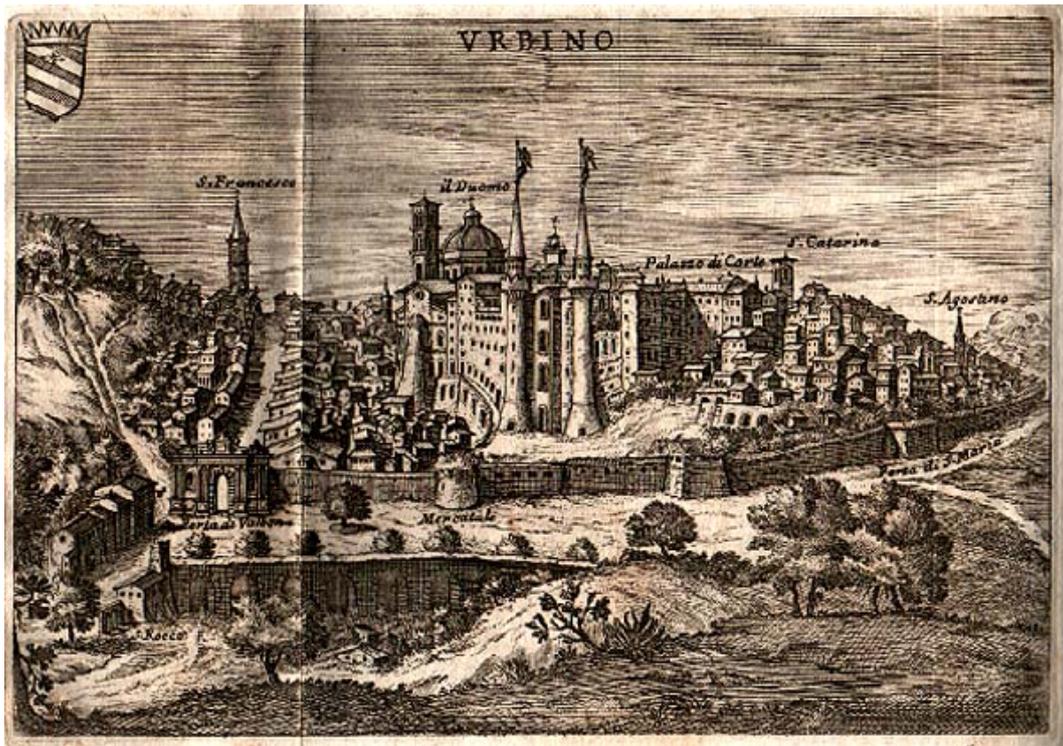


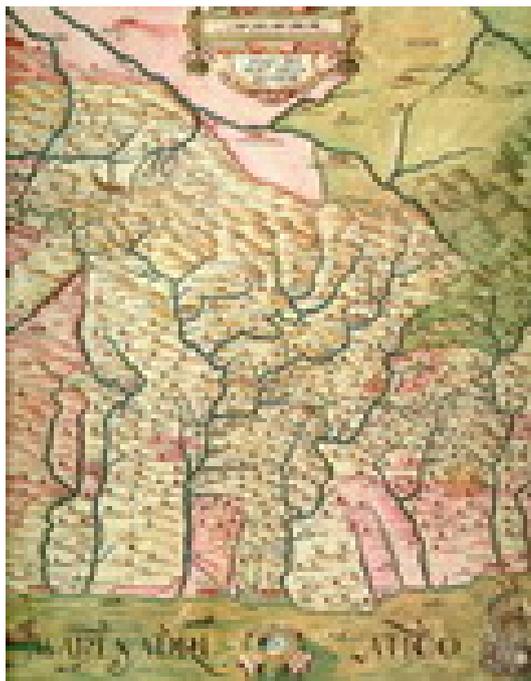
Image from the "Libro Itinerario d'Italia di Francesco Scotto edito nel 1761"



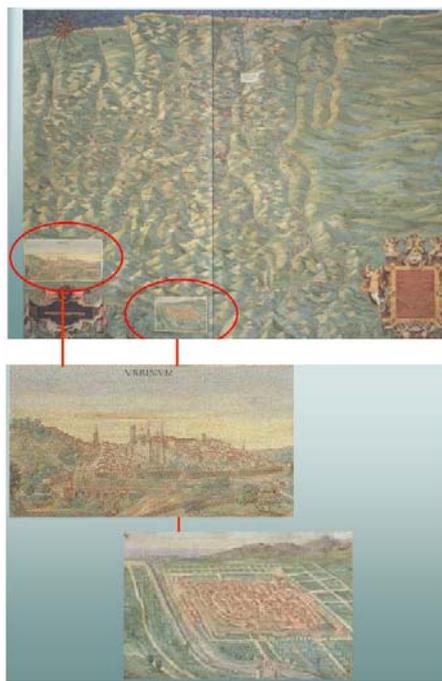
Urbino today



Views of Urbino by F. Hogenberg (*Civitates Orbis Terrarum*, 1587) and F. Mingucci (*Città e Castella*, 1626).



The Dukedom of Urbino
Gli Stati serenissimi della Rovere,
drawing by F. Mingucci, 1626.



Egnazio Danti, (Perugia 1536-Rome 1583) , *Urbini Ducatus*,
Galleria delle Carte Geografiche in
the Vatican, Rome, 1580-1582.

The series of more than one hundred images of the *Atlante dei Dominii Rovereschi* by F. Mingucci gets under way and concludes with 2 general maps relating to the *Stati dei Serenissimi Della Rovere* as defined by the title contained in an ornate, elegant plate at the centre of the upper margin.

In particular, the opening chart illustrates the State of Urbino in its entirety with uniform colour between the yellow and light brown, and the chart at the end of the manuscript also highlights the individual territories of the Dukedom, with various shades of colour.

Both however, due to topographic precision and pictorial subtlety, surpass all previous cartographic products, including the first official representation of the Urbino dominion, formulated around 1570 by Giovan Battista Clarici, and the fresco *Urbini Ducatus*, created approximately a decade later under the guidance of Egnazio Danti in the *Galleria delle Carte Geografiche* in the Vatican.

The historical value of the maps in question is upheld and reinforced by the presence of numerous localities which have now disappeared without leaving any trace, for example Montefalcone, Drogo, Carda, Villa Vedetta etc., or in which a few remains have survived as in the case of Metola, Pagino, Pietralata, Montiego, Pecorari, Torre dell'Abbadia etc.

In the lower part of the cartographic image, among charming ships, fishing boats and cargo boats that sail the Adriatic, there is a compass which, in harmony with its contemporary custom of representing scientific instruments to underline the topographic usefulness and provide decoration, is depicted as a fortress.

In the selection of pieces of poetry and prose, it is possible to recognise the metaphor of profound osmosis between genius and nature, and between poetry and landscape.

The natural environment, or even better, the Marche environment, formed of layers which have transpired through natural evolution, climatic conditions and history, constitutes an umbilical relationship with those who live and experience these places.

The territory of Urbino, still fragile when a unifying strong element is required, recognises itself in an exemplary fashion in the 'interior' landscape evoked by *Infinity*.

Another significant sign is provided by the idea of the farmed countryside which resembles a garden; the Marche nobility of the XVI century lived in a Papal State which saw an economic model in agriculture that was more ethical than in business and finance, and it was imposed as a social paradigm.

*"In its semi-hidden retreat, there where peninsula and continent, mountain and plain unite, between Marche, Tuscany and Umbria, Urbino sums up everything that is Italian. Our expectation of Italy is, in Urbino, a flower in bloom".*⁵³

*"The best part of the Papal States is on the Adriatic side, the area is more populated, farmed better, healthier. The marchland of Ancona, the dukedom of Urbino.....these are the most beautiful and fertile regions of the Papal States...."*⁵⁴

*"Where the eye expects to find a flock of sheep or a clump of trees, a type of castle rises up instead, with very high, irregular walls, surmounted by stone buildings with not too many windows; which in turn are surmounted by apses and towers. The ploughed fields end and the silent walls rise....The town remains aloof with the countryside."*⁵⁵

13.4. THE CULTURAL HERITAGE

"Alle pendici dell'Appennino, quasi al mezzo dell'Italia verso il Mare Adriatico, è posta, come ognuno sa, la piccola città d'Urbino; la quale, benchè tra monti sia e non così ameni come forse alcun'altri che veggiano in molti lochi, pur di tanto ha il cielo favorevole, che intorno il paese è fertilissimo e pieno di frutti di modo che, oltre alla salubrità dell'aere, si trova abbondantissima d'ogni cosa che fa mestieri per lo vivere umano. Ma tra le maggio felicità che se le possono attribuire, questa credo sia la principale che da gran tempo in qua sempre è stata dominata da ottimi Signori; avvenga che nelle calamità universali delle guerre della Italia, essa ancor per un tempo ne sia restata priva. Ma non ricercando più lontano possiamo di questo far bon testimonio con la gloriosa memoria del Duca Federico il quale a' dì suoi fu lume della Italia..." Baldassar Castiglione

13.4.1. The tangible cultural heritage system

The area of Urbino has a significant amount of natural, cultural and landscape heritage, the cornerstones of which are represented on the one hand by the walled town, with its wealth of historical/artistic heritage, and the surrounding landscape rich in natural physical resources on the other, which still maintains its morphological and visual characteristics partially intact.

13.4.2. The town's cultural heritage network

Most monuments and artistic heritage are located within the Renaissance structure of the city and around Palazzo del Duca Federico, which from here on in will be referred to according to its most significant elements - basilicas, churches and convents, oratories, public and private buildings, town walls and fortresses, monumental fountains and archaeological features.

Palaces and historic buildings

Palazzo Ducale, the great "palazzo in the shape of a city" desired by Federico da Montefeltro of the 15th century.

Casa Viviani (Accademia Raffaello), where Antonio Viviani was born, one of the most faithful followers and disclosers of Barocci

Palazzo Bonaventura Odasi, of fourteenth century origin

Ex Ospedale della Misericordia - Tribunale, whose portico is what remains of one of the most extended Urbino buildings, built in the 15th century by Francesco Santi nicknamed Papa and Antonio di Simone.

Collegio Raffaello, started in 1705 at the desire of Pope Clemente XI

Palazzo della Cappella Musicale del SS.mo Sacramento, which during the Renaissance had the privilege of disseminating music

Palazzo Battiferri, now housing the Faculty of Economics

Palazzo Bonaventura – University of Urbino Carlo Bo

Faculty of law - **Ex convento di San'Agostino**

Palazzo Corboli

Palazzo Galli Palma, which, together with **Palazzetto Luminati** is Valbona's most historically and artistically interesting civil monument

Palazzo Passionei Paciotti, of the 1400s, now housing the library

Palazzo Veterani, now used as a university

Palazzo del Municipio, which was, up until the mid-1400s, the home to a branch of the Montefeltro

Palazzo Mauruzi della Stacciola

Ex Monastero di Santa Chiara, built on a round base by Francesco di Giorgio Martini

Palazzo Benedetti, eighteenth century, next to the Duomo, with a graceful sandstone portal

Palazzo Arcivescovile, home to the Bishops of Urbino since 1062. The primitive construction is one of the oldest of the city

Palazzo Boghi, sixteenth century, stands opposite Palazzo Ducale

Palazzo del Legato Albani, built in 1831 by cardinal Giuseppe Albani

La Data, what remains of the ancient Duke's stalls, built to a design by Francesco di Giorgio Martini

Fortezza di Albornoz. The fortified mole that dominates the city from above of the so-called Pian del Monte, was developed in the second half of the 14th century on the desire of cardinal Egidio Alvares de Albornoz

Statues/obelisks

Obelisco egiziano. Built opposite Chiesa di San Domenico, its origins date to 580 A.D.

Monumento a Raffaello, built in 1897 by Luigi Belli

Theatres

Teatro Sanzio, built in 1829

Oratory churches places of worship

Chiesa di San Bernardino-Mausoleo dei Duchi, approximately two kilometres from the historic centre. Tradition assigns the construction to Donato Bramante.

Cattedrale built by the bishop Beato Mainardo in 1063

Chiesa di San Francesco Built in the 14th century in Romanesque-Gothic style

Oratorio di San Gaetano

Oratorio Della morte

Oratorio Del Corpus Domini

Oratorio Di S Andrea Avellino

Oratorio Delle 5 piaghe

Oratorio della S Croce

Oratorio di S Giovanni

Oratorio di S Giuseppe

Oratorio della Visitazione

Oratorio della Grotta

Chiesa di San Francesco di Paola, built in 1603

Chiesa di San Sergio, one of the oldest churches of the city and first bishop's centre until 1021

Chiesa dei Cappuccini which, together with the converted annex, is an architectonic complex dating to the 16th century

Chiesa di S.Caterina, of 1346

La Sinagoga, in neoclassic style

Chiesa di S.Domenico, of the 18th century, which had a lunette (now in Palazzo Ducale) depicting "La Madonna col Bambino e i santi" by Luca Della Robbia.

Chiesa di S.Maria della Torre, of the Agostinian monks whose convent was founded towards 1320.

Chiesa ed ex convento dei Carmelitani Scalzi, which has housed the Accademia di Belle Arti since 1967

Chiesa di S.Spirito, of 1554

Chiesa di S.Girolamo, of 1700

Museums, galleries

Aula didattica "Bella Gerit" (fortezza di Albornoz)

Museo della città (city museum) based in the historic Palazzo Odasi, one of the most extended civil Renaissance building complexes

Orto botanico (botanical garden) today annexed to the Faculties of Chemical, Physical and Natural Sciences of the University, there are approximately 2300 different types of plants..

Casa di Raffaello (Raffaello's house) built in the 14th century

Museo archeologico Lapidario museum housing the materials of what was the Museo di antiche iscrizioni, or Lapidario, desired by Cardinal Giovan Francesco Stoppani

Galleria Nazionale delle Marche (Palazzo Ducale)

Museo Diocesano Albani

Museo dell'incisione urbinata, bringing together the history of Urbino engravings of the twentieth century

Museo dei gessi, containing copies of statues of the period running from the 5th century B.C. to the Imperial Age.



13.4.3. Intangible heritage

Urbino has a long tradition of artistic craftwork, well documented by its urban history, especially from the Renaissance onwards. In the past it was famous for its goldsmiths, cabinetmakers and potters, as well as skilled tradesmen involved in building (stucco decorators, painters, carpenters, stone masons), and even today many workshops testify to this creativity. There are small shops situated in the historical centre and workshops scattered throughout the territory, where it is possible to see ancient techniques and new creations⁵⁶ at close hand, take courses, and purchase goods.

Events, customs and traditions (holidays)

La Festa del Duca

La Festa del Duca was established on the centenary of the death of Federico da Montefeltro.

Since then every year the ancient splendours of Urbino at the time of Montefeltro are brought to life again around Palazzo Ducale, with musicians, acrobats, jugglers and dancers, tests of dexterity for flag-throwers, drummers and archers.

Every year there is also a historical procession in costume and the historical commemoration of a different aspect of the history of the dukedom and the Montefeltro signories.⁵⁷

L'intelligenza della mani event offers workshops sessions with craftsmen and women in Renaissance buildings.

Il costume rinascimentale fra arte e tecnica concerns the artistic craft of textiles and period costume.

Mercato rinascimentale e mercato artistico d'oggi features artistic Italian craftwork (goldsmiths, glassmakers, potters, weavers, stone masons etc.) in the context of market goods of yesteryear and present day.



Teatro, musica e danza al Sipario Ducale involves street theatre, music, pavement artists, Renaissance dancers, historical films.

Sala giochi del Rinascimento e spettacoli di micromagia involves ancient Renaissance games along with magic shows in period costume in the magic atmosphere of the fountain *La Barberina*.

L'Arte della guerra e del gioco d'armi is the historical re-enactment at the Albornoz Fort which shows a different episode each year of *Signorie dei Montefeltro e Della Rovere e del Torneo Cavalleresco della Cortègiana*.

Enogastronomia is a reconstruction of taverns and gardens from the Renaissance courts to rediscover ancient customs and flavours in which ancient roots can be found

Voglie d' Autunno

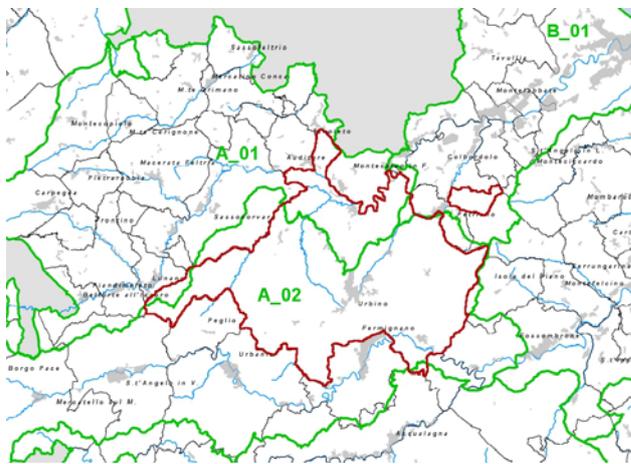
Market display of typical local products which takes place every year in the historical centre between the end of September and the beginning of October. Conferences, debates, and events to enjoy Urbino food and wine, which for several years now have been putting particular focus on organic food and fair trade.

13.5. URBAN AND FUNCTIONAL CONSERVATION PLANS

Urbino and its territory has a wide range of conservation tools:

1. Territorial Urban Plan for Le Marche Region;
2. Territorial Co-ordination Plan for Pesaro-Urbino Province ;
3. Parks and protected areas;
4. City General Plan .

Territorial Urban Plan for Le Marche Region: the landscape context



Protected areas diachronous atlas Environmental landscape plan - Marche Region.

The Urbino Municipality territory extends over 3 sections of landscape as identified in the Environmental Landscape Plan for Le Marche Region:

A01 – Mount Carpegna and the high valleys of Conca and Foglia

A02 – The Urbino area and the high valley of Metauro

B01 – The Pesaro area

The A01 Environment takes the marly-arenaceous complex of Mount Carpegna and the calcareous stones of Simone and Simoncello as its morphological reference and identifying feature. Macerata Feltria and Sassocorvaro constitute the main centres in the network of settlements.

Arable land at 39% dominates over the extension of woods, which is equivalent to 28% of the territory's surface.

Environment A02 is characterised by the town of Urbino immersed in a high hilly agricultural landscape of particular scenic value, in addition to a urbanised

network along the valley floor, organised in a discontinuous fashion from Fermignano to Borgo Pace.

There is extensive woodland covering 42% of the territory's surface; miscellaneous arable planting covers 28%.

Environment B01 includes the border with the Emilia Romagna region to the Northwest, along the course of the River Tavollo, which also divides the towns of Gabicce and Cattolica; the coast section between Gabicce Mare and Fosso Seiore to the Northeast; to the Southeast the ridge (extending from Montegaudio-Monteciccardo to Candelara-Novilara) which separates the basin of the Foglia from the basin of the tributary Arzilla; to the Southwest a hilly strip in the vicinity of the Cesena mountains which extends from Monteguiduccio di Montefelcino to Petriano and Montecalvo in Foglia.

There is a significant amount of miscellaneous cultivations covering 40% of the territory's surface, followed by arable planting at 36%.

The consultation/review of graphs in the Regional Territorial Plan was fundamental for studying and writing the Resource Assessment documents relating to the town of Urbino. Most of the maps, conveniently reviewed, were covered by the Regional Plan, as the Urbino General Plan by Giancarlo De Carlo has not yet been computerised.

13.5.2. Territorial Co-ordination Plan for Pesaro-Urbino Province⁵⁸

This Plan is presented under the form of three aspects, which examine and develop the socio-economic, settlement- infrastructure, and environmental aspects of the situation in the province.

This includes a general fact-finding description on the characteristics and peculiarities of the province in terms of these socio-economic, settlement infrastructure and environmental aspects, and an 'environmental matrix' of provincial importance on which to focus attention not only on passive protection, but also on developing improvisation and promotion activities especially.

These documents have partially constituted a concrete basis on which research work concerning the town of Urbino was developed, given the practical difficulty in gathering some information from the General Plan of 1994, which is still in hard copy and difficult to consult with regard to some aspects.

13.5.3. Parks and protected areas

In accordance with the Environmental Landscape Plan for Le Marche Region, the City General Plan establishes three levels of territory and landscape protection:

1) Areas with limited protection status.

2) Areas with full protection status, those with the most significant amount of scenic value typical of the Urbino territory and those most vulnerable in environmental terms; these are therefore to be fully protected and conserved.

3) Areas with Park status, those with overall scenic value worthy of protection which can be organised unitarily, in order to ensure the attainment of an improved ecological structure and, simultaneously, to enable a more worthwhile rooting of people throughout the territory, encouraging tourist activity which respects natural order, steering farming activities, and promoting better woodland management.

The instructions contained in the aforementioned plans are outlined in detail in the analysis documents.

13.5.4. UNESCO Management Plan

The Municipality of Urbino does not currently have a Management Plan as stipulated by legislation regarding sites included on the World Heritage List.

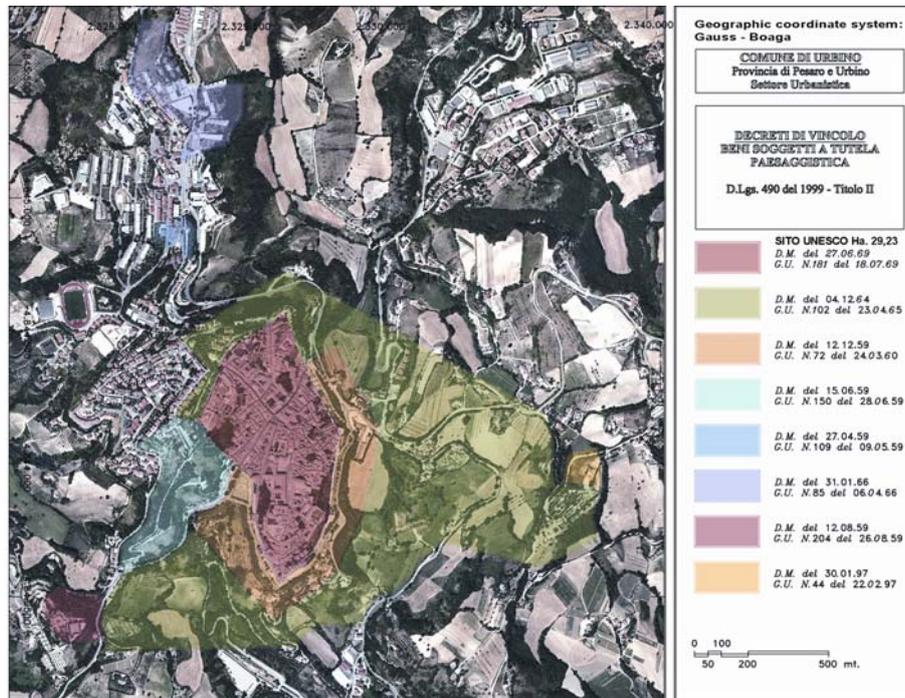
13.6. THE GENERAL TOWN PLAN: FROM THE FIRST PLAN TILL PRESENT DAY

13.6.1. The General Plan of 1964

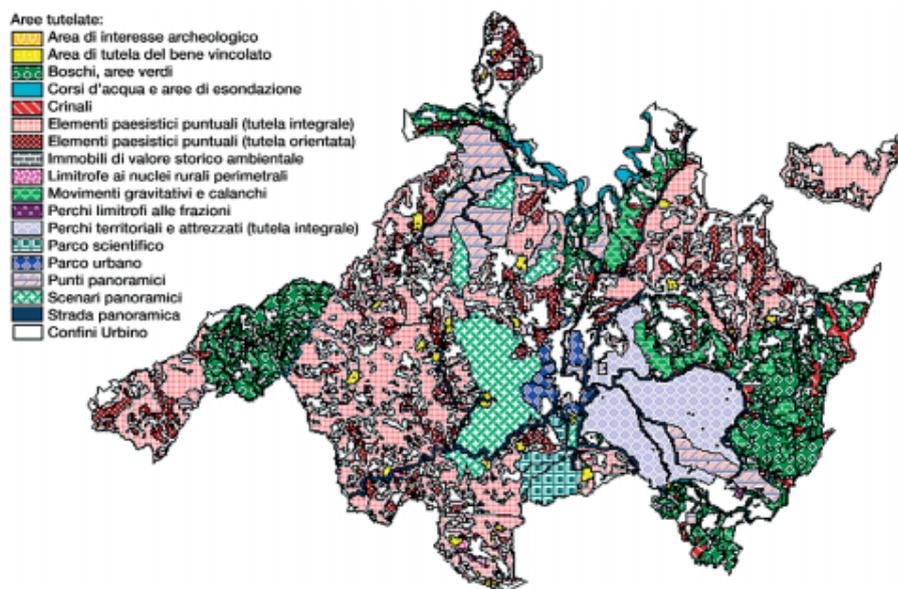
*“ The territory and town of Urbino currently represents an erroneous area of localisation, while simultaneously constituting a place of historic, architectural, landscape and environmental value, which cannot be lost to the town or the civilised world”.*⁵⁹

On 13th September 1958 the Municipality of Urbino appointed De Carlo to formulate the new General Town Plan which, six years later, on 16th January 1964, was adopted by the Town Council.⁶⁰ The first PRG opened an extraordinary political-cultural season for the town. The Plan entered the debating arena which was opening up in Italy on the future of historical centres. At the same time, a national

campaign was formed thanks to the De Carlo project, which saw the participation of major Italian intellectuals in defending and safeguarding Urbino, whose boundary wall was unsafe and had collapsed at some points⁶¹.



Urbino, *Decreti di vincolo. Beni soggetti a tutela paesaggistica*. D. Lgs. 490 del 1999 – Titolo II. Scale 1:10,000 (source: <http://whc.unesco.org/en/list/828/documents>)



Issuing the designs of the new town planning tool in 1966 the author highlighted in the document's introduction the difficulties caused by 'government bodies' in hampering completion of the task, and the 'unique ability of collective participation', demonstrated by the people of Urbino⁶², which is one of the elements that typifies the General Plan.⁶³

However this is not the only reason for which the Urbino plan today constitutes a fundamental document for town planning in Italy⁶⁴.

In Urbino Giancarlo De Carlo, not being a prisoner to the theoretical plan of the Modern Movement which had modest results with regard to planning in relation to the historical centre, managed to communicate with a town which was experiencing a period of crisis without precedent in its modern history.⁶⁵

Under this aspect demographic details are sufficient to illustrate the seriousness of the phenomenon of gradual marginality that hit Urbino after the Second World War, and which saw the resident population decrease from 22,986 to 17,538 inhabitants in the fifteen-year period from 1951 to 1965. This depopulation phenomenon witnessed a peak during the years in which the new General Plan was being formulated, and the parallel concentration of the residual population in the chief municipal town, which encompasses approximately 7800 inhabitants equivalent to 44.5% of the residents.⁶⁶

De Carlo perceptively saw a double impoverishment of the territory in this phenomenon, due first and foremost to the emigration of the workforce. Even those who remained on municipal territory, moving into town, gave up on seeking better incomes, making do instead with that which was offered by the University link industries⁶⁷.

From this perspective De Carlo fully accepted the challenge that the town posed, putting the University and tourism as unique viable resources for the town of Urbino.

At the root of this choice was the rejection of the development model, the long-term results of which could already be seen on the Romagna coast, founded on mass tourism and extensive building.

Giancarlo De Carlo's analysis was founded on the acknowledgement of the rapid, continuous growth of the University, which went from 4040 students in 1951 to 8000 in 1965, reaching 10,000 the following year. For the creator of the Plan this experience was the best testimony of how, even in Italy, it was possible "*to find*

among university students, and even among lecturers, the tendency to choose wide open spaces, rich with artistic and environmental value, which provide the conditions for concentration, reflection and the direct exchange of ideas, all necessary for study to develop spontaneously”⁶⁸.

One of the strategic objectives consisted in breaking the structural separateness of the town through easy links to the territory and the main national communication arteries. One of the main conditions for its effectiveness was road development and the construction of a network infrastructure linking to surrounding centres, the coast, and the cities of art along the Venice to Perugia axis.

It should be remembered that if the plan gave the University a central role in the town’s framework, this framework was not an end in itself, but was a connection to a process of multiplying social and working roles. Alongside the University it identified tourism as a strategic sector, and fostered the promotion of craftwork and its transformation into micro-industries where possible.

In the words of De Carlo, the image of the University Campus was sketched along the lines of the Anglo-Saxon model, with its characteristics optimised by the presence of the typical historical and environmental heritage of historical centres in Central Italy, and the unique richness of the town of Urbino. Despite the obstacles, the University and tourism are strengths that can be counted on for the “*town’s general recovery*⁶⁹” *in the perspective of “revitalising a Historical Centre without changing it drastically, targeting the development of its most original features”⁷⁰.*

The historical centre and the surrounding landscape are not a “necrotic urban appendage in a modern town” for the Plan, but are the main characters in a new development model for the territory. As a direct consequence of this choice, surveying tools for the existing town and their graphical representation acquire strategic importance within the Plan.

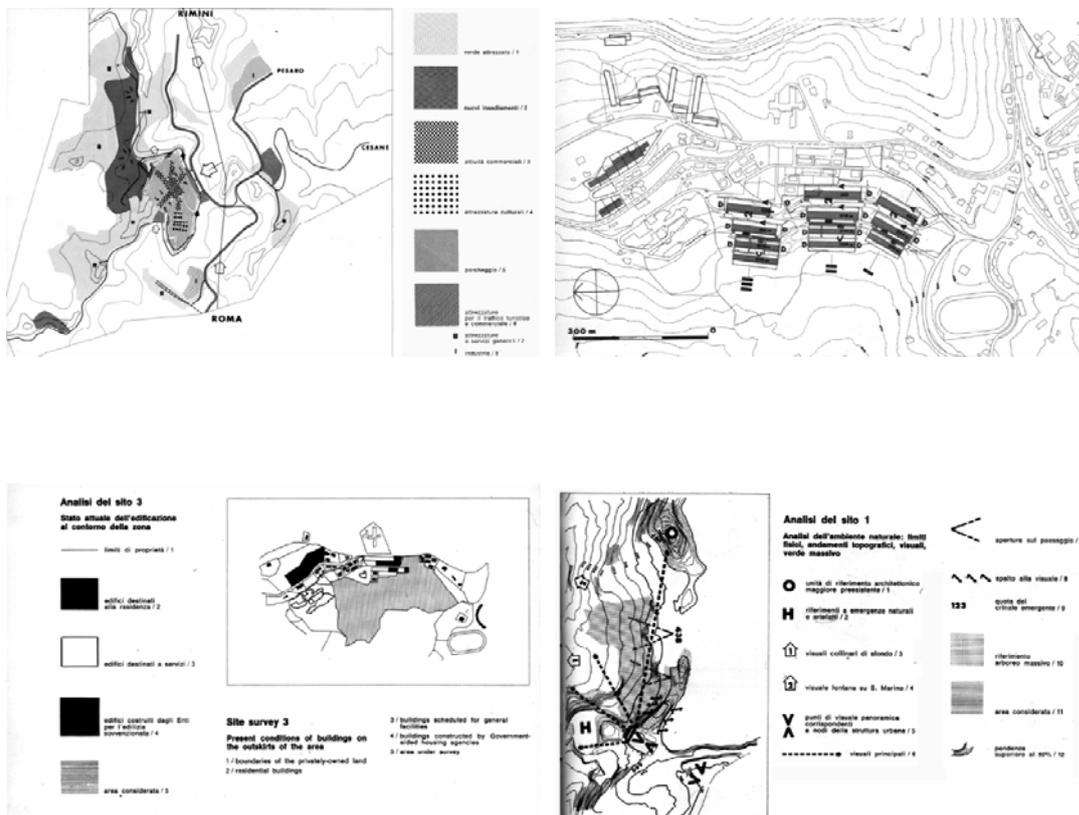
Analysis tables for town layout and the Urbino landscape remain a fundamental example of small and large-scale three-dimensional analysis, for an extremely complex territory in which, as the planner points out, the visual landmarks are still those that had marked out the urban layout of the Renaissance⁷¹.

Despite the focus on construction in the historical centre, split into uniform sections of redevelopment, De Carlo was fully aware of how safeguarding urban and environmental heritage of the old town didn’t have solid support either in the collective conscious or political will⁷². Operating within a landscape in which

“everything seems calculated due to a balance of characters and images that doesn’t allow miscellaneous inclusions”, the general plan had to therefore apply the most drastic constraints, imposing a protective perimeter around the historical centre to put a stop to the effects of building spread⁷³, so that urban development was concentrated in areas where it didn’t clash with the characteristics of the landscape and historic buildings⁷⁴.

In the "Programme of Initiatives" layout the historical centre becomes an area of redevelopment whereas the town expands towards the Northeast⁷⁵. In this layout the areas Mercatale and Lavagine take on a strategic role, a crucial infrastructure junction point that represents “the conclusion and origin of the territory and town’s communication system and also the conclusion of the redevelopment of the Historical Centre”.⁷⁶

The choice of using large public buildings in the southern part of the historical centre for university departments, while also building a significant amount of state-owned university accommodation to the West of Urbino on Cappuccini hill, demonstrates the desire to address the issue of cohabitation between the university masses and the historical centre as far as it is realistically possible.



13.6.2. The Plan of the '90s

“The town is reflected in the landscape, the landscape prepares and sustains the appearance of the town. Therefore safeguarding the landscape is as important as safeguarding the walled town.....” These are the words of Leonardo Benevolo⁷⁷ in his illustrative report on the town planning model of the '80s, identifying the background comprising the first series of ridges that surround the historical centre.

The importance of the landscape overall was then affirmed by Giancarlo De Carlo with the '94 model which increased protection around the historical centre with the boundary of the east section of the Parco delle Cesane, the scenery of the Conce, and the areas of the scientific park.

When Giancarlo De Carlo came back to Urbino during the '90s lots of things had changed:

“The population has changed whereby and the number of residents has fallen again and student numbers have increased staggeringly; the geography of the active population has been transformed with people leaving farming and entering administration and business in concentrated numbers; the Historical Centre has kept its exterior almost intact but its roads and squares are overrun with cars and affected by pollution; the new town has spread to the North, becoming an unrestrained, choked conurbation; towards Urbania the problematic district of Mazzaferro has been built.....aspirations, expectations, culture and taste have all changed; as a result of standardisation forces the perception of balance between built-up areas and open space, activity and peace, town and countryside, natural and man-made has become blurred, and the sense of complementarity between opposites and therefore the structures generated by their continuous alternating attraction and separation has relaxed.”⁷⁸

In the new Plan the issue of the Historical Centre will have a positively limited if not marginal role. Moving from what in the original plan was the ‘centre of the community and territory’⁷⁹, the focus will be mainly oriented to mainly orientate towards the countryside and the territory, with the conviction that the dynamics sparked off by the Plan will have ended up following their uncontrolled path and will have given rise to another history and another town, very far and different from that which had been created in its time. Any reappraisal of the historical centre then, any presumption of bringing it back to that model, would be a vain forced attempt as the

idea of the town that gave life to the plan has now faded away. This has since been cancelled in people's memory due to a situation which, freed from the separation of the stagnation which that plan represented, showed itself to be stronger than any political will or strategy.

Better to relinquish any Utopia, which wouldn't be understood and would be immediately rejected as illegitimate, unnecessary violence. Better to simply stick with the 'recovery' and 'renovation'⁸⁰ of what's already there.

For De Carlo the objective is the rebirth and repopulation of the town, making it attractive as a permanent residential area.

To improve living conditions in the town, encourage the development of local production activities which can provide residents with employment and attract new inhabitants.

To reflect on the role of the University and operate within a framework of total re-balancing of the relationship between residents and students. It is precisely for this reason that the residential aspect will be safeguarded in the new Plan⁸¹.

According to De Carlo the problem has been understood. It was/is the identity of the town itself and its meaning that are heavily debated.

Once the relationship between inhabitants and urban fabric has been breached, the town is reduced to being an empty container, losing its reason for being. It also concerns a fundamental problem for De Carlo – “a balance has to be achieved and the deformations that the inappropriate application of the old plan inflicted on the structure of the town have to be rectified.”⁸²

However De Carlo's analysis does not end there. It understands the overall impact that the adopted development model had on the structure of the town. This growth was however completely irregular with respect to normal trends which transpired in advanced societies - it is based on an '*abnormal development of the civil service which absorbed a good deal of the population that emigrated from the countryside*'⁸³.

In 1990 just 27% of citizens were employed in industry, whereas 38.5% worked in the civil service and at the University, Town Council, the hospital and other public bodies.

“That which in other contexts constituted a positive situation, capable of safeguarding the environment, quality of life and social relationships, assumed a

perverse, parasitic character in Urbino, precisely because it did not lead to the formation of a specialist, good quality service industry.”⁸⁴

De Carlo continues by identifying other critical issues in the original plan, such as in tourism. In 1990, as was the case forty years previously, there was inconsistent, seasonal tourism, mostly day trippers, with the resulting increase in traffic, quality of life and consumption of historical, artistic features, however no actual financial benefits transpired for the town or the territory.

Finally, the issue of the new area of the town, which the plan of the ‘60s concentrated on with particular focus.

To prevent the town from escaping any control, the plan had studied limits of compatibility and balance between the development of the new built-up area and the town within the walls using mathematical and town planning models.⁸⁵

It was precisely because things ‘didn’t go as planned’ that the town, which should have ended at Pineta, expanded in all directions, giving rise to unlimited, crowded conurbation⁸⁶.

In the 1990 plan, in place of the old logical layout and enthusiasm for transformation, an attitude of resigned conservatism is revealed: “*a precious asset becoming extinct, Urbino should now claim and conserve its aristocratic nature*”, which must be protected “*from the degradation that mass society often produces*”.⁸⁷

13.7. THE CRISIS OF THE URBINO ‘MODEL’: THE UNIVERSITY ‘SWALLOWS UP’ THE TOWN

In his book *L’ enigma di Urbino. La città scomparsa*,⁸⁸ Vittorio Emiliani examines the issue of the relationship between the town and its University. Describing the irreparable disintegration of the social fabric of the historical centre - which is now not even inhabited by a thousand residents - , a disintegration which started after the war and continued till present day and is now not even inhabited by a thousand residents, Vittorio Emiliani identifies the role of the University in this process with accuracy:

“In the lean years of the ‘50s and also part of the ‘60s the spread of the University, with the new faculties and various institutes certainly ‘saved’ Urbino, though “swallowing it up” a few years however not long after it was ‘swallowed

*up’; for the historical centre it marked its transformation into a ‘campus’ and a myriad of rooms to let”.*⁸⁹

Basically the project plan, which was refined and implemented to a fair extent by Carlo Bo and Giancarlo De Carlo during the ‘60s, enabled the town to hold up to the impact of both the demographic collapse and financial marginality, and also the impact of the initial massive increase in the student population. The continuous increase in student numbers did however end up upsetting the model created at that time of the ‘town-campus, in terms both as a consequence of the economic pressure of the University link industries, which now tends to monopolise the entire social fabric, and in terms of upsetting of the break of the balance between physical space, resident population and students.

The relationship between residents and students, which was already worrying in the ‘60s when the general plan was being formulated, even reversed so much that, as Vittorio Emiliani recalls: “For every student there are on average approximately three quarters of people from Urbino”⁹⁰. Comparing these figures with those of 1965, again in relation to the entire municipal territory, it can be noted how the resident population decreased from 17,538 to approximately 15,000 units, whereas the number of students enrolled at the University increased from 8000 to approximately 20,000 units. If they all attended, as Vittorio Emiliani recalled, quoting the words of the lecturer and German journalist Peter Kamrnener: " ...Urbino would explode"⁹¹.

13.8. THE BENEFITS AND LIMITS OF THE PLAN

The first Plan expressed the common vision that citizens had of their town. Initially it was supported by unanimous consent, especially by the University. Then the criticism gradually became more persistent and detailed. Maybe much more was expected from the PRG than it could realistically provide. The initial genuine enthusiasm subsided, it became apparent that many choices performed by De Carlo were the result of inappropriate analysis, which maybe hadn’t grasped the profound dynamics of the transformation; the opinion on the farming economy, the underestimation of the quality of life in hamlets and rural districts, the mistrust in the expansion ability of industrial estates, and the restriction of residential settlements.

The Plan geared everything towards the development of the University, tourism and cultural activity.⁹²

The Plan proposed to save the town by starting a modernisation process that would stimulate its actual strengths, activate new economic dynamics, and resolve its age-old separateness, putting the town in contact with the world. In this sense it was unavoidable to press for the structural transformation of the town and overcome its static model of underdevelopment founded on a farming economy.

Farmers, noted De Carlo “discovered how the exertion required in their work is out of proportion with how much they earn...”⁹³ so they abandon the countryside and, not finding other jobs, are forced to emigrate. As a result it is not even possible to count on the re-population of the hamlets⁹⁴, the inhabitants of which leave the fields to move to the plains.

With the exception of those hamlets in which there has already been economic diversification, such as Canavaccio, Trazanni, Schieti, and Gadana, the other hamlets were left to their fate. Their economic structure was ‘outmoded and insufficient⁹⁵, and so most of them were lost⁹⁶, stressed De Carlo.

While in some areas of Italy, and not just at the end of the 2 World Wars, the great process of industrialisation led to bridges being burnt with the legacy of rural Italy, in Urbino industrialisation hadn’t even remotely touched the area, mainly due to the low level of road infrastructure⁹⁷, and all industrial equipment was at that time constructed by a furnace and two small factories... and a dozen of semi-skilled companies.

The possibility of alternative development had to therefore be thought about and planned according to a special model that appealed to local specifics that were clear from the beginning. The only real strengths that the territory was able to count on were tourism, education and culture⁹⁸.

However the Plan was also an operation of very high intellectual capacity and great ‘scientific value’⁹⁹, it was dealing with an extremely precarious situation that was very different from the current one, because it was a situation of underdevelopment and absence of economic and public energy. It obtained great approval, receiving extensive praise and also becoming an example for other towns¹⁰⁰.

In the context of the Italy of the ‘60s, the Plan represented a ‘unique situation’ and the ability of the local government to safeguard Urbino’s artistic cultural heritage by including it in the ‘development of the economic and social process of our times is, and must be judged, exemplary’. By opting for modernisation it maybe saved

Urbino. In this sense it didn't fail at all. On the contrary, it's precisely because the Plan was successful that the current problems could be defined. Underdevelopment problems were replaced by problems of a completely different nature, linked not so much to development as such, but to its specific methods and maybe excessive uncontrolled development.

That model of development was created precisely to make Urbino a real lively town and not an empty backdrop any more. The Plan wasn't in the least created as an 'Aesthetic Plan' merely 'in relation to passively safeguarding the historical centre and the landscape, interpreted as pure, formal, absolute values', but was actually a Plan for opportunity. It wasn't a purely conservative plan but, with regard to its values, it was necessary to 'intervene on the structure of the town to accommodate those economic and social transformations that would transpire if the most active new strengths, which currently appear at the potential stage, could become current". Introduce modern functions¹⁰¹ and not just re-establish, was the only possibility of ensuring the future of the town.

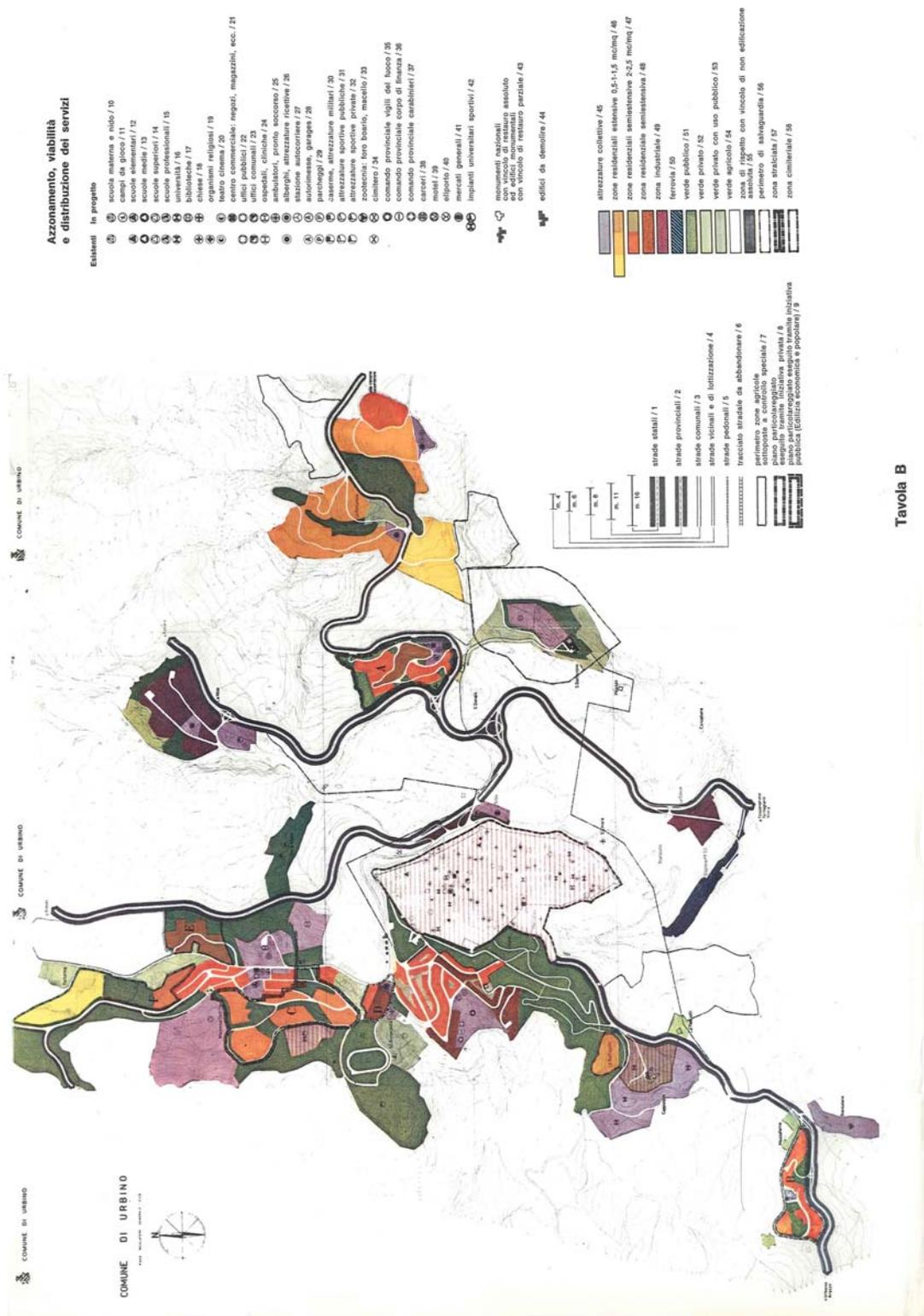


Tavola B

Giancarlo De Carlo, General Plan of Urbino

13.9. URBINO TODAY

Nowadays the historical centre seems like an artificial world that risks losing its last remains of identity. The lack of alternatives to the service industry makes the production structure weak and the territory is waiting for being suitably promoted.

The explosion of the University has attracted an increasing flow of students that has been steered towards residential permanence mainly concentrated in the historical centre.

The initial cohabitation between students and town centre inhabitants, which was an abnormal, positive phenomenon, characteristic of all university towns, has gradually transformed into something very different. The urbanisation process of the hamlet populations which, due to the structural farming crisis involved movement into neighbouring areas and also the historical centre after the war, partially repopulating it, stopped all of a sudden. At the same time as the new areas were being established, even those who already lived in the centre and had been supplementing their income for a while by providing accommodation to students, started to abandon the town to move outside the walls. The town emptied of its inhabitants leaving place for the students.

As far back as 1966 a town council report stated: “It has been said several times that the factors which have put the brakes on the economy throughout the Municipality of Urbino territory can mainly be put down to the road network and connections”¹⁰². The same isolation which once blocked development, is now objectively favouring the formation, in the service sector, of out-and-out private oligopolies if not even monopolies¹⁰³, with the presence of very few commercial businesses or catering establishments for which a proper competitive price regime does not exist.

With regard to housing rents, the scantiness of supply in the face of a considerable amount of demand, especially in previous years, has created an oligopoly which “has pushed rent prices ridiculously high, especially in recent years”¹⁰⁴.

“Rental income has reached an inordinate level in the context of a town economy, which has become abnormal. First of all, this income encourages resident families to leave the property they own, depriving the town of its inhabitant and cutting off all continuity of life. Its speculative and irregular nature, caused by

oligopolistic conditions, prevents exchange with new citizens, because no normal family can afford the price of a whole apartment. As a result, the entire life of the town suffers because where there are no dynamics in the economy there is no University which can hold up: The same circulation of ideas languishes and cultural life is left stagnant, impoverishing social relationships.”¹⁰⁵

*“Everything in this town is history and culture. However Urbino today risks becoming an artificial reality, a geometric space without friction and quality. One only has to pass through the streets during holidays for example, when the University is closed and the students have left the historical centre, to embrace the void that suffocates and grasps the ghostly atmosphere which is taking over. ...Here everything revolves around the University.”*¹⁰⁶

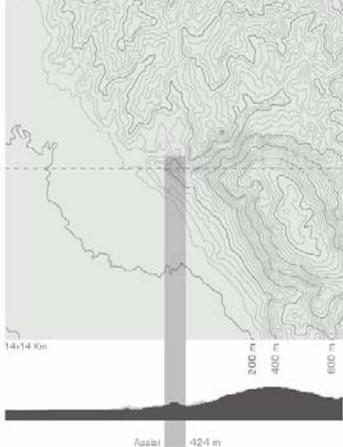
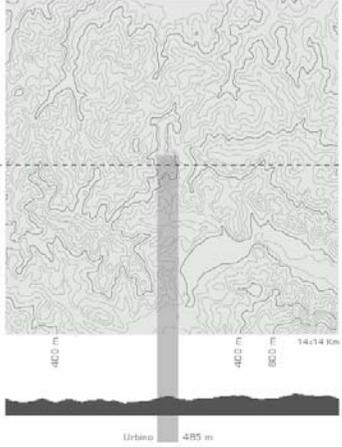
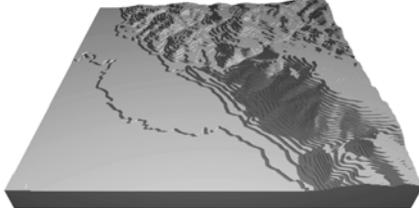
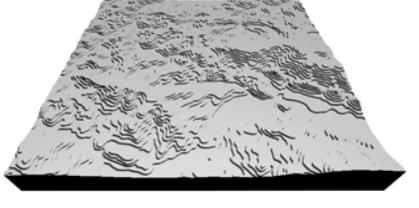
If it was necessary for Urbino to find a ‘specialist vocation’ commencing from ‘a group of dominant roles’ we have to ascertain that the way in which this was implemented, ensured that what was being sought i.e. balance between the normal functions of the entire town¹⁰⁷, has gradually been getting lost.

We must therefore find a new idea of town which capitalises on the great potential of Urbino’s historical landscape, in cultural terms and production terms.

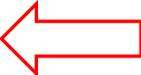
ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

APPROACH TO THE PLAN	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
<p>“Universally famous and rightly considered as one of the centres with the greatest wealth of history, art, environmental and landscape value, Assisi, having been included in the first list of one hundred municipalities required to write a plan, presented itself as one of the most sought-after subjects that could arise for a town planner’s study. [...] It was the extraordinary, multi-faceted, contradictory aspects of the place that led to an awareness open to the most detailed physical and human factors, and stimulated a suitable method of investigation and planning; it was precisely this need for accurate identification, in an environment that was already concretely identified in detail, that required planning not to stop at general, simplified indications of the municipal plan, but to define and characterise separate actions in real terms¹⁰⁸.”</p>	<p>“I can say I loved this town, Urbino, from the first moment I saw it. The first time was in 1951 when, coming here for the first time, Carlo Bo stopped the car at the 4th kilometre on the Pesaro road, right after Trasanni, and pointing out the profile of Urbino said that we were looking at “the real Italy”. I knew then that I could unravel the skein of my roots here and finally give my restless mind some firm bearings.”¹⁰⁹</p>
<p>URBANISTICA National Institute of Town Planning three-monthly magazine, no. 24-25, 1965 Giovanni Astengo</p>	<p><i>Parole di risposta</i>, in <i>Un architetto e la città</i>, Quattro Venti, Urbino, 1990</p>
<p>110</p>  <p>Il piano regolatore illustrato dall'architetto Giovanni Astengo</p> <p>E' un forte impegno per il futuro - Le trasformazioni necessarie non modificano lo spirito della città</p> <p>-17 dicembre 57</p>	<p>“Urbino looks different depending on whether or not you’re looking at it from within the town itself, at an angle, or from the outside, either close up or from a distance; it is this difference in perception that provides a multitude of aspects that end up as one broad picture. I tried to reverse a practice that seems customary in Italian town planning, and maybe throughout most of Italian culture, whereby the general details are always discussed, with the promise to go into the details later, which rarely happens. [...] The immediate objective was to fine-tune a town action plan that worked for Urbino; the long-term objective was to provide instructions that could assume a more general significance, over and above the case considered.”¹¹¹</p>
<p>La Nazione Italiana, 17 December 1957</p>	<p><i>Immagini e frammenti</i> Giancarlo de Carlo</p>

ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

GENERAL CHARACTERISTICS OF THE TERRITORY			
Assisi_Giovanni Astengo		Giancarlo De Carlo_Urbino	
	<p style="text-align: center;">area: 186.84 km² altitude: 424 m above sea level min: 184m; max: 1290m inhabitants (1956): 23,861 inhabitants density (1956): 127 inhab/km² inhabitants (2009): 27,507 inhabitants density (2009): 147 inhab/km² source: Istat (01/01/2009)</p>		<p style="text-align: center;">area: 228.07 km² altitude: 485 m above sea level min: 82m; max: 637m inhabitants (1959):20,793 inhabitants density (1959): 32 inhab/km² inhabitants (2009): 15,528 inhabitants density (2009): 68 inhab/km² source: Istat (01/01/2009)</p>
	<p>“The problems posed by orthographic position from the historic town of Assisi, emerging from an extremely fragile historic landscape,...have for decades been the subject of a never-ending vicious circle with bare-faced aggression, or aggression arising from the disorderly duplication of S.Maria degli Angeli.</p>		<p>“The town is made up of structures and forms. What are these structures and forms? The structures are the organisational systems that enable individual and group activities to take place in the space. Be it business or social activities they all find the means to exist and be implemented in urban structures and facilities.</p>
<p>I was actually able to theorise then that where the town planner was dealing with a contained historic town of modest expansion, such as Assisi or Gubbio, or Urbino or Erice, the plan for expansion areas couldn't come from a subsequent development of areas initially outlined in general terms, and therefore summarised inaccurately. From the start the plan would have to go into depth and significant detail if it wanted to communicate with, and work in favour of, the existing historic town, made entirely of tangible areas and elements, recognisable in their individual characterisation precisely due to the practical nature of their details.”¹¹²</p>		<p>In the town of Urbino it is impossible to consider its forms without considering the shape of the natural environment surrounding the constructed environment; and it is impossible to consider the natural environment purely as a fact of nature, as it is a fact of nature where mankind has intervened, incorporating change and transformation. The Urbino landscape has been constructed from lengthy human intervention and when considering its natural beauty it is impossible to separate it from everything which has been made of bricks and stonework to construct homes, buildings and roads.”¹¹³</p>	
<p>Giovanni Astengo, <i>Urbanistica sotto accusa a Gubbio</i>, Torino 1968</p>		<p><i>I centri storici delle Marche. Il caso di Urbino</i>, Giancarlo de Carlo</p>	

ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

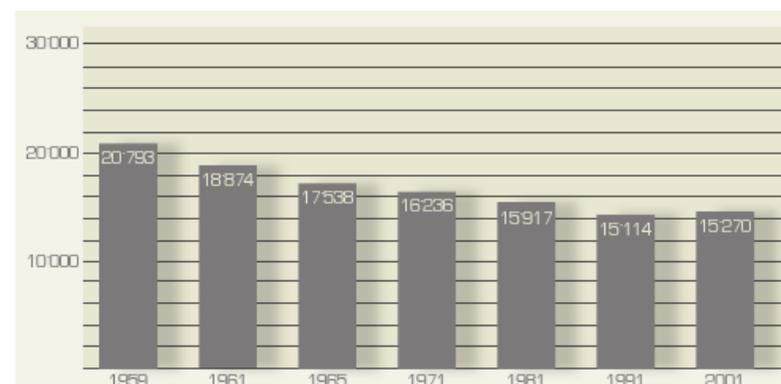
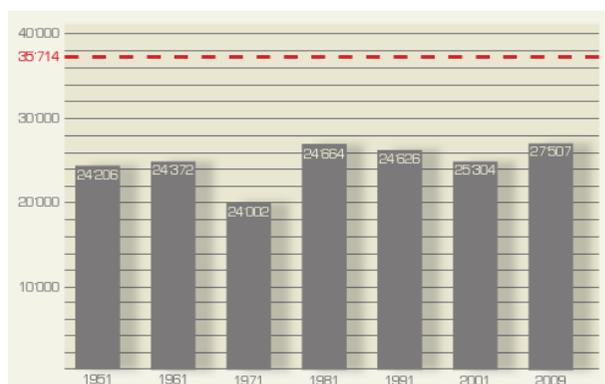
THE AIM OF THE PLANS	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
<p>“The effect on the historic Umbrian town couldn’t have been anything other than upsetting. [...] I worked with enthusiasm, immersing myself in the historic and human environment, and I created the idea that to show what could be done with a plan, a plan complete in its entirety was required, including a general overall plan which also provided for vast farming land, plains, hills and mountains, an economic development plan, based on reforestation and irrigation systems, and a detailed plan for the historic centre and expansion to the East outside the walls, in addition to sector plans for the redevelopment of Porta Perlici, the preliminary design for two large projects, one in the square outside Porta S. Pietro, the other in the valley under S. Chiara square towards the gate of Moiano. The plan is not only required for greater necessary control, but basically as a possible tool for the rebirth of the area.”¹¹⁴</p>	<p>“The variety [of blocks of housing] in existing setups has made it necessary to identify a graded intervention system to deal with different requirement levels, without giving rise to complicated mechanisms that would be difficult to interpret and would cause operational difficulties. Type and level of actions anticipated include: overall planning for sectors that need to be effectively safeguarded from inappropriate intervention. In this case accurate interpretation of constraints is required, so there is no doubt regarding the objective to be achieved on completion of any actions. The conditions and characteristics of existing building units have enabled radical renovation, making it possible to obtain living conditions in keeping with modern day requirements; at other times intervention had to be limited to the simple re-organisation of existing elements, by only incorporating detail into the transformation, so as not to change the structure or characteristics; a simple system of regulations distinguishing between those relating to horizontal and vertical connections, the position of which was considered so important as to make it become the linchpin for all other actions. [...] The method adopted ensures compliance with existing constituent and environmental characteristics while enabling actions of transformation.</p> <p>Its design gives it an ease of use and therefore instrumental efficiency which is essential for its success, with regard to administration and individuals; exemplary planning with regard to a restructuring programme [...] which can relate to each action plan in the historic fabric.”¹¹⁵</p>
<p><i>La ragione del Piano. Giovanni Astengo e l'urbanistica italiana.</i> Franco Angeli</p>	<p><i>I centri storici delle Marche. Il caso di Urbino.</i> Giancarlo de Carlo</p>
<div style="display: flex; align-items: center; justify-content: space-around;"> <div style="text-align: left;"> <p>Economic development plan Sector plans Detailed plans</p> </div> <div style="text-align: center;">  </div> <div style="text-align: right;"> <p>General plan</p> </div> </div>	<div style="display: flex; align-items: center; justify-content: space-around;"> <div style="text-align: left;"> <p>Graded intervention system</p> </div> <div style="text-align: center;">  </div> <div style="text-align: right;"> <p>gradual planning exemplary planning</p> </div> </div> <div style="text-align: center; margin-top: 10px;"> <p>System of regulations</p>  </div>

ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

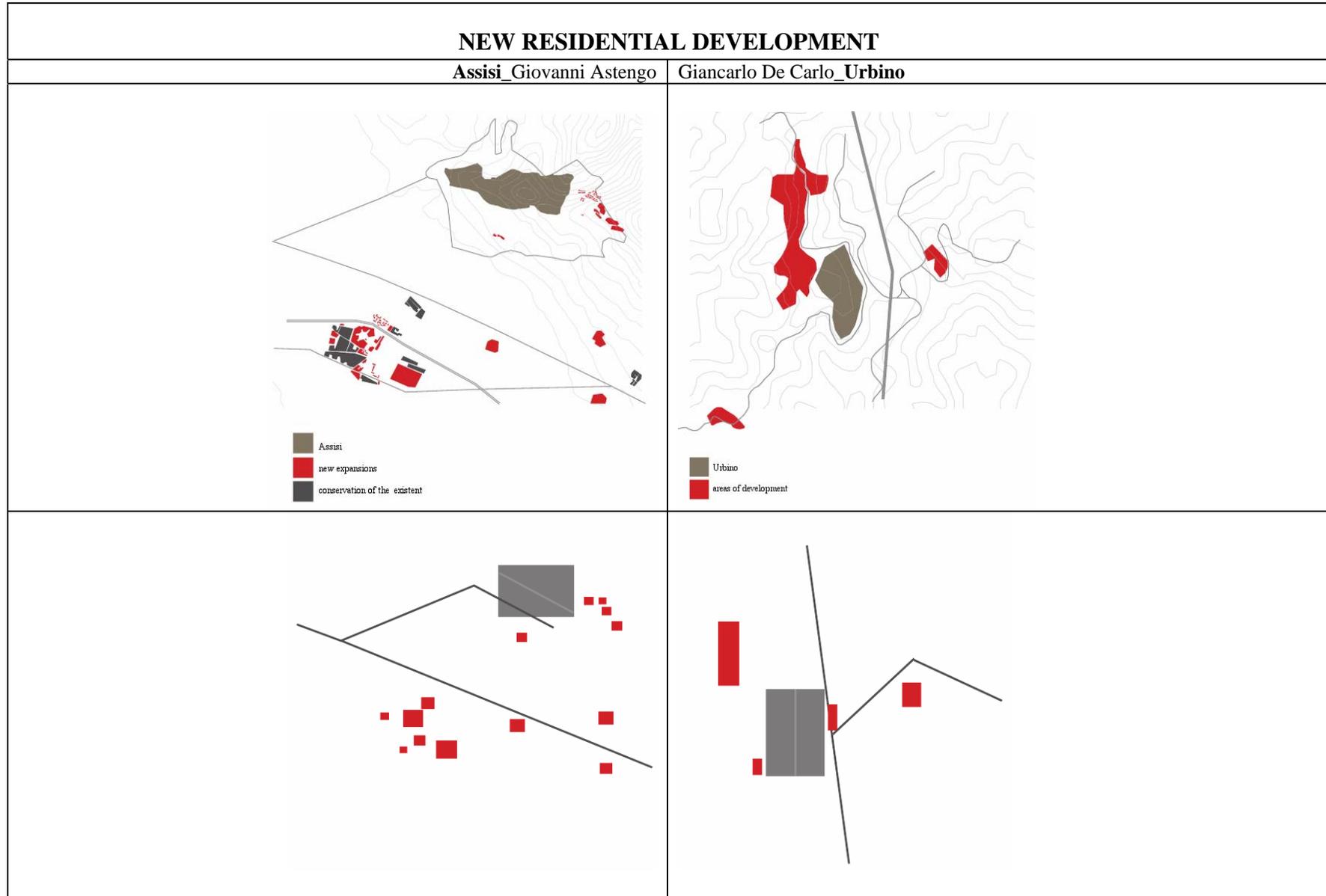
ANALYSIS OF THE CITY	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
<p>“The topics examined and the collection of data gathered and compiled in each sector enable the formulation of an overall, concise opinion on the town planning situation regarding the economy in the municipality of Assisi. As the analysis conducted proposes not only to lead to the awareness of the actual situation, but also to simplify current issues and future planning, it is now clear that a structural plan of future actions must act simultaneously on all sectors, to achieve the same objective. [...] all tasks aimed at resolving individual, but nevertheless important, issues, will not only be co-ordinated into a single work plan, but will also be closely linked to economic development, aimed at increasing per capita income and quality of life as a result. For the moment we can conclude that the Local Strategic Plan [...] must also provide for an economic development programme.”¹¹⁶</p>	<p>Re-organisation of the territory road network: creation of link roads to the Romagna coast [...]; re-organisation of entry points to the old town; transformation of the Feltresca provincial road into a feeder road for the development area; review of link roads between the area of development and the historic centre, bringing them to merge at junction points in the territory [...] Redevelopment of the historic centre [...] to achieve widespread distribution of businesses throughout the urban fabric. Reorganisation of the expansion area, arranging structural types and formal configurations in accordance with the organisational and visual setup of the historic centre and the surrounding landscape. Removal of motorised traffic from the historic centre and setup of a selective circulation system throughout the town which distinguishes between vehicular traffic and pedestrian traffic.”¹¹⁷</p>
<p>Urbanistica, nr..24-25, 1965 Giovanni Astengo</p>	<p><i>Urbino. Storia di una città e il piano della sua evoluzione urbanistica</i> Giancarlo De Carlo</p>
<p>A diagram for Assisi consisting of several overlapping circles in various shades of blue. The circles are labeled with the following terms: 'industry', 'population', 'agriculture', 'economy', 'homes and families', 'architectural and urban values', 'hamlets', 'road system', and 'urban structure'. The circles overlap in a way that suggests interconnectedness between these different urban sectors.</p>	<p>A diagram for Urbino consisting of several overlapping circles in various shades of blue. The circles are labeled with the following terms: 'economy', 'culture', 'agriculture', 'fleeing from the countryside', 'population', 'industry', 'commercial activities', 'school University', 'tourism', and 'road system'. The circles overlap to show the relationships between these urban elements.</p>

ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

PEOPLE	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
<p>“The analysis of the current situation is surprising due to the extent of the sectors considered, the detail of the observations, and the consistency and sharpness of the information and evaluations.” Astengo has reconstructed population structure by age and demographic dynamics relating to the various hamlets, grouped by altitude regions”.¹¹⁸</p>	<p>“Territory displacement is accompanied by the gradual deterioration of the population structure. The town mainly attracts foreign immigrants who are generally employed in the service sector, and also attracts inhabitants from the hamlets in the Municipality, who leave the countryside but don’t have enough energy to investigate municipal boundaries. The most active human resources who reject the terms and conditions of farming are filtered out, and seek out higher social and financial conditions in Northern Italy, whereas the weakest resources stay, and don’t aspire to change or specialise, but only to take part in the even modest opportunities provided by urban life in the area’s chief town. The reality of depression in the area is clearly expressed by the percentage index of the active population, approximately 43% of the total resident population in the Municipality. The Urbino index is quite high, but it is low in comparison with other more fertile or more industrialised municipalities in the Central/Adriatic area”.¹¹⁹</p>
<p>Essay by Bruno Dolcetta, <i>L’esperienza di Assisi</i>, extract from <i>La ragione del Piano</i>. Giovanni Astengo e l’Urbanistica italiana, Franco Angeli</p>	<p><i>I centri storici delle Marche. Il caso di Urbino</i>. Giancarlo de Carlo</p>



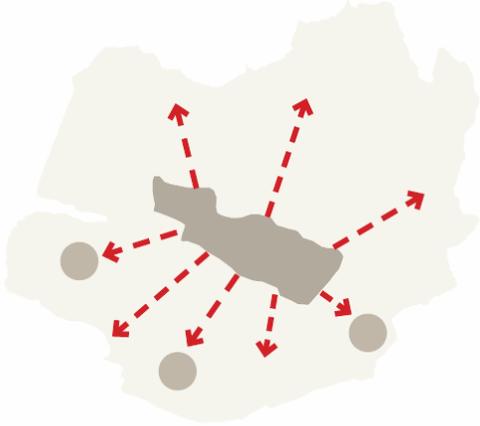
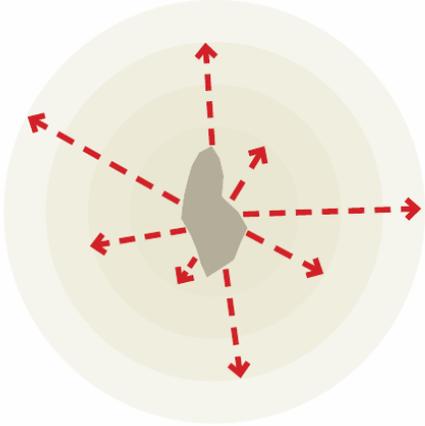
ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans



ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

ECONOMY OF THE TERRITORY	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
<p>“The chapter on the economy contains some important surprises. The analysis of the primary sector is full of insight and information, and has the open intention of enabling enhancement when formulating the plan for the rural territory. Farming activities are distributed extensively throughout the municipal territory and enable an accurate description of the rural landscape. Investigations carried out on the industrial, crafts, business and tourist sectors have also been significant. Observations on tourist flows involving the town of Assisi require devised consideration in the plan.”¹²⁰</p>	<p>“It can be said that the process of industrialisation hasn’t even touched the territory of Urbino. Real industrial equipment in the area, which is almost all localised around the territory’s main town, includes a brickworks and two small factories that employ 120 employees at maximum capacity, and about ten small firms producing items in metal, wood or cement, and employ no more than 200 people in total. [...] The municipal territory of Urbino has a tertiary geological formation. The land is marly and therefore compact, with not very permeable schistose/clay material, difficult to work, lacking in phosphor and nitrogen and therefore with a modest level of fertility. Due to altitude difficulties and the barrenness of the soil, production does not reach a satisfactory level.”¹²¹</p>
<p>Essay by Bruno Dolcetta, <i>L’esperienza di Assisi</i> extract from <i>La ragione del Piano</i>. Giovanni Astengo e l’urbanistica italiana, Franco Angeli</p>	<p><i>Urbino: La storia di una città e il piano della sua evoluzione urbanistica</i> Giancarlo de Carlo</p>
 <ul style="list-style-type: none"> Assisi groves basin irrigation pasture agriculture reforestation 	 <ul style="list-style-type: none"> Urbino trees in rows trees agriculture garden vegetable garden

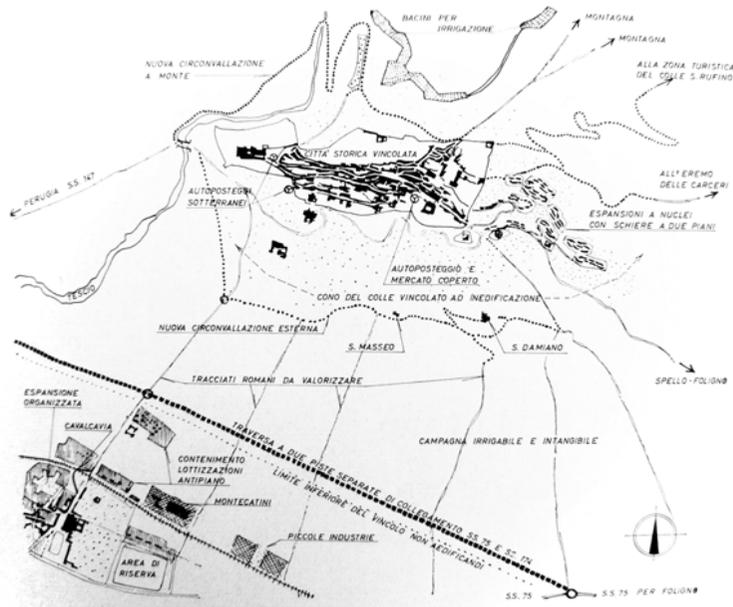
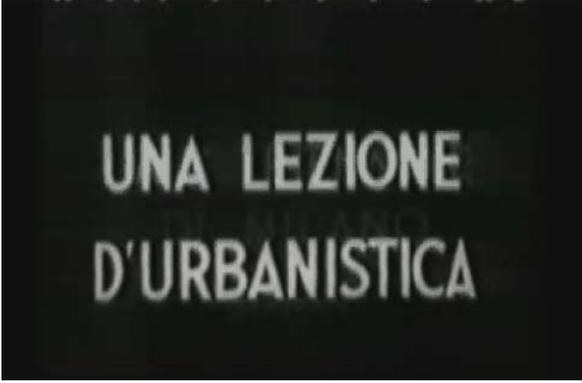
ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

PROJECT	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
<p>"The reality of Assisi with its extraordinary, multi-faceted, contradictory aspects led to an awareness open to the most detailed physical and human factors, and stimulated a suitable method of investigation and planning. The plan's objective is the conservation, renewal and protection of the landscape. Reasonable development is based on a balance between strict conservation control and bold, overall modernisation. The architectural value of the urban environment was analysed to characterise conservation constraints and propose key activities for urban renewal together; it was mainly possible due to the experience acquired in the first period within the Building Commission, to assess the educational level of local planners and understand entrepreneurs' and proprietors' psychological frame of mind well, in order to scale regulations and constraints to gaps in knowledge and self-imposed control of building operators."¹²²</p>	<p>"The blueprint of the Local Strategic Plan, which also constitutes its apt invention, consists in reviving the old historic centre, whose valuable form is recognised, as a new structure capable of performing all the proper functions of a centre. As such it should be a polarised territorial structure, suited to acting as a link between the various urban elements, and also in terms of its own contextual abilities, as an environment for performing the most general functions created for human existence. Moving on therefore from the assumption that it is possible to change structures without negating or completely changing the form, when it has indisputable value, in the context of the Local Strategic Plan the detailed plans operate as specific tools for implementing actions on the urban form which, in the context of the self-same Local Strategic Plan will be necessary to produce the appropriate changes to the form itself, to adapt it to the new structures which are vital and necessary for the re-organisation and re-introduction of the town and its territory into the modern world."¹²³</p>
<p>Urbanistica National Institute of Town Planning three-monthly magazine no.24-25, 1965</p>	<p><i>I centri storici delle Marche.</i> Giancarlo de Carlo</p>
	

ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

AFTER THE PLAN.....	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
	<p>"There is a true relationship "between town and territory" demonstrated by town planner De Carlo with the Urbino town plan.</p> <p>His lasting masterpiece, the 'Urbino workshop', the university centres, experience spanning more than 40 years, as a result of his association with Carlo Bo, where the search for forms and materials communicated in full harmony with historic essence and landscape. This is demonstrated by the Faculty of Education (1968-1978) with its imposing medieval stonework which contrasts with the 'lacework of glass and steel' as described by Piano, and the university colleges (1962-1983), such as Colle Hall, with its contrasts between lightness and heaviness, and transparency and opacity."</p> <p>This is De Carlo's universe, a repertoire that reveals great truth. Borrowing the words from Renzo Piano, De Carlo indicates how there are no formulas, no styles constraining freedom, or fashions or trends that hold, but rather that all our energies must be put into one thing only - the architecture."¹²⁴</p>
<p>"[...] this plan, technically so perfect, maybe doesn't correspond to the actual requirements of our territory." Dr. Ardizzone Il Messaggero, 8th December 1958</p>	<p>Extract from Repubblica of 1st June 2005: Review section Giancarlo De Carlo. <i>Le ragioni dell'architettura</i> by Margherita Guccione and Alessandra Vittorini</p> <p>"[...] go into your town man and work with anybody who wants to make it more human, more like you" by the short film: <i>Una Lezione di Urbanistica</i>, Giancarlo De Carlo, 1954</p>

ANNEX. Assisi and Urbino: two historic cities contrasted through the comparison of their plans

AFTER THE PLAN.....	
Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
	
<p>drawing by Giovanni Astengo <i>L'Architettura, Cronache e Storia</i>, Bruno Zevi</p>	
CONCLUSION ...	

Assisi_Giovanni Astengo	Giancarlo De Carlo_Urbino
To produce knowledge	The organization of the physical space as centre of the plan
The analytic dimension as a fundamental part of the plan	Participation of people to the definition of the plan
Ethical and political conception of the discipline	The city as a dynamic entity
Plan as a balancing element between the public and private sector	Recovery of the historic centre
Conservation of the historic city	The city as experience and memory
Urban and environmental qualification	The plan as guide and collective responsibility
Attention to the urban landscape	Planning continues which is regulated by the correspondence between the architecture and the city

14. THE HISTORIC CITY OF FERRARA

"La bella terra che siede sul fiume.
Dove chiamò con lacrimoso plettro
Febo il figliuol ch'avea mal retto il lume."¹²⁵

14.1. Ferrara on the World Heritage List

The site "Ferrara, City of the Renaissance and its Po Delta"¹²⁶ was included on the WHL in two following moments:

- in 1995, the property was inscribed on the basis of the criteria (ii), (iv) and (vi) with the denomination *Ferrara: city of the Renaissance*¹²⁷

The Committee decided to include the property on the basis of criteria (ii), (iv) and (vi) considering that the site is of outstanding universal value, being a Renaissance city, remarkably planned, which has retained its urban fabric virtually intact. The developments in town planning expressed in Ferrara were to have a profound influence on the development of urban design throughout the following centuries.

- in 1999, the UNESCO inscription was expanded to the Delta del Po territory and its Delizie and the property was definitely registered as Ferrara: City of the Renaissance and its Po Delta¹²⁸, on the basis of the criteria (iii) and (v):

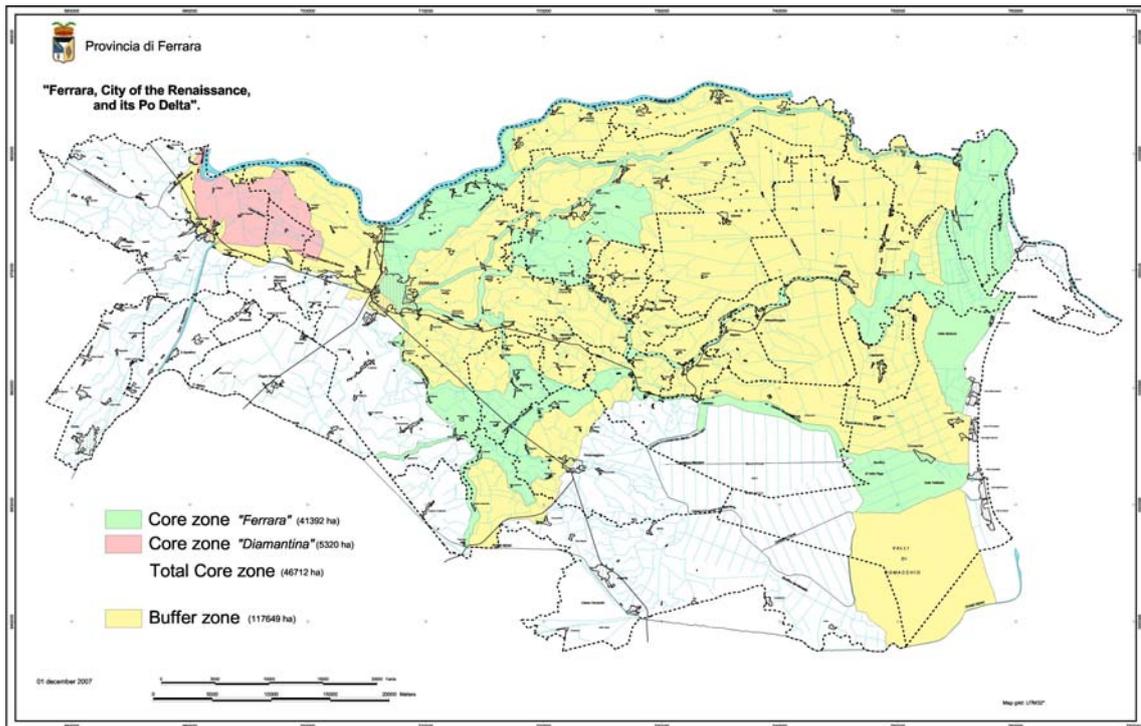
Criterion (iii): The Este ducal residences in the Po Delta illustrate the influence of Renaissance culture on the natural landscape in an exceptional manner.

Criterion (v): The Po Delta is an outstanding planned cultural landscape that retains its original form to a remarkable extent.

The site of Ferrara therefore derives from the unification of two separate recognitions in time and content: that of the walled city, on the one hand, and that of cultural passage on the other.

Identification of the heritage Renaissance City:

as part of the reasons behind the first recognition, the keywords should be sought in the specific nature of Renaissance town planning, or rather how, starting from a situation of longitudinal development along the left bank of the river Po, the city then developed by "additions", i.e. by complete parts that found their more mature, more meaningful expression in the "Herculean addition" of 1492. Given the marshy nature of the soil on which the city stood, it cannot be excluded that there may have been some practical reason behind the drying out and reclamation of new lands onto which growth was to be directed.



Ferrara: City of the Renaissance and its Po Delta includes the Municipality of: Ferrara, Argenta, Berra, Bondeno, Cento, Codigoro, Comacchio, Copparo, Formignana, Goro, Jolanda di Savoia, Lagosanto, Masi Torello, Massa Fiscaglia, Mesola, Migliarino, Migliaro, Mirabello, Ostellato, Poggio Renatico, Portomaggiore, Ro Ferrarese, Sant'Agostino, Tresigallo, Vigarano Mainarda, Voghiera.

Certainly, the city undergoing this planning process *ante litteram* was the city of the noble Este family, which sought to represent the perfection of design in a city seen as a great place of *delizie* and *delizia* itself, on land and through the work of human intellect applied to the idea of an ideal city.

An aristocratic city alongside that of the more popular layers living in the Mediaeval city. A city of extensive blocks in a regular mesh with buildings, parks and gardens and sumptuous roads.

Identification of the Po Delta

Inclusion of the cultural landscape of the Po Delta in UNESCO recognition highlights how the Renaissance ideals of the Este court took concrete form in both the town planning and in the territorial design, combining historic centre and cultural landscape. The need to use the large marshlands beyond the confines of the city and to make them fertile for farming use, has taken centuries of incessant reclamation works that have shaped, constructed and ordered the landscape.

The system of *castalderie*, *possessioni* and *delizie*, therefore represented the desire to retain dominion over the Dukedom territory, constantly verifying the political-strategic role and the correct function of the drainage network.

The UNESCO heritage area includes Ferrara historic centre, the system of the Delizie and the Emilia stretch of the Po delta. The core zone and buffer zone include the most important river beds that are still visible and the historic mobility network (roads and waterways), which complete the design of the Ferrara territory built between the Middle Ages and modern times.

The site perimeter, as concerns the surrounding territory and the Po Delta can be divided up into 4 families:

- the area that connects Diamantina to the west of Ferrara
- the area that extends to the north of Ferrara up to the Po, including the Town Park and Fossadalbero;
- the area of the ancient Po di Volano which starts from Ferrara and runs to the sea, including the Pomposa monastery, the Mesola castle, the nearby Boschetto through to the territory of La Mensa;
- the areas comprising the ancient waterways starting from Ferrara both heading south, including the *delizie de Belriguardo*, *Benvignante* and *Verginee* and east to Comacchio.

The Po Delta Park involves the southern portion of the modern delta (Bocche di Goro), the structural dynamics of which are connected with the reclamation system and the hydraulic infrastructures, with the recent upheaval in Comacchio, between land and water and the creation of the “city of the coast” along Via Romea, with the loss of the natural capital represented by the dune belts and woody vegetation connected with them.

Ferrara is a land that tells of man's thousand-year fight to eliminate water's dominion over the environment, a varied cultural landscape of great complexity that includes cities of art, sacred places, villas and castles, reclamations, farming land, natural oases and beaches.

A territory that, over the centuries, has successfully retained its authenticity and preserved its evidence of the populations that lived there.

A concept with a typically Renaissance print that has shaped the territory and repositioned human activity within a specific cultural reference framework where identity and uniqueness have taken on a key role. Ferrara represents a cultural

landscape that is the very synthesis of a complex territorial system formed of those physical, environmental, historic, cultural, social, economic and political elements that characterise the identity.

The landscape and cultural dimension integrate each other and bear witness to the exemplary interaction between human activity and the environment.

The extension of the UNESCO¹²⁹ recognition should be interpreted as the desire to recognise the continuity that binds the city to its surrounding territory, with a view to a transformation of the landscape that strives towards achieving the idea, so knowledgeably inspired by the Este family, of a space that comes to life through symbols of order and beauty, blending nature and artifice to exalt the power of the family and extend the results of the good governance. Thus this a swampy, ever-changing territory had canals, roads and hamlets built into it, dotted by architectonic and landscape elements in the form of sumptuous villas, the *Delizie*¹³⁰, surrounded by woodlands, parks and gardens. In these places, the Este exercised their power of control over the territory, in a framework of strength, ability and good governance. Concrete urban and architectonic thresholds were reached in that period, characterising the territory with an order that is still able to be seen today. Palaces, gardens, works of art, rare plants and exotic animals decorated the city and, through the *Delizie*, replicated the image of the Court in the territory.

Between the Middle Ages and modern times, much of the Ferrara plains were covered by marshlands that only began to be progressively reclaimed in the 16th century, in a non-segmental fashion, with the territory used by villas and "*castalderie*", where agricultural assets were administered on a vast scale.

A great many of the ancient *Delizie* and gardens have today disappeared, but the layout of the ancient design remains intact and can still be read today in the landscape, as proof of the uninterrupted work of man that has maintained the subtle balance of land and water.

The landscape of the *Delizie* is therefore a cultural landscape that includes the *Verginese*, *Pomposa*, *Castello di Mesola*, and the *delizia di Belriguardo*, as well as other buildings, including the territory on which they stand, intended as a single culture where the monuments and natural elements work together in harmony.

The entire area of the Po Delta is, in fact, represented by a complex natural and anthropic system in which man has successfully mediated the needs for human development with those of the natural environment and its perennial mutation.

The territory of Ferrara is all reclaimed land, hence the water channelling system is vitally important, both to defend the emerged land and as a source of provisioning of the freshwater necessary for the agricultural exploitation of the soils. Focussing attention mainly on the system of the water and the forms of aggregation and juxtaposition of areas, we can describe the territory of Ferrara as the sum of a series of “additions” designed at a table and developed in rigorous respect of the project, as, moreover, was the case for the construction of the great renaissance city. Thus there is also a network of environmental systems that extends throughout the provincial territory, underlying the various landscapes, an important component of them, where the two systems are the current and pre-existing water courses or the surface hydrographic network and the system of river beds.

The landscape of Ferrara has an extraordinary capacity to withstand transformation, also through the identification of the landscape “grammar” or rather its basic rules that make it readable in the capacity intended and not as a tendency to an unchanging nature, keeping a legible physiognomy, even when undergoing normal anthropic development.

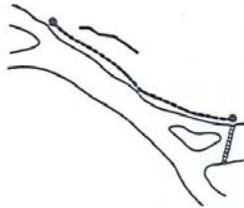
14.2. The development of the city urban shape

There are a great many documentary sources illustrating the evolution of the urban form of the city of Ferrara, of varying natures, and, in addition to providing us with valuable historic information, they add information on customs, anecdotes, creeds and knowledge that is difficult to find elsewhere.

The most famous are those of the Este Household.

Below are some maps that, with the help of graphic layouts, allow us to reconstruct the development of the city of Ferrara.

1



The VIII century walls, the first fortification of Ferrara. The Sabbioni road, which is of the Roman Age.

The Vincenzo Coronelli's prints show (with fantasy) the urban development of Ferrara in the age of the 1st roman market (310-768 B.C.)



A small island at the mouth of Po, which is called "La Frata", represents the oldest core of the Roman market. This hypothesis is not supported by documents.



The "Ferrariola " island, where in 310 b.C. inhabitants of "La Frata" took refuge.

The core of this settlement was the Roman market, which was located at the S.Giorgio's Church, the first Ferrara Chatedral .

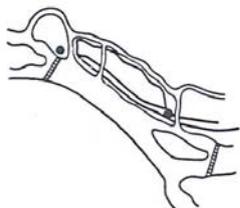


In 768, the river town is already formed and its buildings are on the docks.

In 709, the Po was bipartite and it created the Po di Volano and the Po di Primaro.

In this document, the name "Ferrara" is for the first time mentioned.

2



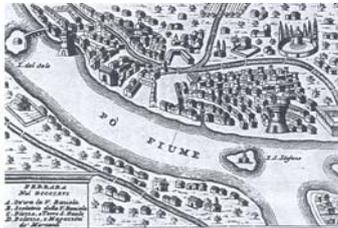
The city around 1000. To the west the Castel Tedaldo and to the east the Castello dei Cortesi



In 839, the urban organism is firmly established. We can see the stopovers for boats. Some buildings shown belong to a later period. For example, the Palazzo regio was built in 1283

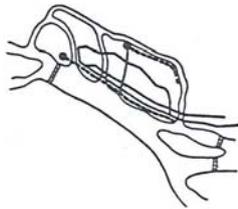


In 880 is represented the Giovamento Canal which conveys the stagnant water toward Po. We can see the towers of the nobles and, on the right, the Arsenale.



The drainage programme is in evolution. In 926, another drainage canal appears. The settlement is enclosed between two fortresses: the Castrum Ferrariae (Castello dei Cortesi), which is the symbol of the popular power; the Castel Tedaldo, which is the symbol of the aristocratic power.

3



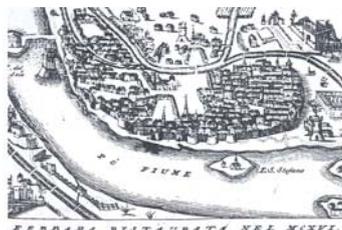
The city in the 12th century. This is a period of intense urbanization. Along the river, we can see a new fortification line. To the north, we can see the Adelarde walls. The longitudinal street, from north to south, is the San Romano street.



The countess Matilde di Canossa, to regain possession of the manor from Tedaldo, makes a war against Ferrara. The city builds new walls.

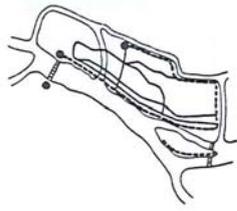


The walls built against the attack by the countess Matilde di Canossa are not sufficient. The city is destroyed.

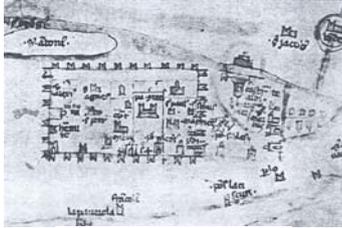


In the last print by Coronelli, we can see the city renovated after 15 years. From the feudal power it goes to the "Comune".

4

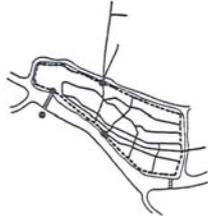


Ferrara in the 14th century. On south, the Polesine of Sant'Antonio is walled. The Carta Itineraria, which is kept in the Biblioteca Vaticana, is of this period. It is the first original graphic document on which the urban structure of Ferrara is indicated.

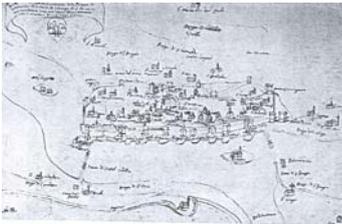


Close-up of the Carta Itineraria (14th century).

5



Ferrara after 1451. The south fortifications include the polesine of S. Antonio and the Borso addition.

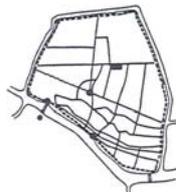


Plan by Bartolino da Novara, 1385. The plan was altered and it is not trusted.

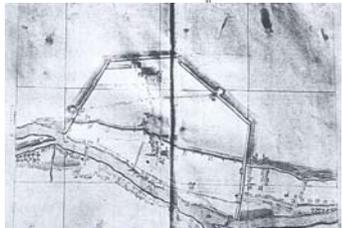


View of Ferrara, 1499. In the place, we can see the "loggia" by arch. Rossetti

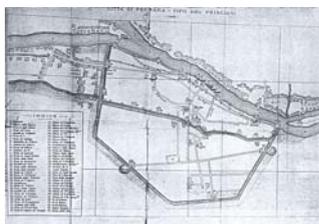
6



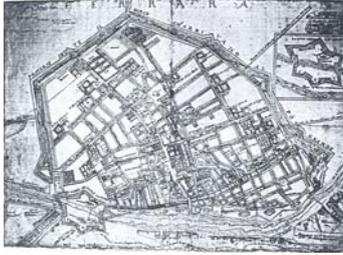
The "Addizione Erculea".



Original plan by Pellegrino Prisciani, 1498. On the south, the Addizione by Borso d'Este. On the north, the Addizione Erculea.

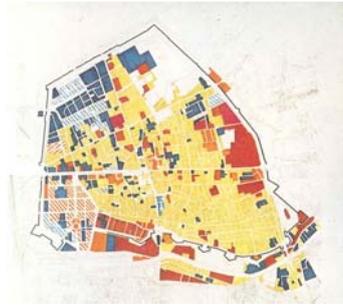


Transcription of the Prisciani's map by Filippo Borgatti



Ferrara plan (1605) by Giovan Battista Aleotti. It shows the papal fortress.

7



The city after 1842, until 1972

yellow: building fabric in 1860

dark orange: interventions after the Italian Unification, until 1900

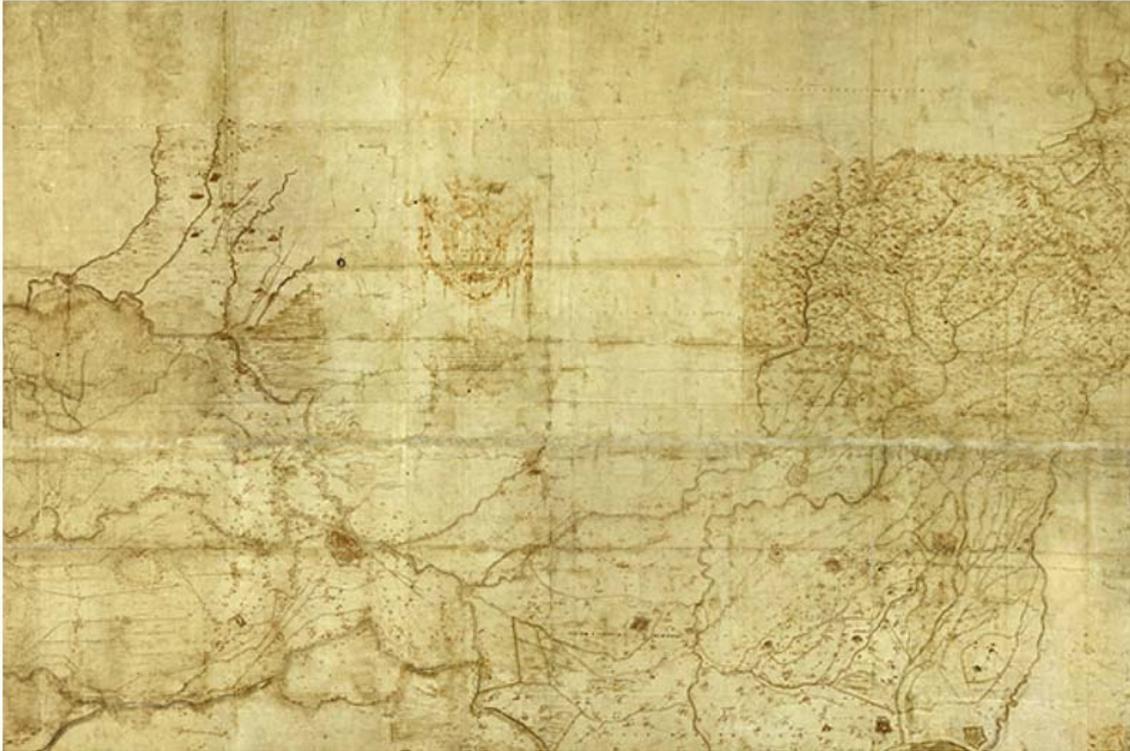
light orange: interventions after the "Piano Contini"

orange dashed: the "Città giardino" plan and the "Di Fausto" plan (1937)

light blue: the reconstruction plan after the war and the PRG (1957)

light blue dashed: the detailed plans

14.3. The "Estense Cartography"¹³¹



The "Carta dei Ducati Estensi" of Marco Antonio Pasi (Biblioteca Estense di Modena (C.G.A.4)

The «Carta dei Ducati Estensi»¹³² is an authentic *monumentum*, an intellectual work that represents the cultural manifestation of the Ferrara courtesan civilisation of the Renaissance period.

Developed by Pasi in 1571, it documents both the political dream of an Este jurisdiction from the Adriatic to the Tyrrhenian (cartography developed with the presence in a corner of the drawing of a stretch of this sea), as well as roads, urban nuclei (towns, villages) and buildings of noble power, represented emphatically off-scale in a third dimension.

The letter of dedication¹³³ that Marco Antonio addressed to Her Highness Serenissima, in addition to the clear laudatory manner, reveals intriguing contents that significantly broaden the cultural context within which the Este dominion was designed, developed and considered. The missive is part of the file that bears the following heading: «Teatro di Marco Antonio Pasi da Carpi ingegniero del Serenissimo Signor Ducca di Ferrara / Il quale contiene la vera descrizione di tutte le giurisdizioni di Sua Altezza Serenissima in Italia».

In the text of the dedication, we find, as a synonym for cartography, «piena et universal cosmografia - and continuing - da me adimandata il Teatro di tutto l'Stato in Italia del Serenissimo Signor Duca di Ferrara».

Following this, Pasi decided to give the map a Latin title, omitting the terms «teatro» and «cosmografia» but including the wording «vera descriptio»: «Anno a Xpi nativit. MDLXXI/Sereniss. Alfonsi II Atestini Ducis Ferrariae/totius iurisdictionis Italicae vera descriptio/auctore M. Antonio Pasio Carpen./eiusdem ser: ducis practico mathematico»¹³⁴

We are dealing with three terms associated with topography that move our attention to cultural environments of the same time as the drafting of the masterpiece.

«Cosmografia» refers to a narrative, textual, encyclopaedia organisation of geographic knowledge that was particularly popular in the 16th century, starting from the European re-discovery of Ptolemy's Geography, a work that revolutionised the way in which geographic space is conceived and which gives the unprecedented option of positioning places on a grid of coordinates.

Marco Antonio used the noun «cosmografia» with syncretism, i.e. geographically showing the places of the Este dominion, all measurable horizontally in their respective distances using the linear scale to the side of the map, and, at the same time, structuring the description to include some vertical elements, plans and prospects, settings, off-scale and sometimes still at the design stages.

To this end, Franco Farinelli proposes further points for reflection when, in citing Leibniz, he defines «scenografia, vale a dire vedere le cose in assonometria [...] la forma di conoscenza riservata agli umani [e] l'iconografia, vale a dire la conoscenza geometrica [...] la conoscenza divina»¹³⁵. The map has objects in axonometry within - the orography, the inhabited centres, the *delizie* - and provides a land, human viewpoint, for the surprising wealth of objects depicted, including roads, made visible by the vital scale ratio chosen, topographic (approx. 1:53,800 in relation to the metric decimal system), which enables a virtual walk within the territories shown. At the same time, if the gaze is averted from the detail, gradually reducing the scale, we can embrace the entire Este dominion with a horizontal, iconographic, divine viewpoint.

We now need to justify the use of the term «teatro» and to do so must evoke another European publication that helps further explain the potential of the geographic document. A year before Pasi's map, the collectionist and humanist

geographer Abraham Ortelus (Abramo Ortelio, 1527-1598) published the atlas entitled *Theatrum Orbis Terrarum* - theatre of the world - an authentic innovation in terms of its cartographic representation.¹³⁶

The *Theatrum* expresses in the title the key concept of the knowledge of all the land surface through the vision from above, which is total and organised as though a theatrical representation. Within this metaphor, man is both actor and spectator to the great theatre of the world, participating in an encyclopaedia work that makes him able, for the first time, to explore all land through a methodically ordered book with cartography processed in a single format.

The graphic-cultural building designed by Pasi transmits more: the idea of the noble power over the territory through the off-scale reproduction of the duke's residences of Belriguardo, Copparo and Le Casette; the great Este dream of a longitudinal dominion between the seas of the Adriatic and the Tyrrhenian revealed in the depicting of a small tongue of the Tyrrhenian bordering with Garfagnana.

The extraordinary nature of this document also lies in the realistic depiction of the natural and artificial drainage system and in the graphic narration of land routes, invisible for so long in subsequent cartography. Here, instead, roads and bank tracks are easily read, as are the paths winding around the Apennine mountains, described truthfully and carefully because long crossed and therefore not comparable with the anonymous, coeval "mucchi di talpa".

But the artifice of greatest communicative strength lies in the orientation of the entire geographic system. By putting the south at the top, it is extremely clear just who and where the real privileged observer is. It is the capital and duke that look and dictate the geographic coordinates of reference, expressing their viewpoint on the world. This is the most tangible sign, even if not innovative, of a great visionary desire, aimed to guide the imagination.

The 1571 "Cosmografia" (and the "copy" developed in 1958) was not to be used by technicians succeeding him in preparing the state cartography. Probably because they did not see it or they were prohibited from using it. We had to wait for 1601 to see the *Corographia dello Stato di Ferrara* of Giovan Battista **Aleotti** and 1620 for the *Ducato di Ferrara* of **Giovanni Antonio Magini**,

The elitarian **Ferrariae Ducatus (1582 ca.) of Egnazio Danti**, part of the iconographic programme of the Galleria vaticana, was to be developed on the basis of a reproduction of the work of Pasi that differed from the archetype of 1571, and

this too had an exclusive public, including Magini himself, who obtained information from it that was useful to his work.

The design documents the articulated Este dominion of the Adriatic at the Valle del Serchio, the Polesani holdings to the north of Po grande, Romagna, Modena, Reggia, Carpigiano through to Frignano and Garfagnana.



The Ferrariae Ducatus of the Galleria delle Carte Geografiche in the Vatican

The Transuntum of the map of Valli di Comacchio, conserved at the Archivio di Stato di Modena, is certainly one of the greatest successes of this cartography fervour, due to the accuracy with which it was developed (approx. 1:15,000) and the refined artistic execution. All these values make the map an authentic masterpiece with a history that, in terms of interest, is comparable to its topographic and aesthetic quality. We are not, in fact, faced with a simple map, but rather with a faithful copy (*transuntum*), certified by the notary of the Apostolic Chamber Carlo Ghini of Ferrara, taken from the original drawing held at the Secret Vatican Archives (today, unfortunately, not well preserved), which was shown to the Duke of Modena,

Francesco I, from March to April 1658. A similar authentication proceeding, certainly not frequent in the case of cartography depictions, exists by virtue of the significant political and economic importance of the map, a factor that explains the rigorous official role of actual diplomatic document, also formalised by the coat of arms of Pope Alessandro VII (the Sienna-born Fabio Chigi), the heraldic reasons of which lie in the sumptuous frames enclosing the topography, cartouche, key and notary authentication.



The transuntum of the map of Valli di Comacchio

The Atlante del Ferrarese, a seventeenth-century cartography collection of Alberto Penna¹³⁷ contains a collection of *Carte generali e particolari di tutto lo Stato di Ferrara levate dagli originali di Bartolomeo Gnoli e d'altri ancora* (in *Ferrara l'anno 1658*).

The cartographic layout derives from the *Carte generali e particolari di tutto lo Stato di Ferrara disegnato in propria forma da Bartolomeo Gnoli in Ferrara l'anno 1646*, subsequently masterfully manipulated and supplemented by Alberto in 1658.

He prepared the important organic view of Ferrara to display, show and tell the connected cardinal, the foreign (because not from Ferrara) authority required to fulfil a three-year legacy appointment over this unknown land.

The cartography collection includes documents that differ greatly in terms of scale and representation technique, orientation and eye for detail: the content of the maps also differs as does the choice of objects in the design (hydrography, settlements, possessions, etc.).



Stato di Ferrara con li suoi confini, Biblioteca Ariostea Ferrara, coll. NA 49 carta 06 verso (Aleotti fund - CL I 736).



Giovan Battista Aleotti (Fund Aleotti 182), Biblioteca Ariostea, Ferrara. *Pianta delle valli a sud del Po di Volano (Sfondrabò, Buriacco, Raino, San Giacomo, Volana, Mezzano, Comacchio), 1592.*



J. Blaeu, *Ducato di Ferrara*, Biblioteca Comunale Ariostea, fund Crispi

14.4. CULTURAL HERITAGE

14.4.1. The system of tangible cultural heritage¹³⁸

A large amount of the monumental and artistic architectonic heritage lies within this morphologically defined urban establishment. The most significant elements of this, some of which no longer exist or have been heavily re-worked, are:

The **Castello Estense**, begun in 1385, which during the reigns of Ercole II and Alfonso II became the palace of the dukes

Palazzo dei Diamanti, begun in 1493, with its unique ashlar alludes to the Estense ashlar business

Cathedral, in Romanesque and Gothic style

Palazzo sacrati Prosperi, residence of the medical staff of Ercole I

Chiesa di San Francesco, built under the direction of B.Rossetti in 1495

Palazzo Costabili, incompleted

Certosa, ancient monastery founded in 1452 by Borso d'este

Chiesa di San Benedetto, part of the Monastery founded in 1496

Casa dell'Ariosto, built in 1526

Monastero di S Antonio in Polesine, late Mediaeval settlement founded on an island of the Po and joined the city after the extension of the Borso

Palazzina Marfisa, last Este residence in Ferrara

Palazzo Renata di Francia, residence of the Duchess in 1536

Casa Romei, rich merchant

Monastero del Corpus Domini, fifteenth-century

Palazzo Paradiso, residence of the Este marquises

Cathedral Museum, situated in the Chiesa di San Romano

Palazzo Municipale

Delizia di Schifanoia, first *delizia* ordered for construction by the Este

Building referred to as the "Bagni Ducali", built in 1541

Delizia di Belfiore, beautiful *delizia* standing outside the walls

Delizia di Belvedere, begun in 1516

Delizia and gardens of the **Castellina**

The territory

Comacchio:

Delizia "Le Casette"

Consandolo

Delizia di Consandolo

Copparo

Delizia di Copparo

Fossadalbero

Delizia di Fossadalbero

Francolino

Delizia di Francolino

Gambulaga

Delizia di Gambulaga

Gualdo

Torre di Parisina

Libolla di Ostellato

Casa di caccia

Marozzo

La Tagliata

Medelana

Sabbioncello San Vittore

Villa Della Mensa

San Nicolò di Argenta

Delizia di Benvignante

Scortichino

Delizia

Tresigallo

Palazzo Pio dei Savoia

Vigarano Mainarda

Delizia di Diamantina

Voghiera

Delizia di Belriguardo

Santa Maria di Pomposa

Abbazia

San Giorgio di Argenta

Pieve di San Giorgio

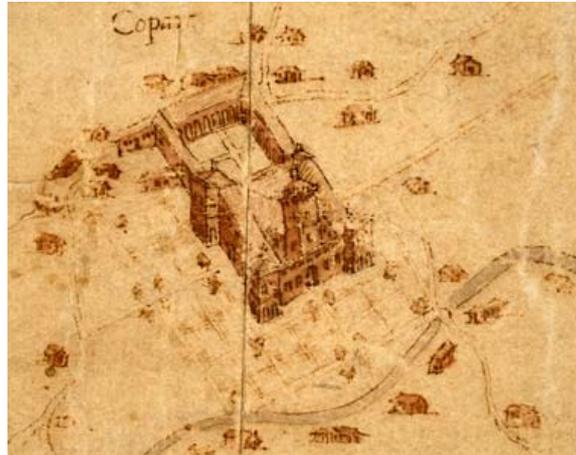
Pontelagoscuro

Confortino-villa dell' Isola

Portomaggiore

Delizia di Medelana
Mesola
Castello
Migliaro
Delizia
Montesanto
Delizia

Castello di Porto
Quartesana
Delizia
Sabbioncello San Pietro
delizia
Ostellato
delizia



Delizia di Copparo. Built on the ruins of the primitive establishment, the duke Ercole II ordered the construction of a sumptuous palace (between 1540 and 1547) - designed by Terzo dé Terzi - on a rectangular layout with towers at the top and large halls.¹³⁹





Castle of Mesola





The landscape

14.4.2. The intangible heritage

Cultural activities, customs, traditions and events

The Palio di Ferrara, the world's oldest festival (1259)

Engraved ceramics

The 17 "Perle del ferrarese" typical DOP-IG-DOC products

Cultural historic itineraries

From the centre of the *Delizie*

The districts of the ancient PO

The centre

The Mediaeval city

The Renaissance city

The walls of Ferrara

Ariosto's Ferrara

The paths of memory and Jewish literature

The system of the *Delizie*

Bacchelliani locations

Landscape and nature itineraries

Sailing on the Po di Primaro e di Volano

Isola Bianca oasis

Nature route of Valli di Comacchio
 The water ring Burana-Destra Po
 The route of the Grande Bonifica
 The Parco del Delta Po (from the Abbazia di Pomposa in Gorino)
 Between the Parco del delta and the sea (from the Abbazia di Pomposa in Portograribaldi)
 Route to the right of the Po (the bell towers beyond the banks, the Po Estense, the Terre del Mulino del Po, at the gates of the delta, the river near the sea)

Spiritual itineraries

The places of miracles (Sanctuary of Santissimo Crocifisso, Monastery of S. Antonio in Polesine, Basilica of S. Maria in Vado, Monastery of Corpus domini)



14.5. LEGISLATIVE AND ADMINISTRATIVE ARRANGEMENTS

The territory of Ferrara has been a focus point since the 1970s, when the same Treasury Ministry included the "*Progetto pilota per un parco a fini multipli*" in the II Programma economico nazionale ¹⁴⁰. The study defined methods for planning and tools for implementation and management that entailed a development for integrated systems, based on criteria ensuring the balanced use of environmental resources, to experiment and promote new forms of organisation of productive activities connected with the natural environment and the cultural heritage of the population, well ahead of the contents of what is today envisaged by the philosophy of GIZC (integrated coastal area management). ¹⁴¹

The proposed variant to the PRG of 1974¹⁴² set the aim of defining a complex infrastructural network that sought to firm the connection of the Municipality of Ferrara with the province municipalities, at the same time guaranteeing the inter-

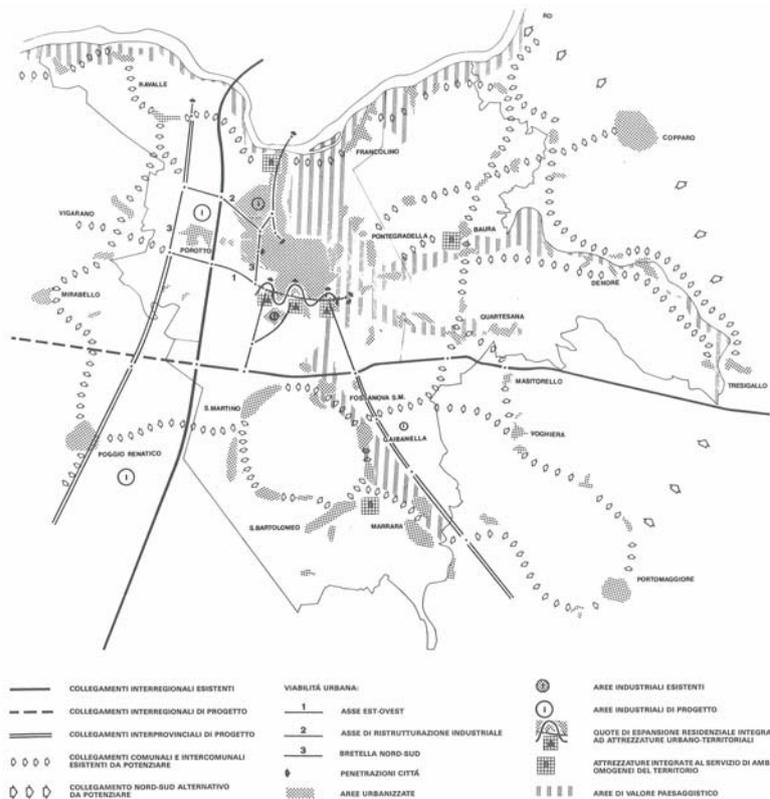
connections with the external economic areas. It identifies the scope of the north-south and east-west connection routes required to define a complete integration of the various production and commercial settlements laid out on these routes, both on a municipal and local scale.¹⁴³

With the “Progetto mura”, a long way ahead of the current attitude taken by the 1980, an attempt was made to converge the individual interventions into a single “framework” design that ranged from design solutions to scientific research, archaeological-stratigraphic and static-structural analysis, an analysis of the as-is state and of prospects for development of Ferrara tourism in relation to project implementation.

On a provincial level, the Parco del Delta del Po developed a strategic vision optimising landscape and cultural heritage together with that connected with the territory. Since the very beginning, the case of Ferrara has been seen as an aggregation of individual parts laid out according to an extremely articulated, complex overall design.



Summary table of the *Progetto pilota per un parco a fini multipli*



Proposed variant to the PRG. The project inter-regional connections are shown along with existing connections and the forecast east-west axis

14.5.1. The Territorial Plan for Provincial Coordination

The whole property and the buffer zones are covered by the Territorial Plan for Provincial Coordination.¹⁴⁴ This envisages the safeguarding of the historic landscape of the Provincial territory and identifies 10 Landscape Units that cover the whole Province.

Landscape unit 1 “dei Serragli”

This type of landscape involves the north-west part of the province and falls entirely within the territory of the municipality of Bondeno.

Landscape unit 2 “della Partecipanza”

This type of landscape involves the south-west part of the province and falls virtually entirely within the municipality of Cento, and to a lesser extent in the municipalities of S. Agostino and Mirabello.

Landscape unit 3 “delle Masserie”

This landscape unit that extends east and west of the city of Ferrara includes two basins: the ancient Polesine di Casaglia to the west and the ancient Polesine di Ferrara, to the east, the bed of the Po to the north and the riverbed of the same river to the south, and therefore the Dosso del Volano towards the south-east all define the relevant physical morphological limits. The landscape unit corresponds to areas subject to the ancient Este reclamations of Casaglia, Diamantina (to the east) and therefore the great reclamation of Alfonso II (to the west). It affects the municipalities of Ferrara, Vigarano Mainarda to the west, Ro, Copparo, Berra, Formignana, Tresigallo, Iolanda di Savoia, through to Codigoro and Mesola.

Landscape unit 4: “delle Valli del Reno”

The area involves the municipalities of Alto Ferrarese from S. Agostino, Mirabello to Vigarano Mainarda, on the bank and riverbank of the Reno in a sort of conurbation that historically took place in this raised area, from Ferrara to Cento. The landscape unit also includes Poggio Renatico and portions of territory of the municipality of Ferrara and the municipality of Argenta, extending through to Dosso del Primaro and therefore its riverbed, before, after having passed Tragheto (where Primaro comes to a close against the new banks of the Reno), it ends, including the valleys of Campotto.

Landscape unit 5: “delle Terre vecchie”.

This landscape unit falls to the south-east of the city of Ferrara, with the municipalities involved mainly being Ferrara, Voghiera, Argenta, Masi Torello and, to a certain extent Copparo and Formignana, Tresigallo, Migliarino, Migliaro, Ostellato, Portomaggiore, Argenta and Massafiscaglia. It includes the most ancient *dossi* starting precisely from Ferrara: the dosso dell'antico Po di Ferrara, dosso del Volano, the established matrix of which is more articulated due to the double track determined by the river and its large loop, and the Po di Primaro. The centres present, although small, have ancient nuclei that are certainly of interest, particularly if seen as a historic-settlement system.

Landscape unit 6: “della Gronda”

This basically corresponds to the municipality of Portomaggiore and the central nucleus of the municipality of Argenta, also including some portions of the municipality of Ostellato, Migliaro and Migliarino.

Landscape unit 7: “delle Valli”

This is the scope of the provincial territory that for most time has remained invaded by the water. It can be divided up into three main parts:

- a) the reclamation of Mantello, which dates back to 1870-1890;
- b) the reclamation of Mezzano only in the aftermath to the second world war;
- c) the valleys of Comacchio, which continue to be flooded.

The municipalities involved by this landscape unit are Argenta, Ostellato, Comacchio and Portomaggiore.

Landscape unit 8: “delle Risaie”

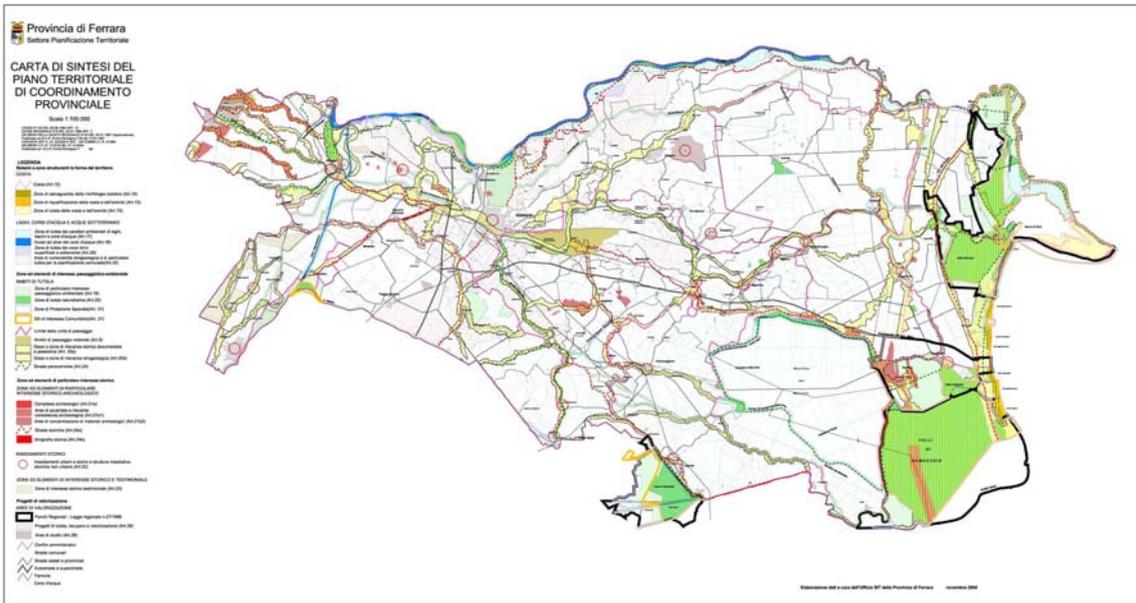
This landscape unit corresponds to the more depressed part of the province together with the area of the valleys that has recently been reclaimed. It partly coincides with the municipality of Codigoro, the only ancient settlement situated on the Dosso del Volano; it involves the municipality of Iolanda di Savoia and the most eastern part of the municipality of Ostellato and also marginally involves the municipalities of Copparo, Mesola, Migliarino, Massafiscaglia, Migliaro, Lagosanto and Comacchio.

Landscape unit 9: “delle Dune”.

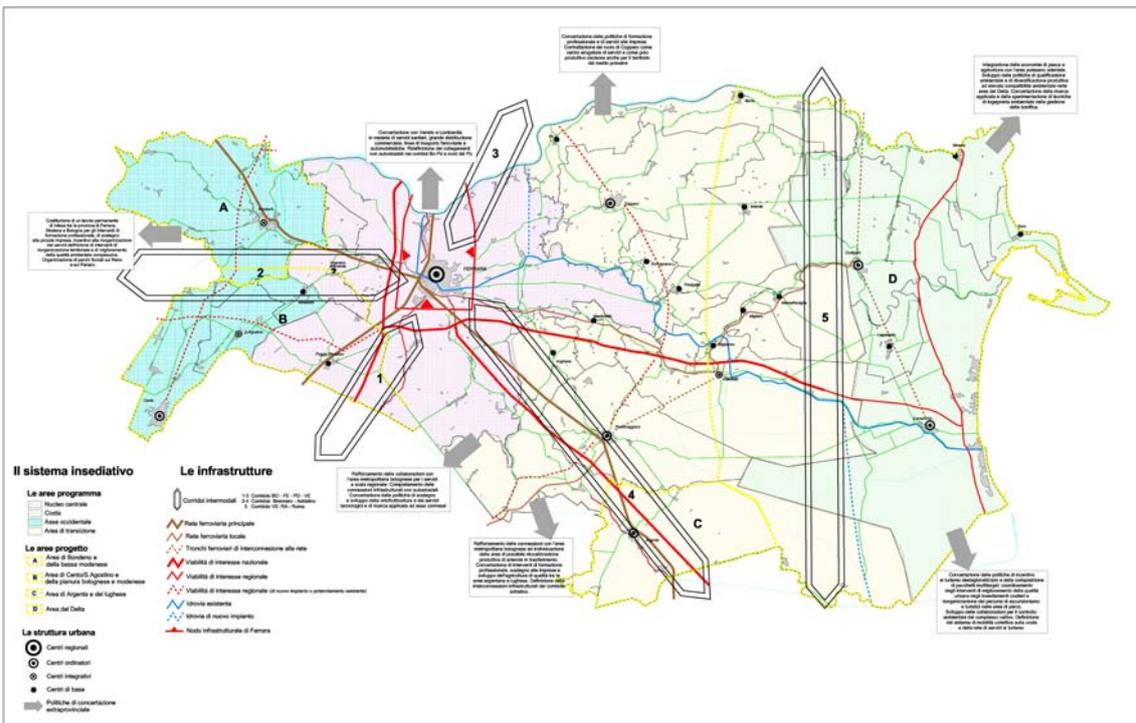
This landscape unit comes under the far east sector of the province, including the coastline and involving the municipalities of Mesola, Goro, Codigoro, Lagosanto and Comacchio. It is extremely composite, determined by a mesh comprising dune belts (ancient coastlines) in a north-south direction, beds and riverbeds in an east-west direction (Dosso del Volano and the ancient Po di Ferrara). Within this mesh, there are vast recently reclaimed territories and residual valleys (Valle Bertuzzi). An “incongruous” element comes in the form of the massive coastal tourist establishments.

Landscape unit 10: “degli ambiti naturali fluviali”

This landscape unit therefore coincides with the path of the Po Grande and its immediate morphological scope and is a specific element of natural value, on the one hand, and design with regards to the problem of reclaiming the river water and therefore the Adriatic basin.



Carta di sintesi del Piano Territoriale di Coordinamento Provinciale, Province of Ferrara



Piano Territoriale di Coordinamento Provinciale, Province of Ferrara - settlement and infrastructure

14.5.2. Inter-municipal plans

In the province of Ferrara, inter-municipal structural plans are being prepared, involving the aggregation of municipalities of the province:

- *Unione dei Comuni Terre e Fiumi* (Comuni di Copparo, Berra, Formignana, Jolanda di Savoia, Tresigallo and Ro). The first Strategic Plan¹⁴⁵, promoted in 2002, had highlighted, under the scope of the Identity and Development workgroup, the new qualities that could have been revealed by the territory, had it been perceived as a vast area, a new city, a multiplied city.

The same regional town planning law, in recalling the purpose of planning, proposes a different view of “doing the plan”, based on the following general objectives (Art. L.R. 20/2000):

a) to promote an orderly development of the territory, the urban fabrics and the production system;

b) to ensure that the transformation processes are compatible with the safety and protection of physical integrity and cultural identity of the territory;

c) to improve the quality of life and health of urban settlements;

d) to reduce pressure of settlements on natural and environmental systems, also through appropriate impact reduction and mitigation interventions;

e) to promote the improvement of environmental, architectonic and social quality of the urban territory through requalification works on the existing fabric;

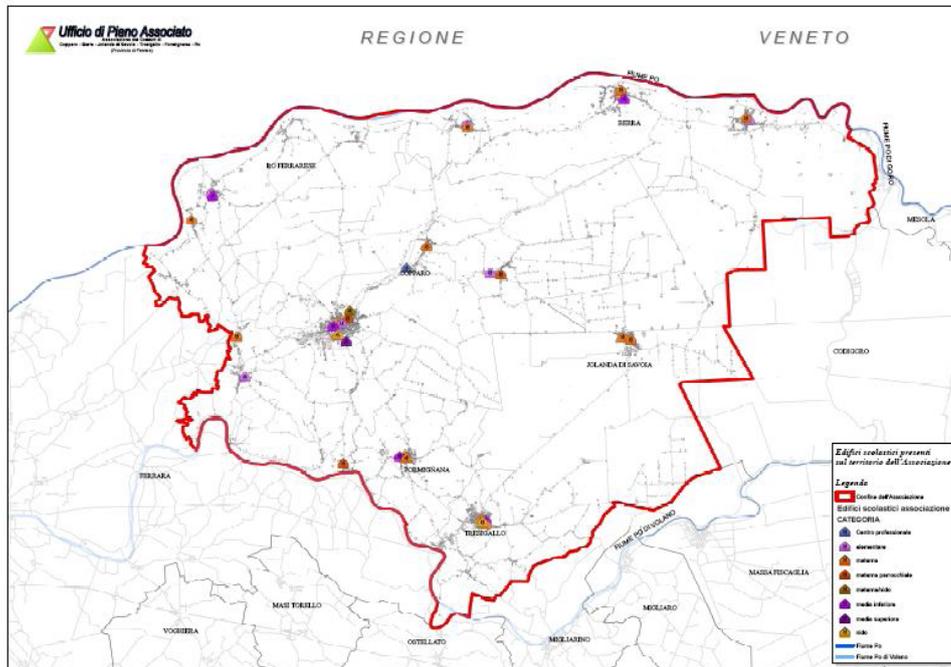
f) to establish the consumption of new territory only where there are no alternatives deriving from the replacement of existing settlement fabric or their reorganisation and requalification.

- Associated Municipal Structural Plan Argenta.Migliarino-Ostellato-Portomaggiore-Voghiera.¹⁴⁶

The first maturation of a collective take by the municipalities of Argenta, Portomaggiore, Ostellato and Voghiera, subsequently joined by the municipality of Migliarino, dates back to 2001 and began the development of the respective new town planning tools in associated form.

The drive towards this choice derives from the awareness of the various elements of territorial homogeneity underlying the distinctive, identifying characters of each municipality and the identification of important matters of shared interest, starting from the mobility infrastructures, the coordination of choices in terms of

areas for production, the standardisation of environmental protection policies and the unitary optimisation of shared historic and landscape resources.



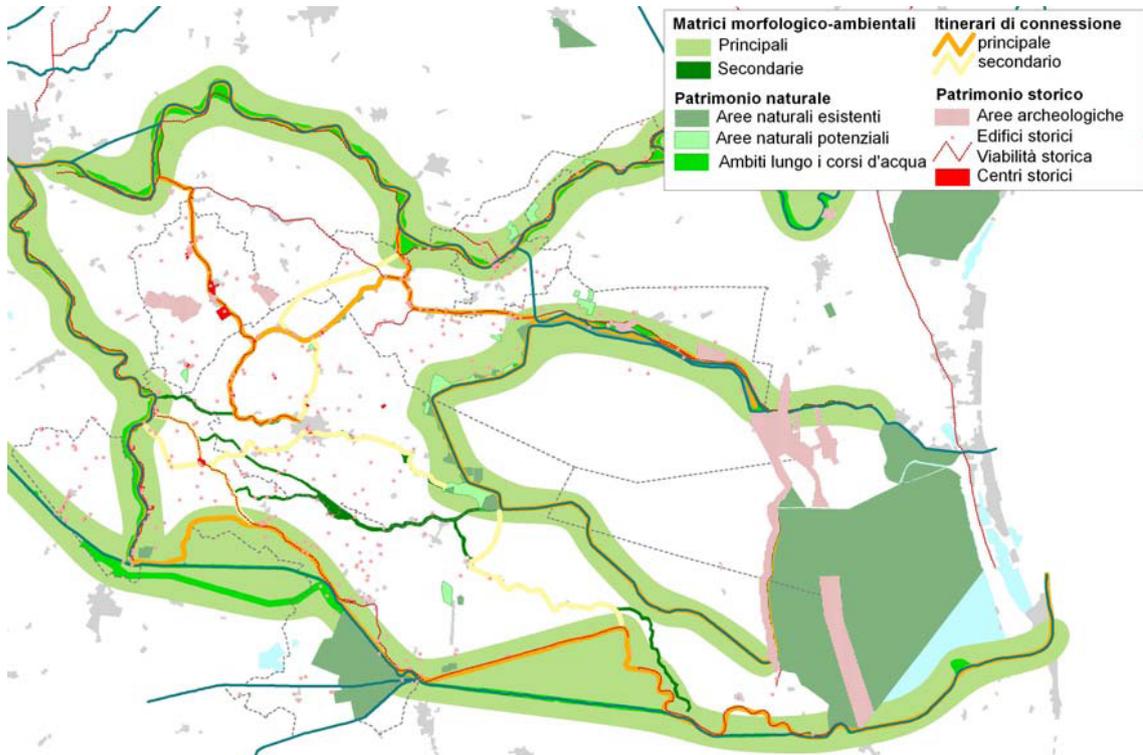
PSC Unione dei Comuni Terre e Fiumi (Comuni di Copparo, Berra, Formignana, Jolanda di Savoia, Tresigallo and Ro); source: Complete guidelines p. 75

- Associated structural plan of the municipalities of Bondeno, Cento, Mirabello, Poggio Renatico, Sant'Agostino, Vigarano mainarda drawn up by the municipalities of Alto Ferrarese by virtue of an agreement signed on 26 May 2006 and currently being approved by the municipalities

14.5.3. The Structural Plan of Ferrara¹⁴⁷

The reasons for which Ferrara prepared the new plan¹⁴⁸, are not only linked to fulfilment of obligations of the regional law, but also aimed at achieving other important objectives:

- the need to solve some nodes of the current PRG (complete hypotheses set out therein but which have had difficulty being implemented);
- the provision to position, within a general reference framework, the transformations of important parts of cities already included in the six scopes of urban requalification;



Associated Municipal Structural Plan Argenta-Migliarino-Ostellato-portomaggiore-Voghiera: territorial and identifying and natural heritage; source: Voghiera report p. 20

- the opportunity to outline an overall future layout of the city considering recent transformations of its physical and social-economic structure.¹⁴⁹

Ferrara is an average city that governs an extended territory (the province).

We can start by recognising a different Ferrara “region” with respect to the settlement system of the Pianura Padana, which, despite not yet functioning as a single large megalopolis, would appear to be articulated into urban scopes with vague borders and continually evolving relations.

In Ferrara, alongside the chemical pole (approx. 1,800 direct employees), we must today recognise the importance of the small and medium business, artisan activity and services to production. We must also stress the development of tourism-cultural activities, the role played by the university and the importance of the great many commercial businesses that, despite the various difficulties experienced, give Ferrara a key role as central point of attraction and, finally, the public and private services sector.

Today, Ferrara therefore appears to be an articulated urban hub with an economic structure that does not depend on a single production sector and which offers various tourist/cultural, health and educational services both to the immediate surrounds of neighbouring municipalities and to various different social groups using the territory defining specific relationship networks.

A series of “networks” can therefore be recognised, which correspond to an equal number of specificities. The university role places Ferrara firmly in the network of cities such as Bologna and Padua; its tourism includes it a network providing an alternative to Roma, Firenze, Venezia, comprising the polycentral system of “cities of art” such as Mantua, Ravenna, Parma, Verona and Treviso.

Compared with other territorial situations, such as the polycentrism and the Veneto dispersion or the linear settlement along Via Emilia, the area of Ferrara maintains its own specific print and a relevant separation, enabling the importance of the city to emerge clearly with respect to vast agricultural surrounds and small, but dynamic centres.

Starting from these considerations and the observation of the settlement character and relations that Ferrara entertains with the outside world, it would seem possible to associate the territory of Ferrara with at least two images, which rather than juxtaposing are actually integrated and complementary.

Ferrara “little capital”. Ferrara as a territory appears still to be marked by a clear distinction between the city and the countryside. The main city would appear to fall at the centre of a vast agricultural area dotted by small centres that over the decades have undergone great economic diversification, in any case remaining closely linked to the urban services provided by the city of Ferrara (from further education to health, public offices and trade, etc.).

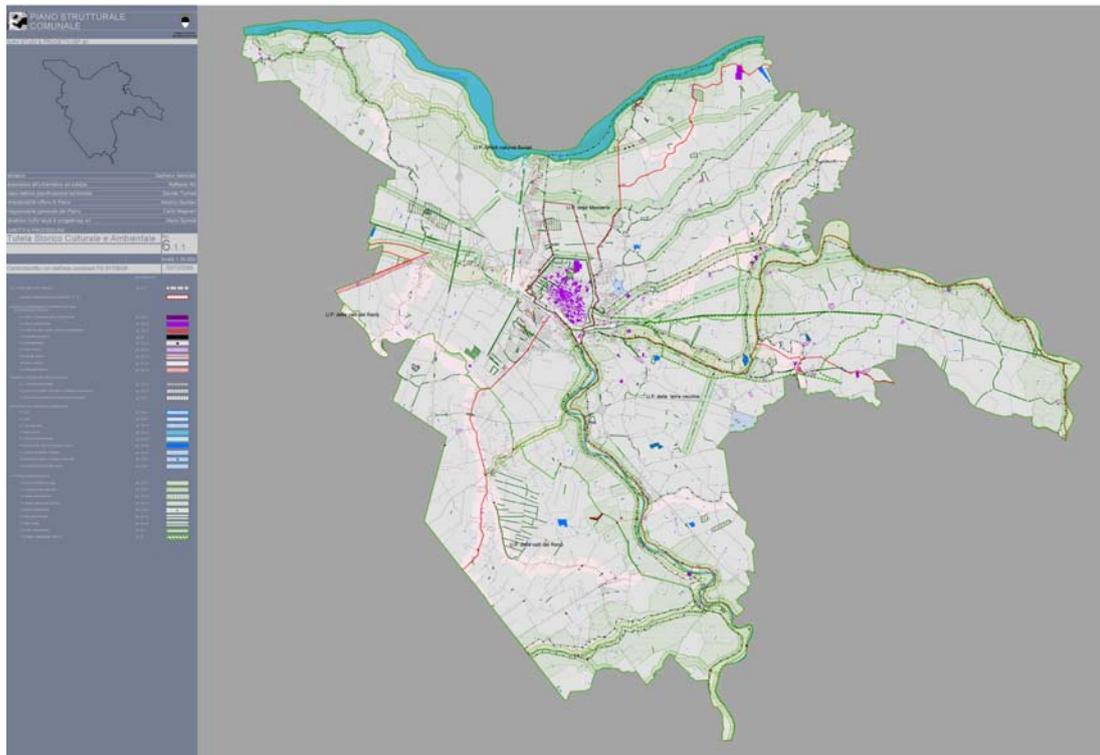
We are very probably looking at a territory which, to return to a definition proposed by Patrizio Bianchi on several occasions, we can refer to as a “great delta”, in which clear and precise urban hierarchies between the main city and a series of satellite centres (Occhiobello, Copparo, Portomaggiore, Bondeno, etc.) which play different roles.

Ferrara city on the network. Ferrara is, however, today also a city that falls within a multitude of relationship networks that cover far vaster environments that are specific and differentiated, such as the university, which covers the neighbouring provinces and connects it directly with Padua and Bologna. But Ferrara is also

closely linked to Mestre, Mantova and Ravenna by the oil chain, comprising the node of another specific production system. Tourism then defines a further scope, with even broader, more uncertain borders and which connects it to another articulated network.

Ferrara should focus on these categories of cities in order to gain suggestions and indications useful for the implementation of a development model that does not strive after legends of grandeur but which, at the same time, does not consider its relative isolation, its alteration, from the diversity of the linear Emilia settlement and the Veneto dispersion, as a deficit.

A development model should therefore be pursued for the future of Ferrara, which creates an efficient city, one that is able to guarantee its citizens, as indeed the various populations living there, visiting it and using it, a quality of environment and life that is able to attract and produce wealth.

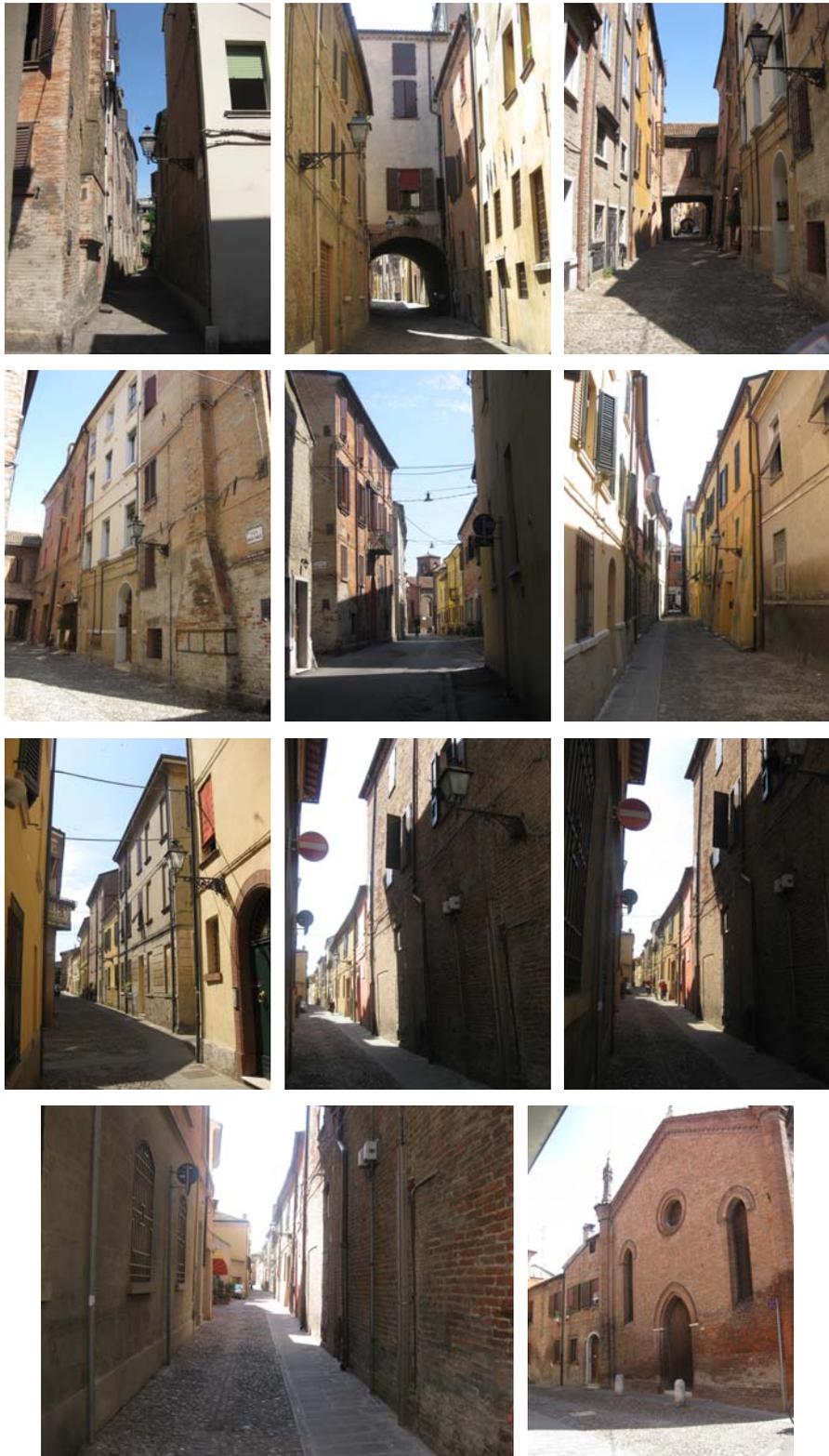


The Structural Plan of Ferrara, Table 6.1.1

14.5.4. The UNESCO Management Plan

The Management Plan is an instrument that aims to guarantee the conservation of the values underlying the site's inclusion on the UNESCO list, setting itself up as a model for the management of historic, cultural and environmental resources, able to guide the main choices of territorial and economic transformation of the area concerned towards sustainability. A plan able to define guidelines of awareness, conservation and optimisation that are more suitable for a development of the resources featured on the site, also in consideration of all the main characteristics of the site itself, as well as all stakeholders acting there, as instruments that can be used in the current administrative structure, coordinating the strategies and actions for planning and management.

The Management Plan of the site "Ferrara, City of the Renaissance and its Po Delta (1st part - the basis) was elaborated in 2009.



Ferrara: the Medieval city



Ferrara.: the Renaissance city



Ferrara: the Renaissance city

ANNEX

Ferrara and Urbino: two example case of re-planning of the city

In European cities, the 15th century is characterized by many repairing interventions of their wall perimeter: it's often a movement towards the outside or the construction of a new city wall.

Among ancient Italian states, Ferrara is definitely an example-case of re-planning of the fortification system and of road and construction fabric.

The great action started by Ercole D'Este in 1492 to renovate the city, finds its fulfillment in the construction of a new circle of walls, with 16 towers and 3 gates.

The cornerstone of such a great project is the square, (which was meant to be) included within the addition, streets become perspective guides, relevant buildings qualify urban fabric in crucial points.

In the 15th century the re-construction of big centuries-old buildings is quite common, since the residence of the Prince often requires adjustment interventions to meet new standards of prestige.

This action reminds of Federico da Montefeltro's interventions in Urbino, which highlight the delicate relation between the planning of an entire urban area and that of single buildings.

In Urbino the whole city has shows a peculiar developmen, focused on public space dominated by the Prince's residence, which comes to be included into the city residential fabric.

The Palace has got an open structure, and merges itself in the urban settlement from a planning as well as an orographical point of view. The interventions in the palace, with the subversion of its main façade from east to west, modify its value, which is now central in relation to the city.

The expansion of the city towards Rome is encouraged and carried out according to the criteria of the steep site and to the landscape requirements. With his famous sentence "a city in the form of a palace", Baldassarre Castiglione grasps the idea that the size of the palace is definitely superior to the minute construction of the existing building fabric.



The Plan of Urbino in the Renaissance Age, with the individuation of the Duca's Palace (1), the Mercatale (2), the Duca's Place (3), the Cathedral (4) and the Archiepiscopal Palace (5).

(Source: D. Calabi, *La città del primo Rinascimento*, pag. 75)



Plan of Ferrara with the individuation both of the Borso's and the Ercole's extensions of the city.

It individues:

1. The place with the Cathedral,
- 2 Palazzo della Ragione,
3. Place of "biade"
4. The new Place founded by Ercole d'Este
5. The Borso's Addition
6. S. Maria
7. The Certosa
- 8 The Diamond Palace

(source: D. Calabi, *La città del primo Rinascimento*, pag. 28)

Notes:

¹ C. Piccolpasso, *"Le piante et i ritratti delle città e terre dell' Umbria, sottoposta al governo di Perugia"* , edited by G.Cecchini, Roma, 1963, pag. 196: "E' posta questa in costa d'un monte, se ben ella lo recinge tutto con le mura dalla parte verso tramontana; le rupi sopra la quale ella è fondata la rendono inespugnabile. ..Ha da questa banda le montagne sterili et non altro piene de legnami da brugiare et d'edifitii, di cui è abbondantissima; gli altri colli che le sono più vicini si veggiano tutti pieni et adorni di delicati frutti; ha gran quantità di olivi, bellissime vigne, ottimi pascoli et in abbondanza per la comodità de monti, che sonno suoi; quel poco che possiede nella pianura è tutto perfettissimo et di gran frutto".

² P.Bini, *La verità scoperta nè tre santuari della città d'Assisi*, XVIII c.

³ G. Astengo, *Il Piano Regolatore Generale di Assisi*, in *Urbanistica XXVII* (1958), nr. 24-25, pag. 18: "*Il sistema radiale plurimo in vicinanza del capoluogo è stato così distrutto e sostituito da un sistema a fuso....attraverso questo fuso Assisi è inserita nella rete di traffico regionale ed interregionale, e su di esso si innesta la rete di traffico minore che utilizza, salvo recenti rettifiche, i più antichi tracciati.*"

⁴ L.B.Alberti, *De Re Aedificatoria*, libro IV, edited by G.Orlandi, Milano, 1966.

⁵ Justification by the State Party for the nomination of Assisi on the World Heritage List.

⁶ The Documents regarding the inscription of Assisi on the WHL are available at the following web address: <http://whc.unesco.org/en/list/990>

⁷ The scenery plan attached by Hondius to the work *Nova et accurata Italiae hoderinae descriptio* depicts Assisi in a barely realistic way. The author certainly revives the plan of Assisi appeared in one of the editions of *Theatrum urbinum italicarum* by P. Bertelli (1599) (pag. 92).

⁸ V.Coronelli, *Sacra S.P.N. Francisci Benedictio super patriam Assisii*. The view, inserted in the volume *Sacro pellegrinaggio alli celebri e divoti santuari di loreto, Assisi et altri* by V.Coronelli, published in Venice in 1700, is edited again by the same author in the atlas *Umbria* in 1708. The scene depicts a dying St.Francis in the act of blessing Assisi, which shows its urban modifications accomplished after the death of the saint: St Francis convent and church, the walls of 1316, Torre del Popolo, the Rocca, S.Chiera church. On the right side, the uncertain drawing doesn't allow a precise vision of the city fabric. The civil housing is all represented in a very simplified way.

⁹ Work taken from "Theatrum Civitatum et admirandorum Italiae", published in Amsterdam in 1663.

¹⁰ " Assisi Ville de l'Etat de l'Eglise, Dans le Duché de Spolette. A Amsterdam, par Pierre Mortier. Avec privilege". Title above-centred, down left image of St Francis on his knees next to a silent scroll; in the lower margin: name list. This scenery plan differs from Blaeu's just in the subtitle "Assise.Ville de l'etat de l'Eglise dans le Duchè de Spolette". Both plans allow to grasp late 16th century city regularizations, which imply scenery effects on squares and along streets, where city nobility's magnificent palaces start standing out.

¹¹ Inserted in the work "Delle città d'Italia e sue isole adjacenti compendiose notizie sacre, e profane compilate da Cesare Orlandi". Dedicated to the Holiness of N.S. Clemente XIV. Printed in Perugia in Augusta Printing Shop, at Mario Reginaldi's from 1770. The plan, reviving Lauro's one, inserts S. Maria degli Angeli dome, which nevertheless shows an incorrect position in relation to the structure of the church.

¹² The map, drawn up on the basis of those prepared for the land registry surveys, is essential to the analysis of the distribution of civil and religious architecture in the urban context and their exact location.

¹³ The plan shows an imaginative reconstruction of the territory of Assisi in the 13th c. The only real elements are the circuit of the walls, the doors, the churches of Santa Maria Maggiore and San Rufino.

¹⁴ The festival begins with a solemn celebration, after which the followers leave the Basilica singing sacred chants, whilst at dusk a procession is held from Assisi to Porziuncola, followed by a vigil of prayer. It reaches a peak on 2nd August, when a great many pilgrims from all over Italy reach the Basilica.

¹⁵ On the morning of the 3rd, representatives of all the regions of Italy gather in the Chiesa inferiore della Basilica di San Francesco, offering oil for the votive lamp that burns in front of the tomb of the patron saint. At dusk that same day, the "Transito" is re-evoked, i.e. the saint's death and this re-evocation is then repeated, late in the evening, in the Basilica di Santa Maria degli Angeli. On the 4th, solemn liturgical celebrations are organised in his honour, whilst at the same time, the city features performances by groups of musicians, dancers and regional popular singers.

¹⁶ It begins on 11th August with a civil parade that gathers first in the Basilica of Santa Chiara and then in a procession with the bust of San Rufino along the main streets of the city, up to the cathedral, coming to an end that same evening with a procession by torchlight and the following evening with a concert of sacred music in the cathedral.

¹⁷ The festival begins on Thursday morning with the declaration of a town crier accompanied by halberdiers and drummers. The "blessing of the flags" takes place in the afternoon. This is the only intimate, religious moment of a festival that is basically profane; the lower part takes place in the Basilica di San Francesco whilst the upper part takes place in the Cattedrale di San Rufino.

Having reached Piazza del Comune, the "key delivery" takes place with the Maestro de Campo receiving the keys from the mayor, thereby taking over the city's powers. From this time on, the challenge begins that continues for the next three days.

During the evening, the winners from the previous year create scenes from life during the Middle Ages acting in dialect or period language and performing mediaeval music. On Friday, the Madonna Primavera is elected from ten young women, five for each team, who parade up to Piazza del Comune. The choice is made following three competitions testing the strength and ability (tug-of-war, a race with *tregge* and crossbows) of the teams' representatives. The winner chooses the queen of springtime from amongst their five Madonnas, by means of a competition between archers - one assigned to each. The archer

scoring the highest chooses his Madonna. Friday evening also features re-evocations of scenes of mediaeval life with each team in their relevant area of the city.

On Saturday afternoon, the two teams parade in two separate processions with fires and accompanied by musicians, up to Piazza del Comune. Here, the evening hosts the singing competition with three pieces performed within a shell that is specifically assembled to improve acoustics. The jury decides and the Palio is assigned to the winning team by the Maestro de Campo.

¹⁸ The competition is preceded by a historic parade, flag-flier exhibitions and representations inspired by the renaissance, recalling the provision whereby the papal governor, Andrea Cruciani, chose to split the city up into "terzieri" in 1542 to put an end to the fights between the divisions of the Parte di Sopra (upper part) and the Parte di Sotto (lower part).

¹⁹ Tommaso Da Celano (Celano n. 1200 - m.1260-1270) wrote *Legenda S. Clarae Virginis*, presumably in 1256. Source: Piero Lazzarin, *Il libro dei Santi. Piccola enciclopedia*, Edizioni Messaggero, 2007.

²⁰ Province of Perugia, *Piano Territoriale di Coordinamento Provinciale. Normativa. Criteri, indirizzi, direttive e prescrizioni*, art.3, Natura e finalità.

²¹ Report A.7.1.1 of *Atlante del Sistema Ambientale e Paesaggistico* - PTCP

²² Astengo G., *Assisi: un'esperienza*, in IUAV, Independent Province of Trento, *Insedimenti storici: risorse per il futuro*, teaching exhibition, Trento, 1981.

He writes: "piano completo di tutte le sue parti: dal piano regolatore generale di assetto complessivo, comprendente anche, per il vasto territorio agricolo, di pianura, di collina e di montagna, un piano di sviluppo economico, basato su rimboschimenti e irrigazioni, al piano particolareggiato per il centro storico e dell'espansione a levante fuori le mura, ai piani di comparto per il risanamento di porta Perlici, al progetto di massima di due grandi opere, una sul piazzale fuori porta S. Pietro... l'altra nella valletta sotto il piazzale di S. Chiara verso porta di Moiano".

²³ Astengo G., *Assisi: salvaguardia e rinascita*, in "Urbanistica" n.24-25, 1958, p.10

"Fu chiaro fin dagli inizi che il piano regolatore generale, cui sarebbe spettato per definizione il compito di dettare gli indirizzi di base per la trasformazione dell'intero territorio e per la salvaguardia, a grandi linee, del paesaggio, avrebbe dovuto essere integrato dai piani particolareggiati necessari a codificare in modo preciso la conservazione e la trasformazione dei singoli elementi costitutivi dell'ambiente urbano esistente ed a caratterizzare l'espansione fuori le mura, e che lo studio dei particolari avrebbe dovuto procedere di pari passo con lo studio del generale, anzi, per taluni aspetti, addirittura precederlo, in modo tale che piano generale e piani particolareggiati fossero in definitiva congiuntamente consegnati".

²⁴ Ibidem, p.11: " *impostato sotto il profilo operativo*".

²⁵ Astengo G., *La città entro le mura*, in "Urbanistica" n.24-25, 1958, p.77

"Strutture demografiche, strutture economiche e strutture urbanistiche sono tra loro compenstrate e interdipendenti... non potrà mai darsi una integrale soluzione dei problemi economici ed urbanistici se questi verranno settorialmente affrontati, né potrà porsi un

piano organico di interventi futuri, se non si agirà contemporaneamente, ad un medesimo fine, su tutti i settori".

²⁶ Ibidem, p.47: *Questa contemporanea unitarietà e molteplicità strutturale degli spazi pubblici, sommata alle visuali lontane del monte e della pianura, che improvvisamente irrompono a tratti nel paesaggio costruito e riaffermano il sempre presente supporto naturale, forma la grande ricchezza dell'impianto urbanistico di Assisi.*

²⁷ Ibidem, p.62

²⁸ G. Astengo, *Assisi: salvaguardia e rinascita*, in "Urbanistica" n.24-25, 1958, p.11
Furono analizzati i valori architettonici dell'ambiente urbano per caratterizzare i vincoli conservativi ed insieme proporre gli interventi "chiave" per il rinnovamento urbano.

²⁹ General technical report Nuovo piano Regolatore Comune di Assisi, 2011

³⁰ *"E' certo infatti che sono stati gli aspetti straordinari, multiformi e contraddittori del soggetto (Assisi) a sollecitare una conoscenza spinta ai più minuti fattori fisici ed umani ed a stimolare una confacente metodologia di indagine e di pianificazione; e che è stata proprio questa necessità di precisa individuazione, in un ambiente che si presenta già concretamente e minutamente individualizzato, a richiedere che la progettazione non si arrestasse alle generiche e semplificate indicazioni del piano comunale ma giungesse a definire e a caratterizzare in concreto i singoli interventi."*

³¹ *"Invero le prescrizioni di vincolo di salvaguardia paesistica non possono essere giustificate in astratto, per una presente astratta definizione di "bellezza paesistica" ma trovano la loro ragione d'essere solo in quanto sia riconosciuto nell'oggetto da tutelare, il contenuto di "bene culturale" ambientale o storico o artistico, ed il vincolo valga alla tutela di esso, in rapporto alla sua fruibilità ed in connessione con le altre parti del territorio" quindi " il colle storico di Assisi, tutto il versante collinare affacciato sulla piana umbra e tutta la pianura hanno evidenti, dimostrabili caratteri di "bene culturale" sia in quanto paesaggio storicamente strutturato, in stretta connessione con gli insediamenti storici, sia come documentazione insigne di paesaggio agrario storico. Il Subasio, per conto suo, emerge, non solo fisicamente sia come bene culturale storico, sia come unità ecologica naturale di eccezionale pregio.*

³² F.Indovina, *La ragione del Piano. Giovanni Astengo e l'urbanistica italiana. Inediti di G.Astengo.* Franco Angeli, pag. 11

La "tentazione" del Piano.

Per Astengo, ogni piano era considerato un'avventura intellettuale e scientifica. Niente in lui si trovava di ripetitivo. I rapporti di questo professionista con le amministrazioni comunali, i politici, sono risultati ad alto tasso conflittuale. Astengo è risultato insensibile alle pretese della politica, al "maneggiamento" di una pratica politica che ricercava il consenso non già su un progetto, ma nell'assecondare appetiti di parte, se non peggio.

Tanto chiaro aveva il peso della decisione politica nel processo di trasformazione territoriale, tanto rigido risultava nel rifiutare ogni compromissione illegittima o che comunque poteva incidere su un disegno di trasformazione territoriale fondato su un disegno politico generale esplicitato e sulla sua traduzione tecnica. Poco propenso, in sostanza, a

"cedere" sui suoi piani, poco disponibile a permettere che interessi parziali potessero compromettere decisioni tecniche.

Egli era portatore di una rigida divisione dei ruoli. La scelta e la decisione politica era essenziale e necessaria, ma essa andava collocata al giusto posto.

Per lui, i mezzi sono diversi, gli strumenti di volta in volta usati differiscono, ma l'obiettivo è uno: dare fondamento al processo di pianificazione. Nel piano della pianificazione urbana, Astengo fornisce tra gli altri due importanti contributi, due piani che assumono, a livello metodologico e nella pratica urbanistica, il carattere di "esemplarità".

Il piano di Assisi, iniziato del 1955, diventa subito un punto di riferimento per il sorgente interesse per la salvaguardia e valorizzazione dei "centri storici". Il rapporto fra Astengo e l'amministrazione di Assisi è tipico di quanto dicevo prima: entusiasmi, rotture, rigetti, reincarichi.

Questo piano costituisce un punto di riferimento metodologico per l'intervento nella città esistente ed in particolare per l'intervento nel costruito con valore storico-artistico. Da questa esperienza e da quella successiva di Gubbio nascerà, anche per sua iniziativa diretta, l'Associazione Nazionale Centri Storici e Artistici (Ancsa), che si costituisce proprio a Gubbio in occasione del Congresso Nazionale sul Risanamento e la Salvaguardia dei Centri Storici, organizzato da Astengo in occasione dell'adozione del Piano Regolatore della città.

L'attenzione di Astengo è prevalentemente per il livello istituzionale, il suo approccio è prevalentemente normativo. Erano chiari in lui le contraddizioni economiche, lo scontro degli interessi, la divisione della società; era attento alle ragioni degli emarginati e al necessario "riequilibrio" della società, considerava fruttuoso il processo dialettico della democrazia, ma di tutti questi elementi dava una lettura fondamentale attraverso le istituzioni. Il processo sociale reale, il costituirsi di "blocchi", l'espressione delle contraddizioni attraverso l'organizzazione del conflitto, le stesse lotte sociali, costituivano dei dati "esterni" e significativi solo se trovavano sbocco a livello delle istituzioni. Il dato istituzionale interpretava il costruito materiale della società, il dato istituzionale ne risolveva le contraddizioni attraverso la "norma".

Il piano di Astengo era sottoposto a critica non perchè "troppo forte", ma perchè sostanzialmente debole di fronte ai processi strutturali. In sostanza volendo governare le trasformazioni territoriali, volendo introdurre elementi di innovazione territoriale (e sociale), volendo dare concretezza ad obiettivi di giustizia sociale e di riequilibrio, il "piano" non sembrava sufficiente, sarebbe stato necessario incidere anche sui meccanismi strutturali in modo diretto e fondamentali venivano considerate le "pratiche sociali" come strumenti di un nuovo "ordine spaziale".

Del percorso di ricerca di Astengo si dà una doppia interpretazione: da una parte, viene sottolineata l'innovazione, mentre dall'altra parte si mette in luce la continuità. Astengo non rinuncia a nessuna delle sue matrici, non mette in discussione il suo modo di fare urbanistica, non pensa di rinnegare il "piano", considera che del territorio si dà lettura in quanto funzionale al piano, ma contemporaneamente cerca nuovi mezzi, apre prospettive metodologiche, sollecita una convergenza di apporti diversi, riesce finanche a ridurre il peso della "norma di vincolo". Le sue categorie restano ferme, le varianti sono l'esito di una continua ricerca.

La centralità dello strumento urbanistico, l'unitarietà del fenomeno territoriale, il riduzionismo nell'interpretazione dei processi di trasformazione del territorio e della città, hanno segnato l'urbanistica italiana. e se oggi i modi attraverso i quali "suggeriva" di organizzare lo spazio costruito, soprattutto l'espansione, mostrano tutti i loro limiti, c'è da dire che anche Astengo ha colto questo punto debole.

³³ Ibidem, pag. 71

L'idea di piano nella pratica urbanistica di G.Astengo: dalla conoscenza all'interpretazione per trasformare la società e il territorio.

Il Piano è, in primo luogo, uno strumento fondamentale nel complessivo progetto di Astengo di attribuire uno "statuto scientifico" all'urbanistica.

Fin dall'inizio, la sua attività è caratterizzata dall'intento di dimostrare la necessità e l'autonomia della disciplina, di dotarla di strumenti scientifici, di codificare e diffondere il sapere e i risultati che via via vengono accumulati. Il Piano è occasione per ridefinire il campo di osservazione e intervento dell'urbanistica, per stabilire i fenomeni dei quali occuparsi, misurare la fertilità dei risultati raggiunti.

E' soprattutto lo strumento per proporre e sperimentare un modo riproducibile di analizzare lo stato di fatto e di progettazione, necessario per strutturare razionalmente e democraticamente il processo di formulazione delle scelte future.

Il Piano per Astengo è un documento che si colloca tra "un punto di partenza che è noto" e un "punto di arrivo che è incognito" . Esso deve innanzitutto rappresentare il momento di confronto tra presente e futuro, in grado quindi di interpretare lo stato attuale e il "divenire" dei fenomeni.

Per Astengo, le soluzioni si pongono comunque nei modi della razionalità scientifica.

L'itinerario analitico-progettuale che fin dall'inizio della sua attività Astengo propone, va condotto nei modi della razionalità scientifica , ma solo fino al momento dell'interpretazione, della sintesi che "resta frutto soggettivo di una mente" (quella dell'urbanista); la scelta è singolo e personale atto creativo, per questo è affetta dalla "soggettività della valutazione personale".

Il percorso metodologico proposto da Astengo si sviluppa non solo in fasi diverse che dalla conoscenza conducono al progetto, ma anche attraverso differenti livelli di pianificazione che scompongono e "dosano" diversamente le ipotesi di trasformabilità del territorio, secondo una sequenza temporale e progettuale che dal generale procede verso il particolare. Alle diverse fasi del metodo corrispondono gradi di definizione del progetto secondo una concatenazione che collega il piano comunale, da una parte, ad un inquadramento più ampio dove vengono stabiliti gli obiettivi generali, dall'altra a una visione particolare dove si precisano gli interventi.

Astengo pensa alla necessità di differenti stadi e strumenti entro i quali la caratterizzazione degli interventi e delle prescrizioni è progressivamente "dosata" e graduata: "ad ogni stadio corrisponde non soltanto una diversa estensione di territorio, ma anche un successivo grado di approssimazione e previsione" , riducendo via via i margini di elasticità; l'insieme di tutti i passaggi, nessuno escluso, compone il "piano dei piani", il grande "edificio" della pianificazione³³ costituito dalla "successione dei piani".

Anche a scala comunale, vengono delineati due diversi momenti e livelli della trasformazione; il Piano di Assisi individua obiettivi generali che coinvolgono l'assetto

complessivo della struttura urbana e obiettivi specifici che indicano gli interventi di trasformazione diffusa, questi affidati ai piani particolareggiati contestuali al piano generale. In Astengo vi è la scelta di utilizzare procedure razionali e scientifiche, le sole che possono strutturare il campo delle soggettività possibili, consentendo così al piano di esprimere e giustificare un giudizio valido per la società intera e riaffermare il proprio valore generale e collettivo.

³⁴ *Urbanistica assente*, in *Urbanistica* nr. 3, 1950, pag. 5

³⁵ The metaphor of the building used by Astengo refers to the need to have all levels for it to be complete.

³⁶ *Urbanistica*, in *Enciclopedia Universale dell'Arte*, vol. XIV, Istituto per la Collaborazione Culturale, Venice-Rome, pag. 604.

³⁷ F.Indovina, *La ragione del Piano. Giovanni Astengo e l'urbanistica italiana. Inediti di G.Astengo*. Franco Angeli, pag. 103.

L'esperienza di Assisi.

Assisi "si presentava come uno dei più ambiti soggetti che potessero offrirsi allo studio di un urbanista (...)", e poichè ne "è derivato uno studio interamente impegnativo degli eccezionali caratteri del soggetto, mi è parso non disdicevole che esso fosse ampiamente documentato"

³⁷ Il numero doppio 24-25 di *Urbanistica* dedicato a quel lavoro costituisce, nello stretto significato etimologico, un monumento dell'urbanistica italiana ed europea.

E' arduo definire esattamente la natura di quel complesso testo: è certamente un insieme coordinato di documenti di pianificazione, i più ricchi e articolati che fossero fino ad allora stati ideati e composti; è un saggio straordinario di progettazione urbanistica, testimonianza del ruolo decisivo che Astengo attribuiva all'invenzione, drammatico e indispensabile momento di discontinuità creativa nel processo di conoscenza e costruzione dello spazio; è un manuale per il fare urbanistica, secondo un'intenzione didattica cui Astengo sempre pensa quando affronta un tema; è un appassionato omaggio al paesaggio umbro e ad Assisi ma anche, attraverso essa, alla città italiana ed a quella medievale in particolare, assunta come paradigma della qualità della casa dell'uomo in questa terra e della dignità del lavoro dell'urbanista; è infine anche un sincero richiamo al fascino di S.Francesco e del francescanesimo che nella Assisi di allora appartata e povera, si poteva certo cogliere più di quanto sia possibile oggi.

Il frammento del Beato Angelico che rappresenta la città murata nel bel paesaggio ordinato, scelto come copertina della rivista, è una sintesi folgorante di tutto questo.

Della introduzione

Nella presentazione, si possono riconoscere alcuni capisaldi del pensiero di Astengo intorno al fare urbanistica ed alla funzione dell'urbanista.

Anzitutto vi è la definizione degli strumenti e delle procedure di conoscenza del contesto: la realtà di Assisi nei suoi "aspetti straordinari, multiformi e contraddittori", ha sollecitato "una conoscenza spinta ai più minuti fattori fisici ed umani" ed ha stimolato "una confacente metodologia di indagine e pianificazione". Obiettivo dell'azione del Piano è di servire due obiettivi fondamentali, conservazione e rinnovamento. "che in drammatico contrasto, ma anche in continua indissolubile relazione" avrebbero sostanziato tutto il piano di Assisi. Il Piano richiede pertanto la conoscenza dei "valori architettonici dell'ambiente urbano per

caratterizzare i vincoli conservativi" ma anche, coltissima anticipazione di un compito che gli urbanisti impiegheranno ancora decenni a far proprio, l'inserimento nel piano regolatore generale della "salvaguardia, a grandi linee del paesaggio".

Per Astengo, " il ragionato sviluppo è basato sull'equilibrio fra un rigoroso controllo di conservazione ed un audace e totale rinnovamento", proposito questo che troverà piena espressione nel piano ma che, per la verità, non è stato a sufficienza valutato e apprezzato.

Nel momento in cui si assume la responsabilità di indicare le strutture nuove da edificare nel territorio assisano ed a servizio della città, il "nuovo" in questo quadro medioevale alterato ed offeso, ma ancora ben riconoscibile e solido nell'impianto urbanistico ed in tanta, preponderante parte del tessuto edilizio, Astengo apre una questione centrale nel processo di costruzione della città e nella responsabilità della cultura contemporanea. L'affronta almeno a due livelli: quando definisce il concetto di "restauro" architettonico e propone di adottare il linguaggio dell'architettura contemporanea per le integrazioni del paesaggio costruito; quando predispone i dettagliatissimi piani particolareggiati in cui assegna alla responsabilità dell'amministrazione comunale il compito di indicare operativamente le opere da edificare, le modalità per farlo e il linguaggio architettonico da adottare.

Su questo ultimo punto è drastico: "fu...chiaro fin dagli inizi che il Piano Regolatore Generale avrebbe dovuto essere integrato dai piani particolareggiati necessari a codificare in modo preciso la conservazione e la trasformazione dei singoli elementi costitutivi dell'ambiente urbano esistente ed a caratterizzare l'espansione fuori le mura e che lo studio dei particolari avrebbe dovuto procedere di pari passo con lo studio del generale, anzi, per taluni aspetti, addirittura precederlo".

Astengo tuttavia sa che il piano è uno strumento e che il destino di una comunità e del suo *oikos* è nelle mani degli uomini che la compongono. Gli sbandamenti e le incertezze riscontrati nella comunità assisana dopo l'adozione del piano, se gli fanno ribadire "la necessità del piano, non solo come intervento di necessario, superiore controllo, ma anche, e fondamentale, come unico e possibile strumento di rinascita" lo inducono anche ad un pressante appello all'autocoscienza dei cittadini più responsabili evocando nelle nostre coscienze una specie di ideale e platonica repubblica, il cui governo è affidato ai filosofi, termine che nella declinazione astenghiana può essere letto come "colti e onesti". E' un'esigenza che Astengo sente come necessaria non solo ad Assisi; essa sottende tutta l'elaborazione del suo modo di concepire il dover essere in urbanistica.

L'analisi dello stato di fatto

L'analisi dello stato di fatto è sorprendente per l'estensione dei settori affrontati, per il dettaglio delle rilevazioni, per la coerenza ed acutezza delle elaborazioni e delle valutazioni. Se guardiamo allo studio della popolazione, si noterà che il progettista innova rispetto ad altri obiettivi, fonti e metodi; ricostruisce la struttura per età della popolazione e la dinamica demografica riferita alle varie frazioni, classificate per fasce altimetriche; studia la correlazione fra queste variabili e i diversi comportamenti dei gruppi residenti ed utilizza come fonte l'universo dei "fogli di famiglia".

Il capitolo sull'economia riserva sorprese importanti. l'analisi del settore primario è penetrante e ricchissima di informazioni raccolte . Astengo predispone un rilevamento della "distribuzione delle colture agrarie" esteso all'intero territorio comunale che, articolato in 9 diverse categorie, consente un'accurata descrizione del paesaggio rurale . Ma altrettanto

penetranti sono le indagini dirette dei settori artigianale e industriale, del commercio, del settore turistico, sia come consistenza e strutture che come attrezzature. Le osservazioni sulle caratteristiche dei flussi turistici che interessano Assisi e sulle ricadute positive e negative sulle città³⁷ sono profetiche e solleciteranno anch'esse una risposta progettuale del piano.

La struttura urbana

Quando Astengo affronta lo studio della struttura urbana, compone un grande affresco del processo evolutivo della città ancorato alla storia ed alla interpretazione dei caratteri morfologici della città.

La descrizione delle piazze medievali e della relazione fra queste, le vie piane, le strade ascensionali, le ripide scorciatoie a scala consentono di ricostruire la "forma della struttura" urbanistica di Assisi³⁷, entro la quale Astengo ci accompagna. Possiamo allora cogliere l'irrompere del paesaggio (la montagna, la piana assisana) negli scorci sapienti che l'urbanistica medievale, interrompendo la continuità della cortina muraria, ogni tanto consentono per saldare Assisi al suo territorio e sancire l'indissolubilità del rapporto fra le città e il paesaggio che si apre oltre le mura urbane; per la prima volta leggiamo i caratteri costitutivi, tipologici e stilistici degli edifici, i singoli elementi costitutivi dell'ambiente urbano che conservano "con purezza gli originari caratteri medievali"³⁷

Ma Astengo rileva i rimaneggiamenti post-medievali i criteri di consolidamento statico e le scelte di abbellimenti e decori operate in periodo barocco.

La lettura della struttura urbana di Assisi è colta e penetrante, capace di esplorare i singoli elementi componenti, di decifrare le stratificazioni che hanno costruito, in un percorso lungo millenni, il quadro urbano e infine di ricomporlo in unità.

Alla fine del '300 Assisi medievale è completata, ed Astengo interpreta le vicende che seguirono come una progressiva erosione di quello straordinario equilibrio fra società, cultura e sua espressione fisica e formale.

Una delle idee principali di Astengo sarà quella di privilegiare su tutte l'immagine medievale di Assisi per tutelarla e valorizzarla.

Qualcosa di più dell'obiettivo di salvare il centro storico: è anche una scelta che definirà le "regole" della progettazione, la scala dei valori rispetto ai quali misurare i gradi e le azioni di tutela, i modi di rapportarsi col paesaggio.

Se gli edifici barocchi gli appaiono antitetici rispetto al linguaggio severo ed alla dimensione contenuta degli edifici medievali, ma almeno coerenti nel gusto e sempre dignitosi³⁷, quando passa ad esaminare le trasformazioni del tessuto urbanistico ed edilizio a partire dagli ultimi decenni dell'800, Astengo intitola significativamente il capitolo della relazione: "La rovina recente di Assisi".³⁷

Documenta, caso per caso, gli episodi che hanno alterato la scala edilizia e l'immagine della città, consumando irrimediabilmente siti e alterando equilibri mirabili. Sono gli hotel a servizio di un nascente turismo, il Convitto nazionale, alcuni grandi edifici, le tante sopraelevazioni e i rimaneggiamenti incolti degli edifici antichi.³⁷

Individua però nella sostituzione di documenti edilizi originali con edifici "in stile" l'attentato forse più grave e insidioso³⁷ fatto al patrimonio urbano assisano. Nè minore è la condanna per i nuovi complessi ecclesiastici e civili sulle pendici collinari, intollerabili intrusioni nella limpida visione di Assisi dalla piana umbra; o infine per l'espansione fuori Porta Nuova "attuata con massicci e compatti blocchi edilizi di pietra, del tutto estranei alla

dolcezza del paesaggio, alla morbidezza dell'andamento orografico ed alla preziosa vegetazione della circostante natura".³⁷

E' la seconda affermazione importante, che apre la questione della compatibilità dello sviluppo edilizio, certo inevitabile ed opportuno anche ad Assisi in quegli anni, con l'interpretazione e la salvaguardia dei caratteri costitutivi del paesaggio assisano e della forma della città. Astengo lancia una sfida radicale quando denuncia le azioni che hanno portato a "sgretolare giorno per giorno un patrimonio di inestimabile ricchezza, a violentare un paesaggio" e soggiunge con sicurezza che "con un po' di accortezza poteva essere salvato tutto, dalla pianura alle mura".³⁷

Architettura e società

Le analisi che Astengo predispone per la città entro le mura sono articolate in due grandi sottosistemi: il primo è diretto a riconoscere i valori architettonici e urbanistici ed a raggruppare i documenti edilizi in classi significative ai fini della loro tutela, per ridurre gli insulti operati in passato e restaurare pienamente la qualità urbana perduta; il secondo esplora il contesto economico e sociale delle famiglie residenti ed il loro rapporto con le abitazioni, con l'obiettivo espresso di prefigurare politiche di intervento atte ad avviare a soluzione le situazioni di disagio abitativo e promuovere un rapporto più consapevole fra la popolazione e la città.

Nessun centro storico prima di allora era stato studiato così a fondo, e dopo Assisi non sarà più possibile eludere quell'apparato analitico ed il confronto con le ipotesi di lavoro progettuale messe in campo da Astengo. Su questo tema, la città antica, le indagini e le categorie analitiche predisposte si configurano come l'esemplare applicazione di un "manuale" che illustra le fasi di una ricerca ordinata per la progettazione. Il "censimento di valori architettonici ed urbanistici" è illuminato da valutazioni che si basano su una solida preparazione nel campo della storia dell'architettura ed in quello della conoscenza delle strutture edilizie.

Pur ponendo all'apice dei valori storico-ambientali la componente medievale, Astengo rilegge tutta la successiva storia urbanistica con rispetto, distinguendo puntualmente ma non separando "monumenti" e "documenti" e riportando sempre la valutazione di ogni singolo elemento al suo rapporto con il contesto urbano. La tavola che riassume i risultati del censimento ci comunica dunque un'immagine virtuale di Assisi estremamente articolata nei suoi valori storici e architettonici e ci consente di valutare la stratificazione dei processi di costruzione della città. L'analisi socio-economica è condotta sull'universo delle 1120 famiglie, a mezzo questionario ed incrociata con l'analisi delle 1134 abitazioni, visitate e valutate dai ricercatori sotto il profilo statico, di manutenzione e igienico-sanitario.

Difficile condividere la parte della ricerca che pretende di valutare la qualità "morale" e "sociale" delle famiglie³⁷, ma resta di fondamentale interesse l'aver legato il ragionamento sui manufatti a quello sugli utenti, per i quali e con i quali la città vive.

Il progetto

Assisi costituisce una svolta nel modo di porsi dell'urbanistica nei confronti dei centri storici ed i risultati si potranno vedere negli anni immediatamente successivi, prima in Italia e poi, come esito delle suggestioni della scuola italiana, anche in Europa.

La questione del paesaggio

Astengo propone un assetto tendenziale del paesaggio rurale integrando le categorie della salvaguardia e delle tutela assoluta che provengono dalla percezione dei suoi caratteri storici, con quelle dell'equilibrio dell'uso produttivo. Per la prima componente dispone di ricerche storiche ed iconografiche, mentre per la seconda predispone un complesso progetto in intervento e valorizzazione del territorio rurale delle aziende, con strategie differenziate per la montagna, la collina e la pianura e con il fine di sostenere l'attività agricola sia con investimenti in infrastrutture che con provvedimenti rivolti alle aziende.

La distinzione spaziale e percettiva netta fra la città e campagna, esaltata nella città medievale non può che presiedere alle scelte di localizzazione; al tempo stesso la dimensione delle espansioni dev'essere contenuta in collina per non disturbare la dominante Assisi, e realizzata con edifici di dimensione compatibile con l'obiettivo di adattarsi alle pieghe dell'orografia. Fuori Porta Nuova, a debita distanza dalle mura, colloca pertanto un piccolo quartiere, che ricuce precedenti, disordinate espansioni ed ha come regola compositiva interna proprio il rapporto con il paesaggio che si apre verso la piana. Il resto dello sviluppo è previsto in pianura, nella frazione di S.Maria degli Angeli, e per questo Astengo prevede e prescrive, ma non progetta, piani attuativi. Rigorosa è invece la difesa da nuove costruzioni della collina di Assisi e della piana che la separa dal centro di S Maria degli Angeli. Decisione, questa, fra le più contrastate nelle successive battaglie per Assisi.

Restauro e nuova architettura

La seconda questione sulla quale si concentra Astengo in sede di progetto riguarda le modalità d'intervento nel contesto antico, ed i criteri da adottare nel risanamento e restauro edilizio ed urbano, problemi che Astengo affronta separatamente e con esercitazioni progettuali esemplari per qualità e coerenza, ma che sono a loro volta strettamente interconnessi e costituiscono nel loro insieme il contenuto più importante del piano di Assisi. L'inevitabile compresenza di conservazione rigorosa e di audace e totale rinnovamento, che Astengo ha annunciato nell'introduzione trova qui, nei problemi della città antica, il suo difficile banco di prova. Per il tema della conservazione predispone il piano particolareggiato all'interno delle mura, dettagliatissimo, detta le norme cui devono attenersi le operazioni di risanamento e di restauro, ed esemplifica le azioni sul comparto di risanamento di porta Perlici. Vogliamo sottolineare la ricerca e classificazione degli elementi costruttivi autentici delle varie epoche, da quelli arcaici medievali a quelli successivi e l'individuazione di quelli che, pur deturpati, vanno salvaguardati come documento non alterabile, senonchè a questo punto si preannuncia perentorio un avanzatissimo concetto di restauro che punta alla più rigorosa "conservazione". Altrettanto significativi gli esempi portati all'attenzione relativi ad interventi corretti e ad altri più maldestri che non dovranno essere più consentiti.

Nel comparto di Porta Perlici il rilievo degli edifici, la ricerca tipologica e le soluzioni progettuali aprono la strada al tema del risanamento della città storica.

Ma il concetto di conservazione della città antica comporta anche la difesa dell'aggressione del traffico, che già negli anni '50 appariva ad Astengo eccessivo e con prospettive distruttive per Assisi. Predispone pertanto un "piano di circolazione" prevede e progetta le autorimesse come opere complementari, e lo spostamento fuori le mura di alcune frazioni, soprattutto il mercato, che richiama il traffico pesante in città. La sfida di Astengo si pone quindi al limite quando affronta il tema progettuale, da lui stesso individuato, dallo sperone che separa le due piazze di S.Francesco. Vuole liberare tutto il complesso francescano dalle autovetture, offrire

uno spazio di grande qualità nella piazza inferiore da restituire al prato, consentire la visita di questa da quella superiore.

Rileggere oggi il piano di Assisi non è facile, in quanto vi si legge l'etica del fare e l'eroismo del lavoro dato senza risparmio e senza troppi calcoli.

³⁸ Assisi, *Salvaguardia e rinascita*, in *Urbanistica*, nr. 24-25, 1958, page 10

³⁹ *Urbanistica*, nr. 24-25, 1958, page 34

⁴⁰ *Ibidem*, page 42

⁴¹ *Ibidem*, page 45

⁴² *Ibidem*, page 49

⁴³ *Ibidem*, page 52 and thereafter

⁴⁴ *Ibidem*, page 54

⁴⁵ *Ibidem*, page 54

⁴⁶ Astengo reserves particular attention to the heritage of trees and oak in particular, which majestically dot the hills towards Subasio as “monuments” to be defended.

⁴⁷ *Ibidem*, page 58

⁴⁸ *Ibidem*, page 65

⁴⁹ F.Indovina, *La ragione del Piano. Giovanni Astengo e l'urbanistica italiana. Inediti di G.Astengo*. Franco Angeli, pag. 260

Presentato in C.C. alla fine del '57 ed accolto con ovazione, adottato all'unanimità, con una sola astensione, il 2 marzo 1958, il piano, regolarmente posto in pubblicazione, dopo un anno, il 21 febbraio '59 veniva ripudiato con una deliberazione consiliare votata a maggioranza che, accogliendo tutte le osservazioni, anche quelle favorevoli, rigettava il piano.....Che cosa era successo da far titolare le cronache locali: "Assisi liberata da un incubo!"?

Perchè i consensi al piano, espressi su stampa nazionale da Luigi Piccinato, Bruno Zevi, Cesare Brandi, Antonio Cederna e da tanti altri erano invece localmente capovolti?

Dirò solo che il piano era basato su di una duplice politica, di rigorosa difesa ambientale, con vincoli a *non aedificandi* sulle aree libere attorno e dentro le mura e ad *altius non tollendi* nell'abitato storico, strettamente connessa ad un programma di precise operazioni strutturali, tecnicamente definite, almeno nei loro aspetti essenziali. Questa politica, inizialmente accolta in modo entusiastico, fu messa in crisi quando venne a contatto con due fattori concorrenti: da un lato i piccoli e grandi interessi puntualmente localizzati che reclamavano una maggiore flessibilità delle prescrizioni e delle norme; dall'altro la possibilità offerte dall'entrata in vigore della Legge Speciale per Assisi del 9 ottobre 1957 nr 976. Tale opera, stanziando fondi per opere di viabilità e di restauro dei monumenti a carico dello stato, concedendo mutui agevolati al Comune e ai privati e prevedendo agevolazioni fiscali per impianti produttivi, avrebbe potuto fornire le risorse per porre in atto le prime previsioni di piano. Senonchè, il miraggio di queste inaspettate risorse andava a stuzzicare nuovi appetiti non solo da parte dei privati che intravedevano maggiori possibilità di utilizzo dei mutui

agevolati e dei contributi statali se le norme fossero state meno rigide nella tutela della città storica, soprattutto per quanto riguarda i divieti di sopraelevazione, ma anche da parte degli amministratori locali che, trovandosi improvvisamente a poter disporre di nuove, consistenti risorse, andavano maturando propositi di autonoma gestione discrezionale, ritenuti elettoralmente più efficaci se svincolati da scelte prefissate.

Il Piano, è chiaro, era diventato ingombrante e si inventò il grimaldello per farlo saltare.

Un solo dato. Appena rimosso il piano, il C.C. adottò una delibera con cui dilatava a 4500 ha (cioè a tutta la pianura) i 40 ha assegnati dal Prg ad aree produttive, con la differenza che le aree di piano avrebbero dovuto essere attrezzate, mentre in tutta la pianura l'utilizzazione industriale sarebbe stata indiscriminata, e i risultati non tardarono, con industrie e capannoni sparsi in pianura e finanche in collina.

A questo punto, l'"assassinio di Assisi", come aveva intitolato Zevi su l'Espresso del 22 marzo '59, avrebbe potuto consumarsi fino in fondo inducendomi ad uscire di scena. Ma restai sul posto. Fu così con una lenta operazione di persuasione durata anni, pur dovendo assistere impotente ad alcune oltraggiose manomissioni del paesaggio ed alla esplosione edilizia e industriale avvenuta tra il '60 e il '64, riuscii alla fine a recuperare la fiducia della rinnovata amministrazione ed esser incaricato, esattamente a 10 anni dal primo incarico, della redazione di un nuovo piano.

Il nuovo piano, presentato nel '66, ricevette ancora, in sede di adozione nel '69, sostanziali modifiche ad opera del C.C., che applicava per questa occasione una nuova tecnica di aggiramento: quella di adottare prioritariamente una dopo l'altra e anche senza disegni, modifiche varie, in parte in accoglimento di osservazioni, in parte su proposta degli stessi consiglieri, quasi si trattasse di emendamenti verbali ad una normale delibera, votando alla fine l'insieme degli emendamenti e del piano presentato senza aver predisposta la visualizzazione non solo delle modifiche, ma soprattutto del piano che ne sarebbe risultato!

Ma ormai era follia protestare. Comunque anche stravolto, il piano passò.

Se mi domandate che cosa restava e che cosa resta tuttora in concreto, dell'idea originaria del piano del '57 e delle energie profuse in tutto quel periodo, rispondo: quasi nulla, salvo una sostanziale ed ormai acquisita accettazione della salvaguardia del colle, tra la pianura e le mura, ed una più matura coscienza del valore dell'abitato storico, anche se molti restauri, messi in atto ad opera della legge speciale, non sono stati condotti in modo del tutto esemplare e se l'espansione fuori porta Nuova ha continuato ad essere una caricatura del piano. ma sul piano delle idee, qualcosa forse resta di quel lungo e tormentato periodo, se non altro come testimonianza di una consapevole costruzione progettuale.

⁵⁰ Justification by the State Party for the nomination of Urbino on the World Heritage List.

⁵¹ The Documents regarding the inscription of Urbino on the WHL are available at the following web address: <http://whc.unesco.org/en/list/828>

⁵² Mangani, *“L’Arcadia e (è) il paesaggio marchigiano - Conference contribution “Paesaggio: territorio del dialogo”* Ascoli Piceno, Faculty of Architecture, 2003

⁵³ André Suarès, from *“Voyage du condotière”*, 1932

⁵⁴ Montesquieu, *A trip to Italy*, 1729

⁵⁵ *La scrittura bettiana tra realismo e trascendenza*, in UGO BETTI, *Novelle edite e rare*, edited by Alfredo Luzi, Metauro, Fossombrone, 2001

⁵⁶ Carving as the showcase of the mind. The *Scuola del Libro*, where the most famous carvers of the Art Nouveau period met from the start, making Urbino one of the most important formal, technical and graphics centres.

⁵⁷ Focus of the event is the knights' jousting of the courtesan of the ring, in which the knights of the town participate. This contest began during the Renaissance at the Urbino court during which, in 1450, Federico lost his right eye because of the point of his adversary's lance.

⁵⁸ Approved by *Deliberazione del Consiglio Provinciale n.109 - 20/07/2000*

⁵⁹ G.De Carlo, *Urbino. La storia di una città e il piano della sua evoluzione urbanistica.*, Padova, Marsilio Editori, 1966, pag. 10: "*Il territorio e la stessa città di Urbino costituiscono oggi un luogo di localizzazione sbagliato, allo stesso tempo costituiscono un luogo di valori storici architettonici paesistici ambientali che non possono essere perduti al Paese ed al mondo civile*".

⁶⁰ Ibidem, pag. 7

⁶¹ Concrete result of this alert was the presentation and approval of a special law for Urbino (May 1965-70) which provided for the protection of artistic and historic features of the town and safety work and tourist interest features (same law for Venice, Siena and Assisi). This vast initiative, along with the campaign for the *Valle dei Templi di Agrigento*, led to the *Legge-Ponte* law of 1967, which required the bordering of historical centres, and made it compulsory for councils to have a GTP and detailed plans for historical centres.

⁶² Ibidem, pag. 7

⁶³ F. Brunetti - F. Gesi, *Giancarlo De Carlo*, Alinea, Firenze 1981, pag. 56

⁶⁴ G. De Carlo, *L'architettura della partecipazione*, in *L'architettura degli anni settanta* Milano, Il Saggiatore, 1973, p. 87. He writes: "*...gli architetti contemporanei dovrebbero fare di tutto perchè l'architettura dei prossimi anni fosse sempre meno la rappresentazione di chi la progetta e sempre più la rappresentazione di chi la usa*".

⁶⁵ On the history of Urbino: L.Benevolo-P.Boninsegna, *Le Città nella storia d'Italia, Urbino*, Roma-Bari, Laterza, 1986

⁶⁶ G.De Carlo, *Urbino. La storia di una città e il piano della sua evoluzione urbanistica.*, Padova, Marsilio Editori, 1966, pag 11-12

⁶⁷ Ibidem, pag 12-13

⁶⁸ Ibidem, pag 24: "*per gli studenti universitari, e anche tra i docenti, maturi spontaneamente la tendenza a scegliere i luoghi aperti, distesi, ricchi di valori artistici e ambientali, capaci di assicurare le condizioni di raccoglimento, di concentrazione e di interscambio diretto, che sono necessarie allo studio*".

- ⁶⁹ Ibidem, pag 24: " *processo di una generale ripresa*" della città
- ⁷⁰ Ibidem, pag.24: " *vitalizzare un Centro Storico senza snaturarlo, puntando al potenziamento delle sue più autentiche vocazioni*".
- ⁷¹ Ibidem, pag. 104
- ⁷² Ibidem, pag. 105
- ⁷³ Ibidem, pag. 117
- ⁷⁴ Ibidem, pag. 112
- ⁷⁵ Ibidem, pag. 135
- ⁷⁶ Ibidem, pag. 119
- ⁷⁷ *La città si specchia nel paesaggio, il paesaggio prepara e sostiene l' apparizione della città. Perciò la difesa del paesaggio è altrettanto rilevante della difesa della città murata....."*
- ⁷⁸ G. De Carlo, *Nuovo Piano di Urbino. Documento programmatico*, with the collaboration of Paolo Spada, manuscript, pag. 1. He writes: " *E' cambiata la popolazione che è ancora scesa per quanto riguarda i residenti e salita vertiginosamente per quanto riguarda gli studenti; si è trasformata la geografia della popolazione attiva che è uscita dall'agricoltura e si è addensata nell'amministrazione e nel commercio; il Centro Storico si è conservato nella corteccia quasi intatto, ma le sue strade e le sue piazze sono stravolte dalla sosta delle macchine e attaccate dall'inquinamento; si è estesa la nuova città verso settentrione diventando una conurbazione illimitata e congestionata; verso Urbania è stato edificato l'inquietante quartiere di Mazzaferro...sono cambiate le aspirazioni, le aspettative, la cultura, il gusto; e, per effetto di spinte omologanti, si è offuscata la percezione dei rapporti di necessità reciproca tra spazio edificato e spazio aperto, tra attività e quiete, tra pieni e vuoti, tra città e campagna, tra stato naturale e artefatto e si è allentato il senso della complementarità degli opposti e quindi delle tessiture generate dal loro continuo e alterno attrarsi e separarsi*".
- ⁷⁹ E. Mascioli, *Introduzione del Sindaco alla relazione sul PRG dell'Architetto progettista*, 27 October 1963, pag. 14
- ⁸⁰ G. De Carlo, *Nuovo Piano di Urbino. Documento programmatico*, with the collaboration of Paolo Spada, manuscript, pag. 3
- ⁸¹ Ibidem, pag. 40
- ⁸² Ibidem, pg. 24
- ⁸³ Ibidem, pg. 11: " *sviluppo abnorme della pubblica amministrazione che ha assorbito una buona parte della popolazione emigrata dalle campagne*"
- ⁸⁴ S.Azzarà, *Politica, Progetto, Piano. Livio Sichirollo e G.De Carlo a Urbino. 1963/1990*. Cattedrale, 2009, pg. 73
- ⁸⁵ G. De Carlo, *Urbino. La storia di una città e il piano nella sua evoluzione urbanistica*. Marsilio., Padova, 1966, pg. 242

- ⁸⁶ G. De Carlo, *Nuovo Piano di Urbino. Documento programmatico*, with the collaboration of Paolo Spada, manuscript, pg. 4
- ⁸⁷ Ibidem, pg. 43: "*bene prezioso in estinzione, Urbino dovrebbe ora rivendicare e preservare la sua natura aristocratica" che va protetta "dagli avvilimenti che la società di massa troppo spesso induce"*
- ⁸⁸ V. Emiliani, *L'enigma di Urbino. La città scomparsa*, Aragno, 2004
- ⁸⁹ Ibidem, pag 129: "*Nei magri anni cinquanta e, in parte, anche sessanta, l'espandersi dell'Ateneo, con le nuove Facoltà e con diversi Istituti, "salvò" certamente Urbino e tuttavia, poco dopo, se la "mangiò": Per il centro storico, segnò infatti la trasformazione in "campus" e in galassia di affittacamere"*.
- ⁹⁰ Ibidem, pg 157
- ⁹¹ Ibidem, pg. 139
- ⁹² Livio Sichirollo, responsible for a large part of the inspirational philosophy of the Plan wrote: "The plan design wasn't easy. I now ask myself (but some, I see it, were already asking themselves at the end of the '50s) if those choices were right". Original language: "*L'operazione piano non fu facile. Mi domando oggi (ma alcuni, lo riconosco, se lo chiedevano già alla fine degli anni Cinquanta) se quelle scelte furono giuste"*. In : *Filosofia e politica, ovvero del significato di una città*. Istituto Statale d'Arte di Urbino, 1961. See also: L. Sichirollo, *Una realtà separata? Politica, urbanistica, partecipazione*, Vallecchi, Firenze, 1972.
- ⁹³ G. De Carlo, *Urbino. La storia di una città e il piano nella sua evoluzione urbanistica*. Marsilio., Padova, 1966, pag. 20
- ⁹⁴ L. Sichirollo, *Urbanistica e politica*, 1967-69
- ⁹⁵ G. De Carlo, *Chiarificazioni dell'Architetto progettista Giancarlo De Carlo*, edited by Sichirollo, 1964, pagg. 161-167
- ⁹⁶ G. De Carlo, *Urbino. La storia di una città e il piano nella sua evoluzione urbanistica*. Marsilio., Padova, 1966, pag. 115
- ⁹⁷ Ibidem, pag. 20
- ⁹⁸ Ibidem, pag. 22
- ⁹⁹ L. Benevolo, *Intervento al convegno "Il futuro dei centri storici"*, 1966, p. 228
- ¹⁰⁰ cfr AA.VV: Mascioli, 1963; Union internationale des Architectes, 1967; Sichirollo, *Due anni di attività dell'Amministrazione Comunale*, 1967, pag. 190
- ¹⁰¹ G. De Carlo, *Urbino. La storia di una città e il piano nella sua evoluzione urbanistica*. Marsilio., Padova, 1966, pag. 13
- ¹⁰² Comune di Urbino, 1966, pag 250: *Si é più volte ripetuto che i fattori che hanno determinato l'arresto economico del territorio del Comune di Urbino sono in massima parte da ricercarsi nei collegamenti e nella viabilità.*

¹⁰³ S.Azzarà, *Politica, Progetto, Piano. Livio Sichirollo e G.De Carlo a Urbino. 1963/1990*. Cattedrale, 2009, pag 23

¹⁰⁴ Ibidem, pag 25

¹⁰⁵ Ibidem, pag 26: *La rendita affittuaria ha raggiunto un livello spropositato nel contesto dell'economia cittadina, un livello che è divenuto patologico. In primo luogo, la rendita induce le famiglie residenti ad abbandonare le abitazioni di proprietà, privando la città dei suoi abitanti e troncadone ogni continuità di vita. La sua natura speculativa e sregolata, indotta dalle condizioni oligopolistiche, impedisce il ricambio con nuovi cittadini perché nessuna famiglia normale può sostenere il prezzo di un intero appartamento Soprattutto perché la rendita affittuaria....disincentiva lo sviluppo di ogni altra attività e finisce per rendere le energie economiche cittadine statiche e parassitarie. Di conseguenza, è l'intera vita della città che soffre perché dove non c'è dinamismo nell'economia non c'è università che tenga: La stessa circolazione delle idee langue e la vita culturale è resa inerte, impoverendo le relazioni sociali.*

¹⁰⁶ Ibidem, pag 16-17: *Tutto in questa città è storia e cultura. Ma Urbino rischia oggi di diventare una realtà artificiale, uno spazio geometrico senza attriti e senza qualità. Basta percorrere le strade durante le festività, ad esempio, quando l'università è chiusa e gli studenti hanno ormai abbandonato il centro storico, per abbracciare il vuoto che la soffoca e cogliere con un solo sguardo l'atmosfera spettrale che si sta impossessando di essa. ...Tutto qui ruota attorno all'università.*

¹⁰⁷ L.Benevolo, 1966, pag 231

¹⁰⁸ *“Universalmente conosciuto ed a giusto titolo considerato come uno dei centri più ricchi di testimonianze di storia, d'arte, di valori ambientali e paesistici, Assisi, trovatosi incluso nel primo elenco dei cento comuni obbligati a redigere il piano, si presentava come uno dei più ambiti soggetti che potessero offrirsi allo studio di un urbanista. [...] Sono stati gli aspetti straordinari, multiformi e contraddittori del soggetto a sollecitare una conoscenza spinta ai più minuti fattori fisici ed umani ed a stimolare una confacente metodologia di indagine e di pianificazione; e che è stata proprio questa necessità di precisa individualizzazione, in un ambiente che si presenta già concretamente e minutamente individualizzato, a richiedere che la progettazione non si arrestasse alle generiche e semplificate indicazioni del piano comunale, ma giungesse a definire ed a caratterizzare in concreto i singoli interventi.”*

¹⁰⁹ *“Posso dire che questa città, Urbino, l'ho amata dalla prima volta che l'ho vista. E la prima volta è stata quando nel 1951, venendo qui per la prima volta, Carlo Bo ha fatto fermare l'automobile al 4° chilometro della strada di Pesaro, subito dopo Trasanni, e mostrandomi il profilo di Urbino mi ha detto che stavamo guardando “la vera Italia”. Avevo capito subito allora che avrei potuto dipanare il gomito delle mie radici e finalmente trovare un riferimento per la mia memoria girovagante.”*

¹¹⁰ Town Plan Illustrated by the Architect Giovanni Astegno - A strong commitment for the future - Necessary transformations won't change town's spirit- 17th December '57

¹¹¹ “ Urbino appare in maniera diversa a seconda che la si osservi dal suo interno, in tangenza, dall’esterno vicino e dall’esterno lontano; e questa differenza di percettibilità che presenta la moltiplica di aspetti che finiscono col diventare un’unica immagine di grande ampiezza. Ho cercato di rovesciare una pratica che sembra consueta nell’urbanistica italiana, e forse in gran parte della cultura italiana, di discutere sempre della “generalità” con la promessa dichiarata ma raramente attuata di discendere poi ai “casi particolari”. [...] Lo scopo immediato era di mettere a punto un programma di azione urbanistica che servisse per Urbino; lo scopo lontano era di fornire indicazioni che potessero assumere un significato più generale, al di là del caso affrontato.”

¹¹² “I problemi posti dalla posizione orografica della città storica di Assisi, emergente in un paesaggio storico di estrema delicatezza...sono da decenni oggetto di perenne concentrico agguato con aggressioni allo scoperto, o quelli derivanti dalla tumultuosa duplicazione di S.Maria degli Angeli. Potevo anzi, allora, teorizzare che, ponendosi l’urbanista a confronto di una città storica circoscritta e di modesta estensione, quale Assisi o Gubbio, così come Urbino o Erice, il piano delle zone di espansione non potesse discendere da uno sviluppo successivo di zone indicate dapprima in termini generali e pertanto sommari ed imprecisi, ma che, al contrario, il piano dovesse, fin dall’inizio, penetrare in profondità, e quindi nel particolare, se voleva entrare in colloquio ed in confronto con la città storica esistente, fatta tutta di elementi e di spazi concreti, riconoscibili nella loro individuale caratterizzazione proprio per la concretezza dei loro particolari.”

¹¹³ “La città è fatta di strutture e di forme. Cosa sono le strutture e cosa le forme? Le strutture sono i sistemi organizzativi che permettono alle attività degli individui e dei gruppi sociali di svolgersi nello spazio. Le attività economiche, le attività sociali, tutte le attività trovano nelle strutture urbane i mezzi che consentono loro di esplicarsi, di divenire attuali nello spazio... Nella città di Urbino, è impossibile considerare le forme della città senza tener conto delle forme dell’ambiente naturale che stanno attorno all’ambiente costruito; ed è impossibile considerare l’ambiente naturale come un puro fatto di natura, poiché è un fatto di natura nel quale è intervenuta l’opera dell’uomo per modificare e trasformare. Il paesaggio di Urbino è tutto costruito da un lungo lavoro umano e non è possibile separarlo, nel considerare la sua bellezza naturale, da tutto quanto è costruito con pietre e con mattoni per fare case, palazzi, strade.”

¹¹⁴ “L’impatto con la storica città umbra non poteva che essere sconvolgente. [...] Lavorai con foga, immergendomi nell’ambiente, storico ed umano, e concepii l’idea che per dare la dimostrazione di che cosa si sarebbe potuto fare con un piano occorreva un piano completo di tutte le sue parti: dal piano regolatore generale di assetto complessivo, comprendente anche, per il vasto territorio agricolo, di pianura, di collina e di montagna, un piano di sviluppo economico, basato su rimboschimenti e irrigazioni, al piano particolareggiato del centro storico e dell’espansione a levante fuori le mura, ai piani di comparto per il risanamento di porta Perlici, al progetto di massima di due grandi opere, una sul piazzale fuori porta S. Pietro, l’altra nella valletta sotto il piazzale di S. Chiara verso la porta di Moiano. La necessità del piano, non solo come intervento di necessario, superiore controllo, ma anche, e fondamentalmente, come unico e possibile strumento di rinascita”

¹¹⁵ “La varietà [degli isolati] nelle situazioni di fatto ha posto la necessità di individuare un sistema di intervento graduato in modo da poter affrontare i diversi livelli di necessità senza tuttavia dar luogo a meccanismi complicati che avrebbero provocato difficoltà di interpretazione ed operative. I tipi e i gradi di intervento previsti sono: progettazione globale per i comparti che richiedono di essere difesi con la massima efficienza da interventi non qualificati. In questo caso si interviene con una precisa interpretazione dei vincoli in modo da non lasciare dubbi su quanto si deve raggiungere ad intervento compiuto. I caratteri e le condizioni delle unità edilizie preesistenti hanno consentito rinnovamenti radicali permettendo di ottenere condizioni di abitabilità del tutto corrispondenti alle esigenze contemporanee; altre volte per non alterare la strutture e caratteri, l'intervento ha dovuto limitarsi ad una semplice razionalizzazione degli stati di fatto, introducendo solo elementi di dettaglio nella trasformazione; semplice sistema di norme con distinzione tra quelle che si riferiscono ai collegamenti verticali e orizzontali collettivi la cui posizione è stata considerata così importante da farla diventare perno di tutti gli altri interventi. [...] Il metodo adottato assicura il rispetto dei caratteri compositivi ed ambientali esistenti pur consentendo operazioni di trasformazione. La sua schematicità gli conferisce un'agilità d'uso e quindi un'efficienza strumentale che è essenziale per il suo successo sia nei confronti dell'amministrazione che nei confronti dei privati; progettazione esemplativa, riguarda l'operazione di risanamento [...] e può riferirsi ad ogni progetto di intervento nel tessuto storico.”

¹¹⁶ “Gli argomenti esaminati e l'insieme dei dati reperiti ed elaborati in ogni settore consentono di formulare un giudizio complessivo e sintetico sulla situazione economico urbanistica del comune di Assisi. Poiché l'analisi condotta si propone non solo di condurre alla conoscenza della situazione di fatto, ma anche di agevolare la situazione dei problemi attuali e la impostazione delle previsioni future, è ormai chiaro che non potrà mai darsi un piano organico di interventi futuri, se non si agirà contemporaneamente, ad un medesimo fine, su tutti i settori. [...] tutte le opere atte a risolvere singoli, se pur importanti, problemi, non saranno non solo tra loro coordinate in un programma unitario di opere, ma anche strettamente correlate ad uno sviluppo economico, atto ad innalzare il reddito pro-capite e conseguentemente il livello di vita. Per ora possiamo comunque concludere che il Piano Regolatore Generale [...] dovrà prevedere contemporaneamente anche un programma di sviluppo economico.”

¹¹⁷ “Si riorganizza il sistema della viabilità territoriale: formazione di una rete di collegamenti con la costa romagnola [...]; razionalizzazione degli ingressi alla città antica; trasformazione della provinciale feltresca in asse di alimentazione per la zona di sviluppo; revisione dei collegamenti tra la zona di sviluppo e centro storico portandoli anche a confluire nei nodi di comunicazione col territorio. [...] Risanamento del centro storico [...] per ridistribuire le attività capillarmente in tutto il tessuto urbano. Si riordina la zona di espansione predisponendo tipologie strutturali e configurazioni formali che siano in accordo con l'impianto organizzativo e visivo del centro storico e del paesaggio circostante. Si espelle il traffico motorizzato dal centro storico e si predispose in tutta la città un sistema selettivo di circolazione che tiene distinto il traffico veicolare da quello pedonale.”

¹¹⁸ “L’analisi dello stato di fatto è sorprendente per l’estensione dei settori affrontati, per il dettaglio delle rilevazioni, per la coerenza ed acutezza delle elaborazioni e delle valutazioni’. Astengo ricostruisce la struttura della popolazione per età e la dinamica demografica riferita alle varie frazioni, classificate per fasce altimetriche.”

¹¹⁹ “Lo spostamento del territorio è accompagnato da fenomeni di progressivo deterioramento della struttura della popolazione. La città attira maggior parte degli immigrati dall’esterno che si impegnano in genere nelle attività terziarie, e attira anche gli immigrati dalle frazioni del Comune, che abbandonano la campagna ma non hanno sufficienti energie per scavare i confini comunali. Come attraverso un filtro, passano le risorse umane più attive che rifiutano la misura della condizione agricola e perseguono la ricerca di livelli economici e sociali più elevati nell’Italia del Nord, restano invece le risorse più deboli che non aspirano a convertirsi o specializzarsi ma solo a partecipare delle opportunità anche modeste dalla vita urbana del capoluogo. Le condizioni di depressione dell’area sono espresse in modo molto chiaro dall’indice percentuale della popolazione attiva, circa al 43% della popolazione totale residente nel Comune. L’indice di Urbino è abbastanza elevato, ma è basso invece in confronto con altri Comuni più fertili o più industrializzati dell’area centro-adriatica.”

¹²⁰ “Il capitolo sull’economia riserva alcune sorprese importanti. L’analisi del settore primario è penetrante e ricchissima di informazioni ed ha il dichiarato intento di consentire la valorizzazione in sede di piano del territorio rurale. Esiste una distribuzione delle colture agrarie esteso all’intero territorio comunale che consente un’accurata descrizione del paesaggio rurale. Importanti sono anche le indagini sul settore industriale e artigianale, del commercio, del settore turistico. Le osservazioni sui flussi turistici che interessano la città di Assisi sollecitano una risposta progettuale nel piano.”

¹²¹ “Si può dire che il processo di industrializzazione non ha neppure sfiorato il territorio di Urbino, la vera attrezzatura industriale del territorio, quasi tutta localizzata nei dintorni del capoluogo è costituita da una fornace e due piccole fabbriche che occupano a pieno regime 120 addetti, e da una decina di imprese semi-artigiane per la produzione di manufatti in metallo o in legno o in cemento, che impegnano complessivamente non più di 200 persone. [...] Il territorio del comune di Urbino è di formazione geologica terziaria. I suoi terreni sono marmosi e perciò compatti, poco impermeabili scistoso-argillosi, di difficile lavorazione, poveri di fosforo e azoto e quindi di modesta fertilità. A causa delle difficoltà altimetriche e della sterilità del suolo la produzione non riesce ad arrivare ad un livello soddisfacente”.

¹²² “La realtà di Assisi nei suoi aspetti straordinari, multiformi e contraddittori, ha sollecitato una conoscenza spinta ai più minuti fattori fisici ed umani ed ha stimolato una confacente metodologia di indagine e pianificazione. Obiettivo del piano è conservazione, rinnovamento e salvaguardia del paesaggio. Il ragionato sviluppo è basato sull’equilibrio fra un rigoroso controllo di conservazione ed un audace e totale rinnovamento. Furono analizzati i valori architettonici dell’ambiente urbano per caratterizzare i vincoli conservativi ed insieme proporre gli interventi ‘chiave’ per il rinnovamento urbano; fu soprattutto possibile, dalla diretta esperienza avuta nel primo periodo in senso alla Commissione edilizia, valutare il livello culturale dei progettisti locali e conoscere a fondo

l'ambiente psicologico degli imprenditori e dei proprietari, in modo da proporzionare norme e vincoli alle effettive carenze di preparazione e di autocontrollo degli operatori edili.”

¹²³ *“Il concetto informatore del P.R.G. che costituisce contemporaneamente la felice invenzione dello stesso, consiste nel riproporre l'antico centro storico, di cui viene riconosciuta la validità della forma, come nuova struttura capace di assolvere tutte le funzioni proprie di un centro. E come tale, struttura territoriale polarizzata, idonea a funzione sia come elemento connettivo tra i diversi elementi urbani, sia per le proprie capacità contestuali, come ambiente per lo svolgimento delle più generali funzioni pensate per al vivere umano. Muovendosi quindi dall'assunto che è possibile modificare le strutture senza negare o alterare integralmente la forma, quando essa sia dotata di incontestabile validità, nell'ambito del P.R.G. i Piani Particolareggiati funzionano come strumenti specifici per attuare gli interventi sulla forma urbana che, nell'ambito dello stesso P.R.G. risulteranno necessari per produrre le opportune modifiche alla forma stessa, per adeguarla alle nuove strutture necessarie e vitali per la riorganizzazione e la reimmissione nel mondo moderno della città e del suo territorio.”*

¹²⁴ *“C'è il rapporto “tra città e territorio”, vero e proprio show di De Carlo urbanista con il piano regolatore di Urbino. Il suo capolavoro indissolubile, il “laboratorio Urbino”, i centri universitari, un'esperienza di oltre 40 anni, nata dal sodalizio con Carlo Bo, dove ricerca di forme e materiali ha dialogato in piena armonia con la sua essenza storica e il suo paesaggio. Sfilano la facoltà di Magistero (1968 - 78) con l'imponente massa muraria medievale che si contrappone al “merletto di acciaio e vetro” del lucernaio, per dirla con Piano, e i collegi universitari (1962-83), come il Collegio del Colle, giocato tra leggerezza e pesantezza, trasparenza e opacità”. [...] Ecco l'universo De Carlo, un repertorio che rivela una grande verità. Rubando le parole a Renzo Piano, De Carlo insegna che non esistono formule, non ci sono stili che ingabbiano la libertà, né mode o tendenze che tengano. Ma tutta l'energia va messa in una sola cosa: l'architettura.”*

¹²⁵ Ludovico Ariosto, Orlando Furioso, III

¹²⁶ <http://whc.unesco.org/archive/periodicreporting/EUR/cycle01/section2/733-summary.pdf>

¹²⁷ <http://whc.unesco.org/en/decisions/3090>

¹²⁸ Decision - 23COM VIII.C.2 - <http://whc.unesco.org/en/decisions/2641>

¹²⁹ Assisi Management Plan, 2011

¹³⁰ The term “*Delizia*” is used by artistic historiography to indicate various manifestations of the princely, courtesan living, variously characterized by the continuous weave of nature and artifice. They are palaces, villas and pavilions, “broli”, “zardini” and “barchi” that reported and literary tradition, as form the late sixteenth century, mainly traces to places of pleasure and relief, celebrated for the environmental and architectonic qualities, mirror of power and theatre of magnificence of the *familia principis*. Designed as suburban, or decidedly non-urban residences, equipped to satisfy the demands of a travelling court on the French-Bourgogne model, in the Este world, the “delizie” met various economic, political and strategic needs, as well as those of representation, first and foremost acting as centres for the

coordination of a highly unstable territory to be kept constantly under control, both to defend it from the constant threat of water and to organize it rationally and consequently guarantee productivity.

¹³¹ <http://www.castelloestense.it/delizie/ita/carte/>

¹³² ASMo, Cancelleria Ducale, Subject archives, Engineering, envelope 4.

¹³³ ASMo, Subject archives, Letters, envelope 54.

¹³⁴ ASMo, Framed maps, panel M, colour manuscript, 2060 x 3220 mm, eight panels joined and framed for a scale and equivalent ratio of around 1:53,800.

¹³⁵ Franco Farinelli, *Il globo, la mappa, le metafore*, Seminar report c/o Superiore di Studi umanistici dell'Università di Bologna, «Golem l'indispensabile», 6 June 2002.

¹³⁶ From 1570 to 1612, last year of the thirty-two editions that followed each other in the main European languages, a total of around 7,300 copies were produced, see Van den Broecke 1968, pages 3-12.

¹³⁷ Collocation: N.A. 49 - Biblioteca Ariostea (Nuove Accessioni, n. 49) and includes 83 pages bound in a single file; of these 37 are topographic pen and watercolour maps for a total of 40 tables of different sizes, approximately 48x38 cm; most of the tables cover one sheet, some half and the first three sides. On the other pages, a printed comment precedes the description of each of the topographic maps.

¹³⁸ List taken from Marcello Toffanello, *Ferrara, la città rinascimentale e il delta del Po*, Istituto poligrafico e Zecca dello Stato, Roma, 2005

¹³⁹ <http://www.castelloestense.it/delizie/ita/paesaggio/copparo.html>

¹⁴⁰ Project published in the 34th issue of "Parmetro" of March 1974 on p. 10-19.

¹⁴¹ Resolution of the Park Board of Directors no. 30 of 29.08.2007

¹⁴² The presentation of the proposed Variant to the PRG was made in the Municipal Council of 17 June 1974

¹⁴³ Ferrara, proposed variant to the PRG, Municipality of Ferrara, July 1974, p. 16

¹⁴⁴ PTCP Province of Ferrara

<http://www.provincia.fe.it/Distribuzione/ptcp/Approvati/PTCP/html/indice.htm>

¹⁴⁵ Source: complete guidelines PSC Unione dei Comuni Terre e Fiumi (Comuni di Copparo, Berra, Formignana, Jolanda di Savoia, Tresigallo and Ro

¹⁴⁶ Source: relazione_Voghiera.pdf, p. 1

¹⁴⁷ The construction of the Structural Plan began with the Objectives Document (presented in the Council in March 2002)

¹⁴⁸ The Structural Plan was adopted on 14.09.2007 and on 03.12.2008 the observations and proposals made by citizens, entities and associations were decided and, finally, on 16.04.2009, it was definitively approved by the local council. A document of objectives of the Regolamento Urbanistico Edilizio was approved on 19.03.2008 and the RUE is currently

being prepared. On 19.07.2010, a document of objectives of the first Operative Plan was also approved.

¹⁴⁹ Piano Strutturale Comunale. Explanatory Report, p. 12

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