UNIVERSITY OF NOVA GORICA
GRADUATE SCHOOL

THE MEASURE OF LANDSCAPE

FROM AUTO-REFERENTIAL READING TO EVALUATION

DISSERTATION

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ABSTRACT

This dissertation is an attempt to investigate the possibility of overcoming the indeterminacy of the comparison between the application of existing legislation in the field of landscape and the indeterminacy inherent in the concept of landscape.

The aim was to understand how to combine the obscure reading of the landscape with the deterministic reading of the project.

The research aims to demonstrate the possibility of finding a comparison by means of *measurement,* which, in this case, operates with the evaluation model investigated in the case study.

The question that creeps in at this point is whether the landscape is measurable and, for this purpose, check what possible tools and new directions are suggested by such an interpretation of the landscape.

From these premises developed a curiosity to analyze the nature of landscape in comparison to the current exploration trends and the dynamism that characterizes the present days, as well as the need to analyze the complexity that is inherent in the design of a new work, especially in the case of a major work project.

The research explores, therefore, the possibility of identifying a scientific method designed to assess the level of performability of a project included in a landscape, with particular reference to the creation of a great work.

This is the starting point of the idea of *The Measure of Landscape*, since this dissertation leads to consider the need and advantage of using numbers to overcome the indeterminacy of landscape, especially when it is mandatory to establish the areas of the relationship in which a comparison on the landscape is performed.

POVZETEK

Disertacija komparira izvajanje obstoječe zakonodaje na področju krajine v Italiji in intrinzično indeterminiranost krajine, ki predstavlja bistveni del samega koncepta krajine s ciljem, da se raziskujejejo možna izhodišča dane nedoločenosti preko združevanja pogosto nejasnega branja krajine in deterministične obravnave projekta.
Namen raziskave je dokazati možnosti izvajanja predmetne primerjave preko meritev, ki se v danem primeru izvajajo z modelom vrednotenja. Vprašanje je torej, ali krajina merljiva, in kakšna so temu primerna orodja in usmeritve, ki so potrebne za tako interpretacijo krajine. Od tod izhaja tudi potreba po analizi značaja krajine v primerjavi s sodobnimi raziskovalnimi usmeritvami in z dinamičnostjo ter zapletenostjo, ki karakterizirajo sodobnost in so neločljivo povezani z oblikovanjem novega, zlasti v primeru projektov velikih dimenzij.
Raziskovalno delo se osredotoča na možnost individuiranja empirične metode namenjene oceni stopnje učinkovitosti projekta, ki je vključen v določen krajinski kontekst, predvsem kadar gre za v realizacijo velikih posegov.
Od tod navdih za idejo o *Krajinski meri*, h kateremu disertacija vodi, kot raziskovanje potreb in prednosti uporabe številk za premagovanje krajinske indeterminiranosti, še posebaj kadar je določanje območja razmerij v katerem se izvaja primerjava s krajino, obvezno.

KEYWORDS:
Landscape, Place, Project design, Values, Italian legislative and normative aspects, Evaluation methods, Measure-measurement and evaluation, Interpretation of complex environments, Uncertainty.

KLJUČNE BESEDE:
krajina , kraj, oblikovanje projekta, vrednote, italijanski zakonodajni in normativni vidiki, evalvacijske metode, mera- za merjenje in vrednotenje, interpretacija kompleksnih okolij, negotovost.

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THE MEASURE OF LANDSCAPE
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Contents

I. GENERAL ISSUES

DESCRIPTION OF THE SUBJECT

The purpose of the thesis is to investigate the possibility of overcoming the indeterminacy in which a comparison between the application of existing legislation in the field of landscape and the inherent ambiguity of the concept of landscape is performed.

The investigation focuses on the ability to understand how to join the ambiguous reading of the landscape with the deterministic reading of the project.

For this reason, this study demonstrates a real possibility to find a comparison through the *measure*, which, in this example, operates with the evaluation model considered in the case study.

The scope of investigation is suggested by the DPCM 12.12.2005 which has made mandatory the preparation of the Landscape Report for the construction of a new work.

With regard to the aim of the research, the deep analysis of the contents of the above mentioned legislation draws the attention to interesting thoughts evaluated through the Landscape Report. This is the case especially when elements emerge, which tend to emphasize that the landscape is still the representation of the undetermined, due to the fact that the comparison with the "landscape, the more or less extensive area, the skyline, the area also extended around..." becomes compulsory.

Right here lies the certainty that the landscape is the space of the intangible, which, however, must find concrete application by the law, but whose indefinite limits do not allow a circumscribed easy implementation. This creates, therefore, possible misunderstandings and multiple interpretations, which inevitably can lead to legal arguments, especially when the competent authority is asked to pronounce a judgment.

The other interesting aspect that emerges from the reading of the text - and analyzed in the research - is the explicit reference to the obligation of

contextualization of the work being investigated that, as stated in paragraph 3.1.A) must necessarily take into account "*configurations and geomorphological features; belonging to natural systems (habitats, reserves, national parks, forests); historic settlement systems (historical centers, disseminated historic buildings) agricultural landscapes (typical cultural assets, systems such as rural farmhouses, farms, cottages, etc. .), territorial historical textures (centuriation, historic roads)*."

The comparison with the above-mentioned aspects of the project make one think on the nature of the areas of the landscape as, precisely from this analysis it becomes clear that the disciplines that are part of Environment and Territory (subjects still quite distinct and organized in autonomous forms) are clearly introduced in 'landscape analysis' and therefore converging into it. Hence it is clear how the landscape is a still undetermined area but for which a legal confrontation is necessary.

The reading of the DPCM becomes important especially in the part that, clarifying the "*parameters of quality and critical reading of the landscape such as diversity, integrity, visual quality, rarity and degradation (paragraph 8) and reading of the landscape risk, anthropic and environmental such as sensitivity, vulnerability/fragility; visual absorption capacity; stability and instability*", generates the following unavoidable fundamental questions:

1. What is the most appropriate attitude to confront, as correctly as possible, with the parameters set by DPCM 12.12.2005 with the purpose of a necessary confrontation with the competent authority, which must evaluate the Landscape Report?
2. How does the design of a new opera relate to the landscape against the obligation to prepare the Landscape Report?
3. How should the parameters identified in the DPCM 12.12.2005 be interpreted and reported and, considering this obligation, what are the expected results and what are the limits?
4. Which benefits is it possible to obtain from a thorough analysis of the contents of DPCM 12.12.2005?

Hence the idea to seize the opportunity to give a concrete answer to these questions, trying to understand if the vagueness of the landscape in a given case can

be overcome, and that has led to research experiences and models adopted in this topic.

Among these, the investigated case study is particularly significant in order to begin offering an initial response to the problem which arises in the explanation of the contents of the legal text, which, expressing itself in descriptions where it is easy to find a subjective interpretation, sets the parties involved (the competent authority and the person who draws up the Landscape Report) at risk of litigation.

The strength of the model under consideration is recognized in the effectiveness of the use of data that, also in the case of a landscape (that is by definition an indeterminate area) seems to be appropriate, so as to stimulate researchers to consider the success that the rational culture has decreed in the development of Western society.

In fact, as it will be closely examined further, the importance of the concept of measure has proved fundamental, especially in cases in which, for the purposes of a concrete comparison, the identification of a code was necessary.

In the specific field of this research, the case study examined embodies this idea, because the case is significant in this regard. This is, in fact, the experience of a planning procedure provided for on approval process which was then stopped due to the refusal of the approval by the Authority, who after having examined the landscape report of the proposed project, considered the project invasive to the relevant landscape.

As a consequence of the denial, the Proponent requested a more detailed analysis to an evaluator with environmental and landscape expertise to interpret the situation and find a possible solution.

By analyzing the documents, the evaluator was able to recognize that both the landscape report prepared by the project designer and the opinion of denial on the part of the competent Authority had addressed the reading of the landscape from a subjective point of view and dictated by their own cultural and professional training, leaving ample area for interpretation of the contents.

However, being the landscape the field of indeterminacy, continuing with this attitude would have brought the parties involved to stick to their positions, preventing, in fact, the possibility of finding a solution.

At this point, the application of the scientific method developed by the evaluator, has allowed the identification of the strengths and weaknesses of the project, thus allowing a greater control of the examined work.

This model has permitted the resumption of dialogue between the parties and resolved in the final approval. This result has led to make considerations on the effectiveness of the application of a scientific method when the reference framework is the landscape, which is a concept based on indeterminacy and invisibility. In this sense, the scientific model adopted and reported here as a case study, was both the key to identifying the solution for the approval of the project and offered at the same time the chance to highlight advantages and disadvantages of the work in question.

The other interesting question that has emerged from the survey has the purpose to consider this method as a reference platform to develop a system capable of verifying the consistency of the introduction of a new work into the landscape through the application of the parameters and criteria contained in the DPCM 12.12.2005.

From these premises arose the curiosity to analyze the nature of the landscape in comparison to the trends and the dynamism that characterize the present day, as well as the complexity that is inherent to the design of a new project especially in the case of major works.

From here, the starting point for the idea of *the Measure of Landscape*, since exploration carried out through research leads to consider the need and the real opportunity to make use of data to overcome the vagueness of the landscape when the obligation to set a limit to the areas of reasoning determined by nature is perceived.

The question, which insinuates itself at this point is whether the landscape can be measured, and for this purpose it is necessary to investigate what are the possible tools and new courses that suggest this interpretation of the landscape.

The answers that are reached by the research work reveal that the landscape is measurable as far as the need to give concrete solutions is concerned, especially when it comes to complying with regulatory obligations, which, in fact, require the confrontation of two parties on the same object. However, the landscape is not

measurable when it is investigated through art, philosophy, memory, which are specific expressions of individual feelings and therefore of personal emotions.

Specifically in this ambiguous context, an attempt was made to investigate the effectiveness resulting from a performance model that could emerge from the setting of a method capable of supporting the obligation to assess the landscape through a cultural and methodological assumption.

The challenge is to clarify that the model proposed by the research work does not question the existing legislation, but rather shows that it is the law itself that forces a scientific comparison, although it is well known that the landscape is and remains the precious universe of values that continues to fascinate us, because of the vagueness of its definition and its being evocative due to its elusive substance.

Therefore, the research work explores the possibility of identifying a scientific method designed to assess the level of success due to the inclusion of a project in the landscape, especially if it is a *major work*.

The frame of reference will be the Italian environment, because it expresses excellence in the recognition of landscape values, which are rooted in the collective memory and will be compared with the current legislation.

The consideration takes its cue from the Prime Minister's Decree 12 December 2005 (DPCM 12.12.2005) *"Identification of the necessary documentation to verify the compatibility of the proposed landscaping, pursuant to Article 146, paragraph 3, of the cultural heritage and landscape of the legislative decree of 22 January 2004 no. 42 (OJ No. 25 of 31 January 2006)"*, in order to think on the apparent paradox that combines rationality and emotion, especially when you are designing a "new infrastructure".

The purpose will be to demonstrate how the present human activities find their relation to the "space-memory" relationship when the place in which it operates today is identified with the term "landscape".

However, the ambition is to trigger a broader thinking on the current use of the term "landscape", as currently globally understood, by comparing it with the current need to "lead" the design choices by means of legal principles in the attempt of giving the idea of the interwoven background in which every day we interact, in a

world that in order to be lived in, seems to have more and more the need to be related to "measure".

ACTION STRATEGIES

The research work is carried out as a set of thoughts that intend to emphasize the current need of a clearer definition of the landscape, which tends to involve many disciplines.

The way in which the contents of the dissertation have been drawn lead to grasp precisely this complexity of the landscape that now involves every aspect of contemporary life. It is evident that if our aim is to deal critically with the landscape, in the end it becomes necessary to take a very clear position.

The setting of chapters, which at first sight may seem inconsistent, should therefore be understood as the synthesis of the complexity of the landscape issue that is by nature broad and full of endless stimuli because they are linked to the culture of every individual who tends to give his own interpretation of the landscape according to personal experience.

In this sense, the unfolding of the research work aims to disclose that it is absolutely impossible to complete the landscape issue and merely casts some light onto the subject to investigate free areas of consideration.

Hence, the idea that landscape can be measured has stimulated open considerations to recognize the need to limit the landscape issue that otherwise does not appear useful to deterministic purposes, as well as currently required by law.

Moreover, the research was inspired by the great attention that is manifesting itself on the idea of landscape. This points out that something really important underlies this topic.

In particular, this research work intends to profit by such a fervent interest to focus on the growing complexity that this matter has reached nowadays, so much as to state the need to understand it as a *new discipline*.

But if the landscape is a discipline, what are the principles and theories inspiring it and what are the characteristics of this new science? It has been shown

that, as soon as you try to set it in a framework you realize that the landscape defies immediate comprehension.

It is not yet possible to label it as a "discipline" since it has a weak "status" content, that is to say it does not posses established theories, and has no "scientific" content, or has no models of analysis and evaluation.

However, the current turmoil and convergence in the subject of many ideas and disciplines makes it an urgent matter to be investigated as well as an opportunity to read reality in a new way.

In this particular case, this attitude is virtually forced by the current management of the complicated design of a new project, which today can be positioned in the identified place only after passing countless administrative stages. It is more and more evident that the project suffers exponentially from this situation where the designer is now forced to chase a complexity that seeks to extricate himself from constantly changing regulations and interpretations. All this eventually leads to perceive the new work completely detached from the place in which it is placed. Moreover, the burden of assessing the work itself into the landscape has recently been added to these obligations.

This complex situation seems to really have reached a crossroads: continuing to follow the current procedures and chasing an increasingly complicated and demanding bureaucracy, or taking the opportunity to think about the need for a legislation focused on the landscape when project and landscape have always been inseparable elements.

The observations made in this study lead to consider the need to tackle the issue of landscape with sensitivity, if we decide to make it a real science. On the other hand, the attention that is being manifested towards the landscape issue can only be a clear indication that should be taken into consideration to find a new shared *modus operandi* for the design of a new project work, which is able to simplify the current bureaucratic process concerning its approval, but also to identify new interpretations involved in the relationship between the project and the site that, when the work is completed, will become - together - a new landscape.

As we understand it, within the DPCM 12.12.2005 there are many elements that would suggest this new reading. For this reason, the research work explores the

opportunities that the contents of the above-mentioned legislation may establish a new exploratory method, also designed for renovating the attitude towards design practices considering also that there are changes introduced by new technologies.

A first analyzed approach lies in the power that numbers can express, to conclude with an analysis of how the evaluation of new values emerging from the complex contemporary world can integrate this new design approach.

The research study was conducted in two parts. One part intends to investigate (often freely and in the form of diary notes) areas that currently converge in the reading of landscape. This is done by trying to analyze how the many facets that are involved in it are inevitably creating new horizons for a new lesson on the landscape. New values arising from the recognition of the contemporary are redifining the concept of landscape. This today appears too complex, especially since it becomes necessary to simplify the debate around the landscape when a specific situation has to be analyzed. Exactly on this focuses the other part of the research work, which then attempts to analyze how it is possible to intervene in the matter of landscape and what opportunities arise in the evaluation of a new project work when a regulation checking is imposed.

The research work explores then the possibility of identifying a scientific method aimed at assessing the level of performability of a project included in a landscape, with particular reference to the creation of a major work.

Frame of reference will be the Italian background, as an expression of excellence in the recognition of landscape values and consolidated in the collective memory, compared with the current legislation.[1]

The considerations take their cue from the *Dpcm 12.12.2005*[2]*,* which is the legal instrument that currently has set criteria that can identify "the necessary

[1] Settis (2010) in "Paesaggio, Cemento e Costituzione" claims that "Italy has had a leading role in global history and strategies of landscape protection, and that it deserved it for the quality of the culture of conservation widespread among people from all over of the country and of all social classes "(pp. 306, 307). The problem of the decline with the consequent degradation of this reality and the growing and disturbing land use in recent decades, have imposed reflection on the defense of landscape, collecting the ongoing debate already opened by the development of environmental awareness and more recently by the European Convention on the landscape (Florence 2000). (translation by author). With the Code of Cultural Heritage and Landscape no. 42 and Dpcm 12.12.2005 Italy opens up to a serious reflection on the state of the cultural landscape of the country and its future.

documentation to verify the landscape compatibility of the proposed interventions, pursuant to Article 146, paragraph 3 of the Code of cultural heritage and landscape of the legislative decree of 22 January 2004 42". (Official Gazette no. 25 of 31 January 2006), to reflect on the apparent paradox that combines rationality and emotion, especially when designing a "new infrastructure".

We will then try to demonstrate how current human actions relate in the "space-memory" relationship when the operation scenery is nowadays identified with the term "landscape".

CONTENT AND PURPOSE

The general objective of the research work is to reflect on the issue of "measurability of the landscape", starting from a basic concept that recognizes the "measure" as the origin of the development of knowledge of Western culture.

Fritjof Capra (1982) says:

> our culture is proud to be scientific, so we designate our time as a scientific era. It is dominated by rational thought and scientific knowledge is often considered the only acceptable type of knowledge. There may be a knowledge, or awareness, intuitive, just as valid and reliable, but this is not generally recognized. (...) Retreating into our soul, we have forgotten how to 'think' with our body, how to use it as an agent of knowledge. In doing so we have broken the bridges with our natural environment and we have forgotten how to communicate and cooperate with its rich variety of living organisms .[3]

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[2] from *Dpcm December12,2005*, (translation by Author)

[3] Capra F. (1982) *The Turning Point. Science, Society and the Rising Culture*, Simon and Schuster, New York, Sosio of Free, p.36. (translation by author). The mention of this text opens the reflection on the effectiveness of human actions and on the concept of evolution of the 'species' that for man has developed in relation to the model of the organization of society to achieve political, social and economic objectives. This example has definitely shown that the efficient organization of people is successful expression of the community which, in the case of the Western culture, is expressed in a balance of systems which, in the end, make up the "working machine". The observation is linked to the efficiency/nature ratio and to the reciprocity between these bases, as well as to the meaning that the numbers take on the concept of organization. However, it seems clear that the imbalance in favor of organization has effectively with time marked a moving away from the primordial contact with Nature, highlighting all the limits of the action when this is only based on rationality. Today, the

The specific objectives of this study are intended, therefore, to investigate the landscape as the area of human activity, and how it represents the result of the actions of society, opening new horizons on the possibility to consider the landscape as the topic on which to think about in order to find a new balance between nature and society.

For these reasons, the current and increasingly intense debate regarding the landscape - here identified as the place of human action and therefore as the mirror of the thinking of this civilization - offers an opportunity to reflect on the crisis that occurs between values that are particularly involved in the architectural or engineering project of the current planning practice.

In this complicated situation, the recent adoption of a landscape legislation, imposes a mandatory reflection on the need for a new approach to the design, aimed at a simplification of the existing procedures for the programming phase of the project involved in the implementation and contextualization of the work in the landscape.

The ultimate goal of the research is to attempt to understand what are the instruments capable of measuring the landscape, keeping in mind that the combination of landscape / project is and remains the fixed point on which to build a design approach more consistent with contemporary reality.[4]

The Prime Ministerial Decree 12 December 2005 (hereinafter Dpcm) is the legal instrument that currently has set criteria that can identify “the necessary

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environmental crisis has given rise to a new consideration, on the need to regain contact with Nature, through a new awareness of human feelings. Separating mind and matter the concept of the world as a sum of finite elements has consolidated, reducing the universe into a set of interacting phenomena. This idea starts from a Cartesian model of knowledge of Nature, which consolidates the theory of numbers and then the necessity of the measure as an interactive tool between the involved parties. The considerations of the author explore the themes related to the consequences of rational thought (linear) compared with the intuitive understanding (non-linear) to enter a path that, seen from an holistic perspective, includes a broader meaning of harmony.

[4] Through a precise case study it will be demonstrated that the response to legislation is always acceptable when this is translated into numerical terms, as it allows a comparison assessable with known criteria. However this becomes difficult to apply when it comes to encoding emotions. With this idea in mind, the landscape is the place where this reasoning, is developed, whose scope of analysis becomes abstract when the investigation criteria adopted favor the sensory level much more than the rational one. Here, the reasoning wants to look beyond the actual cultural state of the Italian landscape, which as a result of human transformations and as area of exploration of the level of perceived quality of life, it is primarily a privileged place to understand the influence that rationality and emotion have had, in various proportions, in the evolution of this particular social reality.

documentation to verify the compatibility of the proposed landscaping, pursuant to Article 146, paragraph 3 of the Code of cultural heritage and landscape of the legislative decree no. 42 of 22 January 2004". (Official Gazette no. 25 of 31 January 2006).[5]

In fact, Annex 1 of the mentioned DPCM lists the precises parameters for the preparation of the Landscape Report, which, as stated in Article 2, represents the document "that is the base of reference for the evaluations provided by art .146, paragraph 5 of the said Code. "[6]

The Landscape Permit, as required by DL.146 42/2004[7], shall determine the measure of reference for interventions in buildings and areas of scenic interest, already motivated in the European Landscape Convention, adopted in Florence on 20 October 2000 and ratified by Law no.14, 9 January 2006.

Today, the issue of landscape protection is considered particularly important and right because the current historical moment needs more awareness drawn to the "defence" of the territory. This is believed to be achieved also through appropriate legislation for those projects that must thus comply in terms of respect and inclusion of a work in the landscape.

This attention is higher especially in those countries that stand out for their landscape importance recognized in historical and cultural values, such as the case for Italy, as a country that today is identified with an important artistic heritage with an international reputation and where the landscape, even when it is agricultural land, combines history, memory, meanings of nature, anthropology and of course philosophy.[8]

At the first reading of the above mentioned legal texts, it seems that the importance of protecting the landscape might run the risk of going through a too rigid interpretation, as if the legislator intended to give the landscape the characteristics of a "full nature reserve".

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[5] DPCM 12.12.2005 (translation by author).
[6] *Ib.*
[7] http://www.beniculturali.it/mibac/export/MiBAC/sito/MiBAC/MenuPrincipale/Normativa/Norme (Accessed 22 01 2010)
[8] According to estimates by UNESCO, Italy has between 60 and 70% of the world cultural heritage. (Eurispes Report 2006).

However, the legislator's intention is exactly the opposite, since, nowadays, it is impossible to ignore both the need to express oneself in the contemporary background as well as the need to improve the infrastructures of the country. What is required is a greater focus on the quality of design, in order that it might fit into the landscape with the necessary care.

Hence the reflection: if the issue of landscape protection is so necessary today to be increasingly driven by regulations which appear to ring-fence the boundaries of the project, can the project itself express creativity, opportunity and urgency within the limits imposed by rules seemingly increasingly restrictive?[9]

The desire to give an affirmative answer to this question is especially strong because when you enter the subject of landscape, the association with emotions is inevitable. They cannot respond to rational canons as those dictated by the law, since, apparently, emotions are not measurable. But is it true?

This seems even more true when the project in question refers to a new infrastructure that has to overcome matters particularly significant for the community.

So how is it done? We will try to give this answer with an investigation into the meaning that currently tends to be given to the landscape design experience and how it is dealing with and in the landscape. It will then be analyzed of how nowadays the project experience is carried out and how it relates to landscape.

This task is implied by the obligations of the Landscape Report: a document that is seemingly barren if compared to echoing emotional tones.[10]

In the end it seems as though everything can be resolved by key concepts such as "mitigation" and "compensation" which apparently have yet to be discovered, and are

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[9] They will try to understand how the pressure of the legislation, already particularly burdensome in Italy, which is involved in the design, is capable of compromising the architectural quality of the intervention itself. The reflection goes into evaluating if the DPCM 12.12.2005 is the result of a 'bureaucratic' system which is read as a new and additional limit to the creativity to which recent experiments demonstrate an attitude adjustment to the new regulation, rather than seize an opportunity for comparison.

[10] Article. 1 of the European Landscape Convention defines "Landscape a certain part of the territory, as perceived by people, whose character derives from the natural and/or human and their interrelationships." (translation by Author). This definition includes the concept of history and of the human experience, thereby implying indissoluble relationship with memory and consequently with emotion. The landscape is the result of human action in nature and as such, in implying the concept of 'past' - also includes that of the future, but above all, the concept of wonder and beauty.

now usually translated into the design of some green area, of works of embellishment or even more projects that are classified as belonging to the public interest for the City Council that undergoes the work itself, and that often end up triggering new phenomena unrelated to the context.[11]

However, to understand the reason for the need of a "discipline of the landscape", at this time highly structured and necessary, it is essential first of all to think about the "concept of landscape" - starting from its genesis, considering its essence and evolution, until getting to figure out how the "notion of sustainability" was introduced, as it is currently understood at a global level .[12]

Therefore, exactly interpreting the complexity appears an effective means to investigate the question of the measure of landscape, when faced with the dilemma of the incorporation of a new object, and to realize that the issue of evaluation can be an instrument to measure the transformation in the current complex global landscape.

We will show how the articulated structure of the global world that we are living in has transformed the concept of landscape itself, thus becoming synonymous with multiplicity.

Mainly we need to understand if it is possible to overcome the current conflict that arises between design and landscape.

At this point, given that the items of interests are:

1. reconsidering the project in the landscape as a synonym for quality;
2. finding a method to measure the quality of interventions in the landscape;
3. finding a tool to "measure" the landscape;

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[11] This is referred to the considerations that arise when considering the aim of the legislator in the field of landscape and the resulting actions that can be triggered when the project is faced with other new regulations that overlap with the already numerous ones. This raises the possibility of the need to evaluate a total reform in designing, starting from a debate on the definitions of landscape, environment and territory capable of a general reorganization of the topic and therefore of the design approach, in order to avoid new and unnecessary burdensome regulations, which inevitably entail proliferation of sentences direct to the orientation of the application.

[12] The growing awareness of environmental issues developed in recent decades has effectively separated the concept of the environment from that of the landscape. However, the lawyer Fabio Merusi acknowledged that "landscape' is to coincide with 'environment', or rather with the cultural value that is attributed to man-environment relationship" (Settis, 2012), (translation by Author). But matters related environment and landscape continue to be two distinct disciplines to which different values and content are given. Proof of this is the presence of the Italian Ministry for the Environment, Land and Sea (MATT) which deals with the environment and the Ministry of Culture that evaluates instead the issues relating to landscape.

the idea recurs that real change is represented by a return to 'draw' projects with the landscape in mind.

EXPECTED RESULTS

Considering the reflection aimed at evaluating the issue of measurability of the landscape, it is necessary and possible to realize new institutional protocols designed to detect a more effective management of procedures to recognize meaningful criteria and able to indicate the quality of design, as well as a proper project management.

This is because, in a time when we feel the need to reconsider the complexity of the bureaucratic machine, which intervenes severely and proportionally to the complexity of the project, there is also the urgent need to re-balance the value of the project.

There is reason to believe that at this point reinventing a new modus operandi is considered inevitable. This should be designed to reread the project by rediscovering the value of the *genius loci* compared with a contemporary concept of building. This is so considering the difficult contextualization with which the design idea has to be compared, also in relation to the effects that globalization has put in place.

It is therefore our aim to trigger a broader reflection on the current use of the term "landscape", as currently globally understood. This is done by making a comparison with the current need to take design choices by legal means in an attempt to give a feeling of the plot in which every day people have now to act in order to interact in a world, that to be acted upon, seems to have more and more the need to be compared to "measure".

II. INTRODUCTION

The interest that is currently converging around landscape opens up areas of reflection which, as highlighted in the study, now tend to spill over into a holistic concept. In contemporary language the term "landscape" is an interesting word that allows you to express views of different nature, because the landscape is the space of memory, history, nature, city, geography, philosophy and virtual reality.

Being the landscape everyone's cultural expression, it is a term with which each individual expresses himself. For this reason, the word "landscape" is today sometimes even abused, because it is a term now understood as a synonym of individual expression in collective experience.

But the focus that now revolves around the landscape tends to aggravate its interpretation when there is the need to make an objective comparison. Because of the richness of the relationship of the concept of landscape, in many disciplines it also seems increasingly necessary to bring order into this notion that has now become a discipline in its own right.

The research takes also these aspects into consideration and verifies how landscape is gaining a broad meaning, in which many other sectors are converging. It is taking indeed the shape of a container that brings together subjects such as urban planning, architecture, geography, economics, sociology, philosophy, history, literature and many more, especially related to the environmental sector. These are disciplines that although having their own identity, come together in the concept of landscape.

If the landscape is truly "the whole" how is it possible and what are the tools to deal with "the whole"? And if this is possible, what may be the tools to give clear and effective answers?

However, the fundamental question can be posed in terms of a research on the possibility of identifying a shared concept of landscape. This definition is now required in order to deal with the complicated issues that converge in the studies on this issue.

The reading of the Prime Minister's Decree 12 December 2005 will suggest the reasons why the legislator has felt the need to revive the theme of the project in

relation to the landscape. As a consequence, the approach that has always been typical of the architectural practice, but which in recent years has been overshadowed by a building practice which is less and less focused on quality and beauty, has been re-discovered. The latter has too often been chasing the desires of a perhaps not sufficiently alert and prepared to "good design" client.

Not surprisingly, the legislation highlights in a really diligent way, the issues that the project must itself express through specific papers that well remind that practice which, starting from universities, it is required by its students in the preparation of the design exam where the credit is given on the basis of the value of the idea and that is expressed in the end, in the search for a harmonious whole with the place.

While examining in depth the text of the legislation, the purpose is to reflect on the need to return to reclaim that way of doing that can not be replaced and forgotten, because otherwise the architectural quality and thus also the landscape get lost.

Precisely for this reason, the enactment of the aforementioned Prime Ministerial Decree in Italy clearly shows that we are going through a period of crisis in the discipline of the project.

This fact is derived by the alternation in recent years, both of an exaggerated interest shown by the use of computer science, and of the evolution of the concept of protection, which has established itself as the need to respond with greater attention to human behaviors. Bureaucracy did the rest.[13]

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[13] The subject of landscape, in Italy, is important not only for the cultural richness present in the country, but also because Italy was the first nation in the world to highlight the issue of landscape as a good to be protected, and the first nation to have the protection of the landscape among the principles of the Constitution. Article. 9 of the Italian Constitution in fact states: “The Repubic promotes the development of culture and the scientific and technical research. It protects the landscape and the historical and artistic heritage of the Nation.” "The extraordinary wealth of cultural and historical heritage, which had characterized Italy as a country of wonders, has necessarily forced reflection on their protection, extending the reasoning to the landscape that, as Benedetto Croce said, "is nothing but the material and visible representation of the country, with its particular physical characteristics ... with the many and varied aspects of its soil, which have been formed and have slowly reached us through the centuries". (Salvatore Settis, *'Landscape, concrete constitution* 2010 pagg.163-164). It arises, therefore, the issue of protection in a close relationship between culture and nature in relation to the artistic concept. The Italian process of maturation of legislation for the protection of historical, artistic and cultural heritage, was soon extended to a wider concept that necessarily expands the definition of landscape, which is intended as a view and an embrace of the sight of a particular space. In this context, the criteria for the evaluation procedure of the intervention in the field of landscape

The choice of highlighting the instrument of measurement as a means to give answers to the questions put by the regulations referred to herein, wants to open a reflection on both the state of the art in the field of design, and to stimulate the idea of coining a new approach to the project that gets, however, a more contemporary language, which is able to redeem himself from the current role of the victim to that of the protagonist in order to finally develop a new concept of management.

All this, bearing in mind that the current complexity of the project has never been such and therefore, going back to planning as in the past is really impractical. On the contrary, it is necessary to rethink the whole system, which involves a project from concept through to testing the work.

The case study here becomes the basis on which to think, because it highlights the need to identify a new procedure based on the simplification of the designing and approval phases a project has to undergo. This also involves the discipline of the method because no working phase could be nowadays successfully appraised without a clear and efficient organization.

For these reasons we will attempt to verify if really in the measure and in numbers can hide the success of that approach to the project which we feel is needed. Its goal is aimed at ensuring the continuity of the landscape quality that comes from a good idea that is able to address firstly the old question of the genius loci, and then to reclaim the value of the Vitruvian triad, which in firmitas, utilitas and venustas has for millennia indicated the main way of Architecture.

Needless to say that for too many years, these foundations have been set aside for ambition of discovery and application of research finalized to trying new approaches, new models and new materials.

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and place developed through the Prime Ministerial Decree 12.12.2005. For these reasons, the interest in investigating the subject of landscape, in relation to current legislation, stands as the aim of the thesis. All this, in order to take the opportunity to understand the reason why in Italy, a new legislation on the assessment of the landscape is necessary, which seems to align all the historical events already accrued in Italy to the adoption of the European Convention on landscape (Florence 2000). In recent years, the urgency to intervene with a legislation able to contrast the speculation of the territory, which seems less and less 'controllable', establishes the need to bring new considerations on the method of protection of the landscape. This should be understood in the widest sense of the term and it should require a serious reflection on the state of health of the Italian cultural heritage and its evolution, by reconsidering the cultural values on which Italy has been built, founding solid basis for the protection of its cultural heritage - and thus of its landscape - as a principle for the ethical and social development and for that of the protection of the citizens' health.

However, today the need to question the theme of the project is back and the DPCM 12.12.2005 raises the issue by suggesting and making compulsory a reflection on the value of the project in relation to those instruments of contemporary use that have become part of the culture of the design practice.

In this sense, we seek to demonstrate how the initial project idea (creative sensitive moment) will find completeness in the logic (rational moment) for its practical realization.

A logic, that in our world often adopts the language of numbers.

III. THE AUTO-REFERENTIAL READING OF LANDSCAPE

EVOLUTION OF LANDSCAPE CONCEPT AND RECOGNITION OF NEW LANSCAPE VALUES

Through a "journey" between thoughts and concepts that follow in the various definitions of landscape, we will try to give an idea of the complexity in which we act daily in the modern world and how the relationship between rationality and emotion is implicitly metabolized in daily acting and seems to have more relations with the concept of "measure."

In this regard, it is clear how the relationship between landscape and legislation is very significant in order to discuss about the apparent paradox that combines rationality (as related to the concept of measurement) and the abstract concept of emotion.

It will also be interesting to highlight the nexus of human endeavor, in the relationship between space, memory, time and place that more properly materialize in the "concept of landscape."

In the following pages we will see how the great interest, which today is maturing in the idea of "landscape", and that coincides with a holistic concept, in reality, forces us to reflect on the need to identify a more precise definition.

As will be analyzed in the research, in contemporary language, the landscape is the place of memory of open space, but also the skyline of a city, expressions of virtual reality and even the environment of a room.

Landscape becomes the meeting between the memory of a place and the culture of those who read that site. In this meeting, the recognition of the values of the landscape take on fundamental importance for the reading of the landscape into being. However, the truth is that values change and evolve depending on the local cultures and individuals and for this reason the concept of landscape continues to move, to expand and become by necessity "the whole".

In this regard, an appropriate thought begins with the reading of the European Landscape Convention (Florence, 2000) in the premises of which it can be read:

> Concerned to achieve sustainable development based on a balanced relationship between social needs, economic activity and the 'environment; Noting that the landscape has an important public function, on the cultural, ecological, environmental and social level (...) Acknowledging that the landscape is everywhere an important element of quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as in those of high quality, in areas considered exceptional, as in those of everyday life (...). [14]

What is important to note is that the term landscape is constantly moving in this fluid system that continues to change appearance and expand its borders, taking the form of the change of the temporary and the change of the contemporary world. But, as already announced in the introduction, the use and sometimes even the abuse of the term "landscape" is expanding with great interest and connects also to the need for answers on sustainability. For this reason, an in-depth analysis about what is going and on the opportunities to be gained by so much attention to this matter seems more and more appropriate.

The assessment of the contents and the obligation of the application of DPCM gave clear indications on the urgency of finding that approach of the project, which investigates the work in close relationship with the place and its values. In recent years this seems to have got lost, especially for all those projects, which due to their own characteristics generate strong impacts on the territory.

With this in mind, the research inspired by Dpcm 12.12.2005, intended to trigger new ideas that have mostly probed the current relationship between design and landscape and how actually the fluidity of the actions of this historical moment move the concept of "value" which is closely related to the image of the landscape.

Whether it is a constructed landscape or a natural landscape, what unites all ideas of landscape is a matrix in which a code is inscribed. In this code the concept of beauty is not implied, but it is always attributable to a reading of reality according to cultural parameters.

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[14] translation by Author.

The idea that remains, however, is that the ideal of order is inherent in the landscape. But in its meaning we will see how it is possible also to read the idea of chaos.

The original contribution of this research is therefore to attempt to read this code as the trace of new quality, identifying the issues that sudden contemporaneity stimulates in seeking ever new values, as well as to respond with the rules agreed by the Western world to complex and indeterminate questions, that for this reason are characterized by incomprehensible connections, which make the reading of a landscape difficult and ambiguous.

In fact the only landscape that really exists, seems to be the landscape of the mind, because from the considerations below will emerge that this seems to be the only landscape.

If it is true that the landscape and its definition is all you look for in a holistic concept, then this means that every human has its own image of the landscape.

It will also be seen how the depot or the factory have entered the collective imagination and are recognized as a familiar landscape, which attaches the memory as an individual value. Today, even the skyscraper, a room or a painting are considered landscape, but in these terms the doubt arises that the landscape can be no more than an idea.

Utopia itself creates an imaginary that turns into a landscape. What seems more and more defined is the fact that every imaginary seems to be absorbable by reality, because reality is infinite and different for every individual.

It therefore seems not to exist another most common form of aggregation of the cultural landscape, because the landscape is the visible and invisible space amalgamated in a different way depending on the memory of each individual.

It 'clear that, today, it is no longer possible to define the landscape.

The landscape in this historical moment is everything. Rather, it becomes important to note that this idea of the landscape leads to the conclusion that there is no landscape if the values that corroborate its concept in a particular place aren't discerned, distinguishing the importance of identifying "Natural driving forces,

Cultural driving forces"[15] as the main areas of investigation for the reading the landscape.

So it is the search for a precise new scale of values which suggests the investigation of the concept of landscape. If you do not define what is important and what it is not, it is not even possible to assess the landscape and therefore a cultural, legal or philosophical comparison are not possible. And for a dialogue with the landscape it is necessary to define a shared cultural sphere.

Only in this way, the landscape becomes understandable, visible, and therefore measurable.

The landscape is measure only if there is a desire to read a specific space.

The landscape is penetrable only by careful reading of the cultural intrinsic and extrinsic values, which are recognized in the specific field, but this obviously depends on the culture of those who are called to reveal its true essence.

So even an infrastructure is absorbed by the landscape when the project is communicated in terms of extra value, until it will turn into memory.

So, the question is: is the landscape an idea of the mind ?

The landscape then becomes the tool to read and interact with the current reality, which seems to have never before been so complex.

From this lesson, a new scale of values can originate, that might provide a useful key to read a new order able to interpret with greater awareness the effect of human actions and effects on the landscape they refer to.

The quotation given below will confirm this thought.

> The actual concern about the degradation of our cultural landscape refers mainly to the 'past' rural landscapes and not to the new emerging modern cultural landscapes. The concept of traditional (cultural) landscapes is therefore meaningful as is the clear distinction between traditional and modern landscapes. Maybe the names are not completely adequate, as some also refer to postmodern landscapes and consider the term 'traditional' too heavy loaded with nostalgia and romanticism. The essential difference is the rather sudden break of the pace of landscape changes and transformation that occurred during the 19th century. The

[15] Koomen E., *et al.* (2007) *Modelling Land-use Change,* The Netherlands: Springer, p.110.

end of the Ancien Régime in France, which led to the French revolution that affected the whole west-European civilization, happened synchronically whit the Industrial Revolution. Both initiated profound changes in society and politics and gradually a new way of living. Most of these changes were not peaceful at all, so one can easily speak of a Revolution' Age that might be continuing still. Change in mobility patterns and growing urbanization and globalization are important driving forces in the landscape changes that were initiated. The traditional rural character of the countryside before these changes is one of slow transition and great stability and an inherent sustainability. Grandparents and grandchildren lived the same environment and knew and spoke about the same landscape. The landscape was stable reference in their lives. Since the Revolution's Age, the pace of changes in our environment has increased. Today, each of us will live in completely different environments and landscapes during his lifetime. Consequently, attitudes toward the landscape changes as well. The stable reference is not the landscape anymore, but becomes oneself, the individual. Thus the different attitude of people toward their landscape, and different sources of information and methods to study the landscape. There is also a more practical reason to situate a break between the traditional and modern landscapes in the Revolutions' Age starting in the 18th century. Most of the nation states in Europe were established then and in the first topographical maps covering the whole country appeared. These are extremely valuable reference of time as they cover large areas systematically; they are easily comparable and show the situation of the landscapes before of the devastating changes started. The maps contains valuable references to a remote past that were wiped out since the Revolutions' Age. Fortunately, since the 19th century, regular and systematic recording of the land occurred so that many of the fast changes can be followed as well. Many historical geographical studies focused upon that period (Verhoeve & Vervoloet 1992). The modern landscapes that have been formed since are still continuously changing

> at an increasing pace. For Europe, the trends of change are clear and haven been described (Vos & Klijin 2000). In general a clear polarization can be observed. Geographical space is reorganized in more intensively and more extensively used areas, thus forming new spatial patterns.[16]

In the following pages, we will try to investigate this new order of values, which will be more defined as we will try to meet the expressed thoughts.

This scale of values is not expressed in the form of inventory and social and economic assessments, as it was considered more appropriate to conduct the analysis in a descriptive way, because the reflections that follow intend to be a meditation on the open landscape, as a result of memory and intuition of the future.

In any case, the landscape is in itself a visible result of the application of values recognized by the community that, with awareness is called to govern and sustain a particular place and in which the ultimate manifestation of the landscape can only be the mirror of the adopted choices.

THE NEED TO MEASURE EVERYTHING

Numbers exist to make order. They are the means by which, as always, people tried to understand and tame the world.

The need to apply rationality to invisibility is part of the cosmological order that defines and lays down precise supporting points. As matter, we are part of an invisible world that needs to be deciphered in order for us to interact in it and with it. The interaction occurs, however, always in the context of communication between individuals.

Rationality has become logic, then mathematics and finally a system of human relations. Numbers are the vehicle by which you can set human relationships.

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[16] Palang H., Fry G. (2003) *Landscape Interfaces. Cultural Heritage in Changing Landscape*, Netherlands, Academic Publishers, pp. 93-94

The history of architecture is imbued with human facts that several times, and for millennia have tried to codify emotions in a gesture, as an expression - in architecture - of the beauty.

This has been done by Vitruvius in the "Ten Books on Architecture", Leon Battista Alberti with the "Re Aedificatoria" and then the "Quattro Libri" by Andrea Palladio, just to name a few, Le Corbusier and Aldo Rossi and also by expressions of the contemporary which merge more and more with pure artistic 'exercises'.[17]

Arts and numbers embody the need to get out from the invisibility of emotion, and for this reason they meet in Architecture, which interacts with the site and then with Nature, which today is respected in the identification of the concept of landscape.

In this sense, the landscape is the sum of human expressions imprinted over time in a given space, to which an emotional value has been recognized and in which different readings are identified, depending on the subjective cultural interpretation.

The difficulty in defining the landscape is such, because it is associated with the complexity of thought. The landscape is context, which raises and draws the attention of the observer, in which perceived visual space the informality of Nature and the human rational construction can be integrated, whether or not they are expression of Architecture.

In any case, the look that reaches the horizon perceives a 'built' place - even only from the memory - as a unit that gives rise to an emotion that in this sense it can even be assimilated to one big architecture made of signs, and then, of geometries, to be itself measure.[18]

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[17] For centuries, the architecture has investigated the secret of beauty through the laws of mathematics and numbers, that is to say the search for harmony in geometric perfection. This research has given rise to millenarian monuments that have helped to create what in Italy is today recognized as the "Beautiful landscape", infusing reference models for the result which they offer in terms of integration into the context, be it an open space and urban areas. In this sense it can be said that the application of rationality given by the world of numbers, has produced harmony in perfect combination with the place in which the architecture has been realized and managed to unite the rationality - even if always led by sensitivity - to unmeasured place (Nature) giving rise to a new landscape.

[18] The sense of eyesight is the first to be stimulated in the recognition of a landscape, following the hearing and smelling. Through the stimulation of these senses, the memory recognizes the place exposed to perception, which takes on different meanings depending on the personal culture of each person. For this reason, the landscape is an expression of an infinite universe and a world declined according to the experience of each individual. However, today there is an urgent need to contain a

The issue is simplified when, once the value of a specific landscape has been approved, you will recognize a concept of defense of the territory, so that the significance of the emotion aroused by that place is taken for granted, while that protection can only be translated into decipherable and comparable terms and for this reason they can be measured.

THE NEED FOR BEAUTY

The 21st century brings with it the challenge of climate change.
The political, economic and social issues converge in the pursuit of solutions and ideas, that can find answers to what has been called 'the oil of the new millennium'[19] this is to say, the rush to discover what can have a significant impact on the protection of the planet.

The debate is being translated, in fact, into a new way of life that is little by little changing the world culture and. therefore, the individual thinking in a radical way.

The reflection on the emergency for the safety of the Earth, necessarily implies the transition to a self awareness, which, however, appears only at the beginning. This highlights a clear dividing line where on one hand there is the anxiety generated by the idea of lack of time to avoid the point of no return, and on the other the resignation due to the fact that it is almost impossible to affect seriously the complexities of a global world, that is self-generated continuously and freely.

Precisely for this reason, people are persuading themselves that the only way that can reverse the trend, is to affect the actions of each individual, relying on their conscience and sense of responsibility. This belief originates mainly from having

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more precise definition of landscape especially when the concept should be applied to laws for an effective management of the required procedures.

[19] In recent decades, the attention to climate change and finite resources of the planet triggered the beginning of a new ethics and economic era. The research is becoming increasingly tight in the promise of exploring a world, even ideal, which can evolve into economic progress adhering to a model of clean energy, pursuing the goal of a better world.

noticed the power that the virtual network has been shown, in revealing how each individual is also the total mass.[20]

Faced with this objective, the concept of environmental protection has been strengthened and reinforced and has become a crucial component, and therefore, a value of the community which is willing to create real insurmountable barriers when it comes to building something new.

These barriers are not always proportionate and appropriate and whose resistance is often fueled by unjustified fears and that is against the obviously aware continuity, supported by the fear of the destruction of the landscape. This attitude will only lead to the embalming of the landscape and, in the extreme, the Cancellation of the landscape (in the broadest sense of the term).[21]

Obviously, in this context, the whole landscape subject has found a natural evolution, understood as the transformation of the complexity of the environment and of human actions and privileged container for the recognition of the values of the place, and therefore, the values of ourselves.

The current ardent debate on the landscape pushes to consider it to its limits, absorbing the landscape to the Whole, and thus making it a holistic concept. This, however, all too often is still intended as a definition behind which the idea of fear lies, the idea of uncontrolled transformation and integral protection, which intervenes in defense of a memory, in whose matrix there is also the concept of intrinsic value,

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[20] The complexity of the network of virtual communication, as it has developed in recent years, has initiated a system of relations which leads us to consider the individual as part of a "whole" that can affect and influence choices and behaviors of many people. The strength of social networks is emerging day by day as a powerful tool which also becomes a means to capture the orientations of individual thoughts. Each of these thoughts join the virtual sea of people, and in this sense, become able to weigh heavily in the choices of development of a country, or in individual actions planned, thanks to the effectiveness of virtual squares to move the positions of entire communities.

[21] In the development of actions aimed at evaluating the environmental impacts, particular emphasis has been given over the years to the participation of local communities, called to express their opinion on the implementation of a work in the area of expertise. In Italy, the system organized for the purpose of participation of local communities is still difficult to be implemented, due to the lack of a culture in this regard. It so happens, that precisely because of the lack of a good method of testing, aimed at validating the active participation of the population, this instrument is found to be often just an obstacle that comes between local governments and citizens, and not infrequently also used for political purposes. The end result is the nullification of an effective collaboration between the parties, the purpose of which should be directed towards participated consent, and useful to the improvement of the project.

but also of fear of the future. A future that seems not to be here yet, and that has never been guaranteed ...[22]

The interest in the landscape arises, therefore, from pragmatic necessities of progress and preservation, but which could easily get lost in the maze of the aesthetics that today is attributed to the place where it has to be built, while thinking back to a definition of landscape which delivers the static scene of an ancient concept, that is, on the contrary, a dynamic thought.

Currently, the complexity of the topic, reaches the utopia of having to meet, compulsorily (by law) and in technical terms, issues involving perceptual analysis of a new project, which becomes materialized in the landscape (place of aesthetic and emotional meanings), thus reducing the culture of the design, more and more to a mere positioning of an object.[23]

The abundance of rules laid down for the protection is becoming more and more suffocating for the culture of the project, which since ancient times has always been the need of Beauty.

The problem seems to creep between the obligation to give an answer in terms of the fulfillment of the law and the need not to fail the continuity of the pursuit of beauty, whose definition seems to be surrounded by the mystery of the very essence of man, representing, therefore, a necessary need, and therefore, a fundamental value.

Between these two seemingly opposites we find the concept of *doing*, which, through the project must find the right place in the landscape, and whose definition may contain in itself the concept of perfection.

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[22] The theme of landscape protection is complex, because it involves a direct comparison with the feelings. In the concept of landscape the idea of memory and ideal future are contained, and thus, also respect for nature as a symbol of life. In the analysis of the definition of "landscape" the relationships involved is so complex that as we enter more and more into an argument, in the end it has to encompass the idea of the Whole.

[23] The application of the legislation on the landscape to the concept that currently tends to be given to it seems contradictory. If on the one hand we are convinced that landscape, emotion, memory and future are closely related to each other, on the other hand it seems that the application of rules to the discipline of landscape is not suited due to its inadequacy to this topic. However, the urgency of action in defense of the landscape, at least for those projects that fall within the protected area, has forced the legislature to set limits to the advancement of indiscriminate construction of dubious quality and high-impact, which in recent decades have affected a large part of the Italian territory.

Architectural history teaches that the search for an answer to beauty has been pursued through the application of a method close to measure, using tools appropriate to the culture of the historical moment. In terms of continuity, the dialogue with these new problems can only be found in the same dimension, through a way capable of measuring the work with an adequate contemporary language, in order to find the harmony between design and landscape that today, as in the past, can not change in its substance.

So, if the landscape is the place of transformation, then the landscape is identifiable in the global change which is taking place. This can not create indifference towards the rapid changes, and the movement triggered by the new dimension, the virtual reality, has in fact connected everyone, without exception.

Billions of people meet, today, in a single virtual space at the same moment (time), and to a closer look, this analysis (space and time) is nothing but the definition of what is meant by landscape today. So even the virtual network, in its size, could be landscape, despite being deprived of the visual component, but not of that of the imagination.

What is more extraordinary, is to observe how the power of this new landscape dimension becomes real, in the end, in the 'free' gestures that each person expresses as a requirement, becoming thus an intrinsic value of contemporaneity. Most of the times they become tangible and concrete through the transformation of the places.[24]

Thus, the language that intervenes in the description of a place, contributes more or less to the value of this place.

In an interesting essay on psychology, John Grinder and Richard Brandler[25] observe that only recently the secret of the language power has been revealed, and

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[24] The virtual network is immaterial, but facts and thoughts of real people pour in it. This image becomes landscape, if the network is associated to a place where these actions settle, that sooner or later will also affect the physical space (material space).

[25] Brandler Grindler (1981) *The structure of magic,* Rome: Astrolabe, p. 40-41 "When we use language as a system of representation we create a model of our experience. This model is based on our perceptions of the world. (...) When we humans communicate, we are usually never aware of the process through which the words to represent our experience are chosen. We almost never realize the way in which we order and structure the words we choose. The language fills our world so that we move in it like fish in water. (...) To say that our communication, our language is a system, is to say that it has a structure, that there is some set of rules that determines which sequences of words will make sense and represent a model of our experience . " (Translation by Author).

how this force represents the true power able to influence and change events. The authors concretely demonstrated the complexity of the structure of thinking, which, through logic, the conditioning and well-defined grids has been so successful in the evolutionary stages of man.

Apparently, these concepts do not seem so innovative, until we come to see how that power has transferred itself so evidently and in a tangible way into the facts that are manifesting themselves in the virtual global network, where, however, facts have always been the result of the experience upon which this civilization has been built, and therefore, the way of inhabiting the world, and finally, the contemporary landscape.

Global change, stimulated by the virtual network, can not exempt from observing that the grid on which we laid this foundation has now become too rigid, losing effectiveness in the face of such a mobile reality.

It is therefore necessary to rethink quickly another way to act within the physical transformation of the places, which proves more suitable to accommodate the mobile 'reality' that has been materialized by the virtual network.

In the project filed, all of this has inevitably consequences that materialize in the building of a work. On the one hand the latter aims to accommodate this mobile reality, on the other is forced to struggle through the narrow rules of a tighter and tighter bureaucracy. It is therefore necessary to begin to contrast the rigidity of the tool of the 'procedure' which, although it has proven to be worth in the concepts of 'plan' and 'program', that were born in modern urbanism, is now proving increasingly inadequate, not least because of the infinite superposition and abuse of tools, and not only of planning, which are involved in the building process of a work.

On this basis, it seems as timely as ever to raise the issue that the Dpcm 12.12.2005 lays in the field of landscape assessment, because it conveys the urgency the legislator has felt to identify a procedure in order to protect the landscape, which until now, has been a place far from any technicality.

The paradox appears clearly when we see how the word 'landscape' clashes with the obligation of having a regulation imposed upon. This is so because of what, even at this time, the very same term 'landscape' evokes. It reminds of the idea of memory and of that well-defined space that conveys emotion, opposing the

distinctive perception of the landscape to the apparent incompatibility of subjection to the aridity of the legislation.

Nevertheless, the DPCM 12 12, 2005 is now a fact, and was created exactly to protect the values recognized in a certain place, and as such, technicians have to comply to it, by checking the project through the parameters listed in the document.

Hence, it is evident that the need to adopt this tool of control derives from the need to urgently intervene in all those areas, which have to absorb works impacting on the nature of landscape constraint. This same constraint, until now, has been entrusted to the now insufficient law no. 1497 of 1939.[26]

However, the concern that the subjection of the project to a legislation to protect the landscape, may represent the last of the instruments (because it is likely that exactly in the landscape the limit of conceivable procedures is reached) is not convincing, especially for the nature of the constraint. This on one hand reflects the need to protect the site, on the other it seems paradoxical that the need to intervene in those places, which have always been the result of Architecture in the approach with the *genius loci* has been felt.

It is therefore considered fundamental even today to regain possession of that way of Making things, which is now recognized as a proper value of Western culture, and that should always be appropriate to the nature of the places, where the idea is always the beginning of each intervention, which fills the human well doing with value, meaning and immortality.

In any case, the obligation to give technical answers when it comes to landscaping is really unique, especially since, although there is the need of protection through laws, the landscape is and remains the place of the soul and of the feeling and, therefore, does not appear to be able to submit to assessment.

Yet, this need is now required and is a constraint necessary in order to respond with an appropriate language in terms of defense. Though, for these same

[26] The high importance that the events of the Italian governments have given to the right to private ownership and management of infrastructure costs, have in fact, indicated a very precise path about the fate of the Italian landscape. In the last century, numerous measures discussed in the seats of government, on the protection of cultural heritage and later of the landscape, highlight that it has been given ample space to the right to private property, leaving the right of the community to the public good almost suspended. Nothing wrong with that, if a precise regulation for the protection and defense of the beautiful landscape of Italy, of which Italy has been for centuries the guardian, had not been, in a totally arbitrary way, neglected.

reasons, it is not possible to avoid considering if this is really the best way to protect the landscape or whether - precisely because of this paradox - it is more appropriate to speak of a crisis of the method.

THOUGHTS ABOUT IDEA AND LOGIC. THROUGH EMOTION, IMAGINATION AND RATIONALITY. *(DIARY NOTES)*[27]

Emotion is a matter of intimate feeling. It belongs to a private and unique fact, different for each individual, which since ancient times has manifested itself in the expression of art. Art liberates the idea, imagination and feeling in the gesture, where the genius to communicate is and in a dimension unrelated to rationality. This internal "me", over time, has outlined the contemporary world. But, the art remains the privileged place, detached from the everyday work, where the need for effective communication is necessarily translated into pragmatism and finally in a mutely shared code. Logic has become the tool to clearly and equally effectively forward thinking, useful to the construction of a society that lives at this point on two levels: the logic level (of all people) and the inner, intimate one (private). Logic and feeling come together in the landscape, [28]when human work is in line with the transformation of places over time. But the achievement of this balance is the result of the communication of the idea that, first of all, has felt that place. Nevertheless, not only a work of art shapes the landscape, because a mere object of daily work leaning on a rural house can excite, because it evokes the memory, an image, which will be transformed into value. This is the true work of art where the balance, that the time

[27] Here are a few spontaneous thoughts on the concept of mind and logic, and the relationship between them, which leads to identify, in art, the context in which ideas are realized, which stimulate, with imagination, the universe of emotions.

[28] It has been previously observed how the term landscape identifies the place in which have been implemented human actions with value. In this sense, the logic is here understood as the study of reasoning, by which man has realized the actions that have given rise to the landscape. On the other hand, the term feeling is understood as the sum of the feelings and emotions that rose from viewing the landscape, as the sum of the logical actions. In the landscape, the logic becomes visible as the result of an action, a decision, whose realization is in most cases given back through an artifact of Cartesian attitude.

and memory have translated into emotion will become an expression of human facts, even when they are representation and manifestation of pain. The landscape is so any place or thing you want to 'keep' to preserve a memory, which implies a condition to which value is assigned. If this is true, then it is also true that value is an expression of an intimate fact, acting in reality, leaving in the gesture the sign of the idea.[29]

Idea, logic, imagination and emotions, inevitably evoke the concept of beauty.

> The safest and most concise definition of beauty goes back to Pythagoras: reducing many to one. Science is the attempt to discover the unity in diversity of nature and of our experience. This is not far from what art is.
>
> The beauty and emotion intrinsic in a creative act do nothing but reveal, in a poem as in a theorem, that essential correspondence that allows the generation of thought itself and identifies with it. The best feeling is the mysterious side of life, wrote Einstein.
>
> It is the deepest feeling that is always in the cradle of art and pure science. Overcoming rationality and inner experience is actually possible, as any researcher capable of questioning himself can prove.[30]

[29] In art history, the gesture is an expression of the Informal. The artists of the Informal, taking shape in the postwar period, identify the "nice gesture" with the manifestation of a measure and a structure of the action, which goes beyond the rational myth. In this sense, the concept of value is related to this artistic thought, as the work becomes a tangible sign of an intimate feeling.

[30] Ingegnoli V. (1993) Fondamenti di ecologia del paesaggio, Milano: Cittastudi, p.242, (translation by Author).

IV. CULTURAL OVERWIEW

INSIDE THE LANDSCAPE.
RELASHIONSHIP BETWEEN MEASURE AND BEAUTY

From the considerations expressed so far, it is clear that in the contemporary concept of landscape, all the tangible and the intangible is contained. Landscape, as word that first of all ignites the imagination, then the memory, to structure itself, soon after, in facets that have different meanings depending on the experience and point of view you have to find to have a fixed point of support, as a starting point to analyze the scope of investigation.

According to this analysis, one might call the landscape a summation of infinite definitions based on experience and on the physical point of view, from which an initial assessment starts.

In the contemporary meaning the word landscape reminds of a concept related to the defense of a cultural heritage that is a public good, and that, especially in Italy, needs urgent protective measures and increase in value. From this need to protect the landscape, and the complexity of the very term landscape, the urgent need to contain a more precise definition is consolidating, depending on the context in which it applies.

It is clear, therefore, how the nature of the DPCM 12.12.2005 which determines the need to verify the landscape compatibility, considers the need to assess through few parameters coming from a critical reading of the intervention and from its landscape insertion aimed at an assessment of the effects related to the landscape inclusion. In this framework, it is necessary to resume the meaning of evaluation.

Evaluating means to determine the value of an asset, it is judging, estimating, calculating, determining an approximate measure, but, evaluating is also the construction of logical, rational and consistent processes, and to perform an assessment of landscape compatibility, it is necessary to think of a breakdown of the good in computable parameters.

As pointed out by Martiji van der Heide and Heijman:

> 'evaluation' and 'valuation' cannot be treated as synonyms (Daniel 2001). Evaluation is the process of scoring or rating the quality of landscape while valuation assigns an economic (i.e. monetary) value to landscape or its attributes. Over the last decades, evaluation research has focused on objective assessment criteria, to minimize undue subjectivity.[31]

However, when the scope of investigation is the landscape the question becomes complex and new, because the landscape is the place of emotion that today has to become - by necessity - measurable, then applying rationality to the sphere of emotion par excellence, in order to educate an ethical and therefore aware progress.[32]

From here, it is questionable whether a perfect definition of landscape is possible, one that makes us all agree on one set point from where to begin to assess, in a scientific way, the value, and if this were possible, it could also be conceivable to measure the quality, and therefore, to measure the beauty of the landscape, to the point where it would be possible to investigate the opportunity to evaluate the human transformation. But in order to measure something you need to know the 'measurer'.[33]

The concepts and theories that are highlighted in the following pages, in some sections may appear articulated in an arbitrary manner and for this, the reading may be challenging in some parts.

This is because the complexity of the information involved in the definitions assigned to the landscape, lead to the conclusion that the arguments relating to it

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[31] Martiji van der Heide C., Heijman W.J.M. (2013) *The Economic Value of Landscape,* Oxon: Routledge, p. 41

[32] The need for vigilance on the landscape and the growing consciousness that is emerging around the subject of landscape, could not leave the legislator insensitive with respect to the need to identify an area of reflection, where there is a request to build new spaces, especially when the field of reference where we are working on is already subject to a defense. The question becomes difficult when, in the definition of landscape, the concept of memory, beauty and emotion intervenes. For this kind of reflection it is necessary, therefore, to try to contain the issue and possibly intervene by applying logic and rationality. For this reason, the criteria identified by DPCM 12.12.2005 are based on the perception of sight, thereby limiting the area of the evaluation to a limited field, which, however, seems not exhaustive with respect to the most current definitions of landscape.

[33] Cacciari M. (1994) *Geofilosofia dell'Europa,* Milano: Adelphy, p.17

involve a trespassing in many disciplines, each of which brings elements of reflection essential to evolve the concept of landscape in a limited definition.

It will be seen, how today the meaning of landscape is always closer to a holistic concept, which includes everything, and how the interest that is developing around this topic requires get deeper into the discipline, especially in relation to the concept of environment and territory, but also of culture and space-time reference.

The introduction to the analysis, which will lead to observe whether the landscape is or is not measurable, necessarily passes through the study of the many definitions which have been attributed to the idea of landscape, as well as of the evolution that this concept has gained in relation to time and the author.

For this purpose and for the purpose of research, it is necessary to take note of the many approaches that characterize the subject of landscape, which as a place of expression of human facts in nature is also linked to a concept of measure.

Becoming interested in landscape means to deal with a complex and interdisciplinary field.

The Landscape is a complex issue, that as an integral part of the world and way of being in the world corresponds to philosophy, geography, economics, sociology, mathematics, architecture, urban planning, psychology, natural sciences ... and as Turri says:

> Landscape is the image perceived by us of a portion of the surface of the earth and anthropized landscape is cultural annexation of Nature to the world of man.[34]

Even from these first statements one understands how the landscape can be understood as a mosaic of relationships in which, for orientation, it is necessary to set a point.

For this reason, Massimo Cacciari[35] thinks about the need to find, first of all, the measurer in order to measure something. Because, if it were not so, there would

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[34] Turri E. (1974) *Antropologia del paesaggio*, Milano: Comunità, p.56. Through the photographs of the Italian landscape, Turri reveals how the connections between Nature and man are at the basis of the recognition of the different landscapes, and therefore, a unique landscape. Time is the third constant that is involved in this report. Time trails signs,overlaps signs and erases signs left by humans, consolidating the concept of history and memory in the landscape.

be a risk of getting lost in the Infinite, especially when the field of reference is the landscape, especially if its complexity is associated with the "manner in which modernity conceives the world in the form of place".[36]

This definition takes shape with Alexander von Humboldt in the 19th century, giving rise to the modern concept of landscape, which according to Farinelli, coincides with the birth of "civil society" (Farinelli, 2003).

With von Humbolt, the concept of landscape becomes part of the geographical analysis, since he distinguishes three stages of knowledge: the suggestion, intuition (Einsicht), the translation in scientific terms (Eindruck). From the combination of these two terms a relationship of mutual interdependence (Zusammenhang) is recognized.

The significance of landscape can not relate except with close ties to the concept of geography, which is always the description of the Earth, and therefore an area of the landscape. However, today this concept is extended to that of the world, since it involves complex relationships (economic, social, political and cultural). On this geographical concept, which extends the analysis on the idea of landscape, the question about the geography and mythological origin of the world arises , that - by quoting St Beda 'the Venerable' – "is made as a game ball".[37]

The western culture was founded on the principle of the circle, the sphere and the center, which has Greek origins and, as always, pursues the utopia of the ideal city, as identified in the circle. This is so, because "the circle is the perfect shape, the symbol of equality, where everyone is in the circle and are equally spaced."[38]

Also the Vitruvian Man is inscribed in the circle, where man embodies the harmonic perfection and therefore beauty.[39] Plato identifies in the circle the idea of

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[35] Cacciari M. (1994) *Geofilosofia dell'Europa,* Milano: Adelphy, p. 17. It is recognized how reality is increasingly revealed through codes that need, however, different measuring units depending on the thing that is analyzed, where the "thing" is an object or an abstract situation.

[36] Farinelli F. (2003) *Geografia. Un introduzione ai modelli del mondo*, Torino: Einaudi, p..41.

[37] This quotation shows how the geometric association between Nature and objects is closely linked to the idea of measure

[38] The association of the circle to the perfect shape encloses the concept of beauty. For this reason, the idea of beauty is related to geometry and thus to that of measure.

[39] Note that the millennial quest to recognize in numbers the way to reveal the world, and how things in it are done has been for man also a way to share knowledge. This inception has allowed to develop all those codes that are today the reference to ensure the success of relationships.

divine perfection, because it has no beginning and no end, and all parties are equidistant from the center.

From here the considerations on the geometric element, on the abstraction of the mathematical concept and the rules of the universe as a harmonious whole, will lead to formulate the idea of God, until the concept of harmonic perfection is joined to that of measure.

Here comes the concept of measure of the landscape again, a thought that seems typically Western, if we consider that the term measure is related to the idea of beauty. But, in the ancient times beauty was not inherent element of nature, because nature was everything, but it was not measurable because it was chaotic. Nature had its own laws, but it was not harmony. Man, however, was harmony and the architecture and the city - in the western civilization - are the result of *firmitas, venustas and utilitas*.[40]

Vitruvius expresses his concept of architecture as the art, which imitates nature, because nature is synonymous with divine spirit expressed by the gods.
And yet, in the Philebus Plato writes:

> it is essential beauty, that of geometric figures, which are not beautiful compared to anything, but always beautiful in themselves.[41]

These early concepts are part of the contemporary way of understanding the unfolding of the reading of the complexity, which is effective means to investigate the question of the measurement of the landscape when we are faced with the problem of inserting in the landscape a new object. Finally it can be realized that with this background, the issue of evaluation[42] may be the new tool to measure the change in the current complex global landscape, which seems more and more in

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[40] In the Vitruvian triad the three concepts with which man has recognized and built his balance with nature are revealed. Intervening with strength, beauty and utility architecture is accepted by nature, resists time and it is true, because as Adolf Loos said "Be true, because nature only accepts the truth."
[41] Assunto R. (2005) *Il paesaggio e l'estetica*, Palermo: Novecento, p.170. (Translation by Author)
[42] The assessment is the tool that you can define as the "measurer", which in recent decades has been refined especially for the investigation of environmental matters. The relationship between environment and landscape - which today increasingly tends to be associated with a unique meaning - leads us to reflect on the possibility to experience, in the discipline of landscape, the same scientific methods already established for the environmental assessment. In this sense, the evaluation is the method that is closest to the need to locate a practical model to the quest for answers in the field of landscape.

search of a new balance. But to do this we need to go deeper into the matter and think carefully about the meaning of landscape and its dynamic historical evolution.

Eugenio Turri claims that:

> nature can not be ruled if it is not recognized in its truth and studying the landscape is, for this reason, one of the highest cultural and even most efficient and productive operations, to the extent that it can serve to make explain the relationship that exists between man and nature, and indirectly, to engender control and better construction of the terrestrial environment.[43]

From there, a first contemporary concept of landscape is revealed, as no longer linked to the romantic and rural view of the pleasant place and fun park, because with the technological revolution, man has weighed heavily on the Earth and this has led to an urgent and necessary reflection on change, so that it is known that

> Every human activity that expresses itself physically in the terrestrial landscape always involves a change (and implicitly a break) of the order reached so far by natural forces.[44]

In "History of Italian agricultural landscape", Emilio Sereni[45] writes how the Greek thought has therefore influenced the evolution of this civilization, which followed the rational order of the evolution in the concept of beauty linked to the centrality of man.

This concept will influence every decision, and therefore history, which will leave visible marks on the ground, crystallizing time in it. For Valerio Romani "the landscape is beautiful and geographic."[46] It is beautiful, because it is full of human

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[43] Turri E. (1974) *Antropologia del paesaggio,* Milano: Comunità, p. 51, 79 (translation by Author).
[44] *Ib.* (translation by Author).
[45] Sereni E. (1961) *Storia del paesaggio agrario italiano*, Bari: Laterza, p.30.
[46] Romani V. (1994) *Il paesaggio teoria e pianificazione,* Milano: Franco Angeli, p. 11 It will be note that from the definition of landscape of the author, one can infer the importance of perception as evaluative element. "The first meaning, the one that in our country is certainly more widespread, is the aesthetic-perceptive one, linked to visual perception and to feelings that it causes in the considerations of the perceptible forms, and to the judgment on what is beautiful". In the perception of the landscape, the DPCM 12.12.2005 sets the criteria for the preparation of the Landscaping Report, which will be the reference element in the handling of the case study. Referring to the meaning of the geographical landscape, Romani identifies in the ecological discipline, the sum of the natural sciences, whose birth "coincides with the systemic observation of nature and of its complexity, behind which, however, the first naturalists glimpsed that order, that logic, so unknown to the ancient man, as to assume a series of laws that govern the birth, the change and the emergence of life on Earth. "(p.13). It is interesting to

work and this concept implies, therefore, a humanization of wild nature. In this way, Romani separates the humanized and therefore useful and beautiful landscape from useless and hostile nature.[47]

Instead, it is with the beginning of the study of geography (from 1800), and therefore with the rise of the natural sciences that the world opens up to a new order of things and laws of nature. Romani defines three basic concepts, to which often similar meanings are attributed: environment, landscape, territory.

Even with the rise of the concept of ecology (from the Greek *oikos),* people have attempted to create a key to understanding the landscape as the entirety of the natural and human behaviors, in order to study the configurations living on a global scale, and therefore, for the first time in the landscape dimension.

Romani lists many definitions of landscape, which several authors have created over time. Toniolo Toschi, Turri, Assunto, Giannini Giacomini are just a few of these. Forman and Godron - among the most interesting definitions - in 1986 define the landscape *as a part of a region composed of an aggregation of interacting ecosystems, which is repeated in each point with similar shapes*.

Valerio Romani associated the landscape to a "huge library, which houses the testimonies, signs and traces of the ancient past of the development of things and of the alternation of the mutations, branched along the paths of history. The landscape is dynamic entirety of the world in which we live. "For Toniolo (1950) "The landscape is the set of shapes, which are organized with a certain balance, developing over time and linked by some relationship. "Instead, for Toschi (1962) "the landscape is the set of external and visible aspects, of the sensitive features of the territory in their static appearance and their dynamism".[48]

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observe how the use of the word "logic" is used even in this case as a useful argument to "bring order". (Translation by Author).

[47] The author asserts that the origin of the sense of the landscape as beautiful derived from the fact that the "landscape (a term absent from the Latin culture, which divided the territory into silvae, saltus, ager, urbs) joins the aesthetic sphere through human work, in other words, through architecture (in its broader and general sense), because it is the action of humanizing wild nature, which is thus ordered, made more familiar and understandable, turning forests into fields, building roads, bridges, boulevards, vegetable gardens and, finally, gardens, villas and cities. In this way, the landscape is only the work of man, and therefore, Architecture ", p.11

[48] Romani V. (1994) *Il paesaggio teoria e pianificazione,* Milano: Franco Angeli, p. 33. (Translation by Author).

Giannini (1988) argues that "The landscape is the system of values that comes from the combination of objective factors (natural and anthropogenic) and subjective ones (educational and cultural). The landscape is the relationship between culture and territory", while, Giacomini (1967) introduces the time dimension saying that" the landscape is an evolutionary process of the biosphere, and whose intimate meanings belong to the natural laws that govern the vital developing". The landscape is, therefore, a process of mutations which thus becomes the ecology of the landscape. Among the major authors on the subject, Forman-Gordon (1986) state that today "the landscape is a heterogeneous part of a region, consisting of an aggregation of interacting ecosystems that is repeated in every point with similar forms."

After having deepened the thinking of these authors, Romani will argue that the "Landscape is thus a reality. It's a real object, in the empirical, rational and positive sense of the term. It is the set of all real objects in the world we live in, regardless of whether or not they have any relationship with us."[49]

The landscape is then understood as the whole. And this whole is not only the physical world, but the history and the interaction of men in the world. Thus, the landscape is the reality. The landscape is a real object given by a scientific (or ecological) and aesthetic-perceptive definition.

Finally, the definition of landscape and site intertwine, when the landscape analysis identifies on the site, the place of high value in the landscape[50]

A site is, therefore, an precise element in the landscape. In the same essay, Romani defines the *types of landscape's analysis* that are transdisciplinary, systemic, dynamic, relational, multidimensional and evaluative and just the latter ones take into account the concepts of value, vulnerability and potentiality.

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[49] *Ib. p.38.*

[50] The importance of the survey around the idea of the site, which Romani tries to unravel in relation to the concept of landscape, is essential to observe that the word "site" has no precise definition. The author concludes by asserting that "in the landscape analysis, the sites have to be located closely, since they often represent areas of high value within landscapes, which are much less important and characteristic (...)."Romani V., (1994) Il paesaggio teoria e pianificazione, Milano: Franco Angeli, Pag. 79 (Translation by Author). From here it should be noted that the landscape issues takes on different contours depending on the starting point of the area under investigation. All this is to demonstrate how the selection of variables is able to significantly move the final result.

THE LANDSCAPE COMPARED TO SPACE AND TIME

As Martiji van der Heide and Heijman argue "two steps are prominent in perception: the senses and the brain."[51]

Based on this concept, we are often asked to investigate the sense of landscape in relation to perception.

It is necessary to explore the idea whether the landscape is a static or dynamic concept, in order to better understand the basis on which the tools used in the evaluation techniques in the field of landscape are set.

This concept is fundamental as the main tool for the evaluation of the landscape is the optical cone. Investigating the terms of "seeing" the landscape raises considerations that move the reasoning right on the brain and sensory perception.

So while the many definitions of landscape alternate, the curiosity to investigate the origin of these concepts and if they are processed by the mind as static or dynamic images shows up.

Probably, today, the idea of landscape is associated with a dynamic image, but when it comes to landscape, inevitably automatically single static images are fixed, because the complex meaning of landscape is the result of an emotion that evokes a precise historical time in a well-defined 'field of vision'.

Moreover, the concept of landscape is delivered from art history as the transfer of an image, which, however, celebrates a specific time and place, the purpose of which is delegated to impress the observer in the emotion.

Let's consider, for example, how the photographic sequence of a landscape represents images that set a time and a place, in which a dynamic scene coming from the thought and imagination of those who observes the work develops. Let's also consider how the sum of photographic methods forms, at the end, a dynamic sequence.

The moving sequence of pictures that include the attempt of transferring an idea (this one also dynamic) is made by observation of static and dynamic objects captured by the image.

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[51] Martiji van der Heide C., Heijman W.J.M., (2013) *The Economic Value of Landscape,* Oxon: Routledge, p.26

Thus, it is interesting to observe that the definition of landscape of Rosario Assunto, who states that the 'landscape is space, the representation of a landscape is a representation of space',[52] suggests the reciprocity that characterizes the landscape in relation to the concept of place.

In this concept, also the idea that landscape is the open space makes its way, because landscape is also everything that opens towards the infinite. When you consider that every street, every square, town and city open to the infinite, then also these symbols become the landscape and, in this idea, both the static and the moving image identifies.

Time, in this case, is fixed in the sum of the images, that becomes a fundamental element, through whose analysis the charm of the city and of the non-urban ares is established, as the sum of the dynamic historical events, set in history.
In this sense, we live, therefore, the instant of the present as presence of the past, building a time that is identified as 'empty', or rather, without memory.
The landscape is therefore, time, history and physical space, and being it also nature it is before and beyond history. In the concept of landscape there is the concept of history, and for this Nature will preserve in itself both history and culture.
For this reason, the question of perception linked to the sense of sight, belongs to the ability to process the image, and therefore to the cultural dimension involved in this process and where the optical cone - and therefore the focal length - are the means of the measure of landscape.

DRAWN LANDSCAPE AND MEASURE

In the description of ‘Storia del paesaggio agrario italiano’[53] Emilio Sereni wonders about the understanding of the evolution of the concept of landscape in

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[52] Assunto R. (2005) *Il paesaggio e l’estetica,* Palermo, Novecento. p 16 (translation by Author)
[53] The text of Emilio Sereni highlights how the political, economic and social changes that have made a mark in Italy, from the Roman period to the present day, are connected to the land with marks that have actually imprinted history. We want to highlight how such signs are sedimented over time, leaving traces in the landscape construction as currently delivered and visible. The wealth of the historical reading of the Italian agricultural landscape allows us to reflect on the concept of space perception, and therefore on the idea of measure as a tool that built the perceived landscape, but also on the emotion that comes from its admiration. The emotion, in this sense, can only be individual and subjective and compared - to an extent - to the culture of those who enjoy the view of the landscape.

relation to measure. In fact, he makes us understand how the Italian landscape is the result of marks left by man with his behavior in history.

The Italian agricultural landscape is therefore the result of these behaviors, which were crystallized in nature, and where the role of Nature itself in relation to the historical events and culture, which it develops over time, is identified as bad, because in the Middle Ages it is dark wood, while the landscape is good with the birth of the Renaissance garden.

It 's interesting to note, as a result of the barbarian invasions, in Italy the need for defense had developed, which was expressed through the construction of fortifications and, hence, the model of social organization begun to consolidate. This model has built the history, which is now identified with the architectural expression of the Italian fortified cities. Those same cities that contain the history, already defined as "time crystallized in buildings".[54]

The study of Sereni reinforces itself in the idea of an inside and an outside of the walls, distinguishing the place of living (the walled city) from that of the danger (the place beyond the walls) thus identified with wild nature. In fact, everything that is within the walled city will be identified as good (and safe), while all that was outside the walls will mean dangerous.

As that land will become safer, and conflicts will subside over time, the opening of the borders of walled towns will be consolidated and will be reflected increasingly in a landscape which is now visible in a drawing, to be associated to embroidery.

The beautiful Italian landscape is the result of the refinement of narrow logic, which in agriculture and breeding, are transformed into technology. This becomes the real star of the transformations of the landscape and then of the world today.
In fact, agricultural techniques will soon be applied to the remediation of large areas. The remediations will create new lands, safer to live in, and form an orderly grid, which subsequently will give rise to the colonization of the Po Valley.

This all is drawing. Drawing is the history of the gardens of Renaissance villas, which arise from the imitation of the beautiful landscape, which once again is

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Once again, Italy becomes a symbol in the analysis of the value of the landscape, for the important ancient culture that characterizes the country.

[54] Romani V. (1994) *Il paesaggio teoria e pianificazione,* Milano: Franco Angeli,1994, p. 33

the embroidery of the land and the result of human affairs, always linked to the practical needs of survival. Subsequently, with the first geographical discoveries, new achievements will open up, not only on the political level, but also on that of knowledge of other cultures and on the need to connect the cities of Europe. This pushes the world towards the technological and industrial revolution. New roads, railways, subways were therefore required, because man, in his need for knowledge, would move and create networks, connections and crossroads. From here, the reflection on the concepts of limit and no-limit began.[55]

All this is constructed in untouched nature, which will soon get the meaning of landscape. But first you'll have to appreciate the "architecture of the gardens of the Western culture",[56] which is now a key document for understanding the importance

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[55] "The post-war reconstruction and the economic boom changed the world, and so also Italy that up to that time relied on the continuity determined by a social structure based on peasant culture. The legislation was designed to develop anything but industry and infrastructures, so that in a very short time the Italian countryside (and the resulting landscape design) was hit by a wild building, whose regulation was run, up to the sixties with the planning Law of 1942. The consequences had a particular impact in terms of urban quality and landscape protection, from which the debate about the concept of limit developed." Mosser M, Teyssot G. (2002) *L'architettura dei giardini d'occidente*, Milano: Electa.

[56] In this important reference text the authors develop its contents mainly by taking into account the marginal role that the issue of the garden and urban park have today, highlighting the crisis in the sector, which is defined as a naïve attitude ("the park is a piece of unspoiled nature, it is not an artifact, but a block of land preserved in its original state"), and a second approach identified as aesthetic ("the park is an artifact; it has its own style, its autonomous evolution "), while the third approach - defined as technocratic - is still dominant in our European cities: it is that of the quantification bureaucrats, of the urban planners who view the world as seen from the air, of the planners who design green spaces with bulldozers, of the councilors who decree the existence of natural parks with the simple erection of information panels planted in the fields, of majors who transform historic parks into real dustbins full of urban facilities that should find their place elsewhere in the city. We do not think that our thinking in the field of urban parks and public gardens should be influenced by the philosophy of romanticism, or utilitarianism. But faced with the weakness of the idea (neutral, technical, global) of what public green parks are, considering also the contemporary need to contemplate and understand nature, we are forced to see - at least in Europe - the lack of clarity and awareness, the absence of views, both in the user and the professional. (...) Everything is peripheral or is part of a network that tends to become peripheral. The vision of the individual is the one shown on the shimmering screen of the video, or the one glimpsed for a fraction of a second through the windshield of a vehicle. In the era of de-territorialization which is taking place - Jean Baudrillard has writeen about it recently - we are deprived of the classic sense of the natural metamorphosis. Even the powerful metaphors devised by the nineteenth century poets in the heart of the metropolis – real land of exile - have become evanescent . The exiled person carries at least the knowledge, the memory, and even the smell of the banks he had to leave forever. Today, deprivation has reached both the meaning and the territory. We believe, however, that if we do not redefine the current meaning of the landscape, of parks and gardens, the is imminent danger is that of a metastasis. (Mosser M, Teyssot G. (2002) *L'architettura dei giardini d'occidente*, Milano: Electa, p.17. translation by Author)

of the development of this art all over Europe, from the Renaissance up to the present. This testimony becomes an additional tool to read other signs of the landscape and how measure can be regarded as a parameter for assessing changes in the history of the villa and its gardens.

The concept of measure will always be a constant in the logic of landscape construction, which will continue to leave evidence in the unfolding of human actions, as they construct accurate drawings of structured cities, pursuing the basic needs of man, and where the relationship with Nature is more and more part of these projects. This is the example of Central Park in New York, inspired after the English culture of building parks and garden cities. Here returns the measure and the landscape in its history, and therefore its crystallization in the landscape, as already mentioned by Rosario Assunto (1973).

Central Park points out the (urban) importance that the park today has for the *myth city*, because in this particular case the park is the image of the city itself which, according to Rosario Assunto's idea, reflects the idea of a landscape that merges more and more with that of the city as equivalent to landscape, and where, even the streets and squares are landscape and the city itself gets the shape of landscape.

The city in the landscape (the city that is in the landscape, as non-urban space, but not opposed to it, that does not deny it) certifies and establishes the infinity of the landscape, which, in turn, is the infinity of the city in which it does not finish.[57]

The landscape is, therefore, also the image of the society that has been built up, and where the boundaries are becoming increasingly blurred and where interests, but also problems, get the dimensions of globalization, which focuses on the metropolis as a melting pot and a symbol of overall complexity.

Guido Martinotti, in 'Metropolis', has a multidisciplinary vision of the big city. Its privileged point of view, as a sociologist, allows us to see the evolution of the phenomenon linked to the expansion of the city, considering man's actions, which affects the world as never before.

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[57] Assunto R (1973*) Il paesaggio e l'estetica*, Palermo: Novecento, p.40.

But, it'll be Gregotti (2011) again in 'Architettura e postmetropoli',[58] with its recent criticism on the need to go back to reflect on the concept of architectural quality as an essential value, to focus the interest on the concern that this new way of building in the world has little to do with the project, and where terms like sprawl and infinite city are still too little studied concepts, compared to the speed with which they are expanding, and the resulting effects.

This brief digression on the theories of the landscape, will certainly not be exhaustive, but it will suggest how the complexity of the subject develops profound reflections on many aspects, which take on different shapes depending on the analyzed points of view.

However, these considerations are intended to induce to think about a common point, that is, the evolution of a design approach which must necessarily take into account the environmental value and the infinite possibilities inherent in the definition of landscape, where one senses that even the planning topic needs a new approach.

Proof to this statement is determined by taking note of how even the current obligation to deal with the instrument of the Strategic Environmental Assessment (SEA) proves to be today that assessing experience on which planning itself sets up, as a summary of the criteria on which the concept of sustainability is built, which is now believed 'mandatory' for the protection of the territory, in relation to the continued growth of the 'human activity'.

INTERDISCIPLINARY NATURE OF THE LANDSCAPE

It is often said that the landscape is interdisciplinary and transdisciplinary. The reason for this statement seems to be identifiable in the study of the complexity

[58] Vittorio Gregotti (2011) *Architettura e postmetropoli*, Torino: Einaudi. In his considerations on the crisis of architecture, which especially for young generations moves between "transgressions and aggressions" (p.33), Gregotti explores the concept of inclusion and exclusion, of final design and of choices, which seem to have lost any cultural reference and every historical teaching for the consolidation and recognition, by the citizens, of a reference model in living the city. This movement is intercepted by the author with concern. He questions the impact that this modus operandi will take over time in the urban landscape and in the landscape geography (p.35).

of the global world, which triggered the need to respond to social, environmental and economic benefits in a more articulated way.

At the same time, the landscape is, today, more and more considered as a science, which encompasses a huge potential, just because it is able to incorporate, process and develop the dynamics related to multidisciplinary and interdisciplinary aspects of current globalization.

In this regard, it is interesting to investigate whether a possible evolution of the concept of landscape can open new investigations.

One of these investigations has already started with the evaluative techniques, which can represent the axis of reference in which to experiment more advanced planning models than the current obsolete ones, and where the project (in the broad sense) remains, and in any case, the real opportunity to transform the landscape in an informed and responsible way.

The burden of foundations, tools and beliefs that have poured into the "landscape container" is exploding the boundaries of urbanism, and of sustainability issues, developing also the logic of social involvement on issues related to environmental quality, which ended up and intersected the landscape axis.

From here, the complexity of the landscape, that is evolving quickly due to its interdisciplinarity and transdisciplinarity.

Considering the Rio Convention of 1992 as the starting line of environmental policies and overall and complex governance of the territory, which coincided with the interest on global effects due to the exponential growth of the population, it is possible to begin also to see how in recent years the interest in the analysis of social problems has intensified, which have called into question all the balance achieved in terms of planning.

The urban regulatory models began to suffer from a stiffness that does not stand the rules of globalization, shaping cities, which are expanding so much as to lose the idea of a border. The consequences of the social and public costs fail to provide the same efficiency, quality and safety.

Despite this new order of chaos, a new order is found exactly in the articulated landscape of the megalopolis, in which diversity and complexity become, paradoxically, synonymous with urban order.

The effect of the technological and it revolution has allowed the reduction of the virtual boundaries, paving the way for an often indecipherable complexity because of the speed with which it is transforming. In fact, the planet is becoming a single megalopolis, where networks, connections and crossroads are protagonists of the changes that are taking place.[59]

This transformation is stimulated mainly by the economic development and by the location of the financial centers. It is not known to what extent all this complexity will be sustainable. Reflections on the concept of sustainable development grow and are becoming increasingly important and linked to the concept of landscape, but examined separately from that of Environment.[60] In its scope, globalization is no longer perceived as the threat after diversity, but on the contrary, it highlights differences.

From the anthropological point of view, these sudden transformations and transitions are defining more and more clearly a new concept of cultural evolution, which becomes synonymous of the sum between environment and society. So, the word Environment easily becomes, in the historical evolution of the last century, subject to the attention in social events related to the physical transformations of the place, but still not recognized in the idea of landscape.

From here the evolution of the concept of landscape is spontaneous, it becomes full of geographic meaning and tool that signals the changes in the relationship with the Earth.

The complexity of the contemporary is, therefore, seismograph of the flow of global movements, which allows to ask questions about the new balances, which are

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[59] The revolution, which in recent years is affecting the transport system, allowed everyone to move easily and more affordably. The appearance of the Internet has helped to encourage travelling through prior web accessibility. This allowed the knowledge of urban systems before having to physically move, by choosing the destination based on the information accessible via the web. It follows, that the world is reorganizing itself, also based on the level of accessibility and communication in a specific area, confusing the political programming, which could not anticipate this planetary phenomenon. This, with Internet, would have changed every predictable logic of development.

[60] It has recently been observed that the definitions of environment, land and landscape are converging into a single definition. For decades, we have worked on heterogeneous concepts, whose very attribution of competence has also been attributed to different institutions. This approach has produced heavy conflicts that have influenced the quality of the affected areas, producing different attitudes even in the simple interpretation of the meaning of sustainability. The same evolution of cities and of their expansion has led to seriously reflect on these concepts, triggering a deeper interest for the term landscape, to which increasingly dense in value meanings are assigned.

maturing in the consideration of a metropolis. This type of city is more and more a melting pot and continues to be the only true center of attraction for people who are drawn by the original sense of belonging. But these huge agglomerations are increasingly sources of enormous social and environmental problems.[61]

The loss of boundaries and of the idea of a center, connected to the reticular diffusion of urbanization, at the very moment in which they break or weaken the traditional spatial reference systems, undermine the contemporary human territoriality, starting from its very recognizability.[62]

Evolution / technological revolution are the backbone of a new structure, which in the last century has radically changed the rules, and where technology is seen today as the very tool that can find solutions to the complex problems of the world. In this complex world the need to fix the territorial identity and landscape has already developed, by trying also to understand the relationships that fortify the recognizable elements for the identity of places, which must be designed into the new urban structure.

In this complex landscape there is space for new studies that seek to understand the new structures of the world. Among these is the ecology of the landscape, which Vittorio Ingegnoli defined as "the study of ecological phenomena in relation to changes of scale and multi-dimensional and hierarchical configuration of ecosystems".[63]

Landscape ecology deals with the whole of the ecosystem as a specific level of biological organization and involves human activities. Among the basic concepts of ecology, the author distinguishes that of *carrying capacity,* which is related to the definition of sustainable development, because it establishes that the carrying capacity of an environment is a two-dimensional concept, which involves the number

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[61] Among current interesting movements studying issues and sustainable development of cities / megalopolis, we report the Urban Age | LSE Cities. It is an international research center at the London School of Economics and Political Science. Its mission is to study how people and cities interact in a world of rapid urbanization, focusing on how the design of cities impacts on society, culture and environmental research. Through conferences, teaching and projects, the center aims to train new ideas and practice on how to make cities more equitable and more sustainable for the next generation of city dwellers, who constitute about 70 percent of the world population by 2050. http://lsecities.net/ua/ (accessed 11 05 2010)

[62] Gambino. R. (1997) *Conservare, Innovare*, Torino: UTET, p.38

[63] Ingegnoli V. (1993) *Fondamenti di ecologia del paesaggio*, Milano: Cittastudi, p.16 (translation by Author).

of users and the density of intensity per capita, in connection to the density of availability."[64]

From here, there are two opposing methods of application of ecology: the first aims to design with nature by modeling interventions on it. The second is to lessen the impacts of human activity, and therefore, to contain the damage to all those interventions that go against nature. All this corresponds to the landscape box, which allows the ecology of the landscape to describe with logic systems and complexity, and to speak about topics related to principles of organization, chaos and anti-chaos.

According Ingegnoli, in fact, some very messy systems crystallize spontaneously in an orderly way, according to which due to the effect of chaos, certain initially organized systems may with time become disorganized. But there is also the not intuitive opposite phenomenon, called anti-chaos. In this, some very messy systems "crystallize" spontaneously in an ordered state.[65]

Ingegnoli raises the following considerations: what can be a sustainable land use that is compatible with ecological principles? How to solve the conflict between security and global change? The answer to these questions can be evaluated with the tools used in medicine, because it is a matter of doing a preliminary analysis, followed by a solution, which includes the study of the involved biological components.

Thus, the discipline becomes an applicative instrument through which the author describes the working steps by dividing them into analysis, diagnosis and intervention guidelines. Today, these steps are applied in the EIA (environmental impact assessments) and in the SEA (Strategic Environmental Assessment), which eventually imply the first issues relating to landscape evaluation. An interesting work scheme originates from here, one which develops a methodological model aimed at the rehabilitation and environmental design, introducing the important reflection on the concept of *environmental ethics.*

With this conclusion, Ingegnoli opens, in reality, a new way of thinking about sustainability. This corresponds to the investigation attempts that have been done in

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[64] *Ib* p.27
[65] *Ib.* p. 40

the last few years, which suggested the reader to consider a more ethical behavior in order to seriously go beyond the current ecological crisis, so that what will make us survive will not be rules of conduct, but wider insights in whose light justice and injustice, good and evil, means and ends will be seen in sharper clarity of contours.[66]

Even Kevin Lynch, in "The image of the city" intervenes with fundamental concepts on the topic of urban design and makes us understand how in America, as early as the 60s, the techniques of participation, but also of involvement, have proved important tools for planning areas elaborated with techniques based on the level of perception, determined also according to the culture and characteristics of the people involved and interviewed. This way, the so-called invisible landscapes have been defined, in other words 'the landscape as perceived by man', but also an expression of the relationship between places and the functionality of the connections, in order to realize how significant the signs drawn on the territory for humans are, and how they affect the understanding of the world.

Steiner instead reflects on the evolution and practice of the matter related to the study of sustainability widespread in the United States of America. This is because here a strong sense of private property and the concept of freedom have consolidated and it is here that the first foundations aimed at environmental protection have developed.

1969 was the year in which America started talking about environmental policies. In fact, with the NEPA (National Environment Policy Act), the U.S. Congress forced all institutions of the federal government to introduce and to use ecological data for the planning and development of projects aimed at safeguarding resources.

It's interesting to note that, as early as 1933, Leopold reflected on the concept of ecological ethics as an effective tool in planning.
From here there was a short distance to the concept of Ecological Planning.

The evolution of techniques of group dynamics are today - especially in America - an established working method for the approval of plans and programs of collective interest, which has allowed the development of an important culture on

[66] *Ib*.p.241

this topic, while in Italy it seems that this approach is felt as an obstacle rather than an appropriate instrument, because it stems from concepts based on the formation of the organization, analysis and deliberation of working groups.

On the contrary, it is interesting to note how a real involvement of local communities and citizens, has resulted on the American ground in a greater awareness of the project and its insertion into the environment, allowing the maturation of planning policies based on civil liability and therefore, on the deep sense of ownership and responsibility.

So, the modification of places is inherent in the nature of man.

How and where to perform the change is a matter of making the most suited choice.

These brief notes intend to underline how the complexity of the contemporary world has highlighted the strengths, but also weaknesses that a rigid system is not able to deal with.

The dynamism that characterizes today's society is certainly recognizable in the impermanence of the disciplines, which tend to move rapidly. In this regard, it is worth dwelling on the reason why the study of the concept of landscape has gained much importance in recent years. In this reasoning, we can see a clear alignment of the complexity of the global world with the term landscape, and as such the landscape is defined as a complex science, whose basic features are its interdisciplinarity and transdisciplinarity.

For this reason, while Roberto Gambino (1997), in ‘Conservare e Innovare' reflects on the concept of sustainability and the importance of identifying new planning tools, that are able to interpret modernity with the complex problems of our time, it is necessary to more fully understand the transformations, which also the theme of the project takes on, in relation to the landscape and to the intricate system of rigid constraints, which are symptomatic of the need for a new order, that with greater awareness will be able to act on the potential threats to the environment and industry and take also into account the needs of a growing community.[67]

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[67] The reflection of Gambino focuses on the importance of looking at the issue of sustainability with an approach, which triggers a process focused on innovation through the idea of the quality project. From here, the environmental policy will take place in a comparison that does not involve, in conservation, the concept of renouncing and rejecting the project, but a more conscious use of natural

To better understand the importance of clarifying the concept of the complexity relations, the following table shows an interesting pattern taken from the text of Brandt J., Tress B:, Tress G.. (2000) *Multifuncional Landscapes: Interdisciplinary Approaches to Landscape Research and Management*, particularly relevant for the knowledge of the dynamics involved in these processes. These dynamics have been investigated with interest for many years and contributed to the outlining of approaching techniques and methods to the consultation and of the definition of the concepts of landscape planning, understood as the sum and combination of all the plans, and based on the physical organization of space and management strategies.

All this is easily translatable in terms of the transdisciplinarity that is characterizing this particular historical moment, and where the landscape takes on more and more the appearance of a convenient container in which to bring together all the complexity of the global world. In these terms, the landscape is therefore, an inter- and transdisciplinary field.

Investigating the issues that have contributed to the current interdisciplinary nature of the landscape is essential to understand the role of the landscape in relation to the political, economic, social and environmental issues, and how current evaluation techniques can intervene effectively to allow a reading of these movements.

Through such practices, the required need to bring order in such a complex but also necessary subject as that of the landscape could also be initiated.

The structure shown in the diagram clarifies how the organization of a specific order becomes an imperative in order to begin to read the complexity of the landscape.

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resources, combined with a conscious management of knowledge. Gambino. R. (1997) *Conservare, Innovare,* Torino: UTET, p.38.

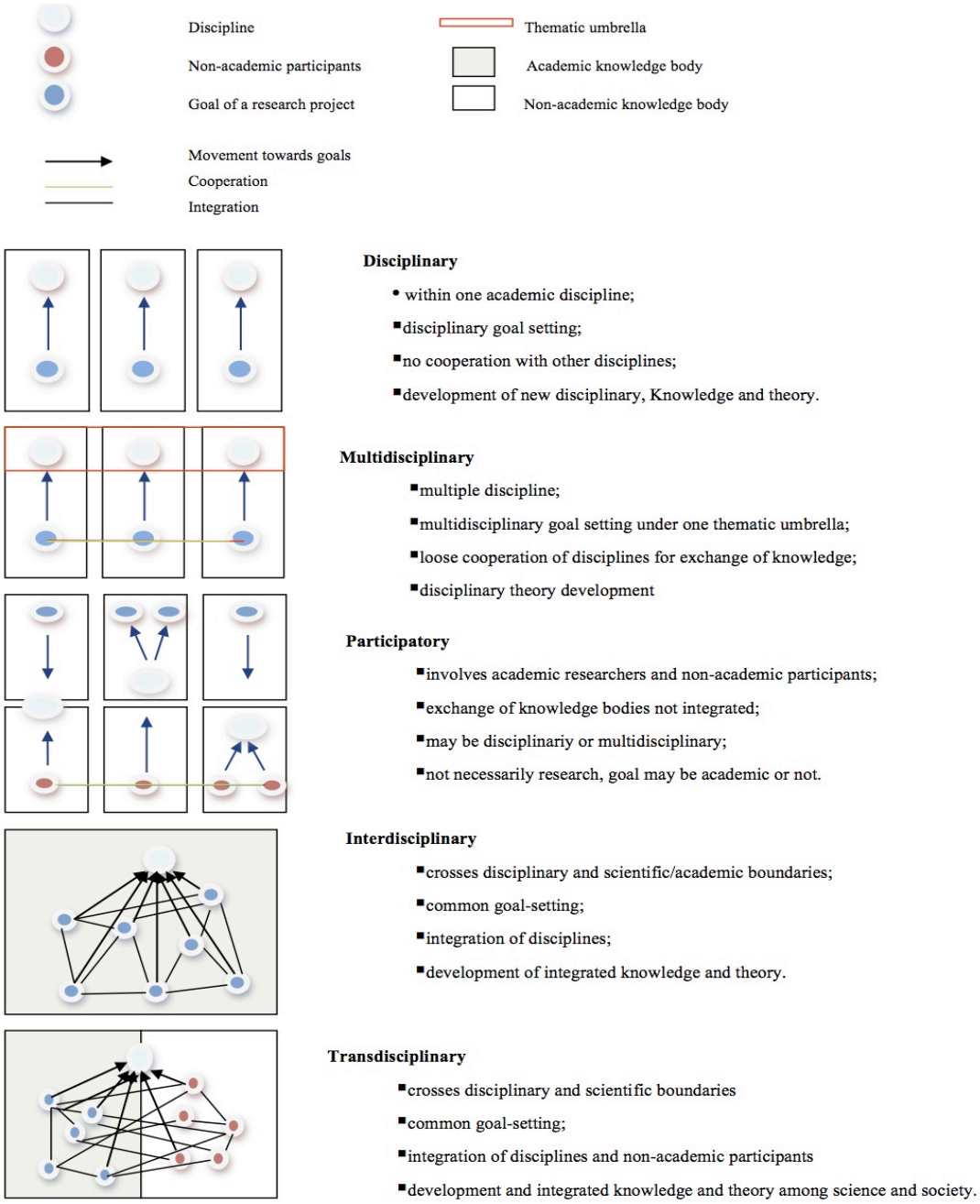

Figure 1. Overview of concept: disciplinary, multidisciplinary, participatory, interdisciplinary and transdisciplinary. (Brandt J., Tress G. (2000) *Multifunctional Landscape: Interdisciplinary Approaches to Landscape Research and Management.* Roskilde: Center for Landscape Research, p. 16).

V. RELATIONS BETWEEN THE PROJECT AND THE LANDSCAPE

LANDSCAPE AND PROJECT AMONG CONSTRAINTS, BUREAUCRACY AND ASSESSING OPPORTUNITIES

It has been shown how the countless definitions of landscape offer a different interpretation depending on the investigated historical moment and how the interdisciplinary nature of the landscape issue encourages to think about the urgency of opening a new reflection on the discipline of the project and restrictions, which becomes particularly difficult in relation to the landscape.

This topic is seriously one of the major issues that must be addressed with priority, because the considerations about landscape and planning are evolving along with the new frontiers of the field of law.

The current complexity of the social structure tends to move also the boundaries of the definition of a project, so that what has always been identified as a work of architecture, is today more and more closer to that of Infrastructure.

Globalization has, in fact, called for faster travel opportunities from city to city, and for a new concept of living, leading to reason in terms of the need for the creation of new urgently needed works, to meet the new needs created by contemporary society.

The consequence of the fulfillment of these new needs, in fact, required a revolution in terms of creation of new works, in which the term "efficiency" often meets the implementation of major works and of new infrastructure.

While on one hand this trend collides with the problems a great work brings with it, in terms of design complexity and response to the numerous constraints imposed by current regulations, on the other, it suggests to think about the evolution of the concept of infrastructure, in terms of quality evolution and of disciplinary reorganization, but also, inevitably, about its relationship with the landscape insertion.

The problem, however, is exacerbated when the idea needs to be applied to meet those needs, and thus when it comes to the realization of the project, which now

must deal with a set of standards, regulations and constraints, which by greatly dilating the realization times, compromise the target, the design quality and a still weak attention to landscape assessments.

It is interesting to highlight here that trying to understand how the complexity of the approval to which the work is subjected, will eventually break the project down into many small pieces, each of which must necessarily be, due to regulatory requirements, assessed by the various authorities involved in the approval of the project.[68]

The weight of the bureaucracy that exists at this time especially in Italy should make us think about the effects that that (consolidated) way of proceeding can have on the quality of the project itself, when this modality is especially identified with the creative idea, and about how much the entire administrative procedure weights in order to ensure a healthy and correct insertion of the work in the landscape.

Depending on whether it's a small operation or a major work, it is immediately evident that the world of the expertise opinions is becoming more intricate and complex and a deterrent to the planning.

Whatever the final destination of the object to be placed in the physical space, the complexity of skills related to it turns the object itself into many other objects, each of which must be, in turn, subjected to 'authorization' to obtain the consent to the creation. This will eventually split the project in so many parts, each of which must be 'analyzed' by the corresponding authorities, which are empowered to express their final opinion in the consent / refusal of the project.[69]

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[68] The complex organization involved in the planning phase of a work is also complicated by the division of powers among the institutions. It has been seen how, with reference to the territory, also the concepts of Environment and Landscape have separated, where the referential institutions, express opinions which, although related to the same place, are increasingly balancing in their interpretation of the existing rules. The problem should be addressed starting from the analysis of the complex set of legislation in force in Italy, that often leaves wide margin of overrunning in disciplines, which tend to converge. This complex situation affects public officials, who are called upon to interpret the law, and designers, who must instead adapt accordingly. Moreover, the richness of language and expression of the Italian language, easily exposes the parties to disagreements.

[69] To what extend can the ability to effectively put an end to the pervasive degradation affecting more and more the Italian landscape be defined? The conflict that has arisen between urban planning instruments, which were intended to regulate land development, both in quantitative and qualitative terms, requires not so much of a reorganization, but a rethinking on their effectiveness. In a country like Italy, organized by municipalities, metropolitan cities, provinces and regions, the territorial

This practice has become established in the last century because of the need to guide the work of transformation of the place, for purposes related to the protection of the environmental and human heritage. This practice has also been validated by the proliferation of interventions - of any nature and disciplinary context - that share an implicit modification of the places.

Therefore, environmental protection becomes a priority when the technological evolution machine is set in motion and experience alone can show that, due to the exponential multiplication of interventions in every area, things can escape from control. These areas as well are destined to develop in new and unthinkable directions, aided also by the evolution of network systems for the exchange of information and communications.[70] Upon closer examination, the speed with which today we are experiencing changes seems increasingly ungovernable and this justifies, in a directly proportionate way, the need which translates into the obligation to act with as effective as possible tools, to avoid the breaking of those natural as well as social barriers, which would put at risk not only continuity, but also survival.

This needs results in more and more precise regulations, forcing the application of laws in every area / discipline, which could affect the place, space and time and therefore are resolved and are applied uniquely in the landscape.

In this necessary search for balance between the environment and the works of human transformation the evolution of the concept of environmental protection is inserted, which from the Stockholm Declaration (1972) promoted by the UN, in order to establish "guidelines for the international environmental policy", entrusts the activation of the 'United Nations environment Programme' to the UNEP (United

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jurisdictions now seem to overlap, losing, in the infrastructure network, the boundary between landscape and urbanized system. In addition, the fragmentation of responsibilities, compared to the world of urban planning, has made the coordination of planned activities increasingly difficult, producing, in fact, this separation and a clear movement of the decisions on the landscape.

[70] At this point one wonders if the landscape really needs to be filled with new projects or to be treated as a sick person to whom, before taking action, you need to make a diagnose of the disease. However, the fear of discovering that this former *Bel Paese* has contracted an incurable disease, can not prevent from taking any position to reverse this trend as soon as possible. The building should of course continue, but with open eyes! Just because Italy has managed to complicate the question of the landscape so much, with too many words, maybe it's just with numbers that a new way could be found, in order to put in few and clear words the courage to overcome this landscape crisis, in which Italian citizens do not recognize themselves anymore.

Nations Environment Programme).[71] From this moment on, the reflections on nature and environmental protection have intensified. They have thus established the concept of sustainable development in the Bruntdland Report (1987) with the aim of guiding the search for balance in the development of human activities through the protection of valuable environment (historical, artistic and naturalistic). But what is the definition of sustainable development if not a more appropriate declaration of Responsible development?

Over the last few years, the discipline on environmental protection has emerged as a fact of consciousness that has inevitably drawn the attention to the concept of compatibility and entered the semantics of 'evaluation'.

Driven by the growth of the environmental culture a new awareness of the concept of landscape takes more and more space. This is already codified by Law no. 1497 of 1939 which was also the first law to intervene to protect natural beauties, becoming more and more synonymous with 'value' that finds convergence in the 'European Landscape Convention' (Florence, October 20, 2000) which reads: 'willing to pursuit a sustainable development based on a balanced relationship between social needs, economic activity and the environment '.[72]

The implementation of this Convention is applied in Italy in the 'Codice dei beni culturali e del paesaggio' (Legislative Decree January 22, 2004, nr. 42) and the DPCM December 12, 2005, which translates therefore, the observation of the Convention of the European Union, motivated by the conviction that 'the evolution of the techniques of agricultural production, forestry, industrial and mine planning and practices in the area of town planning, urban planning, transport, infrastructure, tourism and recreation and, more generally, the changes in the world economy are in many cases accelerating the transformation of landscapes'.

The DPCM 12.12.2005 identifies "the necessary documentation to verify the compatibility of the proposed landscaping, pursuant to Article 146, paragraph 3 of

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[71] Campeol G., Črnjar M. (2001) Rijeka Hrvatska: Regional Planning and Pilot Projects for Sustainable Developement in Croatia, UNESCO.
[72]Translation by Author.

the Code of the cultural heritage and landscape of the legislative decree of January 22, 2004, nr. 42."

Annex 1 to the aforementioned DPCM specifies the criteria for the preparation of the Landscape Report, which, as stated in article 2, is the “essential reference for the assessments provided by art .146, paragraph 5 of the said Code".

The landscape authorization (art.146 DL 42/2004) then determines itself the reference measurement for interventions in buildings and areas of scenic interest, which derives from the interpretation of the European Landscape Convention and ratified by law January 9, 2006 nr. 14.

The subject of landscape protection is, therefore, particularly important in a historical moment in which protecting the land appears a priority. This must be done with the legislative instrument through projects which necessarily have to comply to it respectfully and responsibly.

In this context, it is clear how there is an urgent need to review the whole world which intervenes in defense of the landscape, since, the planning issue has become equally complicated.

Very often, the design and the landscape seem to conflict with each other, producing effects of estrangement between disciplines that, on the contrary, must converge with the sole purpose to respect and enhance the place and the project, in line with the concept of landscape which implies the need for beauty, respect for the place and social utility.

LANDSCAPE AND INFRASTRUCTURE
ABOUT METHOD, LOGIC AND LANGUAGE

The complexity implemented by the new global dynamics, has effectively changed the concept of infrastructure as well, as so far understood.
The notion of infrastructure has always been associated with the implementation of a system, which tends to the satisfaction of all those services recognized as fundamental and whose accessibility allows the economical growth. In general:

> structure or set of elements, which form the basis of support, or otherwise, the underside of other structures; (...) With specific meaning the combination of facilities and installations necessary for the completion of rail services, airports, etc; *urban infrastructure*, the network of public services necessary for urban development. In a broader sense, in economic language, it's the set of all public works, which is also called *fixed social capital* (eg., Roads, aqueducts, sewages, sanitation and hygiene works), which form the basis of the economic and social development of a country and, by analogy, those activities that result in the formation of personal capital (eg., public education, especially professional or scientific research as support for technological innovations).[73]

This definition has for many years allowed the even indiscriminate construction of particularly invasive works, which were on the other hand necessary to pursue the need to reach places, and thus people, under the hypothetical ideal of 'connecting' the whole world. The other concept that needs to be enhanced, is that of network. It is not necessarily a material one, but in reality it always leaves a physical footprint on the territory, on a place and therefore, on / in the landscape.

The complexity of the project, which has always distinguished on the construction of infrastructures, has great difficulty in giving the necessary space to mature the aesthetic aspect of the object. This, however, depends on the definition of the concept of infrastructure and if it includes both linear, targeted and vertical elements.[74]

The thinking about the relationship between infrastructure, landscape and measure starts form here. That is to say, from the moment when the space

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[73] http://www.treccani.it/vocabolario/infrastruttura/ (Translation by Author) [Accessed 21 11 2012].

[74] In this context, linear elements are transport networks (roads, railways, underground utilities or power grids, as well as inland waterways and airways). Point elements include stations, ports, airports …. Vertical elements are skyscrapers.

has evolved from the concept of territory, up to that of place which, today, is defined as landscape.[75]

Since the concept of space has evolved into the concept of landscape, the project approach has changed significantly, especially when the goal is the creation of a new infrastructure.

Another thought leads us to consider the new limit that, today, defines the concept of architectural work and infrastructure work, especially when one is tempted to assimilates all those vertical constructions that man has always tried to push higher and higher, the skyscrapers, into the definition of infrastructure works.

Certainly, the complexity of the project of a linear infrastructure such as the construction of a motorway, is easily associated with the equally complex design of a skyscraper, where, again precisely because of the complexity of the nature of the project, it's easy to lose or disrupt the original creative idea.

However, both the project of a highway and the construction of a skyscraper undoubtedly arise from a concept, are inserted into the environment with a significant impact, and require a considerable project management in order to perform the complex design operations, to comply with the procedures to get the necessary permits to build, and to consider even the smallest constructive detail involved in carrying out the work itself.

The aim here is to focus the attention on the management of the work in relation to the complexity of the administrative machinery (bureaucracy), which guarantees the compliance with the rules and the laws.

However, delving into the intricacies of the "procedure" raises a doubt whether the required permissions are really all necessary.

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[75] With the industrial revolution the development of transport networks, able to physically connect the industrial realities, turned out to be crucial. The construction of infrastructures has revolutionized the system of connections, enabling a new way to explore and generate new urban realities. The importance which for many years has been given to the development of these networks has been regarded as a preferential and priority way, to the detriment of considerations about landscape and environmental impact. The acceleration given by competitiveness has recently been strengthened by the development of virtual networks, which have enhanced the possibilities for movement on a global level. This is thanks to easy information exchanges, but contributes, in fact, to generate more pressure on infrastructures and, therefore, on the landscape.

Certainly, the legislation set is necessary, but the problem of the complexity of the "procedure", aimed at overcoming the constraints, is opposed to the issue of the effectiveness of the goodness of the project.

Moreover, a total re-ordering of the articulated sets of laws on the subject, appears certainly indispensable, because today's relevant legislation is becoming even more intricate and insidious.[76]

The doubt is, both from the point of view of creativity and of the idea, belong to the project, whether we'll find ourselves having to respond primarily to the complexity of questions for each constraint to which the authorities require an answer or justification, even at the expense of the original objectives, making firmitas, utilitas venustas a triad unrecognizable in the concept of unity, because it would be necessarily broken up into so many parts, that is, as many as necessary to respond to every doubt, every fulfillment of the law.

The issue has recently become even more complicated for all those projects which fall within the recognized landscape value, forcing, in fact, also infrastructures to identify in the idea that fundamental value which until now had not been so openly considered and identified in beauty, as an indispensable part of the work.

In fact, the obligation to produce the Landscape Report, as required by the DCPM, for all those projects which fall in the area of landscape interest, has started to develop a greater design awareness even on aesthetic parameters as well as static ones.

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[76] In Italy, the procedure for approval of a project is generally proportional to the number of authorizations required by law. In addition, the individual permissions fall within the competence of different offices and do not follow a single approval process. However, through the instrument of the Sportello Unico (established in March 1998 with D.lgs.31 112 and regulated by Presidential Decree 447/1998 and subsequent amendments subsequently by the DPR 159/2010 and Presidential Decree 160/2010), it is possible to reduce, at least in part, the time for the granting of building permits. However, the disciplines involved in the implementation of an infrastructure and, thus, of a complex work, are more and more numerous. Because of the complexity of obtaining the competent opinion by each office, the risk of losing the value of the initial idea of the project, while waiting for the release of such judgments, is concrete. At this point, there are questions about the need to rethink any reorganization of competence and regulatory requirements needed for the creation of a work. This involves stopping the overlapping of new laws with an already too complicated system. This system more and more frequently overlaps in the various disciplines that deal with landscape, environment and territory.

Thus the question is why the legislator perceived the need to produce the landscape report.

The Landscape Report is mandatory as a result of DPCM 12.12.2005 and it was also required by the jurisprudence to be allowed to rest solidly, in the event of a controversy, on shared assessment criteria. But, this has basically opened a question on the issue of the contextualization of the work and therefore, an aesthetics and landscape, *genius loci* and, ultimately, architectural issue.

Architecture for the design of infrastructures is mainly not mentioned, because they have always been identified as naturally effective and indispensable works. Nonetheless, things are changing radically, as the proliferation of these 'large objects' weighs more and more, especially when the area of reference has constraints, and where the urban sprawl has become the skeleton of the territory. This is especially the case in Italy, where the protest of the increasing number of citizens' committees can be heard loudly every time a new 'giant' is placed and where now demands for greater respect for the environment, and greater design quality, are raising loudly.[77]

This attitude takes the form of the societal response to the saturation of the problem of quantity, which now leads to the claim of quality.

For this reason, the question posed by the legislator, on the assessment of the effects and impacts on the landscape, weighs, especially, in terms of quality.

The higher impact of the work, the more difficult it is to discuss on this. This happens, for example, for a quarry or motorway.[78]

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[77] The realization of a new infrastructure is increasingly less tolerated by the population, as is also perceived as a subtraction of life quality. This fact is due to the environmental awareness occurred in recent years, which has contributed to a greater awareness among citizens of the budget in terms of cost / benefit analysis, which a "heavy" work involves.

[78] History delivers an idea of infrastructure mainly linked to a need to build a service, whose design is culturally accepted in the technical translation of this need. The attention to the architectural quality of those works has occurred rarely. It has often occurred only for punctual works, such as for the construction of bridges. Instead, today, the increasing attention to the landscape requires a reflection on the quality of its design, which is also intended to respond to the need for beauty as well as for that of functionality.

So what's the solution? Is it adequate to use such terms as mitigation and compensation? Is a mitigated and compensated project an imperfect one?

Architectural history teaches that a work that resists to the time is a work that lives in the context and belongs to it and it exists because it blends in it harmoniously.

Harmony has historically been translated into music and, thus, into measure in the staff.

The point that needs to be worked harder on, is the concept and direction of the project, which need to be aligned during all procedures and project phases, in order to simplify the reading of the object, which must be submitted to the authorities, who should (compulsorily) release their professional opinion.

If in the end, the big object will never disappear from view, then it is more correct to make it visible, by interpreting the real needs of the landscape context with all the opportunities that technology, nature and culture can offer.

It goes without saying that we are not suggesting to implement architectural interpretations and quotations designed to 'hide' an uncomfortable object, which was born as an expression of technology and science, because we don't feel the need to create other monsters, but on the contrary, there is the need for discussion and attention to the landscape.

Moreover, as has been observed, a large object is an infrastructure (a road, a power station, etc ...), but isn't the skyscraper also an infrastructure? Isn't its design complexity and the difficulty of communicating it as a piece of architecture, as a final result of a complex design, comparable to it?

However, the focus on the creative act continues to be inversely proportional to architecture, to the context and to the landscape (urban or open space) and the difference between civil construction and buildings for so-called 'primary services' becomes bigger.

While the emphasis on the question of aesthetics is central to the design of a skyscraper – because it is an urban fact - this inhibits the linear infrastructure, although both are similar, in terms of complexity, to an engineering work.

Infrastructures, even today, well represent the shape that follows the function, but the concept does not consider this expression, because it is itself, the image of the function, which never faces - in general - the problem of the perception of the object, but rather, being a necessary service, stands out on every aesthetic judgment also in relation to its context.

The complexity of the territory and of the constraints present on the Italian ground, no longer allows today a road to be just a conveyor belt system because it is a work that cuts, sews, sediments, produces noise, dusts - before, after and during - and has to live with a territory, which even if in a diffuse way, is urbanized, lived and mostly private property.

Therefore, the quality of the project is very much influenced by the mass production of specialized drawings, whose objective of which is the realization of the work itself. This happens, however, through continuous discussions and consultations with the authorities and must be in relation to the local communities, that are becoming less willing to accept new impacts on the territory, even if justified by the need of development.

So what is it that is not convincing?

If it was deemed necessary to finalize the Landscape Report it is evident that it is necessary to urgently rethink how to match these objects, which have always been the prerogative of the technological doing, with design and aesthetics.

These specialized containers are autonomous entities and are not, without their own connotation, repeated in series. For this reason in many cases they conflict with the nature of the landscape, especially when the landscape is the historical result of sedimentation of human acts in the natural environment.

The landscape is such because, as discussed above, it is the sum of events with a recognized important value, to be safeguarded and protected.

These objects, which are presented as the 'new monsters', are still aliens by definition, but when viewed with the humanizing eye of art, they can become true icons, capable of transcending their inconvenient 'anti-aesthetic' nature to become the emblem of the return of a thought and the translation of a historical moment.

This is for example the case of the art of Mario Sironi or of photographers whose eye has immortalized industrial facilities as works of art, recognizing their aesthetic in relation to the landscape. When the object is itself uncomfortable communicator of a thought even in the landscape, then it becomes art and its impact is no more discussed, because it has become part of the harmony that is intrinsic to the concept of landscape.[79]

It is possible, then, that we are willing to accept even the bulky object, when behind and within the project itself there lies the thought, the idea.

As if the idea (thought) was that sacred and inviolable thing which is able to make the mortal immortal, so as an artwork is not killed and becomes perfect when it expresses harmony and thought.

Nevertheless, the law requires an assessment of the insertion of an object, with no aesthetic and accepted identity, in a place, that as a landscape is already in itself by definition, identity.

So, how is it possible to say to the legislator that an object without visual identity is recognizable in well-defined geographical area which is defined by unique features and historical identity, architecture, nature, etc..?

One of the tools suggested by the Prime Ministerial Decree of 12.12.2005 is to try to 'evaluate' the object through perception and visibility by adequate optical cones. However, rather than a solution to the problem, this approach may seem, at first glance, a suggestion to get around it.

These objects,[80] not surprisingly, are located in areas far from the city center. *Not in my backyard* (NIMBY) can become, *Please in my back yard*

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[79] It is still difficult to understand the line between good and bad. What, at first glance, may appear ugly, could take the opposite meaning if the object were told in a different way, especially when this idea insinuates itself through the transformation of an image made by a sensitive personality who is able to tell, as a sign of beauty, even an object that is rejected in advance. But then, is it the power of culture and memory that can give shape to beauty? Or is it the ability to go deep into the world of values? Surely culture, memory, and values are elements that engage the sphere of emotions and emotions are related to the concept of beauty. Therefore, man seems to be open to hearing the story of someone who is able to transform what is seen as ugly, into something different, when this process is the result of a sensitivity.

[80] The reference is still pointing to any kind of infrastructures: transport networks, wind turbines, photovoltaic systems, power plants, quarries ... the realization of which was traditionally characterized by a technical and aesthetic design approach, producing systems that are often classified as impactful on the place in which they are inserted. Today, however, the increasing attention to the landscape, in terms of value has developed a greater awareness of the aesthetic approach of these works, as they are

(Pimby) when the benefits that come from the realization of the work are counted.

So, what convinces people to be wanting next to their own house an object that is by definition uncomfortable?

The suspicion is that in assessing the landscape as a place that expresses an established and therefore inviolable identity, there is no space left for a renewal, except for those projects that easily fit in.

But, what happens if this object, breaking into small pieces, is scattered on the territory little by little, until the control of the aesthetics of that landscape got lost?

This is the case of the project of a productive area, in which many small or more or less large prefabricated buildings made of concrete and in series will be placed. It is always difficult to chose whether it is better to paint them or not and they only differ from one another for their different brand sings that stand out from their strictly flat roof.[81]

The final operation is not very different from that of the large object without identity, because the production area, in its evolution and covering of available areas, will lose the ability to manage the aesthetic result of the architectural language and, therefore, that of the project.

However, this kind of intervention does not scare as much as the insertion of a single object in the open space and, therefore, in the landscape, and people are willing to accept the compromise of having warehouse, because even if it's ugly, it is a container to which people got used to and that, in any case has become synonymous with satisfaction of human needs.

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no longer perceived as the only means by which to realize a service - essential to quality of life - because they are increasingly judged in terms of aesthetics in relation to the inclusion in the landscape.

[81] At this point, there are questions about the definition of the term "infrastructure". Can it be assimilated to the realization of a more or less circumscribed production area? The complexity of the way of building, which characterizes these areas, in terms of the construction of roads, services and sheds, is often grouped in as a single service area, which - at least in Italy - is often lacking in quality and valuable architectural characteristics.

It should be noted that both have the same thing in common: the occupation of a space that people decided to define as landscape.[82]

THE OPPORTUNITIES OF EVALUATION. THE D.P.C.M. December 12, 2005

Each work is subject to evaluation if it falls within a protected environment. However, it is especially the interpretation of the nature of the constraint to cause worries, because as an expression of a final judgment, it is still subjective and qualitative. Thus, the interpretation of the positive effects of the project and of the constraint is currently subject to the personal interpretation of the authority, who gives its opinion.

The real problem which is the basis of the reading of the landscape arises here, since the expression of the competent judgment still lies on personal culture, on common sense and experience and, therefore it is easily conditioned. This concept encompasses all the vulnerability of the assessment of the landscape, when the legal discipline intervenes.[83]

In this regard, the Code of Cultural Heritage in force (2004), and the DPCM 12.12.2005 are the instruments on which the competent authority

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[82] Whether it is a punctual infrastructure, the development of a network or a production area, the realization of these works is always in a territory that today's culture leads to increasingly consider similar to the concept of landscape. In fact, as noted above, the definition of landscape is becoming wider and wider cultural contexts. This highlights, in particular, the growing sensitivity towards the satisfaction of a basic need: beauty. The idea which emerges in taking note of the current trend to extend the definition of landscape in reasonings which imply a redefinition of the idea of boundary, looks like the need to identify, in the very definition of the term landscape, the defense of the concept of memory, culture and beauty, as necessary and indispensable values. Suspecting that the term landscape is being abused to draw the attention to a wider need to defend the territory, becomes concrete when it becomes clear that the lack of a culture, which intervenes to protect beauty, understood in terms of environmental terms and able to prevent degradation, as if it is felt now more than ever, the need to find a new language capable of effectively expressing itself in the creation of new works, but with greater sensitivity towards putting them into the landscape.

[83] In addition to the complexity of the legislation and of the Italian bureaucracy, the problem gets worse when the public official must assess his competence. In fact he has to interpret complex laws which often involve interdisciplinarity. In these terms, the opinion is, in any case, a personal expression of the interpretation of legislation, subject to the individual skill of the persons in charge. This situation creates confusion in the design work, which often becomes the victim of an increasingly complex system and is forced to chase replies in an often insidious legislation.

expresses itself, whose interpretation is still limited compared to the potential of its content. In this sense, the limits which emerge in the application stage are therefore still perfectly detectable. The interpretation of specific cases regarding the reference law becomes thus, frequent.

And no doubt that there is the need to take action on issues related to the landscape quality and speculation, especially in a historical moment in which, as we have previously seen, the landscape takes on a major role in the reading of contemporary life.

Nevertheless, the subject of landscape attention has been discussed for decades, yet the increasing number of regulations haven't been enough, to guide the perhaps too many interventions, especially those of recent times, which have compromised quality.[84]

Many of the territories referred to are protected, but the impression we get is more often that of an embalming process with its pros and cons. Despite what has been claimed, it seems that even the elements which are part of less noble buildings have, in the end, found a place and even their own identity, so as to recognize them as a familiar aspect of Italy.[85]

It is, therefore, spontaneous to ask ourselves upon what elements is the concept of landscape based, in addition to the unlimited definitions, which in recent years have been given and which have one thing in common: personal culture.

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[84] The aim to think about the effectiveness of current legislation in Italy in the field of landscape protection, and of the condition of the Italian landscape today. As previously noted, the complexity of the laws, the breaking-up of the disciplines in different sectors (as it was for the use of land that has been divided into land, environment and landscape) and the subsequent allocation of responsibilities in different subjects and at different levels (national, regional, provincial, municipal ones...), has resulted in a complex bureaucratic machine. If on one hand this was spotted to express itself in relation to protection, on the other the tools with which it was decided to carry out this task proved to be debatable and often fragile. After years of legislating for the protection of places, the method by which this principle has failed, seems to fail. Therefore, the debate on the reorganization of the legislation, which in this case concerns territory, environment and landscape, is getting more and more present and it recognizes the urgent need to simplify the existing legislation and the introduction of a new concept in the field of land use, which takes into account the experience gained in recent years.

[85] Interviews with people regarding their own personal concept of landscape showed that even the industrial area or the depot near one's property are becoming recognition elements of a certain place, which takes on the features of familiarity and are increasingly identified as elements that have become part of the landscape.

So, in the field of law when dealing with a dispute, it is not easy to defend a multi-disciplinary and interdisciplinary topic such as that of the landscape. Although by nature this is linked to infinite directions, the question remains.

Although, the DPCM 12.12.2005 suggests and provides one series of parameters, to be referred to the issue regarding the METHOD remains relatively unresolved. What is happening as a result of the interpretation of the EU directive on landscape in the rest of Europe?

The problem is simplified by the nature of the spatial characteristics, by the diversity of the landscape (which instead characterizes the Italian reality), by the different political, cultural and social choices, but also by the different morphological nature of the territory.

However, when the landscape is the subject everything is contextualized, even when in this historical moment everything is made too homogeneous, due to the elimination of the virtual boundaries and the complexity of the net.[86]

So, if the concept of landscape becomes more universal, its application seems to remain connected to the context. All this, however, seems anachronistic if our attention goes to global issues.

The approach of considering valid the opinion of the competent authority does not seem correct, because it is, and still remains an interpretation of the rule. And even if this is thorough, it always remains personal compared to the universality of the concept of landscape.

Although exhaustive, the interpretation of an act of of a project made by a single individual will always be partial, because it defines some facts of reality, through its own culture. Being it a qualitative interpretation, it doesn't allow a pragmatic and objective debate.

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[86] It seems that at this tim, the word landscape is abused due to its broad interpretation. This attitude, however, is leading to problems especially in the interpretation of existing legislation, where the field of action should be restrained to avoid getting lost in the maze of definitions, to which the Italian language is exposed, offering, therefore, more and more opportunities for possible lawsuits. With this observation it shall here be endorsed the effectiveness of identifying a method, which can be shared between the parties. Its purpose is to contain, within defined limits, the interpretation of the existing legislation.

But then, if a qualitative interpretation is not exhaustive, how is it possible to think of a tool that translates quality into a measure?[87]

It is possible to design an objective tool that can get everyone agree? Is really measure the means to achieve this?

And yet, it is possible to speak of measure of the landscape as a search for a method to find a meeting point on the evaluation of the object in the landscape, whose objective is to become the subject of the landscape when it is subject to protection and constraints?

These questions are answered in understanding that it is the legislation itself that imposes to find a common point, and it does so through the list of some reference criteria, on which the assessment can lean.

This is precisely in order to avoid getting lost in the endless maze of personal interpretations.

It is therefore necessary to avoid falling into the grotesque of personal interpretations, that the present culture wants to push to integral conservation.

In any case, it always needs to be taken into account that the concept of landscape is always linked to emotion and that it is possible to discuss about landscape when the view confirms the same emotional jump related (not necessarily to the past) to memory, to culture, but also to imagination, innovation, the future and the human genius.

Whatever the reason, the purpose by definition, the landscape is related to something that makes us say 'how beautiful!' - just like Le Corbusier defined architecture everything that makes us feel that a building 'is beautiful'. And so, just like for architecture, the landscape is a collective event and everything that is poured inside it becomes a common good because it is seen by all.

The concept of conservation prevails in a country depending on how much its historical heritage weighs. As in the past, the fear of novelty seems to

[87] The possibility of intervening on the landscape by applying the Cartesian culture, following the natural tendency on which this civilization has achieved success in terms of the effectiveness of the application of logic and numbers, is here endorsed again.

emerge, of something that becomes a threat and that we do not know whether it is good to be placed in a consolidated environment.[88]

Yet, many of the new objects that are intended to enter the landscape carry an expression, which can be sensual for its genial design, for its invention and for the wonder it generates, regardless of the known and consolidated aesthetics, and the new opportunities of exploration of the journey it carries.

However, what can be the effective tool that puts all this in relation to the need and the obligation to deal with the demands of the DPCM 12.12.2005?

It 's clear that protecting the landscape does not mean to preclude the design of something new, even when this is cumbersome, and does not mean depriving the experience of the new when it is judged by personal interpretation. Rather, it means to drive landscape insertion through deepening and clarification of the reasons behind the project.

What would happen if, instead of a bulky object, the placement of a set of bulky objects would be decided to be planned?

And if a new city would be built? How would this new, great and unique object be placed and how should the limits of the Prime Minister's Decree under consideration be interpreted?

These are questions that can be answered by reading the complexity, since they pose at the origin of the problem the same limit given by the current legislation with respect to the need for planning objectives. It should also be considered that the answer wins in the idea of the project and not in qualitative interpretation of the individual public official responsible to perform the task of deciding on the validity of the project, applying the current law.

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[88] The tradition of landscape culture is heavy especially in Italy, for its important architectural heritage that has settled over the centuries, where it is clear that the concept of protection of works of art was already known in Roman law in the defense of the common good. In more recent history, the events related to the recognition of areas of landscape has been mostly associated with the presence of proofs recognized for their historical and artistic value in the reference area. In this situation much space was given to the supervision of the architectural heritage of the past, intervening with specific legislation concerning the protection of cultural heritage. On the other hand, the recognition of contemporary architecture hasn't gained a similar attention. The lack of a clear and well-defined discipline for the new construction, left free will in the management of land by the government, obtaining final results often deficient in architectural quality. Just the testimonies of the past few years, characterized by the construction expansion, weighed in terms of compromise in the quality of the sites, which do not reflect the ideal of the beautiful landscape, of which Italy can boast, and with which it compares itself.

Clearly, the theory on which the principles of the DPCM 12 12, 2005 are based, is not to reject any initiative of any new intervention, but rather, to guide the project with criteria described and based on the achievement of the settlement quality.

However, the problem weighs on who is called upon to interpret the law and who still too often (even for the recent approval of the law on the landscape which has not granted the necessary time to develop a shared method, and for the limited practical experiences) has to be organized considering, again, areas that are purely a qualitative expression.

VI. THE CASE STUDY

THE PROJECT IN RELATION TO LANDSCAPE AND MEASURE

The question whether the landscape is or is not measurable, can only be replied positively.

The landscape is measurable, also by the necessity imposed by the legislation, as obligation resulting from its application to converge in a language that can be coded basing on known experiences which often arise from an already-established practice in the field of environmental assessment.

It will be demonstrated below how the discipline of the application of a specific methodology may prove to be effective for that purpose.

In the following case, the model is inspired by the power of the concept of measure, acting as logical tool able to demonstrate if the work, the object of analysis, seems adequate to its realization.

Obviously, the numerical method is just one of many systems that are being experienced in landscape evaluation. Being it a method, it is always associated, as such, to logic and measure and therefore these procedures are becoming the usual practice, because the latter is required in the considerations between the competent authorities and the designer, for the purpose of issuing the final opinion.[89]

The need to identify an evaluative method has been identified in order to give rise to these considerations, which in the scope of legislation can not

[89] It will be tried to see if through the use of numbers (quantitative element) the reflection on the achievement of design quality proves to be interesting. The complexity of the variables that, today, are involved in a project, which in this case is inserted in a landscape, needs attention and complex organization, because the reality in which the intervention fits is equally complex. This must necessarily deal with issues related to the protection, care, restoration and enhancement of the area, with fragility margins and with abandonment, by working in the basic concept of sustainability, which is inherent in the architectural project. When the project is placed in the continuity of the cultural commitment, even achieving the goal becomes complex, because it needs more and more coordinated and effective organization. Precisely for these reasons, it is necessary to find appropriate ways to communicate with the involved parties as clearly as possible. In this regard, the adequacy of communication that occurs through the use of the valuation model, derived from the need to find a scientific method useful to pursuit the given objectives.

continue to be characterized by personal judgments, but must necessarily be over the involved parties.

Just that, in fact, appears to be the legislator's goal by applying the Decree, as it locates in precise criteria, the reference framework inside which the parties should and can debate.[90]

All this is much more useful and true as the matter moves in the field of a legal disagreement.

In this regard, the example that is shown in the following pages concerns the judicial appeal launched by the ownership against the refusal of the competent authority, in order to obtain the authorization needed to start the work.

In this specific and appropriate case study, it will be demonstrated how, considering a subjective opinion decreed by the competent authority, the evaluator will demonstrate, by measuring the visual impact, that observance of the DPCM 12.12.2005, obliges both parties to discuss on the same area, through the analysis of the parameters contained in it.

In analyzing the case study it won't be dealt with the structuring of the method but rather with the context of its effectiveness, although it appears significant to emphasize that especially the apparent simplicity of the procedure adopted represents its strength, because, the evaluator is easily able to express an understandable judgment.

Obviously, the reference model in the present study is not intended to be the absolute method, but rather a process that demonstrates how the landscape can be measured when it is necessary to define the project within the limits imposed by the law. However, it still remains unanswered the question whether the landscape is or is not measurable, because it involves the concept of emotion, and emotion does not appear measurable.

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[90] It will be seen in the case study how the parties have different positions in respect to the assessment of a project in the landscape. On the one hand, the competent authority expresses itself based on personal knowledge and experience, on the other, the evaluator will verify the inclusion of the project in the landscape through the application of the criteria contained in the DPCM. A methodological question and a question about how they would be facing each other if both parties had applied and shared the same valuation method, arises. In any case, what would the result have been and how would they have interacted with one another?

As a matter of facts, the legislator itself has not raised the issue of the emotional issue, since it is implied in the purpose of the directive already expressed by the European Landscape Convention, and has merely found the criteria that can guide the transformation of places according to the concept of protection and, therefore also to that of emotion.

The case study that follows was prepared by the company "Alia" in Treviso, whose work is mainly in the field of environmental assessments and landscapes.

For completeness of information, the study is reported in its entirety and to be fair, the names of the parties involved and quoted in the report will not be expressed.

The object of the study concerns the request for permission to proceed to the expansion of a quarry in the protected area of the Italian landscape.

What is interesting here to demonstrate is how the application of the tested method responds adequately to the criteria set by DPCM 12.12.2005.

The case study meets with the shape of the valuation criteria set by the legislation. It should be noted how the fulfillment of the legal obligation, imposed by the legislator, has generated two different interpretations of the law itself.

On the one hand, the government department responsible for the environment and historical buildings replies with discursive elements, often subject to interpretation of emotional states rather than technological ones, and which do not refer to the law, and by virtue of this interpretation, often subjective, expresses a denial to proceed with the work.

On the other hand, the evaluator, through the evaluation model, answers on a numerical (rational) basis to the criteria laid down by the law and demonstrates objectively that through tools suggested by the DPCM it is possible to discuss on a technical level.

The legislator and, consequently, the evaluator will make use of the sense of sight and therefore also of the measure of the optical cone, to indicate through different levels of interpretation of the landscape under consideration, the state of perception of the intervention under consideration.

Moreover, it will be demonstrated that the scientific approach in the exploration of the landscape is possible when the analysis is based on shared bases.

The case study that is outlined below entitled "Deepening evaluation of the landscape: counterarguments to the communications of the government department responsible for the environment and historical buildings"[91] sharpens and develops the Landscape Report which was submitted by a mining company in order to obtain the permission to expand the quarry.

The adopted model has allowed the evaluator to also highlight the strengths and weaknesses of the project, indicating to the designer the improvements to be adopted, and finally, facilitating the competent authority in the reading of the landscape impact.

The scientific method applies the scientific, methodological and regulatory contents emerged in the scope of landscape:

· the disciplinary evolution that took place, in particular in the field of Urban and Regional Planning, of Geography and Architecture;

· the academic research conducted in the field of analysis and evaluation of the landscape;

· the environmental and landscape evolution of the law, which sees in the DPCM 12.12.2005 and in the relevant guidelines significant interpretive tools.

The exploration of the following case study begins with the testimony expressed by the competent authority, through a competent judgment, which is negative with respect to the request made by the Proponent with regard to the request for a license to mine, commented through considerations, in the form of notes, underlining the limits of the subjective interpretation in the scope of landscape assessment.

Therefore, while the text about the denial shows that the opinion expressed is the result of personal observations, the case study will present its counterarguments based on a method suggested by the interpretation of the legislation.

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[91] Translation by Author.

From a first reading of the documentation it is clear that the approach of the evaluator is consistent with the objectives set by the Decree, where step 3. of the technical and regulatory Report reads that the

> needs to regulate this matter are also called for from the law, which has identified the lack of parameters on the content of applications for permits to build on the reference landscape and on the accompanying documents, as one of the leading factors of uncertainty and arbitrariness of administrative assessments.[92]

From here, the choice of the case study appears particularly suitable for highlighting how when facing disagreements the adoption of a language, which may prove to be comprehensible to the parties, is particularly significant and perfectly in line with paragraph 2 of the Decree. This states that:

> the discipline does not abrogate or integrates a pre-existing legislation. The text does not introduce legal definitions, in the proper sense, but uses terminology whose meaning is shared not only by sector operators of architecture and landscape planning, but also by not particularly skilled technicians (surveyors).[93]

It is believed that the method adopted to counterargument the denial of the Authority is a tool worth consideration, because it adopts a logical and numerical language whose basic quality seems evident in a scientific-methodological approach that allows efficient interaction between the parties, as they will argue on the basis of objective and not subjective data.

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[92] Dpcm 12.12.2005. (Translation by Author).
[93] *Ib.*

THE CASE STUDY

From the theoretical and methodological point of view and before going into the understanding of the case study it is necessary to define, for the purpose of assessing the landscape, the concept of "landscape compatibility" of a work.

In the subject of landscape, it can be stated that those actions are compatible, which although giving rise to a modification of the landscape ex post, do not change the class assigned ex ante to the overall quality of the landscape itself.

In this case the landscape has been investigated through the identification of areas of visual perception (optical cones) significant for the type of project (in addition to historical-testimonial, monumental, etc. characters (values) in order to verify the changes generated by the same realization of the mine.

Using the concept of visual perception area means defining a portion of geographic space that is represented through photographic images (optical cones) to 360°, which are capable of reproducing both the photographic field and counter-field, reconstructing in this way the characteristics of the investigated area.

The definition of landscape compatibility is not, therefore, linked to the absence of interference (changes) in the context of visual perception, but, on the maintenance of the overall characteristics of the landscape quality within previously defined categories.

This "definition" is also supported by the European Landscape Convention (2000) which seeks balance between protection, management and planning of the landscape, trying not to preserve or freeze a landscape at a certain stage of its long evolution, but rather

> to accompany forthcoming changes recognizing the great diversity and quality of the landscapes that we have inherited

> from the past, striving to preserve, or even better, to enrich the diversity and the quality instead of letting it go to ruin.[94]

Obviously, there are different levels of quality of the landscape: there are landscapes of exceptional value, as evidence of conditions in which the rarity and / or uniqueness of the natural, mixed or anthropic contexts are almost exclusive and degraded landscapes where quality conditions are not present.

Between these two extremes there are also countless landscapes of average quality.

The evaluation of the interference of human intervention on the landscape must be addressed, first of all, starting from the analysis of the ex-ante quality of the environment to compare it to the ex post quality. In this sense, an intervention can often be improvement of the ex ante quality.

These concepts reveal the meaning of measure of landscape.

The case study is divided into two phases: the first with a commentary on the letter of refusal by the competent authority, while the second part is dedicated to the report for the evaluation of landscape. The model identified for the purpose of the interest of this research has been appropriately screened on the basis of many other methods currently in use for the assessment of landscape. Among them, the method was chosen based on the demonstrated efficacy in objective comparison, that legislation makes mandatory even when the subject is the landscape.

Although many models currently in use for the evaluation of the landscape have been investigated with great care, for the purposes of this study it was not deemed necessary to report about them.

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[94] Council of Europe, http://conventions.coe.int/Treaty/en/Treaties/Html/176.htm [accessed 20 06 2010] (Translation by Author).

NOTES TO THE DENIAL LETTER OF THE COMPETENT AUTHORITY

According to the documents that follow, it should be noted how the negative opinion of the authority correctly describes the landscape characteristics of the unit of the landscape in which the intervention is set, but does not take these characteristics into account.[95]

It's interesting also to note that in reality, the authority confuses the term "evaluating" with that of "speaking about" in a self-referential way, reiterating the concept of indeterminacy of the landscape observed in previous chapters.

Stating, for example, that the intervention "...is particularly visible from scenic points ..." does not meet any of the criteria of merit.

In contrast, the authority would have had to decline the visibility of the operation according to precise optical cones and with the criteria of the DPCM 12.12.2005, namely:

- Diversity: recognition of peculiar and distinctive, natural and human, historical, cultural and symbolic characters / elements;
- Integrity: permanence of the distinguishing characteristics of natural systems and human historical systems (functional, visual, spatial, symbolic, etc. relationships among the constituent elements);
- Visual quality: the presence of special scenic qualities, overviews, etc..;
- Rarity: the presence of characteristic elements, existing in small numbers and / or concentrated in some particular areas or sites;

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[95] The need to use a methodological scientific method, as proposed here, seems even more essential, in order to make the evaluation criteria set by the DPCM qualitatively and quantitatively comparable. In fact, the nature of the decree appears to be subject to different interpretations, because it does not precisely define prohibitions and scope of the project. The contradiction seems very clear in highlighting how, on the one hand, the aim of the rule is to preserve the landscape, understood as a public good, while on the other hand, the legislator leaves the modus operandi to achieve this goal open to interpretation. In this way, it is very easy to end up having disagreements between the parties, because of the lack of precise information - not criteria - that would not have be considered restrictive, but rather, a precaution towards the collective interest and public respectability. Surely, now, the cases of possible projects is extremely wide, but because of the nature of the DPCM as rule of law, it should express a wider power assuming greater responsibility in terms of defining the limits of intervention on the landscape. For this reason, the evaluation of a shared method is considered to be strategic. This may limit the scope for interpretation of the criteria set by the standard and make possible a debate on an equal level of communication. Moreover, in Italy, the culture of protection is handed down since the Middle Ages, with clear rules that well-defined areas of action, whose aim was the decorum of the city for the common good, and already referred to the publica utilitas (Pisa 1164).

- Degradation: loss, disfigurement of natural resources and of cultural, historical, visual, morphological, testimonial characteristics, contrary to what is stated in the proposed model.

The authority also should have supported its views through an evaluation process to determine what, how and for what value of numerical estimation, the landscape, as a result of the intervention, is transformed from the point of view of diversity, integrity , visual quality, rarity and degradation.

Through the application of a valuation model, ex ante and ex post, of the landscape changes induced by the intervention, using the criteria of the Prime Ministerial Decree of 12.12.2005 and of the most evolved disciplinary advances in the field of evaluation, we could estimate that this intervention, by not changing the overall landscape classification of the referential landscape unit, in the end proved to be compatible.

The proposed evaluation model reads the transformations in individual optical cones and also cumulatively, including the assessment of the morphological adequacy and of the visual planes, that is to say as first plane, second plane and the third plane (skyline).

The commitment of the applicant in making an intervention such as a didactic inter-communal natural park with mitigative and improving features of the broader environment shouldn't be underestimated.

This aspect has also an effect of scenic nature, as it tends to build and reconstruct pieces of naturalistic landscape, as a compensatory element of the territory stolen by the mining activity.

It will be seen how the authority expresses an unrealistic opinion from the point of view of landscape, based on a kind of self-referential reasoning and basically unmotivated, unresponsive to a general criterion of "rationality", which is the basis of all acts and all proceedings of the Public Administration.

The authority considers the request for the project of mining and renewal of the mining license not acceptable for the reasons listed below:

1. Description of the characteristics of the landscape. The territory which hosts the cement plant, the mine and the planned future mining site, is located in that area characterized by ridges with a meridian evolution, carved by deep valleys, which

then flow into the southern flat area, which forms the great alluvial fan of the river basin. The context of the mining area is subject to landscape protection provided for by Part III of the Legislative Decree 22 January 2004, no. 42, on the basis of measures of a different nature, which in some areas overlap.

The wide area which is part of the mine, from the point of view of landscape, is of the highest quality,[96] *characterized in the south by hills evocatively designed by vineyards and characteristic dry stone walls, while the northern part is characterized by hills with rounded tops that have towards the deep valleys steep and rocky sides, there is the alternation of large wooded areas, restricted areas planted with cherry trees, grassland where the flora and fauna found ideal conditions of life and development.*

The hills offer a variety of scenic views, which allow the eye to wander in a particularly charming and delightful scenery. The territory of the mine is of particular interest from the point of view of landscape and of the scenery and for the whole of the lateral valleys leading up to it.

The scope of intervention of the proposed mine, which is also included in the Regional Natural Park, is particularly visible from the scenic points present on the surrounding hills and foothills. Nearby there are also properties that are of cultural and traditional, ancient rural settlements, in addition to the already mentioned small and inhabited settlements. This is not a completely unspoiled landscape, but as described in the protection provision, it is an area of places transformed by the work of man in a harmonious way, which has enhanced its intrinsic values and traditional aesthetics, characterized by the qualified relationship between human action and natural situation. In this area there are also mining activities of remarkable

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[96] It should be noted how the negative opinion of the authority, while correctly describing the landscape features of the unit of the landscape within which the action is set, does not take account of these characteristics. In fact, the assessment of the quality of the landscape units, the "highest quality" is not consistent with its intrinsic characteristics as it is highlighted in the very description given by the authority. What seems to stand out is a biased and entirely subjective approach in which, on the one hand, the landscape unit is described, highlighting its significant anthropogenic also of an industrial type linked to the mining and quarrying activity (specifically highlighted by the authority), on the other hand a judgment of quality that is instead applied to the generic nature of the restriction, that of the Ministerial Decree of 23 May 1957. The MD understands the restriction as "... a natural framework of uncommon scenic beauty, with its villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which covers the entire hilly part of the valley and that is a collection of great aesthetic and traditional value for the spontaneous fusion of the work of nature with that of man".

consistency and extension; the morphological and landscape configuration has been profoundly modified, starting from the second half of the last century, from the excavations that have caused the leveling of bumps and slopes, creating depressions, the removal of wooded areas, cultivated land and grassland. Within such a landscape system, the reference area represents an environmental context in which there is still a very high integrity and semi-naturalness, due to the presence of sparse rural settlements, no longer used for years, and to the scarcity of road infrastructures, except for the typical dusty roads that connect the settlements to the Valley and to the closest residential areas in the adjacent territory.

2. Description of the characteristics of the project. Following the company development programs, the company has requested the renewal of the mining license and developed two new projects closely related to each other, although they are subject to separate authorization procedures: the modernization of the cement plant and the quarrying. As described in the Tables "Charter of land use" and "Charter of the landscape units", the project involves the construction of a vast project that will occupy an area of extraction in the area of hilly and mountainous landscape, characterized by the presence of woodland, wooded meadows, high forests of conifers and deciduous trees, meadows and pastures. This area will be linked to the construction site (currently active) by the road about 2 km long and with an average width of about 13/16 meters, to be built halfway up the hillside, where there are mainly woodland, wooded grassland, some cherry trees and vineyards. This new road is necessary and essential to be able to carry the big mill currently located at the construction site, to bring the means of work on the site and for the placement of the conveyor belt for the excavated rocks, which will connect to the existing construction sites still in activity. This belt will run mainly alongside the new road, following instead an autonomous path in the vicinity of the identified rural building.

According to the timing program attached to the project, the quarrying will last for 24 years and will involve the excavation of approximately several cubic meters of mineral, including the excavation for the construction of the road.

The excavation of the hill will involve the demolition of a rural settlement dating back to the 18th century, which, although partially tampered with incongruous interventions, maintains the typical characteristics of the culture and of the local

building tradition, which is testimony of; a large votive cross made of stone dating back to 1776 will also be moved; finally, the demolitions and the excavations will come close to a valuable "giasara", a typical underground structure suitable for storing ice, typical of the hilly and piedmont areas.
The excavation of the hill will be from top to bottom, on average, on steps 4 meters high, having their outer edge planted with the function of mitigation wing. The area affected by mining will be several acres, with lowering of the summit height of the hill and its leveling up to an extent that exceeds 70 meters. For the realization of the new road, with an average width of 13 meters, about 20 acres will be concerned, with construction excavations up to 35 meters deep. On the hill, the road will occupy a large area, due to the deviousness of the path, and the excavations for its realization will reach a front up to 110 meters wide.

This said, noted and considered, the Authority believes that there are no conditions to be able to issue an opinion endorsing the proposed interventions, as:

1) designed linear and areal works, which will alter large parts of the territory through the interventions of excavation and leveling, the creation of new roads and construction of the conveyor belt to be carried out in an area under protection by Part Three of Law Decree 20 January 2004, no. 42 characterized by the typical hilly and piedmont landscape and by a position of exceptional scenic value, visible from the neighboring slopes and from multiple points of view accessible by the public, within the context of a landscape and environment of the highest quality, if realized, will irreversibly and negatively modify the valuable hilly and piedmont area,[97] *with*

[97] The opinion of the authority, the moment in which he states that "... within a landscape and environment of the highest quality, if the mining activities are realized, they will entail an irreversible and negative modification of the valuable hilly and piedmont area, with loss of the intrinsic values enshrined in the measure of protection ... ", contains an apodictic and unscientific judgment. The authority does not use any valuation model that refers to the DPCM 12.12.2005 and therefore expressed an apodictic opinion devoid of any scientific content. The authority has expressed its refusal to implement the intervention on the basis of a series of arguments without an evaluative process, that is to say, without any reference to the criteria of the DPCM 12.12.2005 and without any model for estimating the landscape changes made ex ante and ex post. Evaluating means making value judgments through the construction of logical, rational and consistent processes, applying models for the estimation of landscape transformations induced by the intervention. This approach does not appear in the provision of

loss of the intrinsic values enshrined in the protection provision, introducing permanent and negative alterations of the morphological, perceptive and panoramic situation which characterizes the site in conflict with the principles "...of conservation and maintenance of the the significant and characteristic features of a landscape, which are justified by its heritage value derived from its natural configuration and / or from human intervention ..." established by the "European Landscape Convention", ratified by Law no. 14 January 9, 2006, and those under Art. 9 of the Italian Constitution, according to which "...the Republic protects the landscape and the historical and artistic heritage of the Nation".

If realized, the action in the short, medium and long term will determine the final and negative alteration of parts with a significant scenic interest which are the subject of the protection provision, compromising the integrity of the places: that is to say, the permanence of the distinguishing characteristics of the natural system[98] and anthropic historical and architectural system, and the special scenic qualities of the places; the works in the project will consist, in fact, in the execution of widespread and very considerable bulk excavations and altitude modifications, resulting in

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the authority, and for that the opinions expressed regarding the visibility of the intervention are self-referential, often apodictic, and do not interpret correctly the documents submitted with the landscape report. All these statements are not always the result of a realistic reading of the landscape unit of reference and especially aren't demonstrated by a qualitative and quantitative evaluation. The fact that the intervention is visible does not mean that it is not compatible with the landscape. The European Landscape Convention itself clearly considers that the transformations of the landscape are inevitable. In order to overcome the vagueness of statements such as those mentioned above, the Italian legislature has enacted the DPCM 12.12.205, within which criteria to define the transformations of landscapes are specifically identified. The authority should have given its negative opinion proving, with appropriate valuation models, the level of transformations with respect to precise optical cones, as defined by the standard, to fulfill its primary task which is to "... assess whether the territorial transformations arising from such operations comply and are compatible with respect to landscape values recognized by the restriction and with the purpose of protection and improvement of the quality of the landscape ... ".

[98] The statement of the authority, that the project will undermine "the permanence of the distinguishing characteristics of the natural system" appears easily refutable from the point of view of nature disciplines, as natural systems are especially characterized by their impermanence.

It will be seen that the natural system in the site of action is the result of a more or less spontaneous renaturation after the exploitation of the forest and grazing practices for productive purposes. The system shows, therefore, a high resilience also towards activities carried out on a wide area in the past. This ability can manifest when the stopping of the extractive activities will be accompanied by habitat restoration actions that promote and accelerate the recolonizations; dynamics which will have in the vast area the needed reservoir of biotic communities for the typical local naturalistic species to recapture the altered spaces. What needs to be guaranteed for conservation purposes are mostly the ecosystem dynamics rather than the shapes. The latter, in fact, are easily retrievable, if the area surrounding the intervention remains vital from the point of view of nature.

depletion of the intrinsic values of the hilly landscape, subtracting that "... uncommon natural scenic beauty" subject to the measure of landscape protection of DM 27.05.1957, visible from many points of view mentioned in the introduction, in contrast with the aim of protecting and improving the quality of the environment, safeguarding the conformation of the territory, its characteristic appearance and aesthetic value and traditional places. Although substantial mitigation works during construction are envisaged, consisting mostly in sowing grass on the elevations, in the planting of a large number of trees, and in the reconstruction and progressive landscape remodeling during the various stages of the intervention, the original landscape will disappear,[99]*, to create a new situation that will result in the flattening and morphological simplification of the hill, by the considerable excavation work which will lower the height of the undulating summit of about 70 meters. The intervention shows a high level of vulnerability and fragility, that is, conditions of*

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[99] In contrast, the authority not only does not apply any evaluation model under the criteria of the Prime Ministerial Decree 12.12.2005, but it expresses a negative opinion based on the description of a landscape explained by the following statements:
"... The wide area which is part of the mine, from the point of view of landscape, is of the highest quality ...";
"... a very high integrity and semi naturalness is still recognizable ..."
"... A panoramic position of exceptional value ...";
"... Negative and irreversible change in the pleasant hills and piedmont area, with loss of the intrinsic values enshrined in the protection provision, introducing permanent and negative alterations of the morphological, perceptive and panoramic situation which characterizes the site in conflict with the principles ...";
"... Will determine the final and negative traits of significant alteration of parts with a significant scenic interest which are the subject of the protection provision, compromising the integrity of the places: that is to say, the permanence of the distinguishing characteristics of the natural system and anthropic historical and architectural system, and the special scenic qualities of the places ... ";
"... The original landscape will disappear, to create a new situation that will result in the flattening and morphological simplification of the hill...";
"... The intervention shows a high level of vulnerability and fragility, that is, conditions of easy alteration and destruction of the connotative character because of its current integrity ...";
"... Alteration of the relevant parts of scenic interest which are the subject of the protection provision, compromising the integrity of the places, or the permanence of the distinguishing characteristics of the natural system and anthropic historical and architectural system, and the special scenic qualities of the places ... ";
All these definitions are different from those that define the landscape constraint and even more unrealistic if compared to the characteristics of the unit of the reference landscape, as described by the authority.
This approach of the authority is inconsistent and illogical compared to the characteristics of the unit of the reference landscape and to the overall content of the restriction, leading to landscape definitions that emphasize an environmental condition of the project site as rare, if not unique. The authority, in justifying the negative opinion on the implementation of the intervention, describes the landscape unit of reference through its own imaginary and self-referential landscape that does not correspond to reality, implementing a real descriptive transfer process.

easy alteration and destruction of the connotative character because of its current integrity; This is clearly and unequivocally shown by the photographic insertions contained in the project, made from the accessible many points of intervisibility, both close and remote, suitable to realistically assess the impacts, and that adequately represent the permanent and negative changes to the perceptive situation, allowing to fully assess the negative impacts that the intervention will produce in the context still intact in morphological, landscape and naturalistic terms,[100] *through the removal of such a large hilly area, which currently is part of the sequence of hills and valleys that characterize the wide area. Is is also possible to understand the impact that the works will have on the aspect of scenic and panoramic perception*

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[100] The authority speaks of a "context still intact in terms of morphology, landscape and nature." The integrity of the natural context is debatable, given that it is an area with a cultural landscape valence as a result of alterations that human industriousness has produced on the natural system.
In addition, despite the claims made by the authority and consistent with the funding principles of the Park, the intervention is not able to threaten the conservation of habitats and species as the changes in the vegetation and in the availability of spaces for wildlife, as well as being localized and infinitesimal compared to the availability of such habitats on a large area, are also reversible thanks to habitat restoration.
The authority, while mentioning the evaluation as a way to assess the landscape compatibility ("... the introduction of new assessment tools and analysis such as the landscape report provided for in DPCM 12.12.2005, so that today the authority, following the application of the procedure provided for in Article 146 of Legislative Decree no. 42/04, instead of the previously existing interim procedure pursuant to Art. 159 of the same decree, must make judgments over the proposed actions ... "), in fact does not use any valuation model to justify its views.
In fact the introduction of the concept of evaluation implies the development of an opinion based on processes characterized by coherence, logic and rationality and specific valuation models able to estimate the changes in the landscape as a result of an intervention.
To this end, a further report presented by the company concerned "Landscape evaluation in-depth analysis: counterarguments to the Communications of the authority for the architectural and landscape heritage of the concerned provinces" demonstrates through an evaluation process which is the "weight" of the interference into the landscape of reference of the proposed intervention.
This study is the result of a disciplinary evolution of landscape evaluation that begins with a discussion of the theoretical aspects of the concept of landscape compatibility, of normative references, of the structure of the measurement models and of the estimated impact on the landscape.
This document describes the landscape quality of the landscape unit, according to the criteria of the DPCM 12.12.2005 (diversity, integrity, visual quality, rarity, degradation) that can be defined as medium-low.
This judgment is consistent with the description given by the same authority where, in several stages of the provision, it states that "... This is not a completely unspoiled landscape, but as described in the provision for protection, a place harmoniously transformed by the work of man,, who has enhanced its intrinsic traditional and aesthetic values and is characterized by a qualified relationship between human action and natural order. In this area are also present mining activities of remarkable consistency and extension, the morphological configuration and landscape has been profoundly modified, starting from the second half of the last century, by the excavations that have caused the leveling of bumps and slopes, creating depressions, the subtraction of wooded areas, cultivated land and grassland. The overall view of the area shows that the excavation has altered the distinctive features of the landscape of the vast area of rolling hills and foothills, stretching from the capital.

observing the table of the "Charter of the settlement and intervisibility", that shows the vast areas where the visual perception of the site and road will be prevalent and dominant.

(...) Because of the leveling of the hill, the great and valuable votive cross in stone dating back to 1776 will also be moved, in the place still to be defined. (...) Moreover, it can't also be favorably evaluated the demolition of a rural settlement dating back to the 18th century, located on top of the hill, a typical example of local building tradition, which, although in poor conditions due to lack of maintenance interventions by the proprietary company, it retains the characteristic image of the typical rural buildings in the hilly territory and is testimony of the interrelationships between the environmental context, the work of man and settlement system. The demolition of these typical artifacts of exquisite and characteristic landscape and historical-documentary value, will result in the complete loss of the goods and of the picture now well-established in the landscape, as well as the loss of expressive values of the buildings, of the typological and constructive components, and of the perspective context in which it appears, damaging the encoded value of the restriction. In this regard, it is worth remembering that even the current law interprets the protection of the territory as integrated and comprehensive protection of natural values together with the consolidated ones of the "evidences of civilization." This last expression, however, follows the definition of cultural heritage contained in the records of the Franceschini Commission of 1967, as "material evidence having civilization value." (...)

It further noted that the implementation of the wide road halfway up the slope overlooking the valley, whose excessive size and shape that do not find any reference in the hills and foothills, will create a large break on the side of the hill, which is particularly visible from the used pathways on the opposite side of the valley, both in the building phase and when this will be completed, and which is not easily mitigated because of its adverse exposure on the west side of the hill, altering, moreover, negatively the environmental frame, which surrounds the valuable rural building mentioned in the introduction. (...) The size of the road may be reduced and mitigated only definitively at the end of the work, when the crusher will be dismantled and moved, and therefore, it will be maintained with the initial size of the

project for about 20-24 years, resulting in a significant impact on the morphological, visual and landscape situation. (...) The whole of the above mentioned significant and irreversible changes, will permanently alter the composition of the places, giving rise to new landscapes, which for their shape and characteristics, are unrelated to the typicality of the rolling hills and of the craggy and steep fronts that characterize the wide area in which they are inserted, which is a particularly valuable area from the point of view of landscape and nature. (...) The project under consideration, while providing mitigation and environmental restoration, both during quarrying and at the end of the work, to be implemented through the remodeling of the fronts, the addition of topsoil and planting, reforestation, planting of crops typical of the places, the reduction of the width of the vehicular surfaces, will result in the creation of a new scenario, which does not seem to be compatible with the principles of conservation of landscape values recognized by the restriction, and by the operating levels of landscape protection, and is not consistent with the objectives of improving, or at least not worsening, the existing and irrefutable landscape, scenic and panoramic quality of the places.

The conclusions contained in the landscape report do not appear, therefore, sharable (...), since the examination of the project clearly demonstrates the negative outcome of the verification of the landscape compatibility of the work, since the intrinsic capacity of the landscape to absorb the new modifications will fail, and it will suffer functional and scenic deterioration.

2) The proposed ultimate closure of the site (currently suspended and not active) and his re-naturalization, to be assessed as a compensation factor of the quarrying, although desirable and worthy of consideration, is not sufficient to justify any positive opinion on the construction site, due also to the non-comparability between the quantitative data of the two excavation projects, their different location, the geomorphological and landscape features of the site, highlighted in the project documentation. (...)

At this point, as a result of the expression of the negative opinion of the authority the company instructed the evaluator in order to defend itself and create - at the same time - a proposal for a possible solution to the denial.

The actual processing of the Landscape Report made by the evaluation company "Alia" starts here. The following acts will describe at first the state of the places in which the action is set and then the assessment prepared in accordance with the criteria set by the Dpcm 12.12.2005.

For research purposes, it is significant to note how the adopted evaluation method develops in a continuous comparison between numbers and aesthetic values of the landscape, which are interwoven in it with precise clarity of application and definition.

The main reference is represented by the Dpcm 12.12.2005 which takes into account the state of the places *ex ante* the transformations, the design characteristics of the intervention, as well as the state of the places *ex post*.

In addition, it is good to recall the European Landscape Convention, which states that "... any intervention should be aimed at improving the landscape quality of the area, or, at least, must ensure that there isn't a decrease in its quality, despite the transformation ... ".

This presupposes a correct interpretation of the landscapes meanings and characters of the places ex ante and ex post, and an acknowledgment that the changes are inevitable.

From the methodological point of view the processed landscape in-depth evaluation consists of four main stages:

Step 1: Analysis of the *status quo*, such as description of places in relation to the different landscape units and to the character of the existing constraint;

Step 2: Description of the project;

Step 3: Evaluation: definition of the evaluation model, depending on the rules in force for the identification of levels of modification and alteration of the landscape quality, following the inclusion of the project;

Step 4: Evaluation of landscape compatibility (identification of classes of landscape ex ante and ex post the implementation of the intervention).

The project is part of a larger geographical area, which is subject to landscape constraints, according to the DM "Declaration of significant public interest in the area under consideration (...)".

That decree recognizes "... that the aforementioned area, in addition to forming a framework of uncommon natural scenic beauty, with its villas and famous parks, with Romanesque churches, with its fifteenth-century farmhouses, and the green of the vineyards and olive groves, which covers entirely the hilly part of the valley, is a collection of great aesthetic and traditional value, due to the spontaneous fusion of the work of nature with that of man.

Therefore, the decree states that "... the area in question, covering the entire territory of the identified municipalities, is of considerable public interest, pursuant to the Law no. 1497 of 29 June 1939, and is therefore subject to all the provisions contained in the cited law. "...

The project of quarrying is characterized by the following data:

Work	Area (ha)
Extraction plant	26,04
Roads	20,49
Total area covered by the project	46,53

From the point of view of land use, the project covers an area of 46.53 hectares, transforms 2.5% of the municipal area and 0.34% of the constrained area.

This is of course a very limited surface.

According to the authority, the places that characterize the constraints are related to the "... uncommon scenic beauty ... which is a collection of great aesthetic and traditional value due to the spontaneous fusion of the work of nature with that of man ..." as there is presence of:

- Houses and famous parks;
- Romanesque churches;

- Fifteenth-century houses;
- The green vineyards and olive groves that cover the entire hilly part of the valley.

A mapping analysis and timely inspections (with a special photographic reconnaissance) have revealed that these goods are not present in a uniform manner within the confines of the restriction, so it becomes necessary to identify the appropriate "Landscape Units",[101] which are defined according to the following criteria:

- Geographical distribution of goods that define the constraint;
- Morphology of the territory;
- Urban planning texture;
- Vegetation aspects.

The combination of these criteria allows us to identify three prevailing Landscape Units, namely:

1. **the cultural landscape**, where there are cultural points (villas and famous parks, Romanesque churches, farmhouses of the 15th century), vineyards and olive groves that define the constraint and that characterize its contents;
2. **the natural landscape**, where forested areas are relevant;
3. **the natural-productive landscape**, where there are mining activities in the open air in the middle of natural areas.

In the next picture it is possible to identify these three landscape units

[101] Through the landscape unit, the evaluator allows a clear reading of the complex landscape, which thus becomes identifiable through a detail description based on the identification of the characters constituting a particular landscape. For example, a large area called "natural" because it is overall perceived as a place in which the vegetation is dominant, after a more analytical reading shows that it is composed of homogeneous areas with specific characters called "landscape units" to whose "natural" general character are associated other characters. For example, "natural-productive" landscape units can be identified, in whose dominant natural environment specific production activities are highlighted, or "natural-agrarian" ones, in which agriculture becomes a secondary descriptor although an identifying one.

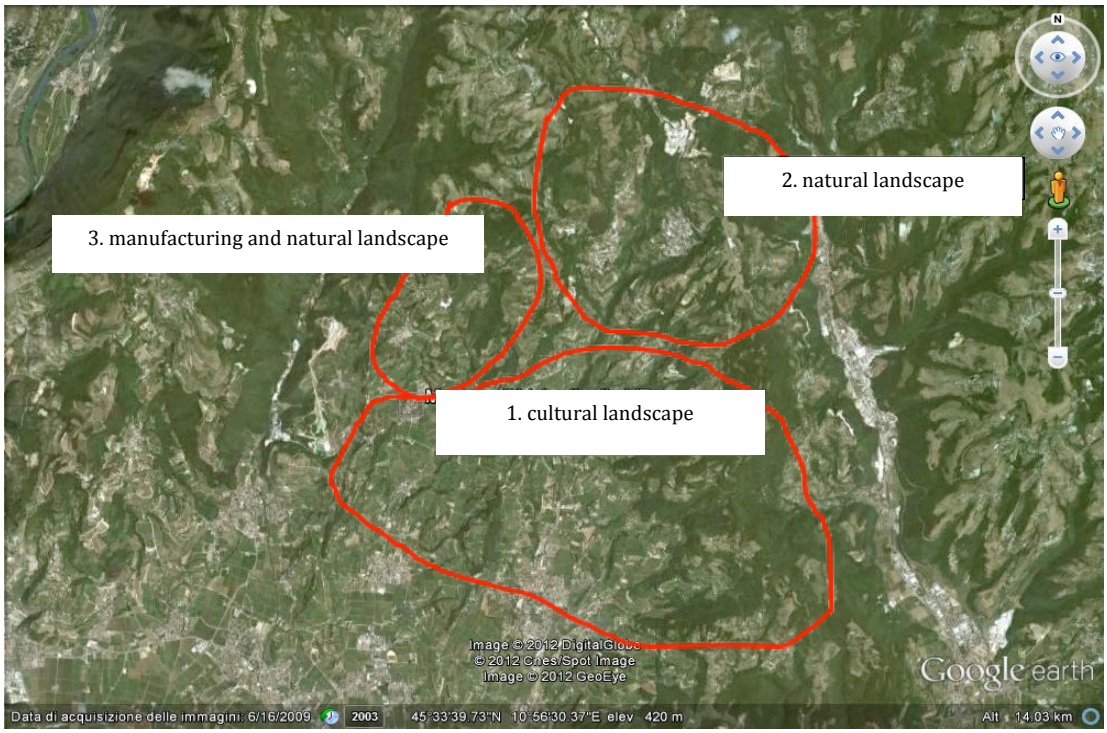

Figure 2. Areas of landscape units. Area in which is located the project and part of the constraint landscape, according to DM 23 May 1957. (Studio Alia)

N. 3 is the landscape unit in which the action is set, the natural-productive one.[102] It is a landscape already transformed by open-air mining in a morphological hilly and mostly natural type. In this landscape unit there aren't any characters constituting the constraint, namely:

- Houses and famous parks;
- Romanesque churches;
- Fifteenth-century houses;
- Green vineyards and olive groves, which cover entirely the hilly part of the valley.

Not only that, but the characteristics of the broader landscape around the unit does not possess the characteristics of "...uncommon beauty..." and much less of "...exceptional values ....". In fact, the photographic survey shows that this is a landscape typical of the Pre-Alps with common features present from Piedmont to Friuli Venezia Giulia.

Below are images of typical landscape unit Nr. 3 "natural-productive", within the

[102] The breakdown of the landscape in landscape units allows for a further reading, identifying in the landscape different levels of perception. In this case, the breakdown is associated with set-theoretic analysis, causing the study to consider the evaluation on a numerical basis.

constraints.[103]

Figure 3. Overview by one of the project sites-de facto state (optical cone 15) for the evaluation of the constraint landscape "area of Valpolicella". (Studio Alia)

Figure 4. Overview by one of the project sites-de facto state (optical cone 18) for the evaluation of the constraint landscape "area of Valpolicella". (Studio Alia)

Figure 5. Overview by one of the project sites-de facto state (optical cone 17) for the evaluation of the constraint landscape "area of Valpolicella". (Studio Alia)

103 The process of (numeric) "breakdown", which takes place with the identification of landscape units, allows a clear and orderly reading of the multiple structures that make up a landscape. This procedure avoids possible confusion, that a generic reading could induce in the understanding of a landscape perceived as a whole.

Figure 6. Overview by one of the project sites-de facto state (optical cone 16) for the evaluation of the constraint landscape "area of Valpolicella". (Studio Alia)

Figure 7. Overview by one of the project sites-de facto state (optical cone 6) for the evaluation of the constraint landscape "area of Valpolicella". (Studio Alia)

In order to assess whether the places within the restriction and forming part of the landscape Unit Nr. 3, "Natural-productive landscape", as visible in the images above possess the characteristics of "...uncommon beauty..." and "...exceptional values.... ", it's necessary to make a comparison with images of places in the neighborhood, but not subjected to landscape constraints, listed below.[104]

[104] The picture of the landscape emerges from the photographs of the area of intervention. These images recall the definitions of landscape previously expressed, and therefore, inevitably stimulate memory and imagination. However, the need to deal with the mandatory landscape regulations in force, requires reasoning on precise logic levels, and that do not involve close partnerships with the emotion, while taking account of the aesthetic value.

Figure 8. Area outside the constraint landscape "zone of Valpolicella". (Studio Alia)

From the comparative analysis of the images between the places inside and outside the restriction, it emerges that:

- There are no significant differences between landscapes inside and outside the restriction;

- The characteristics of these landscapes definitely do not qualify as "...uncommon beauty ..." and "... exceptional values ...";

- This type of landscapes can be found, as mentioned, throughout the entire geographical range of the Alps from the Piedmont to the Friuli Venezia Giulia regions, as evidenced in the next images.[105]

Figure 9. Typical landscape of the Prealps of Lombardy. (Studio Alia)

[105] The model of landscape units simplifies the comparison between landscapes with similar features and comparable with each other. Although the perception defines herself as an abstract element, it can be oriented within a well-defined area, which through the critical reading, allows a precise value judgment, and therefore, not tied to personal and easily debatable descriptions.

Figure 10. Typical landscape of the Prealps. of Piedmont. (Studio Alia)

As noted previously, the negative opinion of the authority, although describing properly the landscape features of the landscape unit within which the action is set, does not take account of these characteristics.

In fact, the quality assessment of the landscape units, as being of the "highest quality" is not coherent with its intrinsic characteristics, as is shown by the same description given by the authority.[106]

This description, however, is influences by a contradictory approach in which, on the one hand the landscape unit is described, highlighting its significant human settlement of an industrial type, linked to the mining and quarrying activity (specifically highlighted by the authority) on the other hand it expresses a judgment of quality that is instead applied to the generic nature of the restriction, namely that of the Ministerial Decree of 23 May 1957, but that was present in a different landscape unit (landscape unit no. 1 "cultural landscape").

[106] The analysis of levels and subsequent comparisons allows the evaluator to deliver a critical judgment over the opinion expressed by the authority.

Indeed the Ministerial Decree understands the constraint as an area within which "... a natural framework of uncommon scenic beauty, with its villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which covers the entire hilly part of the valley and that is a collection of great aesthetic and traditional value for the spontaneous fusion of the work of nature with that of man. "

These elements, characterizing the motivations of the constraint can be seen in the following images.

Figure 11. View Unit 1 landscape "cultural" wide area (province of Verona) in which is located the project and part of the constraint landscape, according to the Ministerial Decree of 23 May 1957 of the "zone of Valpolicella". (Studio Alia)

All this is not in landscape unit 3 "natural-productive," in which the intervention is set.[107]

STRUCTURE OF THE EVALUATION MODEL

The evaluation model of the landscape developed in the present landscape report is divided into two levels, characterized by increasing degrees of details, defined as follows:

1. **First level**: definition of the zones of visual influence, through the construction of a "charter of intervisibility", through which the geographical area within which the project is theoretically visible is defined.
2. **Second level:** representation of some areas of visual perception, through photographic optical cones, with quantitative evaluation of landscape qualities ex ante, and the calculation of their variation due to the construction of the plant. This assessment is undertaken through a matrix "ex ante / ex post quality", in which the quantification of changes (negative - changes; positive – added values) generated on the optical cone is performed .[108]

First level: The Map of theoretical intervisibility and Area of Potential Impact

The Maps of theoretical intervisibility are widely discussed in the international literature and their use is also indicated in the Guidelines for the landscape inclusion of interventions of territorial transformation of the Ministry of Heritage and Cultural Activities.[109]

The Map of Theoretical Intervisibility (MIT), in fact, is an essential tool in the process of landscape evaluation of different interventions. In particular, it is a

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[107] Figure 14. Area outside the constraint landscape "zone of Valpolicella". (Photo by Studio Alia)
[108] It will be seen how the inspiration to the scientific model of landscape evaluation is based on numerical processing, whose root is also to be found in all those by now consolidated cases that use "numbers" as an instrument for giving a score. In this regard, also in the case of the management of contracts, whose award is based on a numerical rating included in a reference range, a 'number' is used to demonstrate the effectiveness in the application, which entails the need for an evaluation.
[109] Wind power plants: suggestions for the design and landscape evaluation, MIBAC, 2006

great support for a design careful to the values and dynamics of the contexts and therefore compatible with the landscape. It allows to highlight, within the "zone of visual influence" or "area of potential impact" (AIP), at whose center the work in the project is placed, the areas from which this work can theoretically be seen, according to the morphology of the territory.

The extension of the AIP depends on several factors such as, in particular, the size of the design object. On this aspect, for example for wind power plants, the guidelines suggest to perform the analysis within a maximum limit of extension of AIP equal to 20km, justified by the resolving power of the human eye which, at such a distance, can not perceive objects with a diameter of less than 6m.

In the present case, however, the particular nature of the design object (an open air quarry) requires some thoughts. In particular, the realization of this quarry does not involve the construction of a new object but the excavation (reduction) of a part of the territory with related lowering of the elevation profile.

Therefore, in terms of visibility, those parts of the territory from which the project site in its various dimensions is currently visible must be analyzed. The maximum extension of this analysis, theoretically determined by the size of the design object, in this case a considerable one, is limited by the particular morphological context shape also in relation to the heights of the quarry.

The limits of the AIP were then determined through a thorough morphology study of a vast area and the construction of a Digital Terrain Model[110] (DTM) from which the morphological characteristics of the area are easily detected.

The following image is an extract from the DTM in which the quarry has been inserted. From this image is can be seen how the work in the project is enclosed by a series of ridges significantly higher (lighter color)[111] than the project site.

The beginning of the Valley of near the Historical Center is the only point on the AIP perimeter placed at a lower level.

However, it was decided to close the perimeter of the visual basin in this spot because the constructed area and the urban structure of this center are a likely to

[110] Altimetric data source: Geoportal Veneto Region

[111] The DTM is represented by using colors that range from black (lower altitudes) to white (higher altitudes).

prevent the vision of the project site from any spot located south of the settlement. In support of this hypothesis an appropriate photo simulation will be made.

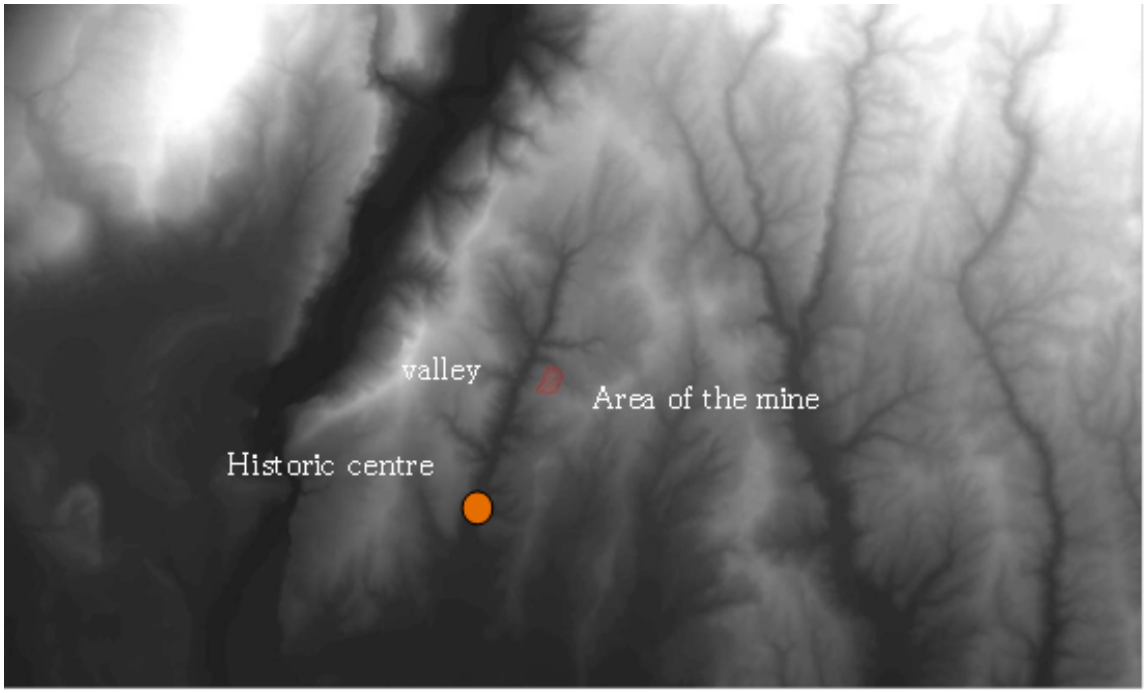


Figure 12. Study of the morphology of the land in the project area

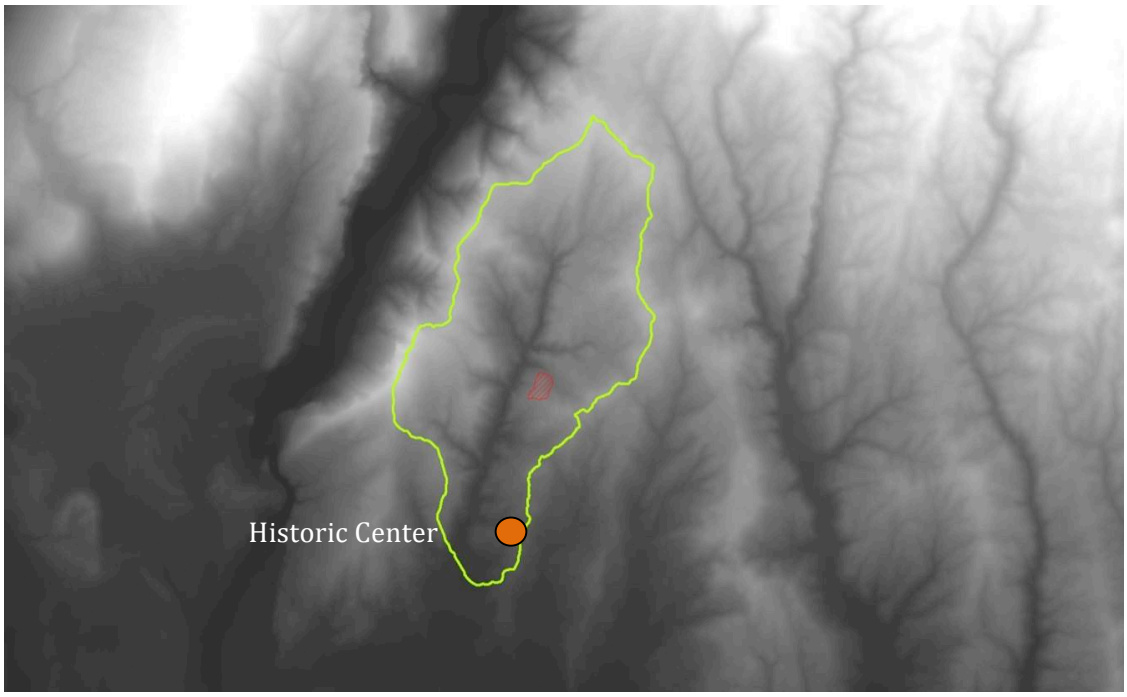


Figure 13. Study of the morphology of the land with the highlighted area of potential impact

These morphological and perspective aspects determine a safe limitation of the Potential Impact Area, whose boundaries are highlighted in green in the image below. It should be noted that these limits include the areas suggested by the authority for the formation of the visual basin.

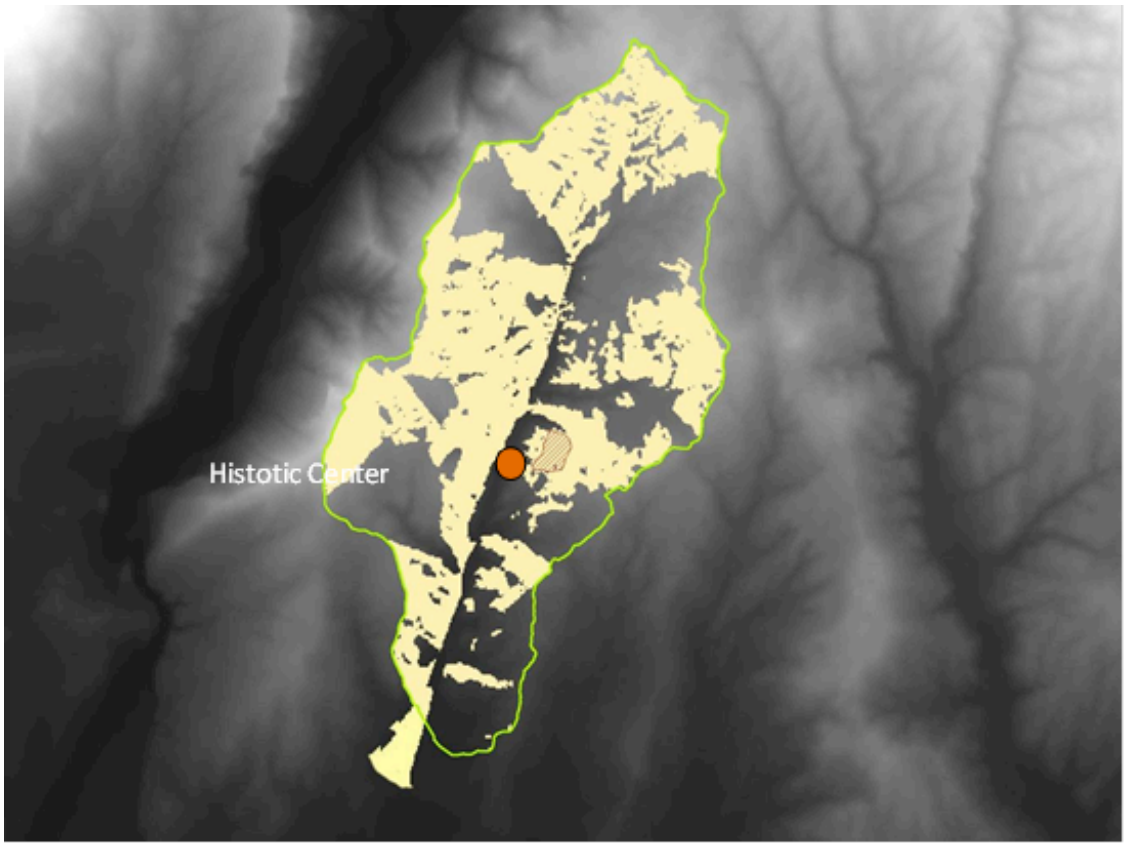


Figure 14. Geographic location of the Historic center and the area of the Mine

The next map is the result of the intervisibility analysis, produced through the use of systems like GIS (Geographic Information System)[112], in which the areas from which the project can be seen are highlighted in yellow. This image allows some immediate thoughts:

• The project site is not visible from the whole AIP territory (there are areas within the visual basin from which you can not see the scope of the project);

• The intervisibility of the project area is almost entirely contained within the area of Potential Impact; such intervisibility, in fact, goes beyond the AIP limit only near the historical center of the town, the lowest point of the whole perimeter. *This study is entirely instrumental to the subsequent evaluation of the visual impact within*

[112] These images refer to the same landscape

a given optical cone. The DPCM 12/12/2005, in fact, requires to assess by photographic simulations the changes induced by the project in a particular field of visual perception, that is to say, within a portion of the area, as can be seen by the human eye.

The technical annex to the Prime Minister's Decree of 2005 and the Guidelines also indicate to evaluate the interference of the plant in relation to the presence of restricted or protected goods, precious touristic paths, etc...

By overlaying these goods to the Theoretical Intervisibility Map it could be possible to identify from which areas to perform a detailed analysis, considering the interaction between the presence of goods and the potential intervisibility areas of the plant. This Map-Overlay system has primarily allowed to exclude a potential visual impact for all historical monuments, archaeological, landscape and cultural items located in areas from which, thanks to the area's topography, the project is not visible.

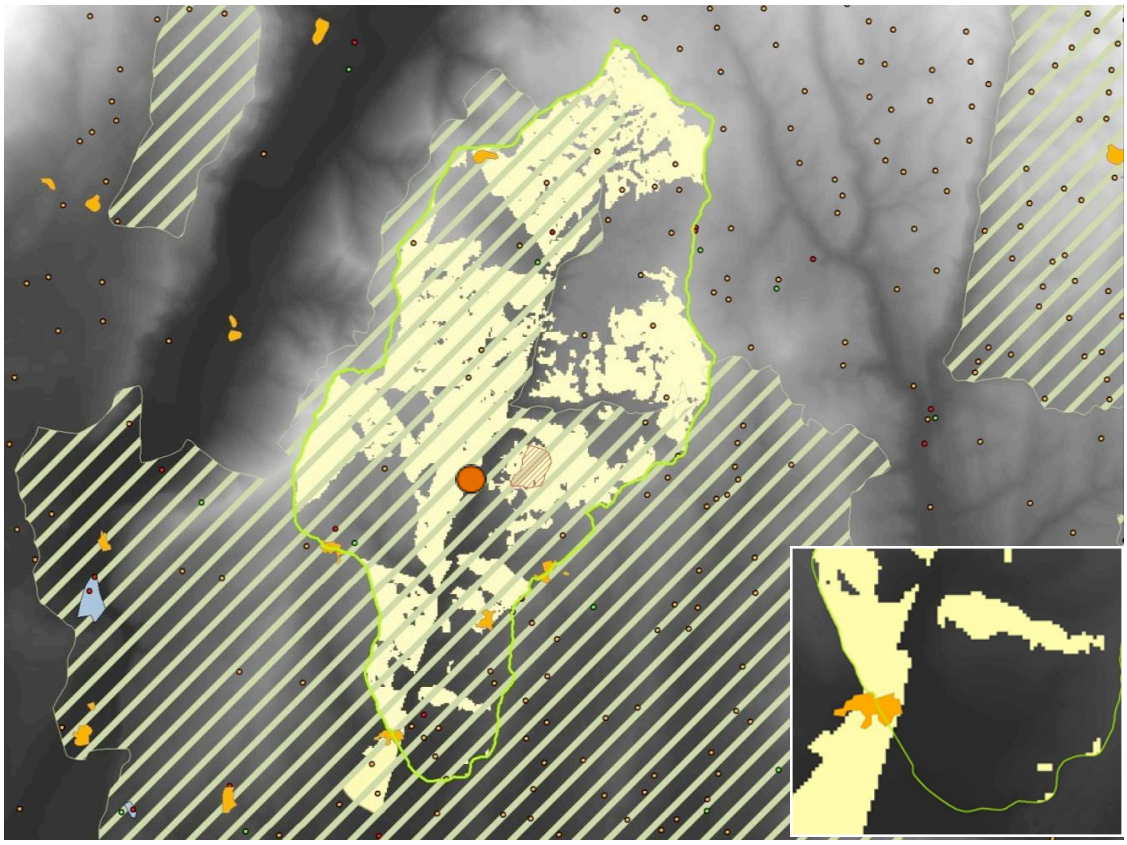


Figure 15. Map of theoretical intervisibility with an indication protected goods in the vast area

The next inspection step has allowed a further selection of the places from which to obtain the necessary photographic documentation for the evaluation phase of the project's visual impact on the landscape: the selection process was carried out by verifying the actual in situ accessibility of places and their proximity to other points of interest, which would have the same view, the permanence and, more generally, the usability of the place from which the landscape can be observed.

In summary, the criteria that led to the choice of the spots were:

- Elimination of the goods from which the system is not visible through the comparison with the intervisibility map;

- Elimination of spots from which, at the time of inspection, it was not possible to obtain photographic documentation due to their inaccessibility;

- Alternative choice of the spots belonging to a set of assets, or that, at the time of inspection, it was decided to select a sample one among those from which the same view could have been obtained;

- Choice of spots inside and outside of historical centers in favor of local communities and representing a landscape restriction of significant public interest on this entire municipality, from which it was possible to obtain the photographic documentation necessary for the following optical cone evaluation (see section 3.2).

Concluding the above considerations, the following image shows the location of the selected spots (highlighted in blue) in relation to the visual basin, the quarry and the related intervisibility.[113]

[113] The analysis carried out so far is significant to induce to think about the meaning of landscape when engaging technological tools that have little to do with the poetry normally associated with the landscape. It should be noted that the intervention of the law, which requires a rational analysis of the project to be placed in the landscape reference, leads to the use of tools of various kinds, which become "logically useful" to meet the criteria required by the law. Also this is landscape. This is the landscape in relation to the measure.

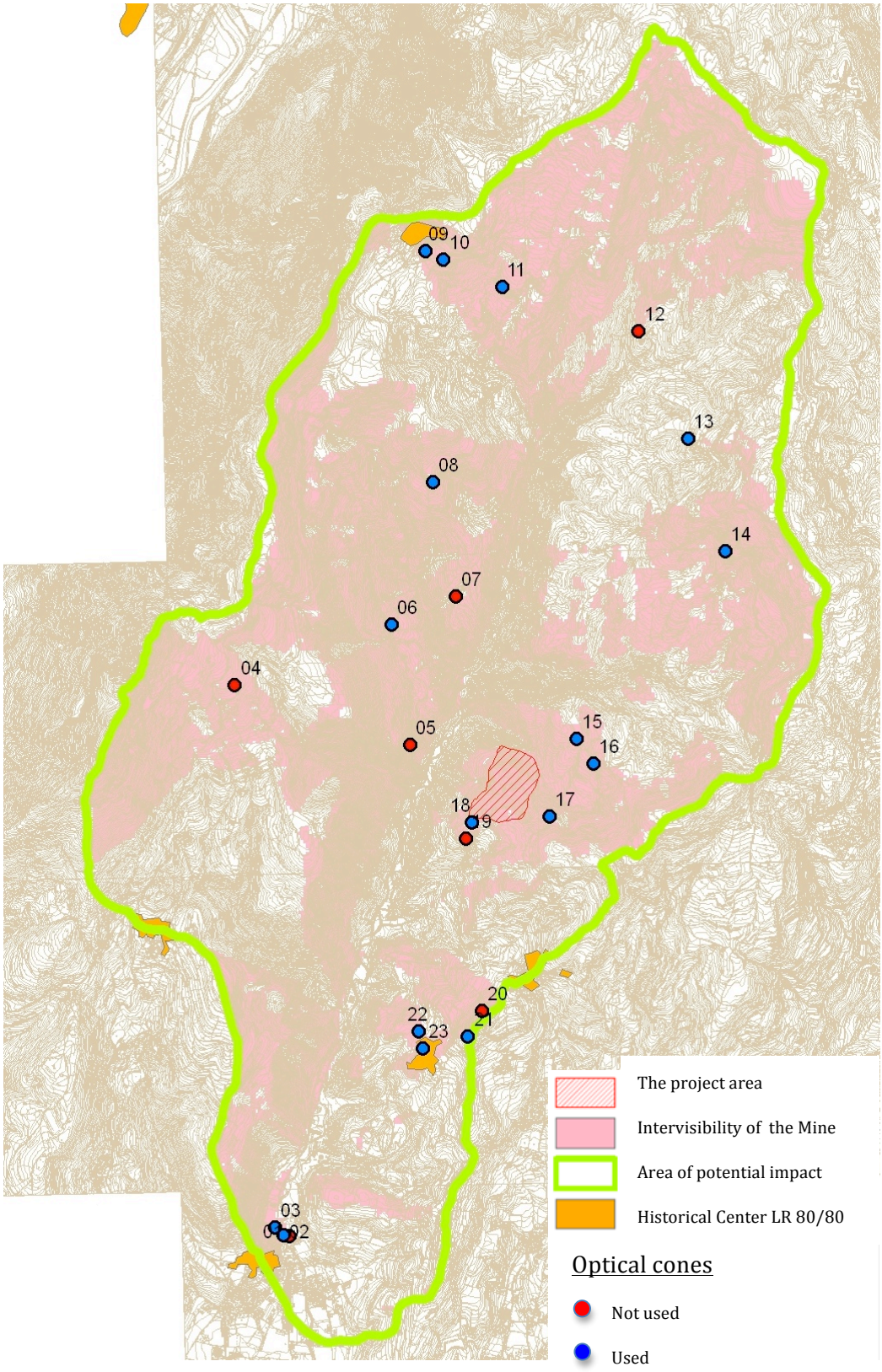


Figure 16. Map of theoretical intervisibility with indication of the places for photos simulations

Using the concept of area of visual perception means considering a portion of land so as this can be seen by the human eye. The use of photographic techniques capable of reproducing views ("field", hereinafter referred to as optical cone), provides a useful tool for understanding the qualitative characteristics of the visual cone.

The field of view, for each optical cone, has been defined using vertical and horizontal angles such as to reproduce in a realistic way the vision of the human eye under normal conditions, as indicated by the ministerial guidelines.

For evaluation purposes, the definition of landscape quality value of a particular optical cone is the result of the vision of what goes into the optical cone under evaluation.

CRITERIA FOR THE READING OF LANDSCAPE QUALITY

EX-ANTE STAGE

As already mentioned, the DPCM December 12, 2005, defines the parameters for reading the landscape quality in the status quo, defining them as follows:

- diversity: recognition of peculiar and distinctive, natural and human, historical, cultural and symbolic characters / elements;
- integrity: permanence of the distinguishing characteristics of natural systems and human historical systems (functional, visual, spatial, symbolic, etc. relationships among the constitutive elements);
- visual quality: the presence of special scenic qualities, overviews, etc..;
- rarity: the presence of characteristic elements, existing in small numbers and / or concentrated in some particular areas or sites;
- degradation: loss, disfigurement of natural resources and of cultural, historical, visual, morphological, testimonial characteristics.[114]

[114] The distinction of criteria laid down in DPCM rules further logic decomposition , which explores the reference landscape and the inclusion of the opera, adding to the previous decomposition obtained by the landscape units. It reinforces the concept of the measure in relation to the landscape.

For the purposes of the developed scientific landscape evaluation method,[115] as well as for any type of environmental assessment, it is necessary to assign value judgments (quantification) based on the laid down criteria. Therefore, to the general criteria for the evaluation of landscape quality parameters listed below, values from 0 to +5 are assigned:[116]

DPCM 12.12.2005 Criterion	Quantitative assessment	General assessment criteria
Diversity	0	ABSENCE of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+1	VERY LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+2	LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+3	MEDIUM presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+4	HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+5	VERY HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements

DPCM 12.12.2005 Criterion	Quantitative assessment	General assessment criteria
Integrity	0	ABSENCE of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+1	VERY LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements

[115] Karl Popper (in Conjectures and Refutations) defines a scientific method when it can be traced in all its phases and allows the refutation, that the discussion on the criteria. This method also shows its validity if, repeatedly refuted on the basis of the criteria laid continues to demonstrate its validity. "... The criterion of the scientific status of a theory is its falsifiability, refutability or controllability ..."

[116] Through the assignment of points to the Prime Minister's Decree criteria establishes the possibility of developing a scientific evaluation set parameters deceptively simple. The choice to associate numbers to the landscape peculiarities allows validation of a model shared.

	+2	LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+3	MEDIUM presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+4	HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+5	VERY HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements

DPCM 12.12.2005 Criterion	Quantitative assessment	General assessment criteria
Visual quality	0	ABSENCE of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+1	VERY LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+2	LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+3	MEDIUM presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+4	HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+5	VERY HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements

DPCM 12.12.2005 Criterion	Quantitative assessment	General assessment criteria
Rariry	0	ABSENCE of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+1	VERY LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+2	LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+3	MEDIUM presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+4	HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements

DPCM 12.12.2005 Criterion	Quantitative assessment	General assessment criteria
Degratation	0	ABSENCE of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+1	VERY LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+2	LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+3	MEDIUM presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+4	HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements
	+5	VERY HIGH presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements

EX-POST STAGE

The assessment of the ex post landscape quality comes, of course, from changing the ex ante landscape quality. This change, as mentioned earlier, is determined by the (positive or negative) impacts and / or changes in the landscape, generated by the project. The main types of changes that may mainly affect the landscape are also outlined by the Prime Ministerial Decree 12/12/2005, as shown in the following table:

Kind of impact	Description
Changes	Changes of morphology, such as excavations and significant soil movements, elimination of recognizable tracks on the ground (pipeline networks, plot structures, secondary roads, ...) or used for alignments of buildings, built margins, etc...
	Changes in vegetation structure (tree felling, removal of riparian formations, ...)
	Natural or anthropogenic changes to the skyline (ridges profile, settlement profile);

	Changes in the ecological, hydraulic function and in the hydrological balance, highlighting the impact of these changes on the landscape structure;
	Changes in the perception, scenic or panoramic structure;
	Changes in the settlement-historical structure;
	Changes of the typological, material, color, constructive characters of the historical (urban, distributed, agricultural) settlement;
	Changes to the land, agriculture and cultivation;
	Changes of the structuring characters of the agricultural land (distinguishing features, distribution methods of the settlements, functional networks, minute vegetable furniture, parcel texture, etc.).

These criteria allow for the identifying of the quality of the landscape ex post, declined for every general criterion (diversity, integrity, visual quality, rarity and degradation) defined by the DPCM.

Compared to the range of possible changes listed in the table above, in the absence of historic urban or disseminated settlements in the project, the following types of changes are not present:

- Changes to historic-settlement situation;
- Changes to the typological, material, color and constructive characters of the historical settlement (urban, distributed, agricultural).

VISUAL PLANS AND THE MORPHOLOGICAL CONGRUITY

For the purposes of a landscape evaluation that would allow a check on the morphological appropriateness of the intervention in the reference landscape, it was considered necessary to deconstruct the view on the significant optical cones for this type of reading, that is to say, when intervention is sufficiently visible, according to three spatial planes that define the depth.

The identification of three visual planes and of the reference natural and artificial morphological elements allows a more thorough and organized lecture of the landscape in which the project will be inserted. This thus makes it possible to follow the same scheme of landscape reading after the inclusion of the project, through photos simulation, obtaining a clear assessment comparable ex ante and ex post.

First Visual Plane

The first visual plane is used to read the typological characteristics of the interventions, their architectural form and vegetation characteristics.

Depending on the morphology of the territory, it has a depth of about 100 m and it is here specified with the color red.

Second Visual Plane

The second visual plane is used to read the urban characteristics of the interventions, or their settlement pattern, and the prevailing uses of the land, also from the point of view of the vegetation.

Depending on the morphology of the territory, this plane has a depth that ranges from about 300 m to a few kilometers and it is here specified with the color yellow.

Third Visual Plane (skyline)

The third visual plane is used to read only the presence or absence of interventions such as profile, their skyline.

It has a depth of a few kilometers, depending on the atmospheric conditions and the topography of the area and is indicated with the color blue.

The morphological congruity

The assessment of the morphological congruity occurs through the verification of how the intervention (dotted blacks signs) is distributed into space, compared to the signs characterizing the landscape optical cone significant for this type of reading, that is when the intervention is sufficiently visible (dotted green signs).

If the intervention reproduces the aforementioned characterizing signs, it is defined adequate or partially adequate; otherwise it is defined inadequate.

OPTICAL CONES

At this level of evaluation, for each landscape optical cone values of landscape quality of the current conditions are determined (quality ex ante) and their variation in response to the changes (negative - changes; positive - value added) generated by the project (quality ex post) is quantified.

For evaluation purposes, comparative tables are processed, criterion by criterion, in which the values of the ex-ante situation are placed next to the values identified in the ex post phase.

The 17 selected areas of visual perception are significant points that provide the finishing line in the direction of the mine.

These optical cones were grouped into three different categories depending on the visibility of the project and the viewing distance.

- Intervention is not visible;
- Intervention visible but distant more than 2km
- Intervention visible but distant less than 2km

The assessment of the different optical cones, based on photographic documentation, is published in the following pages, broken down by group, in this order:

- Intervention not visible:
  - Optical cones no. : 2, 3, 9, 13, 21 e 23

-Intervention visible but distant more than 2km

- Optical cones no. : 8, 10, 11, 14 e 22

- Intervention visible but distant less than 2km

- Optical cones no. : 6, 15, 16, 17, 18 e 24

Optical cone no. 2

The project, in ex post phase, IS NOT VISIBLE.

Optical cone no. 3

The project, in ex post phase, IS NOT VISIBLE

Optical cone no. 9

The project, in ex post phase, IS NOT VISIBLE.

Optical cone no. 13

The project, in ex post phase, IS NOT VISIBLE.

Optical cone no. 21

The project, in ex post phase, IS NOT VISIBLE.

Optical cone no. 23

The project, in ex post phase, IS NOT VISIBLE.

Optical cone no. 8

DIVERSITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	ABSENCE of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements.		
	+1	VERY LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements.		
	+2	LOW presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements.		
	+3	*MEDIUM* presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps. However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]. "*	**The project, partially inserted between the second visual plane and the background and partly on the skyline, while causing a faintly visible morphological change, DOES NOT change the criterion's features.**	**+3**

	+4	*HIGH* presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements.		
	+5	*VERY HIGH* presence of peculiar and distinctive, natural and human, historical, cultural, symbolic characters / elements.		

INTEGRITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project, partially inserted between the second visual plane and the background and partly on the skyline, changing a part of the hills and the skyline, CHANGES the criterion's features.**	**+2**

	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there is no significant visual relationship with the hilly area and the skyline without emblematic and distinctive elements, which mark peculiarities of the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE* of special scenic qualities, overviews, etc.		
	+1	*VERY LOW* presence of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc.		

	+4	*HIGH* presence of special scenic qualities, overviews, etc. **The optical cone is characterized by a high panoramic and scenic quality due to the presence, in depth, of the three visual planes (first, second skyline). In fact there are no aforementioned *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."***	**The project, inserted between the second visual plane and the background and partly on the skyline DOES NOT change the criterion's features.**	+4
	+5	*VERY HIGH* presence of special scenic qualities, overviews, etc.		

RARITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	0	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."***	**The project, inserted between the second visual plane and the background and partly on the skyline, DOES NOT change the criterion's features.**	0
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	**0**	*ABSENCE* of defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents no particular degradation.**	**The project, inserted between the second visual plane and the background and partly on the skyline, while causing a faintly visible morphological change, DOES NOT change the criterion's features.**	**0**
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

CONGRUITY EVALUATION MORPHOLOGICAL UNIT

The visual planes

The project, which is visible in the optical cone, is partly inserted between the second visual plane and the background and partly on the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 10 –Village of Br.

DIVERSITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps. However, it does not recognize special unique and peculiar characteristics that characterize the landscape restriction. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The intervention, barely perceptible on the skyline, DOES NOT change the criterion's features.**	**+1**
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there is no significant visual relationship with the hilly area and the skyline without emblematic and distinctive elements, which mark peculiarities of the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The intervention, barely perceptible on the skyline, DOES NOT change the criterion's features.**	**+1**
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	ABSEMCE of special scenic qualities, overviews, etc.		
	+1	VERY LOW presence of special scenic qualities, overviews, etc.		

	+2	LOW presence of special scenic qualities, overviews, etc. **The optical cone, although limited by a curtain of trees and shrubs, has a good panoramic quality given by the combination of three visual planes that create an effect of depth.** **However, in this scenario, there are no characters that distinguish the restriction, such as** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The intervention, barely perceptible on the skyline, DOES NOT change the criterion's features.**	**+2**
	+3	MEDIA presence of special scenic qualities, overviews, etc.		
	+4	HIGH presence of special scenic qualities, overviews, etc.		
	+5	VERY HIGH presence of special scenic qualities, overviews, etc.		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	**0**	*ASBSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The intervention, barely perceptible on the skyline, DOES NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation		*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone shows, in the first visual plane, some characters of defacement of natural elements.**	**The project, hardly noticeable on the skyline, DOES NOT aggravate the previous conditions of degradation and therefore does NOT change the criterion's features.**	**-1**
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is inserted on the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous

Optical cone no. 11 – Gor

DIVERSITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+3	*MEDIAUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps.** **However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The intervention inserted in the skyline, while causing a partially visible morphological variation, DOES NOT change the criterion's features.**	**+3**
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there is a significant visual relationship with the hilly area and the skyline without emblematic and distinctive elements which mark peculiarities of the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The intervention inserted in the skyline, does NOT change the criterion's features, while slightly modifying a small part of the skyline.**	**+2**
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE of special scenic qualities, overviews, etc.*		
	+1	*VERY LOW presence of special scenic qualities, overviews, etc.*		
	+2	*LOW presence of special scenic qualities, overviews, etc.*		
	+3	*MEDIUM presence of special scenic qualities, overviews, etc.* **The optical cone is characterized by a good panoramic and scenic quality characterized by the presence in the first visual plane of a stone building and depth of the visual field given by the other two visual planes. In this scenario there are no,** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, just visible on the skyline, DOES NOT change the criterion's features.**	**+3**

	+4	*HIGH presence of special scenic qualities, overviews, etc.*		
	+5	*VERY HIGH presence of special scenic qualities, overviews, etc.*		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	0	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone has, to its left, a stone building typical of the towns in the geographical context of reference.** **But there aren't the emblematic elements, that distinguish the constrained territory, as** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, which is on the skyline, does not interfere with any distinctive element and therefore does NOT change the criterion's features.**	**+1**
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas;		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	**0**	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents no particular degradation.**	**The intervention, while generating a limited morphological modification, DOES NOT change the criterion's features.**	**0**
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is inserted on the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 14 – Village of.

DIVERSITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps.** **However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, partially inserted between the second visual plane and the background and partly on the skyline, while causing a slight morphological modification, DOES NOT change the criterion's features.**	**+3**
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 1.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project by changing a small part of the background and the skyline, CHANGES the criterion's features.**	**+2**

	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc.. Among the constituent elements). **In the optical cone are significant visual-space relations among the elements in the landscape (buildings, roads, hilly area, skyline). In particular, the relationship between the valley landscape, typical of the Alps, and the skyline is highlighted, but there are no emblematic elements that mark the distinctive peculiarities of the geographical area. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE* of special scenic qualities, overviews, etc.		
	+1	*VERY LOW* presence of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc.		
	+4	*HIGH* presence of special scenic qualities, overviews, etc. **The optical cone is characterized by a high panoramic and scenic quality due to the presence of all three visual planes (first , second, skyline).** **The optical cone, although limited by a curtain of trees and shrubs, has a good panoramic quality given by the combination of three visual planes that create an effect of depth.** **However, in this scenario, there are no characters that distinguish the restriction, such as** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, partially inserted between the second visual plane and the background and partly on the skyline, DOES NOT change the criterion's features.**	**+4**

	+5	*VERY HIGH* presence of special scenic qualities, overviews, etc…		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project does NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	**0**	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents no particular degradation.**	**The intervention, while generating a limited morphological modification, DOES NOT change the criterion's features.**	**0**

	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is partly inserted between the second visual plane and the background and partly on the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 22 –Village of Pur.

DIVERSITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps.** **Both natural (morphology) and anthropic (crops, etc..) elements can be recognized. In fact they are typical of the geographical context of reference.** **However, there are no special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, partially inserted between the second visual plane and the background and partly between the background and the skyline, determines:** **- A hardly perceptible morphological change of the hilly profile;** **- The inclusion of a new road.** **These changes, however, do NOT change the criterion's features.**	**+3**
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project, partly inserted between the second plane and the background and partly between the background and the skyline, CHANGES the criterion's features.**	**+2**

	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there are significant visual-space relations among visual elements in the landscape (buildings, roads, hilly area, skyline), but there are no emblematic elements, which mark the distinctive peculiarities of the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE* of special scenic qualities, overviews, etc.		
	+1	*VERY LOW* presence of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc.		

	+4	*HIGH* presence of special scenic qualities, overviews, etc. **The optical cone is characterized by a high panoramic and scenic quality due to the presence of all three visual planes (first, second, skyline)) and the coexistence of natural and anthropic elements that define the geographical area of reference.** **However, in this scenario, there are no characters that distinguish the restriction, such as** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, partly inserted between the second plane and the background and partly between the background and the skyline, DOES NOT change the criterion's features.**	**+4**
	+5	*VERY HIGH presence of special scenic qualities, overviews, etc.*		

RARITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, while creating a slight morphological change, DOES NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	**0**	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents no particular degradation.**	**The intervention, while generating a limited morphological change, DOES NOT change the criterion's features.**	**0**
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is partly inserted between the second visual plane and the background and partly on the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 6 – Village of Man.

DIVERSITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps, such as valleys and big valleys. However, there are no special unique and peculiar characteristics characterizing the landscape restriction. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, partly inserted between the second plane and the background and partly between the background and the skyline, while causing a partially perceptible morphological change, does NOT change the criterion's features.**	**+2**
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005 Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project, partly inserted between the second plane and the background and partly between the background and the skyline, changes a small hill part and CHANGES the criterion's features.**	**+2**
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there is a direct visual relationship with the system of valleys and deep valleys that characterize the environment of the Alps. There are no emblematic and distinctive peculiarities that mark the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE* of special scenic qualities, overviews, etc.		

	+1	*VERY LOW* of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc. **The optical cone, although limited from the hills on the right and some trees in the foreground, is characterized by a good scenic quality, by virtue of a system of valleys and deep valleys present in the background, which close the scene.** **However, in this scenario, there are no characters that distinguish the restriction, such as** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, partly inserted between the second plane and the background and partly between the background and the skyline, DOES NOT change the criterion's features.**	**+3**
	+4	*HIGH* presence of special scenic qualities, overviews, etc.		
	+5	*VERY HIGH* presence of special scenic qualities, overviews, etc.		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	0	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project does NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	**0**	*ASBSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents no particular degradation.**	**The project, although modifying a small hilly part DOES NOT change the criterion's features.**	**0**
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is partly inserted between the second visual plane and the background and partly on the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 15 – Area of Gir. (parking area)

DIVERSITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic		
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps, such as valleys and deep valleys. However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The intervention, inserted between the background and the skyline, while causing a morphological transformation, DOES NOT change the criterion's features.**	**+2**
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project by changing a part of the hills and skyline, CHANGES the criterion's features.**	**+1**
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone are significant visual-space relations among visual elements in the landscape (buildings, roads, hilly area, skyline), but there are no emblematic and distinctive peculiarities that mark the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE* of special scenic qualities, overviews, etc.		
	+1	*VERY LOW* presence of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc. **The optical cone is characterized by a moderate scenic quality characterized by an arboreal curtain that creates a visual barrier at second visual plane and by the view of the hilly-mountain landscape that outlines, with its soft lines, the skyline.** Not visible in this scenario "[...] *villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and traditional for spontaneous fusion of the work of nature with the human [...]."*	**The intervention, inserted between the background and the skyline, while slightly modifying a part of it, DOES NOT change the criterion's characteristics.**	+3
	+4	*HIGH* presence of special scenic qualities, overviews, etc.		
	+5	*VERY HIGH* presence of special scenic qualities, overviews, etc.		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, which is between the background and the skyline, DOES NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	0	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-1	*VERY LOW* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone shows, in the background, some degradation, caused by the previous quarrying activities.**		
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.	**The project generating a morphological change, CHANGES the criterion's features.**	**-2**
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is inserted between the background and the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes. Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 16 – Area of Gir.

DIVERSITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic	**The project, incorporated partly in the second plane and partly in the skyline, determines a morphological change, changing the criterion's features.**	**+1**
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps, and some anthropic elements (mining) in more parts in this geographical context. However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+4	*HIGH* presence of characters / element peculiar and distinctive, natural and human, historical, cultural, symbolic.		

	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The intervention inserted partly in the second plane and partly in the skyline, produces a limited change in the profile of visual perception from hills and village of Gir., CHANGING the criterion's features.**	**+1**
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there are good visual-space relations among visual elements in the landscape (buildings, roads, hilly area, skyline), but there are no emblematic elements that mark the distinctive peculiarities of the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE* of special scenic qualities, overviews, etc.		
	+1	*VERY LOW* presence of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc.	**The intervention inserted partly in the second plane and partly in the skyline, modifies the hilly profile, changing the criterion's features .**	**+3**
	+4	*HIGH* presence of special scenic qualities, overviews, etc. **The optical cone is characterized by a high scenic quality characterized by the presence, in deep, of the three visual planes (first, second, skyline).** **Not visible in this scenario "[...]** *villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and traditional for spontaneous fusion of the work of nature with the human [...]."*		
	+5	*VERY HIGH* presence of special scenic qualities, overviews, etc.		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project does NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	0	*ASBSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

	-1	*VEY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents in the background some elements of degradation, caused by previous quarrying activities.**	**The project, inserted partly in the second plane and partly in the skyline, while generating a limited morphological change, DOES NOT change the criterion's features.**	**-1**
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

CONGRUITY EVALUATION
The visual planes

The project, which is visible in the optical cone, is inserted between the second visual plane and the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous

Optical cone no. 17 –Area of Ca Nuo.

DIVERSITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps, inside of which there is, on the right, a human settlement typical of the geographical context of reference.** **However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project inserted in the second plane, while partly modified the hillside profile, DOES NOT change the criterion's features.**	**+4**
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there are significant visual-space relations among visual elements in the landscape (buildings, roads, hilly area, skyline), but there are no emblematic elements that mark the distinctive peculiarities of the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project inserted into the second plane, while altering the hill, does NOT change the criterion's features.**	**+4**
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ASBSENCE* of special scenic qualities, overviews, etc.		
	+1	*VERY LOW* presence of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc.		
	+4	*HIGH* presence of special scenic qualities, overviews, etc. **The optical cone has a high panoramic and scenic quality due to the presence in deep of the three visual planes. Some features which characterize this hilly-mountain areas, such as the spread villages are also visible, both in the foreground and background. However, there are no emblematic elements that distinguish the restriction, such as "[...]** *villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and traditional for spontaneous fusion of the work of nature with the human [...]."*	**The project inserted into the second visual plane, the profile partially varies but does NOT change the criterion's characteristics.**	**+4**

	+5	*VERY HIGH* presence of special scenic qualities, overviews, etc.		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	0	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical shows some typical features of the geographic area, such as the human settlement made wih typical local materials.** **The restriction, such as** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and traditional for spontaneous fusion of the work of nature with the human [...]."*	**The project was added to the second plane, the hilly profile partly varies but does NOT change the criterion's features.**	**+1**
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	0	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents in the background some elements of degradation, determined by previous quarrying activities.**	**The intervention, while generating a limited morphological change, DOES NOT change the criterion's features.**	**-1**
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is inserted on the second visual plane.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 18 – Area of Le Tes.

DIVERSITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps.** **However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, inserted into the second plane on the skyline, results in a faintly perceptible morphological change and does NOT change the characteristics of the landscape.**	**+1**
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	**0**	*ASBSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc.. Among the constituent elements). **In the optical cone there are no significant visual-space relations among visual elements in the landscape (buildings, roads, hilly area, skyline). Moreover,there are no emblematic elements that mark the distinctive peculiarities of the geographical area.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, inserted into the second plane on the skyline, DOES NOT change the characteristics of the criterion.**	**0**

	+1	*VERY LOW*permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	**0**	*ABSENCE* of special scenic qualities, overviews, etc. **The optical cone presents no particular scenic and panoramic qualities.** **Moreover, there are no emblematic elements that distinguish the restriction, such as "[...]** *villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and traditional for spontaneous fusion of the work of nature with the human [...]."*	**The project, inserted into the second visual plane on the skyline, while slightly modifying the profile of the latter, does NOT change the criterion's characteristics.**	**0**
	+1	*VERY LOW* presence of special scenic qualities, overviews, etc.		
	+2	*LOW* presence of special scenic qualities, overviews, etc.		
	+3	*MEDIUM* presence of special scenic qualities, overviews, etc.		
	+4	*HIGH presence of special scenic qualities, overviews, etc.*		
	+5	*VERY HIGH presence of special scenic qualities, overviews, etc.*		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project does NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	**0**	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents no particular degradation.**		

	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.	**The included project, creating a morphological change, CHANGES the criterion's features.**	**-1**
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is inserted between the second visual plane and the skyline.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

Optical cone no. 24 – Area of Maz.

DIVERSITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps.** **However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project concerning the mining and viability, causes a faintly perceptible morphological change and does NOT change the characteristics of the landscape.**	**+2**
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.		

INTEGRITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project concerning the mining and viability, CHANGES the criterion's features.**	**+1**

	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there is a discreet visual-space relationship among elements present in landscape (hilly area, vegetation, crops) without emblematic and distinctive elements, which mark peculiarities of the geographical area. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*		
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).		

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Visual quality	0	*ABSENCE of special scenic qualities, overviews, etc.*		
	+1	*VERY LOW presence of special scenic qualities, overviews, etc.*		
	+2	*LOW presence of special scenic qualities, overviews, etc.*		

	+3	*MEDIUM presence of special scenic qualities, overviews, etc.* **The optical cone is characterized by a good panoramic quality characterized by the presence of more hilly areas in different visual planes, creating a valley landscape characteristic of this geographical area.** **In this scenario aren't visible** "[...] *villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and traditional for spontaneous fusion of the work of nature with the human [...] "*	**The project, which is visible between the first and the second visual plane, DOES NOT change the criterion's characteristics.**	**+3**
	+4	*HIGH presence of special scenic qualities, overviews, etc.*		
	+5	*VERY HIGH presence of special scenic qualities, overviews, etc.*		

RARITY

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project does NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.		

DEGRADATION

DPCM 12.05.2005. Criterion:	quantitative assessment *ex ante*	general assessment criteria *ex ante*	general assessment *ex post*	quantitative assessment *ex post*
Degradation	0	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents to the right of the background some elements of degradation, determined by previous quarrying activities.**	**The intervention, while generating a limited morphological change, DOES NOT change the criterion's features.**	**-1**
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.		

MORPHOLOGICAL CONGRUITY EVALUATION

The visual planes

The project, which is visible in the optical cone, is inserted between the first and the second visual planes.

Morphological congruity

The intervention, visible in the optical cone, has a trend that reproduces the signs characterizing the morphology, as shown in the trend of the three visual planes.

Therefore, from a morphological point of view, the intervention is congruous.

FINAL EVALUATION. COMPARISON

The results of the evaluation of the various optical cones are appropriately aggregated to determine the overall landscape quality of the status quo (ex ante) and of the project (ex post). The next scheme collects values attributed to the four criteria of landscape quality (diversity, integrity, visual quality, rarity) represented by the positive value assigned to each optical cone.

EVALUATION OF LANDSCAPE QUALITY ***Criteria: diversity, integrity, visual quality, rarity***		
Optical cone	***TOTAL ex ante***	***TOTAL ex post***
8 – Area of Sca	10	9
10 – Village of Bre	4	4
11 – Area of Gor	9	9
14 – Village of Cer	10	9
22 – Village of Pur	10	9
6 – Village of Man	8	7
15 – Area of Gir, parking area	7	6
16 – Area of Gir	8	5
17 – Area of Ca Nuo	13	13
18 – Area of Le Tes	1	1
24 – Area of Maz	7	6
TOTAL	**+87**	**+78**

The following scheme contains values attributed to each optical cone for the criterion of landscape degradation, represented by a negative value.

EVALUATION OF DEGRADATION OF LANDSCAPE ***Criterion: degradation***		
Optical cone	***TOTAL ex ante***	***TOTAL ex post***
8 – Area of Sca	0	0
10 – Village of Bre	-1	-1
11 – Area of Gor	0	0
14 – Village of Cer	0	0
22 – Village of Pur	0	0
6 – Village of Man	0	0
15 – Area of Gir, parking area	-1	-2
16 – Area of Gir	-1	-1
17 – Area of Ca Nuo	-1	-1
18 – Area of Le Tes	0	-1
24 - Area of Maz	-1	-1
TOTAL	**-5**	**-7**

The numerical results obtained get their meaning when they are placed and compared within a scale of values (range). Having seventeen optical cones been analyzed, but only being eleven those from which the work of the project is visible, the possible theoretical range (case of maximum landscape quality and zero degradation, and minimum landscape quality and maximum degradation) lies between -55 and + 220.

At this point, it is essential to transform the numeric result into a qualitative assessment able to define the class of landscape quality of the investigated landscape (territory). For this purpose, the scale of values just presented is divided into five levels of landscape's quality, represented by the positive value (Very high, high medium, low, very low) for the different criteria used (diversity, integrity, visual quality, rarity) and five levels of degradation, represented by the negative value (very high, high, medium, low, very low).

The total value of the two evaluations is finally inserted into their quality/degradation landscaping class, as shown in the following scheme.

Identification of total **CLASSES OF LANDSCAPE DECAY AND QUALITY** **In relation to the 11 optical cones**			
Total landscape degradation	**range**	***Ex ante***	***Ex post***
Very high	-55 ÷ -45		
High	-44÷ -34		
Medium	-33÷ -23		
Low	-22÷ -12		
Very low	-11 ÷ 0	***-5***	***-7***
Total landscape quality	**range**	***Ex ante***	***Ex post***
Very low	0 ÷ 44		
Low	45 ÷ 88	**+87**	**+78**
Medium	89 ÷ 132		
High	133 ÷ 176		
Very high	177 ÷ 220		

Therefore, it is possible to observe that:

1. into the **ex ante** phase:

a. the overall landscape quality is equal to +87 and is in the **Low** class

b. the total landscape degradation is equal to -5, and is in the **Very Low** class

2. when **ex post**:

a. the overall landscape quality is equal to 78 placing it in the **Low** class

b. the total landscape degradation is equal to -7, and is in the **Very Low** class

EVALUATION RATING

Evaluation of the "quality of landscape"

Consistent with what has been argued in the introductory chapter, the definition of landscape compatibility of an action does not derive from the absence of changes generated in the landscape, but by maintaining, if possible, the landscape quality existing in the ex ante phase.

In this case, the overall assessment shows that the implementation of the project (ex post) **is placed in the same ex ante class of landscape quality.**

Assessment of the "congruity of landscape"

The total project proves congruent with the morphology of the territory, as through the reading of the three visual planes do not occur changes that alter the perception of the places.

IT FOLLOWS THAT FROM THE POINT OF VIEW OF LANDSCAPE, THE PROJECT CAN BE DEFINED TOTALLY COMPATIBLE.

IMPROVEMENTS TO THE ORIGINAL PROJECT

The Proposer, while demonstrating through this work that from the point of view of landscape, the original project seems consistent, considered it appropriate to take into great consideration the comments of the Authority for a fruitful cooperation.

It follows that the quarrying project, while maintaining its general outlines, is modified in some of its parts, thanks to the only recently acquired possibility to use new technologies.[117]

The improvements, widely described in the project report and to which reference is made for details, are related to the following actions here briefly described:

a) choice of a different type of conveyor belt;

b) definition of a narrower driveway, limited to 6.5 m;

c) line of the road and conveyor belt more in the background as seen from Maz.;

d) the road and conveyor belt put further away from Cam.;

e) the identification of a new location for the crusher, in a site more in the background, and within the quarry;

f) reduction of the development of roads inside the building site;

h) reduction of excavation volumes: for the viability site;

i) extension of restriction areas;

j) reduction of the project water basins and deleting of that in the West;

k) proposed reallocation and enhancement of the cross of Mar.

[117] In accordance with the principle of being able to use the best possible technology at lower costs.

COMPARED LANDSCAPE EVALUATION

Not all the above mentioned improvements have a direct landscape impact, in the sense that they are not able to produce modifications on the scenery, although they present, in their entirety, a significant decrease of the environmental impact (that is according to the biotic, abiotic and human systems).

Those that can be evaluated from the point of view of the landscape are:

a) definition of a narrower driveway, limited to 6.5 m;

b) road and conveyor belt more in the background as seen from Maz.;

c) the road and conveyor belt put further away from Cam.

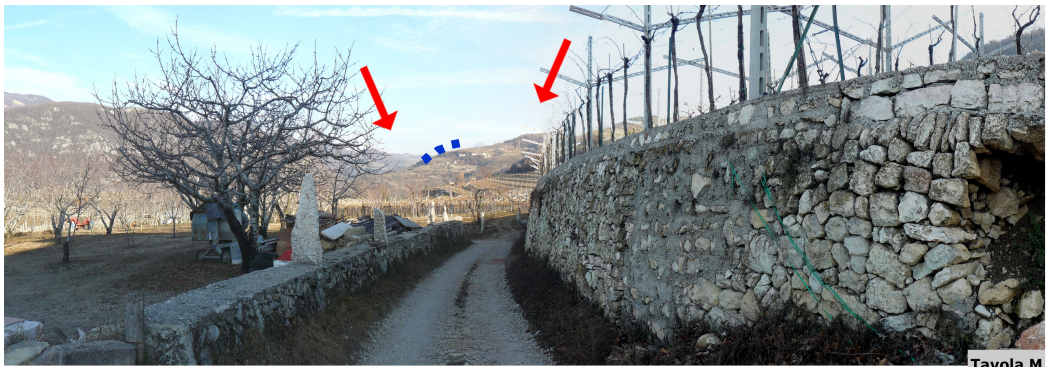
By defining the area of intervisibility, as elaborated in the previous chapters, it can be seen which are the optical cones that can better highlight the landscape's modifications caused by the improved project. These optical cones are No. 22 Pur. and No. 24 Maz.

Based on the results of the in-depth evaluation of the landscape, developed in previous chapters for the original project, it was decided to revise the ex post photographic simulations of the two optical cones from which is possible to observe the landscape effects of the improved project, with a resulting final calculation in order to verify the change in the class of landscape quality ex ante and ex post.

EVALUATION OF OPTICAL CONE

Optical cone 22 Pur

Ex ante



Ex post original project

Ex post improved project

Figure 17. Analysis of optical cone n.22 through ex ante, ex post and improved project. (Studio Alia)

Description of landscape transformation

From the photographic simulations can be seen that the changes introduced by the improved project are barely perceptible. In particular, the profile of the hill, in the ex post stage, maintains a flat morphology consistent with the ex ante state.

Moreover, there are no changes in the ex ante landscape according the criteria such as "diversity", "integrity", "visual quality", "rarity" and "degradation", as evidenced by the following evaluation schemes.

A COMPARED LANDSCAPE EVALUATION BETWEEN THE ORIGINAL PROJECT AND THE IMPROVED PROJECT FOLLOWS

DIVERSITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**gneral assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**general assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps.** **However, it does not recognize special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project concerning the quarrying and viability, causes a morphologic al change faintly perceptible and does NOT change the characteristi cs of the landscape.**	**+2**	**The project concerning the quarrying and viability, causes a morphological change barely noticeable and does NOT change the characteristics of the landscape.**	**+2**
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				

INTEGRITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**general assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**general assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project concerning the quarrying and viability, CHANGES the criterion's features.**	**+1**		
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements); **In the optical cone there is a discreet visual-space relationship among elements present in the landscape (hilly area, vegetation, crops) without distinctive emblematic elements, which mark peculiarities of the geographical area. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*			**The project concerning the quarrying and viability, DOES NOT change criterion's features.**	**+2**
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**general assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**general assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Visual quality	0	*ABSENCE of special scenic qualities, overviews, etc.*				
	+1	*VERY LOW presence of special scenic qualities, overviews, etc.*				
	+2	*LOW presence of special scenic qualities, overviews, etc.*				
	+3	*MEDIUM presence of special scenic qualities, overviews, etc.* **The optical cone is characterized by a good panoramic quality characterized by the presence of various hilly areas in different visual planes, creating a valley landscape characteristic of this geographical area.** **There are not in this scenario"[...]** *villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and traditional for spontaneous fusion of the work of nature with the human [...]."*	**The project, which is visible between the first and the second visual plane, DOES NOT change the criterion's characteristics.**	**+3**	**The intervention, barely visible between the first and second visual plane, DOES NOT change the criterion's characteristics.**	**+3**
	+4	*HIGH presence of special scenic qualities, overviews, etc.*				
	+5	*VERY HIGH presence of special scenic qualities, overviews, etc.*				

RARITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**general assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**general assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project does NOT change the criterion's features.**	**0**	**The project does NOT change the criterion's features.**	**0**

	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				
	+2	*LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				

DEGRADATION

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**general assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**general assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Degradation	0	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents to the right of background some elements of degradation, determined by previous quarrying activities.**	**The project, while creating a limited morphological change, DOES NOT change the criterion 's features.**	**-1**	**The intervention, while generating a VERY limited morphological change, DOES NOT change the criterion's features.**	**-1**
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				

Optical cone 24 Maz.

Ex ante

Ex post original project

Ex post improved project

Figure18. Analysis of optical cone n.24 through ex ante, ex post and improved project. (Studio Alia)

Description of landscape transformation

From the photographic simulations, it can be seen that the changes made by the improved project are visible. In particular, the morphological elements and plant types (vineyard in particular), in the opposite hill affected by the transformation in the ex post stage, are not changed in the ex ante stage.

Moreover, there are no changes in the ex ante landscape, compared to criteria such as "diversity", "integrity", "visual quality", "rarity" and "degradation", as shown by the following evaluation tables.

COMPARED LANDSCAPE EVALUATION BETWEEN THE ORIGINAL PROJECT AND THE IMPROVED PROJECT .

DIVERSITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**General assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Diversity	0	*ABSENCE* of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+1	*VERY LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+2	*LOW* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+3	*MEDIUM* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic. **The optical cone shows a hilly and mountainous landscape, with significant characters, typical of the Alps, Both natural (morphology), and anthropic (crops, etc..) elements which are typical of the geographical context of reference can be, in fact, recognized.** **However, there are no special unique and peculiar characteristics characterizing the landscape restriction.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, partially inserted between the second visual plane and the background and partly between the background and the skyline, determines:** **- A hardly perceptible morphological change of the hilly profile;** **- The inclusion of a new road.** **These changes, however, do NOT change the criterion's features.**	**+3**	**The project, partially inserted between the second visual plane and the background and partly between the background and the skyline:** **- DOES NOT determine a morphological change of the hilly profilee** **- The inclusion of a new road DOES NOT change the criterion's features.**	**+3**
	+4	*HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				
	+5	*VERY HIGH* presence of characters / elements peculiar and distinctive, natural and human, historical, cultural, symbolic.				

INTEGRITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**General assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Integrity	0	*ABSENCE* of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				
	+1	*VERY LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				
	+2	*LOW* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).	**The project, partially inserted between the second visual plane and the background and partly between the background and the skyline, CHANGES the criterion's characteristics**	**+2**		
	+3	*MEDIUM* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements). **In the optical cone there are significant visual-space relations among elements present in landscape (hilly area, vegetation, crops).** **But, there aren't emblematic elements, which mark peculiarities of the geographical area. In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*			**The project, partially inserted between the second visual plane and the background and partly between the background and the skyline, DOES NOT CHANGE the criterion's characteristics**	**+3**
	+4	*HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				
	+5	*VERY HIGH* permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic, etc. among the constituent elements).				

VISUAL QUALITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**General assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** ***Ex post*** **ORIGINAL PROJECT**	**quantitative assessment** ***Ex post*** **IMPROVED PROJECT**	**quantitative assessment** ***Ex post*** **IMPROVED PROJECT**
Visual quality	0	*ABSENCE of special scenic qualities, overviews, etc.*				
	+1	*VERY LOW presence of special scenic qualities, overviews, etc.*				
	+2	*LOW presence of special scenic qualities, overviews, etc.*				
	+3	*MEDIUM presence of special scenic qualities, overviews, etc.*				
	+4	*HIGH presence of special scenic qualities, overviews, etc.* **The optical cone is characterized by a high panoramic and scenic quality due to the presence, in depth, of the three visual planes (first, second, skyline) and the coexistence of natural and anthropic elements that define the geographical area of reference.** **There are not visible in this scenario, the distinctive elements that characterize the restriction such as:** *villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, inserted partly between the second visual plane and the background, and partly between the background and the skyline, DOES NOT change the criterion's characteristics.**	**+4**	**The project, inserted partly between the second visual plane and the background, and partly between the background and the skyline, DOES NOT change the status ex ante and does NOT change the criterion's characteristics.**	**+4**
	+5	*VERY HIGH presence of special scenic qualities, overviews, etc.*				

RARITY

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**General assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** ***Ex post*** **ORIGINAL PROJECT**	**quantitative assessment** ***Ex post*** **IMPROVED PROJECT**	**quantitative assessment** ***Ex post*** **IMPROVED PROJECT**
Rarity	**0**	*ABSENCE* of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas. **The optical cone presents no unique elements.** **In fact there are no aforementioned** *"[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...]is a collection of great aesthetic and traditional value due to a spontaneous fusion of the work of nature and man [...]."*	**The project, while creating a limited morphological change, DOES NOT change the criterion's features**	**0**	**The project, DOES NOT generate any morphological change and does NOT change the criterion's features.**	**0**
	+1	*VERY LOW* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				

	+2	*LOW*presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				
	+3	*MEDIUM* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				
	+4	*HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				
	+5	*VERY HIGH* presence of characteristic elements, existing in reduced number and / or concentrated in certain sites or special areas.				

DEGRADATION

DPCM 12.05.2005. Criterion:	**quantitative assessment** *ex ante*	**General assessment criteria** *ex ante*	**general assessment** *ex post*	**quantitative assessment** *Ex post* **ORIGINAL PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**	**quantitative assessment** *Ex post* **IMPROVED PROJECT**
Degradation	**0**	*ABSENCE* defacement of natural resources and cultural and historical visual morphological and witnesses characteristics. **The optical cone presents no particular degradation.**	**The project, while creating a limited morphological change, DOES NOT change the criterion's features.**	**0**	**The project does NOT generate any morphological modification and does NOT change the criterion's features.**	**0**
	-1	*VERY LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-2	*LOW* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-3	*MEDIUM* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-4	*HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				
	-5	*VERY HIGH* loss, defacement of natural resources and cultural and historical visual morphological and witnesses characteristics.				

TRANSFORMATION OF LANDSCAPE: ESTIMATION AND EVALUATION OF COMPATIBILITY

The verification of the interference in the only two optical cones (22 "Pur." and 24 "Maz."), which allow to detect the changes induced by the improved project is done by recalculating the two tables of "Quality Landscape" and "Landscape degradation.

QUALITY 'LANDSCAPE. EVALUATION ***Criteria: diversity, integrity, visual quality, rarity***			
Optical cone	***ex ante TOTAL***	***ex post ORIGINAL PROJECT. TOTAL***	***ex post IMPROVED PROJECT. TOTAL***
8 – Area of Sca	10	9	9
10 – Village of Bre	4	4	4
11 – Area of Gor	9	9	9
14 – Village of Cer	10	9	9
22 – Village of **Pur**	**10**	**9**	**10**
6 – Village of Man	8	7	7
15 – Area of Gir, parking area	7	6	6
16 – Area of Gir	8	5	5
17 – Area of Ca Nuo	13	13	13
18 – Area of Le Tes	1	1	1
24 – Area of **Maz**	**7**	**6**	**7**
TOTAL	**+87**	**+78**	**+80**

The following scheme contains values attributed to each optical cone for the sole criterion of landscape degradation, represented by a negative value

DEGRADATION 'LANDSCAPE. EVALUATION ***Criterion: Degradation***			
Optical cone	***ex ante TOTAL***	***ex post ORIGINAL PROJECT. TOTAL***	***ex post IMPROVED PROJECT. TOTAL***
8 – Area of Sca	0	0	0
10 – Village of Bre	-1	-1	-1
11 – Area of Gor	0	0	0
14 – Village of Cer	0	0	0
22 – Village of Pur	0	0	**0**
6 – Village of Man	0	0	0
15 - Area of Gir, parking area	-1	-2	-2
16 – Area of Gir	-1	-1	-1
17 – Area of Ca Nuo	-1	-1	-1
18 – Area of Le Tes	0	-1	-1
24 - Area of Maz	-1	-1	**-1**
TOTAL	**-5**	**-7**	**-7**

Finally, the total value of the two evaluations is inserted in the class of landscape quality / degradation, as shown in the following table.

Therefore, it is possible to observe that:

1. in **ex ante** phase:

a. the overall quality of the landscape is equal to +87 and is in the **Low** class

b. the total degradation of the landscape is equal to -5, and is in the **Very Low** class

2. in **ex post** phase, with the original plan:

a. the overall quality of the landscape is equal to 78 placing in the **Low** class

b. the total degradation of the landscape is equal to -7, and is in the **Very Low** class

3. in **ex post**, the improved project :

a. the overall quality of the landscape is equal to +80 placing it in the **Low** class

b. the total degradation of the landscape is equal to -7, and it is in the **Very Low** class

Evaluation of landscape compatibility

Evaluation of "landscape quality"

Consistent with what has been argued in the introductory chapter, the definition of landscape compatibility of an intervention is not caused by the absence of changes generated in the landscape, but rather, by possibly maintaining the quality of the landscape existing in the ex ante stage.

In this case, the overall evaluation demonstrates that the implementation of both the original project (+78) and the mitigated one (+80), is in the same class of landscape quality, as calculated for the ex ante stage.

Evaluation of "landscape congruity"

The original and mitigated projects altogether prove congruent with the morphology of the territory, since, through the reading of the three visual planes changes that would change the perception of places do not occur.

It follows that from the point of view of landscape, the improved project is overall more compatible than the original project.

VII. LOOKING FOR A REDEFINITION OF LANDSCAPE. COMPLEXITY AND OPPORTUNITIES

CRITICAL THOUGHTS

The objective conclusion deriving from the application of the methodology adopted by the case study shows that it is concretely possible to get to make tangible the invisibility and subjectivity of the landscape.

The use of numbers proved even in this case that the rational approach, even on undefined issues such as those concerning the matter of the landscape, shows how the scientific method provides a solid foundation to analyze, develop and resolve, once again, the problems that are intensifying around the problem of landscape evaluation.

The importance of tracing and testing a useful model that provides a study platform on which to ponder the idea of dissipating the infinite variables involved in the more and more complex interpretation of the concept of landscape, has opportunely intercepted the method described above.

The analyzed model, basing on the evidence of numbers has strengthened the foundations on which to locate a possibility of a real comparison related to the elusive subject of landscape.

The use of a system based on matrix and multicriteria techniques shows the effective possibility to limit even more the endless chances of easily deflecting and slipping into self-referential interpretations and indications on the landscape, which are still too often dictated by culture and individual memory.

The importance of understanding if the landscape can be measured derives not only from the only condition laid down by law, which obliges the parties to a confrontation, but also from the evolution of the theoretical and methodological disciplines that have the transformations of the territory as a field intervention.

In particular, the contradiction can only happen on shared basis, those that only a scientific platform can afford when a comparison of views is necessary.

However, it is precisely from this analysis that the real doubt arises.

In fact, the purpose of the research does not end here, but on the contrary, what has been argued so far has until now only showed how the attention focused on the landscape topic in

reality doesn't conceal the interest that emerges in the will to try to interpret, through the encoding of the opportunity offered by the landscape for a new reading of contemporary reality.

From the considerations expressed so far on the idea of the measure of the landscape, it is also well clear the incompatibility to continue to transfer the immense cultural discussion around the landscape according to a holistic idea which equates the concept of landscape, whose generality of today's definition of landscapes is no longer suitable to be contextualized without distinction for every discipline and field of application.

We are therefore convinced that, as analyzed above, especially because of the interdisciplinary and multidisciplinary nature of the topic, it is now increasingly easy to meet up to discuss about the landscape, continuing to enrich the container, but with the direct consequence of continuing also to move confusedly the mass of information around this subject, between different debates.

The direct consequence of this trend can no longer be to understand the landscape as "everything", as the current orientation would want to, but rather as something that is very similar to the concept of "chaos."

But the importance that has been assigned to the word "landscape" is too high for not being able to grasp it with a certain firmness, although today it is more and more convenient to refer to a container without borders, and therefore particularly suitable to symbolize the contemporary characterized by actions and by a sudden and completely free communication.

Exactly because of the importance that the meaning of landscape is getting, it is becoming urgent and necessary to identify a more precise definition of "landscape", that should be looked for in a new field analysis, starting from the need to respond effectively to issues that are converging in the topic of landscape, thus becoming a true global reference box.

Due to its special characteristic, which would allow an endless possibility of managing the space that underlies the concept of landscape, it also seems to be more and more considered a form of useful expedient to justify actions, thoughts and behaviors.

This trend is underscored by the approval of a specific law that, if on one side represents the need for protection of the territory, on the other it reveals the fragility of the landscape subject.

In fact the previously analyzed case study has shown how a general discussion on the landscape lays the foundations for a communication difficult to understand, since it is based on a discussion that develops between the need for intervention, environmental and urban constraints, local culture and historical memory.

Therefore, the real problem of the difficulty of interpretation of such a complex subject isn't only subject to the need to *measure the landscape* through a valuation model, but rather to show without delay that the word "landscape" doesn't only contain infinite possibilities of definitions, but the synthesis of contemporary life.

The concept of landscape, today, is more precisely the moment, the snapshot that reveals in the idea of landscape the current complexity of human thinking.

On the other hand, the landscape is always more that container, useful to modern man, to indicate phenomena, problems and emergencies that characterize the complexity of this historical moment.

Not surprisingly, the legislation in the field of landscape intervenes precisely at a time when the urgency of safeguarding the collective heritage must overcome the sudden transformation of places. This transformation is equal to the complexity of human actions that today expand the endless network opportunities, thus making all the planning produced in recent decades and aimed at *controlling* the territory, fragile.

At this point, it seems even questionable until when the legislation will prove to be the tool capable of leading a responsible growth, or better a sustainable one, of the works in the territory or if, instead, it wouldn't be more correct to identify a new device that could indicate a broader understanding of the reasons of actions.

FROM THE GENERAL DEFINITION TO THE LANDSCAPE IN ACCORDANCE WITH THE CONCEPT OF VALUE

The above considerations lead to consider how, considering the need to respond effectively to the current rules with shared codes, now an efficient and concrete debate in the field of landscape, which has been so far experienced as the scope of the ephemeral, is required.

The romantic aspect that for several centuries characterized the idea of the landscape, is increasingly giving way to a more tangible idea of landscape, due to the need to manage the subjects of protection and development of the territory with a new disciplinary approach.

It has been seen how the *definitions of landscape* follow one another in terms that reveal a close link with the language of aesthetics, and how the reference to imagination and memory emerges in it.

From another point of view, it has also been assessed how the term "landscape" is now readily attributed also to the spaces of virtual reality and how large cities themselves are increasingly related to that concept.

The suspicion that the pervasive as much as exaggerated use of the term "landscape" conceals, in reality, a deeper discomfort, is increasingly true when observing how this term encompasses a desire to protect and defend the right to a life of quality, motivated by the increasing attention to environmental emergencies.

Just as a result of global changes that occurred in recent years[118] also in social and economic terms, it emerges with particular clarity that the model of development typical of this civilization is experiencing a real radical change, also due to the effects produced by the mixing of cultures and matured through the removal of national barriers.

This attitude has clearly made possible also due to the evolution of computer science which allowed the free and easy exchange of ideas.

In this sense, the reflection on the landscape and on the concept of measurement has opened an important reflection on the need to evolve the thinking on a scale of values, useful for triggering a new approach to doing. This can become the means with which to start a new reasoning aimed at combining the need felt by this generation to rediscover the ancient harmony and convergence between reason and emotion.

As the author Fritjof Capra notes:[119]

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[118] In fact, climate change has always existed, but, in recent years, it has been emphasized for the purpose of an anti-capitalist ideological conflict in which the human is placed as the primary cause of climate change itself. However, these theories are weak from the scientific point of view (in the year 1000 grapes were grown along the south coast of Greenland - green earth - and industrial society had not developed yet) and totally unjustified from the statistical point of view since the reference data are based on surveys of less than century as opposed to the billions of years of the earth.

[119] Capra F. (1982) *The turning point, Science, Society, and the rising culture*, New York: Simon and Schuster, p.32 (Translation by Author)

> The rational and the intuitive are complementary modes of operation of the human mind. Rational thinking is linear, focused and analytical. It belongs to the realm of the intellect, whose function is to discriminate, measure, and categorize. Rational knowledge tends to be fragmented. Intuitive knowledge is instead based on direct experience, not intellectual, of reality, which arises in a state of expanded consciousness. It tends to synthesis, is holistic, not linear.

The key point that, at this point, seems necessary to solve, is to understand what reveals the current tendency to collimate the word "landscape" to that of the holistic concept.

According to what has been seen in the previous pages, it appears increasingly likely that, at a time of particular attention to uncontrollable and sudden changes of everyday life, corresponds an equal concern about losing control of actions, which inevitably leave an imprint on the territory.

From here, it seems that the word "landscape" contains the ability to magically transform actions of the past and future, to be synonymous with quality.

However, such a statement reveals how behind the concept of quality also that of "value" is revealed.

The belief that precisely recognizing a scale of values conceals the opportunity to outline a clearer "management" of the landscape subject, is growing in the consideration that, when talking about landscape, we think of a place of value.

So, if the association of the term landscape is close to that of the concept of value, the landscape can only be a summation of values. But it is not always the case, as the landscape as a reading of the territory may also represent negative values, or degradations.

From here, a single possible definition of landscape may underlie the recognition that the word landscape always refers to a set of values, and in this sense "landscape" is also perceived as synonymous with protection, intended as a safeguard of what makes sense to humanity and therefore has a value.

So is value synonymous with landscape and vice versa?!

From this statement, it is important now to understand what are those values that fall within a certain goal or that are considered consolidated in the reading of a particular landscape.

Here there's a crossroads ahead.

On the one hand, the landscape can be understood as the sum of the values established in a particular place and that are recognized because that landscape represents the spirit of the collective memory strengthened over time.

But landscape is also the place that you want to transform. This landscape is therefore dual, as it is the actual landscape and, as a result of a project, it will become a new landscape which will determine new values.

It's obvious that a new project that will take place on a specified place will determine new values, produced by the idea and by the future lived in that particular space that will be subject to change, thus becoming a new landscape.

In fact, the latter will be the tangible result of all those values that led to think about the transformation of that place, which will also be loaded with a new myth.

The statement *The value of humanities research is to identify the nature of God* [120]emphasizes once again that this kind of thinking is based on the value of the Greek thought that enclosed the space of the gods in the “fence”, later becoming the temple and then Architecture.

Thanks to this observation and following the above assessment on the link between landscape and value can it be said that in the ancient idea of "fence", which is typical of the Greek culture, lyes the origin of the concept of landscape?

Here, the initial hypothesis gets stronger, that sees the birth of this civilization deriving from the approach of the Greek way of thinking, that was able to encode the immateriality of the values in rational numbers, whose evidence is recognizable in the transformations of the landscape.

This is the platform on which to recognize a unique base that shows a real opportunity to decline that concept of landscape, that defined as "everything", doesn't offer the possibility of a concrete comparison and debate on ideas.

The crucial point is to consider that in this situation in which "landscape" is everything, the matter of the report and discussion on the topic of landscape is increasingly necessary especially when the interaction is to be made on the basis of an objective sharing,

[120] Bate J. (2010) *The Public Value of the Humanities*, London: Bloomsbury Publishing Plc., p.12

and therefore it can not fail to consider a convergent concept of landscape, which can only arise from a shared and relative scale of values.

BETWEEN THE CONCEPT OF VALUE AND LANDSCAPE

It is a growing hypothesis that the landscape can find a more confined definition if the approach moves in the identification of values to which a specific context refers, especially when it comes to passing the concept of landscape to another person or to an audience.

The problem must be recognized in the difficulty of managing a reasoning on the landscape, which, due to the continuous movement of the boundaries of the concept of landscape, poses many levels of interpretation, with the consequence of distorting the understanding of the thought that who is delegated to speaking of landscapes intends to transfer.

It happens, therefore, that the idea that those who are communicating have the same approach to the concept of landscape is taken for granted.

However, as has already been widely observed, the concept of landscape is, today, a holistic concept and the probability that in a dialogue people are communicating on a common concept of landscape appears, at this point, really limited.

This is, for example, what happened in the analyzed case study, where the competent authority and proponent, supporting two different approaches to the concept of landscape, have not found a common point on which to address the proposed project.

According to this thought, there is the need to understand how to deal with the complex discussion that belongs specifically to the “landscape” subject.

Relativity is the other issue that underlies the issues of landscape, because, as we noted at the beginning, being the landscape "everything", therefore a street, a square, nature, a city, a wheat field, it is of fundamental importance to consider the landscape in relation to the environmental context.

These evaluations lead to share that:

> “Notre approche du paysage est résolument ‘cultutaliste’ et nous partageons avec bon nombre d’auteurs français une définition relative du paysage. Selon cette approche, le paysage objectif n’existe pas, seuls

existent l'espace, l'environnement, la géomorphologie ou encore le substrat physique. Le paysage est un construit social qui naît de la rencontre entre un regard imprégné de valeurs diverses et de distinguer les caracteristiques qui rendent certains espaces dignes d'être paysagés, selon les différents groups d'intérêt en presence. Nous menons donc une anthropologies des representations sociale du paysage".[121]

It seems, then, that the landscape is a real need to grasp the opportunities offered by a careful analysis of the holistic concept of landscape, which is closely related to an articulated investigation of the features that characterize modernity and mutation / evolution of the concept of value.

But it is equally important to note that the values change with time, and if it is true that the concept of value underlies that of landscape, then it is equally true that the landscape changes as a result of changing values of a given historical period.

And doesn't also the landscape change when social conditions do? In fact, sharing these thoughts can only lead to a deeper reflection, which serves to identify the recognition of a scale of values as the scope for defining the space within which the subject of landscape continues to fluctuate.

THE LANDSCAPE IN RELATION TO CONTEMPORARY CONCEPTS OF VALUE AND GEOGRAPHY

According to Vikka[122] *"only human beings have intrinsic value; (2) human beings are the origin of all values".*

Right here seems to be the key to a possible definition of landscape. The heart of the matter reflects a theme that sees the interpretation of the landscape as an individual expression, an opinion.

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[121] Droz Y., Miéville-Ott V. (2005) *La Polyphonie du paysage*, Lausanne: Presse ploytechniques et universitaire romandes; p.73.
[122] Vilkka L. (1197) *The Intrinsic Value of Nature,* Amsterdam: Rodopi B.V., p.3

The landscape is an opinion in the sense that each individual develops his own idea of landscape according to his training and his own culture. For this reason, one could even say that the landscape is an idea.

The "landscape" idea includes the ideals of Nature, the notion of space and that of memory and of course of time.

The real problem comes in the combination of these systems, especially if the moral question intervenes in them.

However, the debate does not arise on the analysis of the best choice on the type of landscape to safeguard and recognize for the purpose of recognition on the ethical level, but rather on identifying the motivations that identify a limited place in the landscape.

It is therefore essential the approval of all those values that at this historical moment emerge from the arguments that have an impact in the community with a sense of responsibility, such as *climate change, sustainable communities, water, housing and the prevention of hunger*.[123]

These issues are at the center of global policies and in this sense are the basis for the identification of the actions involved in the transformation of places.

From here, the identification of a list of values seems a limit, because the choices made toward the recognition and transformation of landscapes depend on respect for the culture and for the undertaken aims.

When the analysis is developed on the recognition of issues that relate to climate changes, rather than the actions relating to sustainability, it soon becomes clear how also the definitions of landscape are influenced by the choices that result from the analysis of these universal concepts .

Yet, it seems that from here it is possible to resume the considerations that emerged in relation to the declaration of the "landscape" as a value and a possible boundary of the term.

What is essential to be aware of, however is the awareness that the global change currently underway is shifting the geographical meaning of "place" and with it that of landscapes.

It is no longer possible, in fact, to refer to the landscape without considering the geographical component, which is changing as a result of the concept of *hinterland* that

[123] http://europe.iflaonline.org/index.php?option=com_content&view=article&id=37&Itemid=42 [Accessed 08 08 2012]

moves every day its border as a result of the phenomenon of accelerated expansion of the city, which we are witnessing.

From here, it is clear that the inability to consider the landscape as a static image referring to a very specific place is no longer meaningful, but instead we need to think about the meaning of "landscape" with variations that tend to capture the essence of a place and its transformation with the adaptability that is proper to the sudden change of places.

Each metamorphosis becomes the result of socio-political behaviors that move actions on the basis of needs which intervene when collective conditions change.

It shouldn't be forgotten that the landscape comes from an *invention* that connects the memory to the place and time and, as such, in its definition change is implicit.

The landscape is therefore not a fixed concept, but on the contrary, takes the form of a document that characterizes the identity of the collective thought of a particular historical moment.

Those values which are deduced from the survey of the essential and recognized principles of fundamental human rights remain in any case the point of reference and, through their reading, the landscape can be defined but not vice versa.

The landscape can not, therefore, be a nostalgic reminder of something that has been lost, but the gesture of a conscious community, who lives in search of a dynamic balance and lies in the combination of past, present and future.

In this search for identity of a contemporary landscape culture, those values in which a careful consideration leads us to consider the landscape as a result of the answers to be given to the objectives, must be recognized as a reference.

Therefore, the referred values and criteria come from the interpretation of principles that can be defined as universally recognized and thus are the background for the subsequent interpretations. The issues related to climate change, sustainability of the communities, the right to water, housing and the prevention of hunger are inalienable properties that form the basis for the growth of a society, which for their protection is able to engage in the search for those values that are derived from the reading of these fundamental rights.

For this reason, the image that the landscape will take over, will inevitably be the mirror of the interpretation of these rights that will be intervening in the reading of the values that underlie them.

The values that could be detected by such an interpretation have been found in the current literature and expressed in the following table. This should lead to think on the possibility that the landscape can find a more contemporary definition arising from a closer relationship with the contemporary thought.

LANDSCAPE VALUES

Values	Examples
Natural and scientific value	Ecologically valuable area with characteristic flora and fauna, undisturbed land form, soil catena
Historical value	Historical field pattern, settlement type, archeological site, traditional land use, typical architectural form
Social-cultural value	Site or scenery frequently represented in paintings
Esthetical value	Panoramic openness, non-urbanized scenery, landmark

Criteria	Description	Conditions
Atmosphere	spatial arrangement of the elements in relation to fragmentation;	Order- Chaos
	Refers to the sensation and feeling of experiencing a place using all senses	Separate descriptions according
	Combined. Related and described by moods and affections.	To senses: noise, color, movement, etc.
Utility		
Accessibility	The possibility to enter an area or move trough a terrain	Borders; passing right, soil and terrain condition
Freedom of land use	The number and nature of legal constraints in using or transforming the land	Potential uses; possible uses
Money value	Actual ground price	Land use; Geographical situation

Figure 19: Landscape Values. (Palang H., Fry G. (2003) *Landscape Interfaces. Cultural Heritage in Changing Landscape,* Netherlands, Academic Publishers, pp. 95-96 Table 6-1. Legal values for landscape protection in Flanders).

Therefore, we are persuaded that once the essential references, which are derived from the identification of fundamental rights described above and analyzed are fixed and once a scale of values deriving from them is analyzed, you can get the tools to investigate the scope and limits of the landscape, whose definition will no more be generic and generalized, but defined and peculiar only to a well-defined geographical / spacial area.

The importance of this reasoning is intended to indicate how the fixity of the landscape needs more verification of the characteristics of change that characterizes the place today.

The current global changes and the speed with which they occur can no longer accept the concept of a static landscape, and the response resulting from the application of the identified values provides a solid platform that will not prevent the operators to move its borders when they need to.

Having a framework that allows to characterize the landscape according to the place of investigation, is above all the soil on which to build further the reasonings for a possible change of the identified characteristics for that particular place.

LANDSCAPE: HISTORICAL, CONTEMPORARY, AND OF THE IDEA OF THE FUTURE. ANALYSIS WITH RESPECT TO THE VALUES

The other essential analysis needed for a more precise identification of the concept of landscape is to be found in the analysis of changes over time.

The definitions of historical landscape, contemporary landscape, landscape of memory and project of future landscape are commonly used and the reference

to each of these definitions immediately conjures up very specific images.

In fact, the concept of landscape is commonly associated to that of memory, which is also declined in the identification of the myth of the place and of the genius loci.

More precisely, the concept of memory is typical of the recognition of the historical landscape to which the value of the preservation of the memory is attributed.

However, as noted by H. Palang, Fry G: [124]

[124] Palang H., Fry G. (2003) Landscape Interfaces, Netherland: Kluver Academic Publisher. p.1.

> First, can historic landscape and if so can this be used across regional and national boundaries? What about the non-visual aspects of landscape, how are they incorporated into the way we perceive and categorize landscape? How continuous are the landscape and for whom? Second, how far can one read the landscape? Is everything that one sees and perceives in the landscape equally understandable to everyone? Or does knowledge and experience determine our landscape literacy and the weighting we give to particular historic layers in the landscape? Third, when we speech of landscape restoration, what is the authentic landscape against which to measure success and what is legitimate to restore? And, finally, who is in position to make decisions about landscape change?

The issue deals now with the attitude towards the landscape, which emerges when it comes to giving a precise connotation to a certain place.

Giving value, depending on the importance of the memory that appears from the investigated place, seems to often determine the line of action of possible transformations.

However, the real matter behind the identification of the value of a landscape, is to understand who is the expert person or group of people able to determine the true value of that place.

The reading of the historical memory and of the values assigned to it varies depending on each person's culture, and also in this case the issue of interdisciplinarity of the landscape is involved, which is enriched with the investigations referred to the humanities, whose boundaries remain blurred.

However, for the assignment of a value, the need to identify precise interpretations that make the landscape measurable remains clear, because, as has been widely said, the self-referentiality in the reading of the landscape can no longer remain so when the need for an objective comparison intervenes.

The analysis of the cultural meaning, which emerges from a specific place, will become the determining factor in the transformations of the landscape. They have an intrinsic value as representatives of the expression of the social demand of a specific historical moment.

This means that the recognition of the historical value of a landscape is not immutable, since it can be enriched, changed, completely evolved according to the interpretation that the social reality of a particular historical period will give, based on the governing goals of the territory.

Even in this case, it is confirmed that the landscape is not a static concept, but a dynamic one, as it transforms its meaning depending on the choices involved in decision-making.

What seems important to emphasize is that while the current practices for the recognition of the value of the places are delegated to local stakeholders, we are increasingly persuaded that in place of these actors it is the government to bring out the sense of a place.[125]

From identifying the principles recognized by the Authority derives the consolidation of the actions of a social reality of a very specific historical moment, which will be reflected in the place, thus becoming the landscape.

From here, it also becomes possible to understand what are the values that consolidate a path for the recognition of a landscape of historical memory and which instead will be the path that leads to a landscape of transformation. In any case, they should never exclude each other because historical identity (traditions and values) and modifications of the territory are implicit in nature and in the choices of a society in motion.

The following diagram identifies the processes for the protection of a landscape. However, a thorough investigation of its contents shows how the same approach can be regarded as significant in identifying the characteristics of a place to which a landscape value is assigned, as well as the possibility of changing attributable to it in accordance with a certain idea of transformation.

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[125] The policies adopted at the top dictate the conditions for the development of an area and the quality of the set land management will determine the kind of of future landscape. Obviously, these choices will be more delocalized, the greater the fragmentation that characterizes the territory of reference and, consequently, the landscape will be the image of the actors called to establish new rules for the construction of the site. The established practice, that reference to local stakeholders for the choices on the territory whereas on the one hand is encouraging communities to greater participation, on the other handthere is a risk of making choices with a restricted view to change, because, very often , the choices are made with a limited view than the general guide It's obvious that the greater the number of the municipalities, the greater the risk of a fragmented landscape. This phenomenon is particularly evident in Italy and the risk of obscuring the beauty of the landscape as a result of actions delegated to local policies is now recognized as a phenomenon that must be redefined.

In fact, depending on the objective aimed at the recognition of a landscape as a museum or the integral transformation of the place itself, it is always the idea to determine the focus of the success of responsible choices, that will intervene after a thorough development of the investigation phases and will define its development plan.

It is in any case clear that, both in the choice to define a landscape as a museum and in the decision of a substantial modification of the places, we are always dealing with a landscape project!

PROCEDURE FOR PROTECTION / DEVELOPMENT OF LANDSCAPE

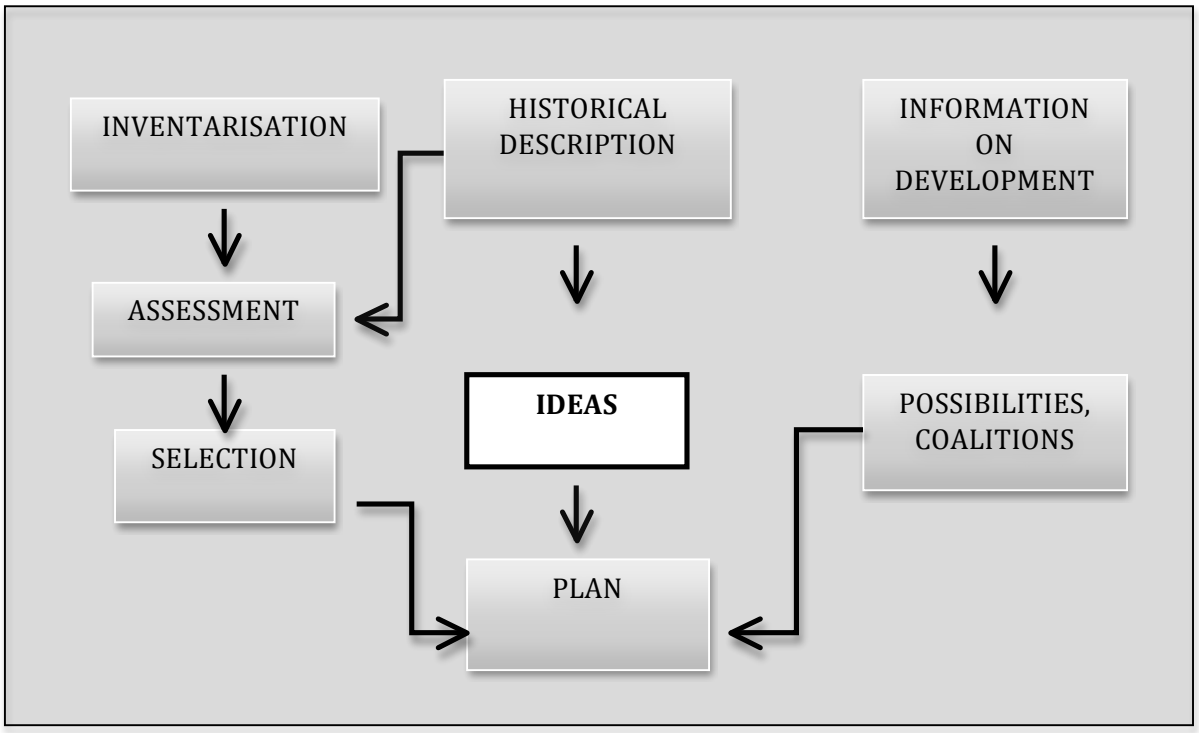

Figure 19: Protection/development processes of landscape. Palang H., Sooväli H., Antrop M., Setten G. (2004) *European rural Landscapes: Persistence and Change in a Globalising Environment,* The Netherlands : Kluwer Academic Publishers, p. 336

BEAUTY AND LANDSCAPE

Thinking about beauty, when imagining the landscape, appears a granted observation. However, when the concept of beauty is being investigated disorientation around a probable interpretation seems very close to the same difficulty that is involved in the definition of a landscape.

This simple exploration immediately puts prominence to the curiosity of what are - at this point - the points in common between beauty and landscape, that probably lie in subjectivity.

The landscape is beautiful according to personal interpretation that derives from personal culture. Beauty is a matter of personal creativity and sensitivity, because beauty is a matter of vibration.

We are not interested in investigating the sense of beauty for the landscape, but rather to see how and if beauty, for the purpose of this research, can be defined as a measurable element.

It is in fact not possible to debate over the landscape subject without speaking about beauty, even if the kind of beauty that intervened in landscape issues gets a broader meaning that clashes with that of emotion.

Beauty is emotion and emotion is vibration, it is a fact of feeling and as such emotion is not measurable.

The landscape can be measure except in the emotion, that therefore remains an intimate fact which comes from sensitivity, from perception and creativity.

This clarification is necessary because exactly the direct association of landscape to the emotion causes the inability to define, for this concept, the boundaries of the landscape.

According to this statement, the landscape is really immeasurable, because it is the place of emotion, in which we recognize the identity, memory, the unexpected, Nature, in a word, the myth that is defended by the need to protect the right to beauty.

However, this is precisely the reason why the possibility to determine the means to guarantee such a right must be investigated with necessarily objective instruments and therefore measurable ones.

The recognition of the scale of values and of the classification of the types of landscape will find an approach chance in their clear interpretation, in which the concept of emotion remains the main goal of the responsibility of the landscape project.

GUIDELINES FOR A LANDSCAPE ASSESSMENT OF A GREAT WORK. FROM THE DEFINITION OF LANDSCAPE TO THE LANDSCAPE PROJECT.

When the idea of the creation of a new work starts, it is mandatory to think about its insertion in the landscape.

However, the inclusion of a new object on the territory is evaluated in very different ways depending on the nature of the work itself.

In fact, while the disciplinary practice of comparing the work of architecture with the genius loci is well-established, on the contrary it seems that today's attitude towards an infrastructure project is to consider it as a negative intrusion.

More precisely, it is clear that in the collective mind a great work is thought to be negative when compared with the landscape.

The cultural approach, developed over time, undoubtedly considers that an infrastructure represents, in the collective imagination, a negative act because it is symbolically understood as guilty of damaging the landscape.

But this reading of today's landscape-infrastructure relationship contrasts with the historically readable effects of the landscape transformations generated by large infrastructure works of the past. These have been significant, to the point of being considered positive and universal archetypes.

In fact, major technological works have always, of course, shaped the landscape, and were never given a negative connotation. Rather, large part of the artistic production of paintings and poetry was inspired by the construction of large infrastructure projects. Just think of all the landscape painting production from the 17th century onwards, but also to the paintings of the Futurists.

Figure 20. Jacob van Ruisdael, IL MOLINO A VENTO, 1670, Rijksmuseum Amsterdam

Figure 21. Jacob Maris, The Mill, 1879, The Hague, Museum Mesdag

Figure 22. Umberto Boccioni, “The City Rises”, 1910-11. Oil on canvas. Museum of Modern Art New York.

Therefore, human endeavor has always found in the construction of large works the sense of self and only recently, especially in Italy, a form of conservatism has been established, one that attempted to mummify the territory and the landscape.

This position emphasizes the state of things, as always worthy of preservation, flattening the reading of the diversity of the Italian landscape on a high level, since all of it is worthy of a "static conservation". But what is forgotten is that only the management of transformation allows the conservation of the "memory" landscapes, where this has a real meaning, and the construction of new landscapes.

This "conservative-static" condition is manifested with particular force in the case of infrastructure projects to which an entirely negative emphasis is given, from the point of view of the landscape, through vacuous arguments, and often evident and emphatic ones. But these never meet the criteria that the legislator has placed at the base of the landscape evaluation.

If such an attitude of intellectual regression was manifested in past centuries, the urban planning and the Italian architecture, the largest landscape projects whose birth the world has witnessed, would never have formed.

Some trivial examples show all this.

Figure 23. Tiberius Bridge. 14-21 d.C. Rimini. http://www.comuni-italiani.it/099/014/foto/[Accessed 02 09 2013]

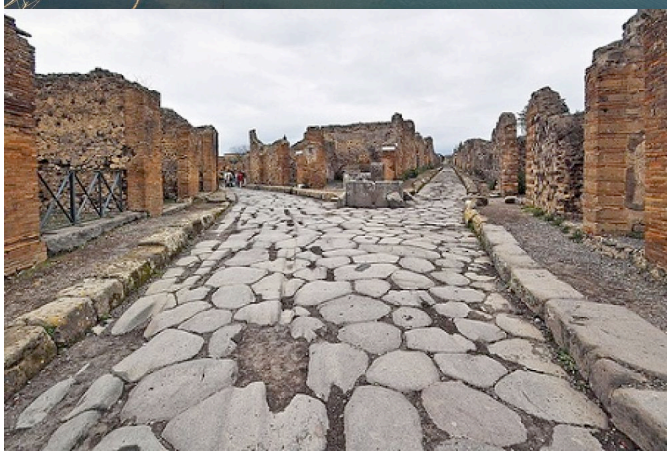

Figure 24. Pompei. http://www.comuni-italiani.it/099/014/foto/ [Accessed 02 09 2013]

Figure 25 Rialto Bridge. Autore: Andreas Tille

Figure 26. Santiago Calatrava SA. 2007. Reggio Emilia – Bagnolo http://www.gkphoto.it/i-ponti-di-calatrava/ [Accessed 02 09 2013]

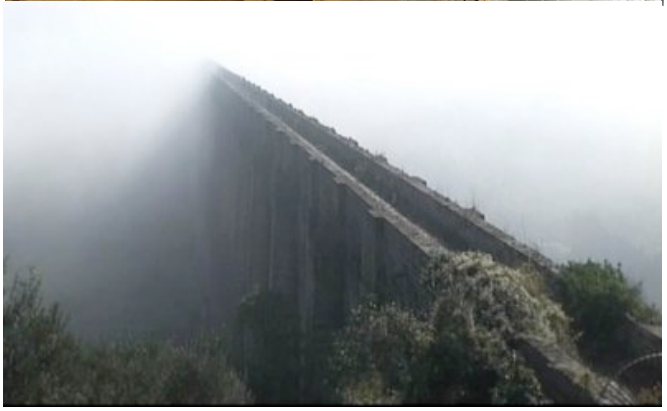

Figure 27. Carolinum Acqueduct. Caserta. Luigi Vanvitelli. Sec. XVIII. Sito Unesco. (Pietro Farina).

No one has ever raised the issue of hiding from view the aqueducts, roads, bridges, ports built by the ancient Romans, or those built in the Middle Ages and the Renaissance. And new ones? Yet these works are buried in the landscape and transform it strongly.

Just as no one has ever raised the issue of hiding the windmills in France, Spain, or the Netherlands, even if their size was obviously out of scale compared, for example, to the local skyline.

Figure 28. Windmills. Göteborg. Sweden (28 07 2013)

Figures 29-30. Øresund Bridge (29 07 2013)

As we have analyzed in the previous chapters, this attitude tends to change depending on whether the concept of great work approaches the idea of an architectural project or infrastructure, the latter understood as an object not associated to the concept of beauty.

Despite the sudden efforts by the institutions to improve the cultural approach in this regard, it is still a long way to achieving landscape quality objectives when it comes to produce, for example, a new highway.

After the premises previously made, now a possible path in this direction seems to emerge, which can become a model that allows to break the barrier which separates the heavy infrastructure from an inclusion in the territory and able to transform the idea of "wound", attributed to the infrastructure, which persists in the collective thinking.

It has been seen how the method analyzed in the case study is a real opportunity to establish a close relationship between object and territory and has already been identified, by the protection tools, as landscape, which is often confused with the concept of transformation prohibition of the site.

However, after what stated above, it is now clear that the landscape should not be confused with the concept of *embalming* of the site, being the landscape a continuously changing concept, which changes according to the changing of the social and cultural conditions.

The problem of the landscape impact of a great work seems, therefore, to be overcome when there is a change in the cultural attitude, one which is able to demolish the negative thinking that in this sense history has handed over to the collective memory.

The question at this point is by what path can this overcoming be achieved and through which system is credible to get an insertion of a great work, one that is in harmony with the environment, and that can lead to even admit an improvement in the perception of the ex-ante landscape.

In a similar issue one may think of infrastructure solutions subject to a well-read design and such as to combine with wise harmony the work in the place, such as the creation of works of art (bridges , viaducts, tunnels), it is however still all too present the problem of confronting a highway with the landscape.

In this regard, it is necessary to clarify that the inclusion of a large work with the frame of reference should be absolutely separated from the environmental issues which are now, by contrast, consolidated in the design practice.

In fact, as we have analyzed, the landscape necessarily involves the environmental variables, as they represent the "Nature" component, but the landscape extends its meaning to issues related to the perception of the place, both in the positive and negative meanings.

It is at this point that, in order to approach the object perceived as negative (as is usually perceived a highway), it is necessary to think of a more important confrontation

between the work and the site, which from the early design considerations establishes their mutual symbiotic relationship.

The contents of this relationship can only be established by a cultural orientation, which inevitably has to overcome the obsolete idea that, because of its rigid nature and its being unrelated to any thoughts of beauty, the infrastructure remains an issue disconnected from the landscape project.

The realization of an infrastructure is in any case a project that will produce a landscape and as such, due to the important attention which is suddenly converging and maturing on issues related to it, it requires a radical change of the design of these initiatives, that can no longer be declared "invisible" in association with the landscape.

To intercept the development of such a cultural process, locating a design path appears increasingly significant. This should establish, on the inside, a method of comparison between the influence of the work and the reference site and no more between impacts generated from the work and the landscape.

In summary, we are persuaded that it is not the landscape to be confronted with the great work, but it is the project of the work itself that, by comparing itself with the reference site will produce a new landscape!

The operations, which at this point get involved in the process of meditation even before the actual design stage of an infrastructure, are entirely attributable to those sedimented in the organization of what is involved in the architecture project.

This attitude has been well coded by DPCM 12.12.2005, whose application is recognized in the analyzed case study, that in the encoding of a scientific model admits, through the measurement, a management of all those variables, that during the project of a great work could be omitted in the absence of a network of systematized information.

In this sense, it is believed that because of the amount of information involved in the creation of a great work, the scientific model analyzed deserves a reflection on the value that the implication of the numbers could allow a valuable resource in the management of the design issues that, therefore, intervene in the validation process between the work and the place, in order to determine a good landscape design.

VIII. ADVANCEMENT OF A MODEL TO MEASURE THE LANDSCAPE. APPROACH TO THE STUDY

The considerations explained in the previous chapter have thus underlined that a measurability of the landscape is possible, indeed necessary, highlighting the principles that underlie the recognition of the concept of landscape: values, time and emotion.

After these premises and after the approaches to this investigation have been tested, we will try to see if the expressed analysis can become a system by an in-depth analysis of the model adopted in the case study previously investigated.

From the analysis it emerges an orientation towards a possible systematization of the elements of investigation in which a careful examination of them produces a possible *measure of the landscape* model.

The analysis of the case study has allowed to verify that it is possible to measure the changes induced on the landscape by a "project."

The used model has translated qualitative analysis into quantitative values, through the use of some indicators among those already selected by a regulatory apparatus such as DPCM 12.12.2005.

As shown, this model is actually able to measure the transformations but proves too brief compared to the complexity of the landscape.

It follows that the criteria used for the "measurement" of the transformation of the landscape should be appropriately expanded depending on the complexity of the geographical area of reference involved by the construction of a project.

The basic rule to define a possible extension of the criteria for the assessment of landscape change is the reading of the "complexity" of the elements of a specific geographic area.

To simple, homogeneous and conforming landscapes can correspond the use of simplified criteria, in contrast to complex, uneven and exceptional landscapes it may correspond the use of highly articulated criteria.

The "reading" of the landscape context of reference is again substantial, as a condition to define the panel of criteria / indicators necessary for the evaluation model.

The table below presents the criteria suggested by the DPCM 12.12.2005, while the next sets out a list of criteria that could be added to those suggested by the legislation.

CRITERIA IDENTIFIED BY DPCM 12.12.2005

Parameters of quality and landscape criticality	Description
Diversity	recognition of peculiar and distinctive, natural and human, historical, cultural, symbolic, etc.. characters / elements;
Integrity	permanence of the distinguishing characteristics of natural systems and human historical systems (functional, visual, spatial, symbolic, etc. relationships among the constituent elements);
Visual quality	loss, disfigurement of natural resources and of cultural, historical, visual, morphological, testimonial characteristics;
Rarity	presence of characteristic elements, existing in small numbers and / or concentrated in some particular areas or sites;
Degradation	loss, disfigurement of natural resources and of cultural, historical, visual, morphological, testimonial characteristics

Parameters of landscape, anthropic and environmental risk	Description
Sensibility	ability of places to accommodate changes, within certain limits, without altering effects or decrease of the connotative character or degradation in the overall quality
Vulnerability/weakness	state of easy alteration or destruction of connotative characters,
Visual absorption capacity	ability to absorb visual changes, without substantial lessening of quality
Stability	ability to maintain functional efficiency of ecological systems or situations of consolidated anthropic structures
Instability	instability of the physical and biological components or of anthropic structures

Works of mitigation and compensation	**Description**
Changes in morphology	such as removal of soil or significant soil movements, elimination of important recognizable tracks on the ground (pipeline network, land parcels structure, secondary roads, ...) or used for alignments of buildings and built, margins etc..
Changes in vegetation structure	felling of trees, removal of riparian formations, ...
Modification of the natural or anthropic skyline	profile of the hillcrests, settlement profile
Changes in the ecological, hydraulic function and in the hydrological balance by highlighting the impact of these changes on the landscape	
Modifications of the perception, scenic or panoramic structure	
Modifications in the settlement-historical structure	
Modifications of the typological, material, color, constructive characters of the historical (urban, distributed, agricultural) settlement	

Modifications of the land, agriculture and cultivations	
Modifications of the structural characteristics of agricultural land (distinguishing features, distribution methods of the settlements, functional networks, minute vegetable furniture, parcel texture, etc)	

Alteration of the landscape systems	Description
Intrusion	introduction into a landscape of incongruous elements foreign to its character and compositional, perceptual or symbolic characteristics, for example an industrial building in an agricultural area or a historic site
Partition	for example, a new road that crosses an agricultural system, or an urban spread settlement, separating its parts
Fragmentation	for example, gradual incorporation of foreign elements in an agricultural area, dividing it into no longer communicating parts
Reduction	gradual reduction, deletion, alteration, replacement of parts or structural elements of a system, for example a network of agricultural ducts, of historical buildings amidst rural housing, etc..
Progressive elimination of historical, cultural, symbolic visual relationships of elements with the landscape context and with the area and other elements of the system	
Concentration	excessive density of interventions with particular impact on the landscape in a limited geographical area
Interruption of large-scale or local scale ecological and environmental processes	
Destructuration	when there is an intervention on the structure of a landscape system altering it through fragmentation, reduction of the constituent elements, elimination of structural, perceptual or symbolic relations ...
Alteration of the peculiar characters	when there is an intervention on a landscape system by altering the characters of the constituent elements

Figure 31. Scheme of criterion from DPCM December 12, 2005

VALUES OF LANDSCAPE

Values	**Examples**
Natural and scientific value	E Ecologically valuable area with characteristic flora and fauna, I undisturbed land form, soil catena
Historical value	Historical field pattern, settlement type, archeological site, traditional land use, typical architectural form
Social-cultural value	Site or scenery frequently represented in paintings
Esthetical value	Panoramic openness, non-urbanized scenery, landmark

Criteria	**Description**	**Conditions**
Atmosphere	spatial arrangement of the elements in relation to fragmentation;	Order- Chaos
	Refers to the sensation and feeling of experiencing a place using all senses	Separate descriptions according
	Combined. Related and described by moods and affections.	To senses: noise, color, movement, etc.
Utility		
Accessibility	The possibility to enter an area or move trough a terrain	Borders; passing right, soil and terrain condition
Freedom of land use	The number and nature of legal constraints in using or transforming the land	Potential uses; possible uses
Money value	Actual ground price	Land use; Geographical situation

Figure 32: Landscape Values. (Taken from: Palang H., Fry G.. (2003) *Landscape Interfaces. Cultural Heritage in Changing Landscape,* Netherlands, Academic Publishers, pp. 95-96 Table 6-1. Legal values for landscape protection in Flanders)

Measuring the landscape it is also possible, and this appears to be consistent with what happens for other fields of knowledge, as in the following table.

Area of knowledge	**Measurability**	**Efficacy**
Landscape	YES	MEDIUM
Economy	YES	HIGH
Sociology	YES	MEDIUM/HIGH
Urban planning	YES	MEDIUM
Environment (such as dynamic integration of the biotic, abiotic and human systems)	YES	MEDIUM
Medicine	YES	HIGH
Architecture	YES	HIGH
Engineering	YES	VERY HIGH

Physics, Mathematics …	YES	VERY HIGH
Biology	YES	HIGH
Psychology	YES	MEDIUM/LOW
…….	…	…….
…….	…	…….

However, as widely demonstrated, measure is not able to assess the emotional and cultural components, inherent in the landscape. This fact can be investigated, and also measured, through the use of questionnaires of investigation.

The consolidated approach, intended to demonstrate how the application of the analysis model has enabled a new reading of the landscape in relation to the project and vice versa.

The consequences of this experience produced a concrete effect on the ability to find a point of connection between the competent authority and the designer, who are, in the end, facing the possibility of detecting the true strengths and weaknesses of the proposed intervention.

Just as it was possible to specify from the development of the case study and since it is a great work, the impacts on the reference landscape are certainly important, but, in this case, thanks to the application of the scientific method a consistent assessment has been made possible.

The value of this transaction should be recognized in the opportunity to revise the criteria of the DPCM 12.12.2005 through the use of numbers, which allows a real measuring of the impact of the project on the landscape.

At this point of the research, it would be interesting to re-elaborate the contents investigated in the chapters of this study, to see if it is possible to find a model that can open a deeper and more sophisticated path on the measurement of the quality of the design in relation to the landscape.

It has been previously observed how both the nature of the concept of landscape, and the discussion on the essence that defines the differences between Architecture and Infrastructure are evolving, to converge sometimes, into new uncharted territories.

This attitude emerges as the result of the complexity that involves the current social processes, whose tangible manifestation is represented by the realization of works, which are increasingly identified in the definition of infrastructure.

On the other hand, it was also observed that the reading of the political, social, economic and environmental issues, is also undergoing sudden changes, because of the speed of the flow of information, resulting in the birth of new intrinsic and extrinsic values in landscape evaluation.

The landscape at this point is really the mirror of global processes, and it differs from area to area, according to the nature of the political and cultural conditions.

In this historical moment, which can still be read as a time of transition, it becomes crucial to reflect on the pressing industriousness of the design practice, compared to the complexity of the constraints, bureaucracy and legislation, which slows down the production of a required work, up to compromising the quality of the whole project.

The project itself, having be compared with existing disciplines, assumes the dimensions of a complexity, which becomes difficult to manage in relation to project management operations.

The effect of all this will result in defining the character of the landscape.

This suggests that the landscape is of course also the reflection of the complexity and industriousness that underlies the infrastructural and architectural project.

On the other hand, becoming the focus on the landscape stronger, also the pressure capably of restrictions intensifies, which, at this point must be redesigned, according to opportunities and effectiveness of design and landscape quality.

To do this it is necessary to find the *modus operandi* that enables the project to meet again with the landscape and the landscape to meet again with the project.

This meeting has been for centuries defined as *genius loci.*

However, conditions have changed significantly compared to the past and is also the approach to the project has consequently changed. This increasingly tends not to recognize itself in the landscape, due to the artificiality of the comparison with mandatory laws and constraints.

Notwithstanding this, from the observations made in the research an opportunity seems to arise from two foundations coming from the law. They are apparently opposed to each other for a possible amalgamation of the project with the landscape:

1. The application of the criteria in the DPCM 12.12.2005;
2. The recognition of new intrinsic and extrinsic values of the landscape.

Trying to understand whether it is possible to understand the intersection of these two containers seems inevitable now, and if the union of the individual components can stimulate a reflection, to structure a system that will firmly guide the quality of contemporary complex projects in their relationship with the landscape.

To understand whether this is feasible, an attempt was made, on the one hand to identify a precise classification of the criteria set by the DPCM 12.12.2005, and on the other hand, to define criteria that can express other values, for example, protection of the landscape.

This survey revealed an interesting system of references, which have always been typical of the design approach, but that, in the complex design it is increasingly difficult to overlook if nothing is done with discipline.

In particular, the DPCM proposes the importance of returning to education, that has always been part of Architecture, which is manifested in the contamination between rationality and emotion.

In detail, the identifiable scheme for a possible advancement of the measurement model of the landscape analyzed in the thesis, begins from a list of things to do, that can be extrapolated by the relevant legislation, while on the other hand, the nature of the values identified in a precise place, which in reality is the reference landscape, should be understood.

Could the intersection of these data with the scientific model investigated in the case study provide support to start a new and contemporary approach to design quality?

Probably yes.

THE MEASUREMENT OF SHARES OF COMPENSATION AND MITIGATION

To continue reasoning on a possible development of the structure of the model investigated in the case study, the reading the the DPCM offers further insights for the difficult measurement of mitigations and compensations.

In the final phase of the case study, it was noted how the evaluator considered necessary applying improvements to the original design, which has contributed to a significant reduction of the environmental impact (that is according to the biotic, abiotic and human systems).

These improvement works have been evaluated not only from an environmental point of view, but of course, even from the point of view of the landscape.

In fact, the analysis has been verified again through the observation of the effects that these improvements would have produced on the landscape, with the aid of optical cones.

This choice has allowed to verify, consistently with the application of the criteria set by the Prime Ministerial Decree, the change in the landscape quality in the ex ante and ex post stages.

The final result has also allowed an assessment consistent with the assignment of a score, able to effectively determine the solution adopted and verified by visual observation expressed in the investigated optical cones.

Based on this experience, it appears now the opportunity to reflect on the possibility to explore the part of the case study related to the improvement of the original project, to develop a method appropriate to the calculation of compensatory and mitigative measures, useful to limit the environmental and landscape impacts.

So, the following part is a contribution to the research that evaluates the possible extension of the potential of the assessing model already introduced with the case study, especially in the discussion of the problems that emerge between the parties when it comes to the resolution of the impacts, particularly when the work in question is significantly heavy for the area.

As previously noted, it is important at this point to consider a new approach to the project, which involves a greater focus on the architectural quality compared to its integration into the landscape, in which a more careful manifestation of the design idea, involves a more careful examination of the works relating to mitigation and compensation. They will be evaluated as necessary for the project and no longer considered additional works to the project, but intrinsic to it.

So, the question is to understand just what exactly compensates and mitigates a work. To date, the problem is resolved with further interventions that will benefit the local

governments in which the work will be carried out, while mitigations concern mostly the planting of green parts along the infrastructure or in the surrounding area.

In this regard, the case study offers, once again, an interesting starting point to investigate the opportunity to "measure", through the proposed evaluation method, not only the "quantity", but especially the quality with which mitigations and compensations may intervene on the implementation of an infrastructure.

To better understand this intention, it should be noted how the issue of mitigation and compensation is particularly critical in the creation of an impactful work, so as automatically to trigger, by now, a real economic bargaining between the parties on the estimation of costs and benefits.

So, it is obvious, that every choice and decision results in a financial cost which undoubtedly will raise significantly the cost of the construction work. For this reason, it appears important to carefully evaluate, from the beginning, the type of interventions which must be designed in the planning phase, in order to find a balance between possible impacts and related solutions.

Until now, a shared method able to find a 'proper' measure for mitigation and compensation works hasn't been identified, one which could act as a balance for the costs that must always be economically acceptable, but more importantly that would have to demonstrate how the costs produced, after the completion of the work, effective benefits from the social, environmental and landscape point of view.

Currently, the instruments adopted to mitigate and compensate for a large-scale project, mainly regarded the planting of new areas, which serve both as absorption of emissions and as playground. This is the case, for example, of the airlines which in order to reduce the environmental impacts generated by their emissions into the atmosphere, invest on the implementation of real forests, which fall within the logic of international protocols and are aimed at environmental sustainability. In this regard, the topic is linked to the effects triggered by the market on international carbon trading.

Another recent case in Italy concerns the “Passante Verde”. It 's about the mitigative and compensatory works created as a result of the construction of the new highway of Mestre, in which adjacent to the infrastructure important green areas with the dual function of absorbing the generated atmospheric impacts, and of compensating local communities

through recreational areas, involved also as a protection of the towns crossed by the work itself, were organized.

These cases are being consolidated through more and more experiences, also because there is an increase in works which are considered particularly impactful.

As a result of these cases, recent studies have shown how it is possible to estimate the calculation of CO2 and particulate matter absorption, as a result of selective planting of trees along the sides of the infrastructure. In this way, the designer can prepare a useful plant to absorb the impacts that affect the territory to the detriment of the landscape and environment quality.

However, models capable of giving weighted directions on the consistency of the works that should be made in order to mitigate and compensation for the burdens of the infrastructure, are still in the experimental stage and are not yet consolidated.

From the considerations made so far and emerged with clear scientific application of the evaluation model shown in the case study, one may think of extending the scientific method itself also to the area of mitigation and compensation, taking into account the experience that is well-established in the field of environmental assessment.

It is considered important to emphasize that in the landscape issues, the estimate of such works must necessarily be related to the project of the works themselves, which must therefore find a place aimed at improving the project.

As an example it can be seen below how an evolution of the proposed model in the case study can develop forms of assessment also useful in the case of the calculation of compensatory and evaluation measures, according to the indications provided by the law.

What stated above should be noted to respond to the questions raised in section 2. of the Dpcm 12.12.2005 which in the identification of the criteria for the preparation of the landscape report highlights that the latter

> will have to give an account of the state of the place (landscape context and area of operation) before the execution of the envisaged works, and of the design features of the action and represent as clearly and comprehensively as possible, the condition of the premises after the intervention.

It is believed that the success of the model is to identify, for each type of operation, a dimension of the impact (environmental and landscape) and a measure, that the designer / evaluator must determine depending on the type of work being studied.

Therefore, the model allows to give a weight and a size congruent with the intervention and, at the same time, allows the parties to carefully evaluate the origin of the major impacts, and how the mitigative and compensatory measures may contribute to a careful planning which will respond effectively to the landscape inclusion with proper attention to the distribution of the interventions and to the costs.

As noted in the introduction, this approach can be for the designer, also a stimulus that can provide new ways to think about project issues, especially in the case of infrastructure and technological works of big dimensions. This is so because through the proposed model it is possible to get a clear reading of all those impacts generated by the project and that will be significantly affecting the landscape.

This method can be of value not only to priorly control any weights due to the work itself, but rather to design improvements especially in the study phase.

This approach becomes the window which then forces us to consider the impact of the project with its placement in the landscape from a different angle, whether it is a big or a minor work.

The following diagram shows the model used in the case study, which is, here, implemented with the blue boxes. The objective is to analyze to what extent we must intervene in the execution of a work in order to mitigate and compensate for the impacts generated by the project itself.

In this case, it was decided to compensate with planting of trees. However, the model is suitable to measure the compensation of works of different nature.

As an example the analysis of just one criterion is reported. However, the model will be tested for each criterion provided by the the DPCM 12.12.2005.

Parameter of Prime Ministerial Decree 12.05.2005	*quantitative assessment ex ante*	*General assessment criteria ex ante*	*general assessment ex post*	*quantitative assessment ex post*	*Mitigation and compensation*	*Description of mitigation and compensation*	*Ex-post evaluation of mitigation and compensation*	*costs*
Integrity	*0*	*ABSENCE of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic,* etc. among *the constituent elements).*						
	+1	*VERY LOW permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic,* etc. among *the constituent elements).*						
	+2	*LOW permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic,* etc. among *the constituent elements).*	*The intervention partly inserted between the second plane and the background and partly on the skyline, changing a part of the hillside and the skyline, CHANGES the criteria's characteristics .*	*+2*	*Construction of camouflaging plant barriers*	*Vegetable planting of native species with the ability to absorb carbon with plants (vegetable architecture project) which improved ex ante integrity*	*+4*	*Unit cost for tree species .... 20 € / tree*

	+3	*MEDIA permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic,* etc. among *the constituent elements).* *In the optical cone is no significant visual relationship with the hilly area and the skyline without emblematic elements, badges, which not mark the peculiarities of the geographical.* *In fact there are no quoted the "[...] villas and famous parks, with Romanesque churches, with its fifteenth-century houses and the green of the vineyards and olive groves, which [...] is a collection of great aesthetic value and for traditional spontaneous fusion of the work of nature with the man [...]."*						
	+4	*HIGH permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic,* etc. among *the constituent elements).*						
	+5	*VERY HIGH permanence of the distinguishing characteristics of natural and anthropic historical systems (functional relationships, visual, spatial, symbolic,* etc. among *the constituent elements).*						

Figure 33. Model for the measurement of mitigation and compensation

IX. CONCLUSIONS

THE LANDSCAPE BEYOND THE CONCEPT OF MEASURE

Whether the measure of landscape derives from considerations of necessity dictated by the need to respond effectively to current rules under shared codes, we can not fail to consider that this approach also reveals how the use of techniques is not in line with the subject of landscape.

It has been seen how the definitions of landscape use words that reveal a close relationship with the language of aesthetics, and how this latter is related to imagination and memory.

From another point of view, it was also evaluated how the word “landscape” is nowadays easily attributed to areas of virtual reality and how metropolis themselves are increasingly related to that concept.

At this point, we suspect that the widespread and exasperated use of the word "landscape" hides, in fact, a deeper awkwardness that is the desire to protect and defend the right to a quality life, motivated by the growth of environmental emergencies.

Just as a result of global changes occurred in recent years[126] in social and economic terms, it is particularly clear that the model of development that has characterized this civilization is experiencing a veritable epochal change, due to the effects produced by the mixing of cultures matured from the destruction of the boundaries and barriers as a result of the evolution of computer science that has allowed the free and easy exchange of ideas.

In this sense, the reflection about the concept of landscape and of measure has opened an important reflection on the need to develop the thought on a scale of values which implies a new approach to "doing", able to find the ancient harmony and convergence between reason

126 In fact, climate change has always existed, but in recent years it has been emphasized for the purpose of an anti-capitalist ideological conflict in which humans are considered as the primary cause of climate change itself. However, these theories are weak from the scientific point of view (in the year 1000 vineyards were cultivated along the coast south of Greenland - exactly green earth - and the industrial society had not developed yet) but totally unjustified from the statistical point of view, as reference data are based on surveys of less than a century, compared to the life of the earth consisting of billions of years.

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and emotion, because 'the rational and the intuitive are complementary modes of operation of the human mind.

Rational thinking is linear, focused and analytical. It belongs to the realm of the intellect, whose function is to discriminate, measure, and categorize. Rational knowledge tends to be fragmented. Intuitive knowledge is based instead on direct experience, not intellectual, of reality, which is in a state of expanded consciousness. It tends to synthesis, is holistic, non linear.'[127]

Sharing these thoughts can only lead to a deeper reflection on bravely doing things differently, a way which indicates, just in intuitive knowledge, the way for a new ethics.

POSSIBLE DEVELOPMENTS OF THE RESEARCH

The considerations carried out so far force to express on a range of topics. Among them, the first and indispensable reflection clearly identifies the need to distinguish a neat and precise - as far as possible - definition of landscape.

It is clear that as long as this definition does not find its own specific subject area, it will always be exposed to digressions, which are unlikely to be related with unique effectiveness, especially when it is compulsory to think about them on scientific and legal debates.

If today the concept of landscape coincides with the idea of a holistic concept, it is clear that the complexity of the issues which are flowing into the landscape subject open up a debate in order to understand how important it is to be thinking with method, a disciplinary field that, as early as the first considerations carried out in this research, must therefore be described as multidisciplinary and interdisciplinary.

In the definition of landscape, it can therefore be considered as necessary to overcome the dilemma between landscape and infrastructure and vice versa.

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127 Capra F. (1982) *The turning point, Science, Society, and the rising culture*, New York: Simon and Schuster, p.32.

Even today, the gap that arises between infrastructure and landscape is clear, and there is a clear contrast between the two, to finally identify that way which allows to create a dynamic alliance between landscape and infrastructure.

Similarly, it will be equally important to determine the link which enables the effective communication between the project, which changes the landscape, and the landscape, altering the project. Ultimately, it is important to understand what characteristics the project of an infrastructure maintains, when the former is able to improve the landscape. Nevertheless, taking into account the discipline imposed by DPCM 12.12.2005, the central point on which to put the terms of a serious reflection can be identified in the research that aims to understand that the project must never bow to the landscape, because it is the project itself - and thus the idea - which produces it.

The research can therefore find an appropriate evolution in developing and elaborating a screening of all those projects that demonstrate - for lack of consistency, for architectural and evaluation quality of the genius loci - to having yield to the landscape and of those projects that instead - for intrinsic value - have been producing landscape!

CRITICAL CONCLUSIONS

The central theme on which this research has been set, that of the *measurability of the landscape*, intended to lay the foundation to reflect on an issue that still appears difficult and inaccessible, that is, finding the ancient comparison between place and project, when this enters into the landscape, and vice versa, thinking about the landscape, when it is the object itself to determine its level of quality.

It has been seen how the theme of the measure carries with it all the culture that has characterized the evolution of Western culture and how the measure itself proves to be today the effective instrument, which has made possible the social, economic and cultural model set on a mostly rational dialectic to the detriment, however, of the other part of the sphere, which is typical of feelings and emotion.

The difficult debate which is deepening on the subject of landscape must draw our attention if we consider the motivations that develop around so much interest for a discipline that, after all, has always found a rather confined and therefore manageable expression, in the definition of the genius loci.

At the present time, it appears that there has been a kind of explosion of the concept of landscape, whose ancient and romantic original container was broken into fine and endless pieces, as if it were a precious crystal.

In fact, talking about landscape today means to really take care of a precious crystal, since the variety of concepts and disciplines which converge in it, enclose all possible knowledge, and thus - without exaggeration - the whole history of humanity.

This new definition of landscape, as multidisciplinary and interdisciplinary as it is currently understood, so as to elevate its meaning to an holistic concept, is therefore certainly to be attributed both to the global change taking place, and to the evolution of the dynamics developed in the different fields, which all seem to converge here and, to be more precise, to the ease with which, today, the exchange of information and, therefore, of culture and knowledge takes place.

It 's obvious that identifying the current concept of landscape as the place of human endeavor which establishes itself in a given space / time, can only offer the experience of the confrontation over the subject of landscape to all disciplines, because in the landscape takes place every event in the continuous, constant, imperturbable and slow unfolding of Nature.

It has been seen, how any act of this 'place' will result in the end in a tangible sign on the territory, and also, how the need to protect the cultural evolution of the concept of 'value' has developed an intricate labyrinth made of codes and standards, on which a more and more difficult system to understand is developing.

In fact, this complicated labyrinth seems to have lost its ways out, which today can be found in the need to determine a new scale of values which goes beyond the rational thinking that has been the basis and foundation of the evolution and development of Western culture for more than three thousand years.

In fact, the premise that has guided the interest in carrying out this research implies the opportunity to highlight how, through the subject of landscape, stands out the chance to think deeply about the limits of this rational cultural system, although even today we continue to pursue (and consequently to put new constraints, boundaries and obligations) a model, which is in crisis because of the evidence of its limitations.

If, on the one hand, the real possibility to measure the landscape has here been demonstrated (just through a very specific case study based on the effectiveness of the method), when faced with a requirement dictated by the DPCM December 12, 2005, there

has been the possibility to demonstrate how, as a result of a universal matter such as that of the landscape, emotions can undermine the system. This system can no longer hold up, if it is only based on the rational issue, because, at least when entering the landscape issue, issues related to emotion, imagination and the idea can not be ignored, although they are not definitely not easy to encode in terms of numbers and, therefore, rational.

Measuring is therefore a necessity that arises from the fact that the rule, defining rationally precise criteria, obliges to enter their reading. In order to avoid the pure subjectivity of emotion and ideology, exactly through the "measure" will be possible to find the common ground for the evaluator and the competent authority.[128]

Dealing with the topics of research, particular emphasis has been given to the issue of the complexity of the bureaucratic machine which today any more or less complex project is, and must necessarily undergo in order to obtain consent to its realization. This is to highlight how the need to protect the environment and culture has generated a level of bureaucracy that could compromise the quality of the project itself.

In this context, it is clear how the difficulty to focus on a accurate co-ordination has affected the development of the modus operandi, which is characteristic of the project quality.

Easy to say, but the experience and the transformation of a subject such as that of the planning, which has become more and more complex, has in fact made it necessary to gradually deal with the evolution of the subject in an increasingly close confrontation, first with the environment and subsequently with the landscape.

Through the in-depth analysis of these issues, it was possible to realize, how more and more difficult the theme of the design is becoming, when this is compared with the landscape.

For these reasons, it seems especially significant today, to consider the opportunity of the planning experience in its present complex regulatory context, but, finding the courage to find a new path, which implies the success of the work, the adequacy of the landscape and and the opportunity to express, in the idea, the value and the ethical and social responsibility in terms of beauty.

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[128] Campeol G. (personal e-mail address) date: 30.12.2012.

In conclusion, it seems very clear that, in view of the considerations herein, there is a need to find a new dynamic balance between rationality and intuition, for all those activities involved in the modification of the landscape.

We are undoubtedly seeing the decline of this civilization and enjoying the dawn of a new phase, which will be all the more extraordinary and rich, the more we will be able to develop the future in the idea of a dynamic balance, in the belief that wisdom brings with it the new orientation of science and technology towards the organic, the gentle, non-violence, elegance and beauty.[129]

In this context, it must necessarily be underlined that a landscape that does not follow the contemporary world loses its attractive strength.

The abandoned landscape can produce the value derived from the atmosphere that can be breathed there, but it can not be considered as an economically lively landscape and, therefore, a producer of new values, as it is missing the essential component to continue to form new landscapes: the anthropic component.

The landscape is what you decide it is. A stance needs to be taken in order to lead the transformations. To do this, we must have the idea in mind and, for this reason, it is necessary to design with the *landscape in mind*. What kind of transformation is possible? To what kind of landscape do we choose to give shape? This is the design attitude that has always been typical of architecture.

Today, obviously the Architecture project becomes the Landscape project. This is the reason why so much interest develops around this so much debated topic. The research was aimed at demonstrating that the very complexity that characterizes the contemporary project can not continue to be evaluated in sectors.

If on the one hand this trend opens up a real interest in the research for a possible and further defining of the identity of landscape (now increasingly thriving and free in its progress), on the other hand, it seems equally necessary to "bring order" in this container, which, because of the complexity that is gaining, does not appear effective if not understood with discipline.

This approach seems even more important when it is seen that the landscape topic has fully entered the direct confrontation with jurisprudence, and this is proved by the approval of

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[129] Schumacher Ernst F. (1975) *Small is beautiful* New York: Harper & Row, p.34.

the Prime Minister's Decree 12.12.2005, in which the drawing of a Landscape Report for the protection of the landscape turned compulsory, according to the concepts expressed by the European Landscape Convention, which obliges such an immaterial and abstract subject to deal with the law.

From what stated above, a possible conflict originating from the obligation to apply the law to the landscape appears evident, especially when considering that the contemporary reality keeps rapidly changing.

From this starting point, the curiosity to ask why the legislator had to intervene in the field of jurisprudence in the matter of the landscape has opened the opportunity to investigate an inevitable new set of considerations, which may be divided into two large containers.

On the one hand, the landscape as a space of the soul, art and memory, which can be defined in emotional terms, on the other hand, the landscape now understood (and as never before) as a technical discipline, in which the need to find a meeting point between the involved parties requires a reasoning on the method of application and a more careful understanding of the regulations.

This research intended to address precisely this apparent duality the complex discipline of the landscape comes across. The way in which the contents developed tends to converge onto an idea of landscape, that shouldn't be distorted in the nature of the holistic concept, just to give objective answers to the needs to respond effectively to the contents of the recent regulations.

However, it is becoming increasingly clear that in order to avoid the deception stemming from a subjective interpretation of the landscape, a new landscape language must be acquired, one which shows the ability to guide appropriate responses especially when this has to be applied to technical and legal matters.

The contents of the study wanted to reveal how, on the subject of landscape, the reading of complexity is essential, noting that each area of knowledge is measurable. For this reason, given the importance of the insights that at this time are converging on the landscape topic, reading its complexity also means a new order of relationships.

Compared to the analyzed model and to its advancement the complexity of identifying those relationships, and therefore the indicators of this analysis, will be the greater, the more complex is the field of landscape under investigation.

We urgently need to think of a new way of conceiving the landscape, able to read the complex network of the contemporary dynamics and to relate to a more current level of the complex project, which will develop in the direction of quality.

Can the measure of landscape become the liaison that combines the secret code of Architecture to the secret code of Landscape?

Knowing how to find this new code can identify the way for a new order of Beauty.

However, as we have seen, beauty is a value. Beauty that can not be considered an intrinsic value.

But, as we have also investigated, what determines a value is the choice that is made for the opportunity, which offers recognition of the value itself.

This means, that the conditions (physical, social, economic, political) are always the ones to determine the scale of value and for this reason the concept of beauty can be considered absolute only in its intrinsic value, because, in any case, beauty changes when the scale of values varies, but does not change its intrinsic value and therefore it is the essence of beauty that always remains the same.

At this point, if the concept of the landscape is directly related to that of beauty, then, the same considerations are also true for the landscape.

The value of the landscape can only be intrinsic, because it changes with the change of external conditions, but does not change in the essential concept of beauty. Beauty, which is then understood as the pure essence of a phenomenon of which a meaning is recognized, regardless of the questions asked for the recognition of beauty in itself.

It was not explicit intention of the research to get into the philosophy that investigates the definition of extrinsic or intrinsic value, which is a topic already widely covered in the reference texts.

What seems clear is that you can not work on the theme of landscape without having to deal with the philosophy that investigates the essence of the concept of value, because the landscape is the manifestation of all the intrinsic values of nature and the choices of human beings.

The research does not also intended to deal even with "environmental ethics", but simply tried to open a discussion on the new discipline of landscape and the need to recognize concretely the terms of the multidisciplinary and transdisciplinary of this subject.

To get to determine the areas in which the landscape takes on meaning, it is necessary to distinguish and separate all its disciplines, involved in the various definitions assigned to the landscape.

Therefore, it seems inevitable that, to arrive at such a distinction, it is necessary to specify the intrinsic and extrinsic values that, at this point, seem to make up the essence of the landscape.

Thus, in this analysis the need to sort out the matter of the landscape acquires decisive significance. Moreover, we have seen how through a system capable of recognizing the components of such a complex field, just in the measure can be identified the foundations for its reading code.

Measuring the landscape means creating a list of all the values that compose it. But values change under varying environmental and time conditions, which are confirmed by human behaviors.

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XI. ANNEXE I

EUROPEAN LANDSCAPE CONVENTION.

Florence, 20.X.2000

(Abstract)[130]

Preamble

The member States of the Council of Europe signatory hereto,

Considering that the aim of the Council of Europe is to achieve a greater unity between its members for the purpose of safeguarding and realising the ideals and principles which are their common heritage, and that this aim is pursued in particular through agreements in the economic and social fields;

Concerned to achieve sustainable development based on a balanced and harmonious relationship between social needs, economic activity and the environment;

Noting 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;

Aware that the landscape contributes to the formation of local cultures and that it is a basic component of the European natural and cultural heritage, contributing to human well-being and consolidation of the European identity;

Acknowledging that the landscape is an important part of the quality of life for people everywhere: in urban areas and in the countryside, in degraded areas as well as in areas of high quality, in areas recognised as being of outstanding beauty as well as everyday areas;

Noting that developments in agriculture, forestry, industrial and mineral production techniques and in regional planning, town planning, transport, infrastructure, tourism and recreation and, at a more general level, changes in the world economy are in many cases accelerating the transformation of landscapes;

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[130] Council of Europe, http://conventions.coe.int/Treaty/en/Treaties/Html/176.htm (accessed 20 06 2010)

Wishing to respond to the public's wish to enjoy high quality landscapes and to play an active part in the development of landscapes;

Believing that the landscape is a key element of individual and social well-being and that its protection, management and planning entail rights and responsibilities for everyone;

Having regard to the legal texts existing at international level in the field of protection and management of the natural and cultural heritage, regional and spatial planning, local selfgovernment and transfrontier co-operation, in particular the Convention on the Conservation of European Wildlife and Natural Habitats (Bern, 19 September 1979), the Convention for the Protection of the Architectural Heritage of Europe (Granada, 3 October 1985), the European Convention on the Protection of the Archaeological Heritage (revised) (Valletta, 16 January 1992), the European Outline Convention on Transfrontier Co-operation between Territorial Communities or Authorities (Madrid, 21 May 1980) and its additional protocols, the European Charter of Local Self-government (Strasbourg, 15 October 1985), the Convention on Biological Diversity (Rio, 5 June 1992), the Convention concerning the Protection of the World Cultural and Natural Heritage (Paris, 16 November 1972), and the Convention on Access to Information, Public Participation in Decision-making and Access to Justice on Environmental Matters (Aarhus, 25 June 1998);

Acknowledging that the quality and diversity of European landscapes constitute a common resource, and that it is important to co-operate towards its protection, management and planning;

Wishing to provide a new instrument devoted exclusively to the protection, management and planning of all landscapes in Europe,

Have agreed as follows:

CHAPTER I – GENERAL PROVISIONS

Article 1 – Definitions

For the purposes of the Convention:

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;

b "Landscape policy" means an expression by the competent public authorities of general principles, strategies and guidelines that permit the taking of specific measures aimed at the protection, management and planning of landscapes;

c "Landscape quality objective" means, for a specific landscape, the formulation by the competent public authorities of the aspirations of the public with regard to the landscape features of their surroundings;

d "Landscape protection" means actions to conserve and maintain the significant or characteristic features of a landscape, justified by its heritage value derived from its natural configuration and/or from human activity;

e "Landscape management" means action, from a perspective of sustainable development, to ensure the regular upkeep of a landscape, so as to guide and harmonise changes which are brought about by social, economic and environmental processes;

f "Landscape planning" means strong forward-looking action to enhance, restore or create landscapes.

Article 2 – Scope

Subject to the provisions contained in Article 15, this Convention applies to the entire territory of the Parties and covers natural, rural, urban and peri-urban areas. It includes land, inland water and marine areas. It concerns landscapes that might be considered outstanding as well as everyday or degraded landscapes.

Article 3 – Aims

The aims of this Convention are to promote landscape protection, management and planning, and to organise European co-operation on landscape issues.

CHAPTER II – NATIONAL MEASURES

Article 4 – Division of responsibilities

Each Party shall implement this Convention, in particular Articles 5 and 6, according to its own division of powers, in conformity with its constitutional principles and administrative arrangements, and respecting the principle of subsidiarity, taking into account the European Charter of Local Self-government.

Without derogating from the provisions of this Convention, each Party shall harmonise the implementation of this Convention with its own policies.

Article 5 – General measure

Each Party undertakes:

a 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;

b 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;

c 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 b above;

d 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.

Article 6 – Specific measures

A Awareness-raising

Each Party undertakes to increase awareness among the civil society, private organisations, and public authorities of the value of landscapes, their role and changes to them.

B Training and education

Each Party undertakes to promote:

a training for specialists in landscape appraisal and operations;

b multidisciplinary training programmes in landscape policy, protection, management and planning, for professionals in the private and public sectors and for associations concerned;

c school and university courses which, in the relevant subject areas, address the values attaching to landscapes and the issues raised by their protection, management and planning.

C Identification and assessment

1 With the active participation of the interested parties, as stipulated in Article 5.c, and with a view to improving knowledge of its landscapes, each Party undertakes:

a i to identify its own landscapes throughout its territory;

ii to analyse their characteristics and the forces and pressures transforming them;

iii to take note of changes;

b to assess the landscapes thus identified, taking into account the particular values assigned to them by the interested parties and the population concerned.

2 These identification and assessment procedures shall be guided by the exchanges of experience and methodology, organised between the Parties at European level pursuant to Article 8.

D Landscape quality objectives

Each Party undertakes to define landscape quality objectives for the landscapes identified and assessed, after public consultation in accordance with Article 5.c.

E Implementation

To put landscape policies into effect, each Party undertakes to introduce instruments aimed at protecting, managing and/or planning the landscape.

(…)

CHAPTER IV – FINAL CLAUSES

Article 12 – Relationship with other instruments

The provisions of this Convention shall not prejudice stricter provisions concerning landscape protection, management and planning contained in other existing or future binding national or international instruments.

(…)

XII. ANNEXE II

Decreto del presidente del Consiglio dei ministri 12 dicembre 2005
Individuazione della documentazione necessaria alla verifica della compatibilità paesaggistica degli interventi proposti, ai sensi dell'articolo 146, comma 3, del Codice dei beni culturali e del paesaggio di cui al decreto legislativo 22 gennaio 2004, no. 42[131]
- Abstract -

IL PRESIDENTE DEL CONSIGLIO DEI MINISTRI
Visto il Codice dei beni culturali e del paesaggio, di cui al decreto legislativo 22 gennaio 2004, no. 42, ed in particolare l'art. 146, comma 3, secondo cui «Entro sei mesi (. . .), con decreto del Presidente del Consiglio dei Ministri, d'intesa con la Conferenza Stato-regioni, è individuata la documentazione necessaria alla verifica di compatibilità paesaggistica degli interventi proposti»;Vista la proposta formulata dal Ministro per i beni e le attività culturali, sulla base dei lavori di un gruppo tecnico paritetico all'uopo costituito con decreto ministeriale in data 26 novembre 2004; Vista l'intesa espressa dalla Conferenza Stato-regioni in data 26 maggio 2005;Ritenuto, in esito alla valutazione oggetto di impegno del Ministro per i beni e le attività culturali in sede di intesa, di mantenere, all'art. 3, la necessità dell'accordo ai fini delle semplificazioni ai criteri di redazione e ai contenuti della relazione paesaggistica, in coerenza all'esercizio concorrente delle funzioni di tutela paesaggistica ed al principio di leale collaborazione;
Decreta:
Art. 1. Relazione paesaggistica
1. Nell'allegato al presente decreto sono definiti le finalità, i criteri di redazione, i contenuti della relazione paesaggistica che correda, congiuntamente al progetto dell'intervento che si propone di realizzare ed alla relazione di progetto, l'istanza di autorizzazione paesaggistica, ai sensi degli articoli 159, comma 1 e 146, comma 2, del Codice dei beni culturali e del paesaggio, di cui al decreto legislativo 22 gennaio 2004, no. 42.
Art. 2. Valutazioni di compatibilità paesaggistica

[131] Gazzetta Ufficiale no. 25 del 31 gennaio 2006.

1. La relazione paesaggistica costituisce per l'amministrazione competente la base di riferimento essenziale per le valutazioni previste dall'art. 146, comma 5 del predetto Codice.

(Omissis)

Allegato

RELAZIONE PAESAGGISTICA.

1. Finalità

Il presente allegato ha lo scopo di definire la "Relazione paesaggistica" che correda l'istanza di autorizzazione paesaggistica congiuntamente al progetto dell'intervento che si propone di realizzare ed alla relazione di progetto (definita testo tra gli elaborati di progetto di seguito indicati).

I contenuti della relazione paesaggistica qui definiti costituiscono per l'Amministrazione competente la base di riferimento essenziale per la verifica della compatibilità paesaggistica degli interventi ai sensi dell'art. 146, comma 5 del decreto legislativo 22 gennaio 2004, no. 42 recante "Codice dei beni culturali e del paesaggio", di seguito denominato Codice.

Le Regioni, nell'esercizio delle attività di propria competenza, specificano e integrano i contenuti della relazione in riferimento alle peculiarità territoriali ed alle tipologie di intervento.

La Relazione paesaggistica contiene tutti gli elementi necessari alla verifica della compatibilità paesaggistica dell'intervento, con riferimento ai contenuti e alle indicazioni del piano paesaggistico ovvero del piano urbanistico-territoriale con specifica considerazione dei valori paesaggistici. Deve, peraltro, avere specifica autonomia di indagine ed essere corredata da elaborati tecnici preordinati altresì a motivare ed evidenziare la qualità dell'intervento anche per ciò che attiene al linguaggio architettonico e formale adottato in relazione al contesto d'intervento.

2. Criteri per la redazione della relazione paesaggistica.

La relazione paesaggistica, mediante opportuna documentazione, dovrà dar conto sia dello stato dei luoghi (contesto paesaggistico1 e area di intervento) prima dell'esecuzione delle opere previste, sia delle caratteristiche progettuali dell'intervento, nonché rappresentare nel modo più chiaro ed esaustivo possibile lo stato dei luoghi dopo l'intervento.

A tal fine, ai sensi dell'art. 146, commi 4 e 5 del Codice la documentazione contenuta nella domanda di autorizzazione paesaggistica indica:

- lo stato attuale del bene paesaggistico interessato;
- gli elementi di valore paesaggistico in esso presenti, nonché le eventuali presenze di beni culturali tutelati dalla parte II del Codice;
- gli impatti sul paesaggio delle trasformazioni proposte;
- gli elementi di mitigazione e compensazione necessari;

Deve contenere anche tutti gli elementi utili all'Amministrazione competente per effettuare la verifica di conformità dell'intervento alle prescrizione contenute nei piani paesaggistici urbanistici e territoriali ed accertare:

- la compatibilità rispetto ai valori paesaggistici riconosciuti dal vincolo;
- la congruità con i criteri di gestione dell'immobile o dell'area;
- la coerenza con gli obiettivi di qualità paesaggistica.

3. Contenuti della relazione paesaggistica.

3.1 Documentazione tecnica.

La documentazione tecnica minima, per la cui redazione ci si può avvalere delle analisi paesaggistiche ed ambientali, con particolare riferimento ai quadri conoscitivi ed ai contenuti dei piani a valenza paesaggistica, disponibili presso le Amministrazioni pubbliche, contiene ed evidenzia:

A) elaborati di analisi dello stato attuale:

1. descrizione, [2] anche attraverso estratti cartografici, dei caratteri paesaggistici del contesto paesaggistico [1] e dell'area di intervento: configurazioni e caratteri geomorfologici; appartenenza a sistemi naturalistici (biotopi, riserve, parchi naturali, boschi); sistemi insediativi storici (centri storici, edifici storici diffusi), paesaggi agrari (assetti culturali tipici, sistemi tipologici rurali quali cascine, masserie, baite, ecc.), tessiture territoriali storiche (centuriazioni, viabilità storica); appartenenza a sistemi tipologici di forte caratterizzazione locale e sovralocale (sistema delle cascine a corte chiusa, sistema delle ville, uso sistematico della pietra, o del legno, o del laterizio a vista, ambiti a cromatismo prevalente); appartenenza a percorsi panoramici o ad ambiti di percezione da punti o percorsi panoramici; appartenenza ad ambiti a forte valenza simbolica (in rapporto visivo diretto con luoghi celebrati dalla devozione popolare, dalle guide turistiche, dalle rappresentazioni pittoriche o letterarie). La descrizione sarà corredata anche da una sintesi delle principali vicende storiche, da documentazione cartografica di inquadramento che ne riporti sinteticamente le fondamentali rilevazioni paesaggistiche, evidenziando le relazioni funzionali, visive, simboliche tra gli

elementi e i principali caratteri di degrado eventualmente presenti;
2. Indicazione e analisi dei livelli di tutela [3] operanti nel contesto paesaggistico e nell'area di intervento considerata, rilevabili dagli strumenti di pianificazione paesaggistica, urbanistica e territoriale e da ogni fonte normativa, regolamentare e provvedimentale; indicazione della presenza di beni culturali tutelati ai sensi della Parte seconda del Codice dei beni culturali e del paesaggio.
3. Rappresentazione foto grafica dello stato attuale dell'area d'intervento e del contesto paesaggistico, ripresi da luoghi di normale accessibilità e da punti e percorsi panoramici, dai quali sia possibile cogliere con completezza le fisionomie fondamentali del territorio.
In particolare, la rappresentazione dei prospetti e degli skylines dovrà estendersi anche agli edifici contermini, per un'area più o meno estesa, secondo le principali prospettive visuali da cui l'intervento è visibile quando:
a) la struttura edilizia o il lotto sul quale si interviene è inserito in una cortina edilizia;
b) si tratti di edifici, manufatti o lotti inseriti in uno spazio pubblico (piazze, slarghi, ecc.) [4];
c) si tratti di edifici, manufatti o lotti inseriti in un margine urbano verso il territorio aperto.
Nel caso di interventi collocati in punti di particolare visibilità (pendio, lungo mare, lungo fiume, ecc.), andrà particolarmente curata la conoscenza dei colori, dei materiali esistenti e prevalenti dalle zone più visibili, documentata con fotografie e andranno studiate soluzioni adatte al loro inserimento sia nel contesto paesaggistico che nell'area di intervento.
Nel caso di interventi su edifici e manufatti esistenti dovrà essere rappresentato lo stato di fatto della preesistenza [5], e andrà allegata documentazione storica relativa al singolo edificio o manufatto e con minor dettaglio all'intorno. Nelle soluzioni progettuali andrà curata, in particolare, la adeguatezza architettonica (forma, colore, materiali, tecniche costruttive, rapporto volumetrico con la preesistenza), del nuovo intervento con l'oggetto edilizio o il manufatto preesistente e con l'intorno basandosi su criteri di continuità paesaggistica laddove questi contribuiscono a migliorare la qualità complessiva dei luoghi.
B) elaborati di progetto: gli elaborati di progetto, per scala di rappresentazione e apparato descrittivo, devono rendere comprensibile l'adeguatezza dell'inserimento delle nuove opere nel contesto paesaggistico così come descritto nello stato di fatto e comprendono:
1. inquadramento dell'area e dell'intervento/i: planimetria generale quotata su base topografica carta tecnica regionale CTR - o ortofoto, nelle scale [6]: 1:10.000, 1:5000, 1:2000 o di maggior dettaglio e di rapporto di scala inferiore, secondo le tipologie di opere, in

relazione alla dimensione delle opere, raffrontabile - o coincidente - con la cartografia descrittiva dello stato di fatto, con l'individuazione dell'area dell'intervento e descrizione delle opere da eseguire (tipologia, destinazione, dimensionamento);
2. area di intervento:
a) planimetria dell'intera area (scala 1:200 o 1:500 in relazione alla sua dimensione) con l'individuazione delle opere di progetto in sovrapposizione allo stato di fatto, rappresentate con le coloriture convenzionali (rosso nuova costruzione, giallo demolizione). Sono anche da rappresentarsi le parti identificate, per le quali vanno previste soluzioni progettuali che garantiscano continuità paesistica con il contesto;
b) sezioni dell'intera area in scala 1:200, 1:500 o altre in relazione alla sua dimensione, estesa anche all'intorno, con rappresentazione delle strutture edilizie esistenti, delle opere previste (edifici e sistemazioni esterne) e degli assetti vegetazionali e morfologici in scala 1:2000, 1:500, 1:200, con indicazione di scavi e riporti per i territori ad accentuata acclività, quantificando in una tabella riassuntiva i relativi valori volumetrici;
3. opere in progetto:
a) piante e sezioni quotate degli interventi di progetto, rappresentati anche per sovrapposizione dello stato di fatto e di progetto con le coloriture convenzionali, nonché l'indicazione di scavi e riporti, nella scala prevista dalla disciplina urbanistica ed edilizia locale;
b) prospetti dell'opera prevista, estesa anche al contesto con l'individuazione delle volumetrie esistenti e delle parti inedificate, rappresentati anche per sovrapposizione dello stato di fatto e di progetto con le coloriture convenzionali, con indicazione di materiali, colori, tecniche costruttive con eventuali particolari architettonici;
c) testo di accompagnamento con la motivazione delle scelte progettuali in coerenza con gli obiettivi di conservazione e/o valorizzazione e/o riqualificazione paesaggistica, in riferimento alle caratteristiche del paesaggio nel quale si inseriranno le opere previste, alle misure di tutela ed alle indicazioni della pianificazione paesaggistica ai diversi livelli. Il testo esplicita le ragioni del linguaggio architettonico adottato, motivandone il riferimento ala tradizione locale ovvero alle esperienza dell'architettura contemporanea.
3.2. Elementi per la valutazione di compatibilità paesaggistica.
1. simulazione dettagliata dello stato dei luoghi a seguito della realizzazione del progetto resa mediante foto modellazione realistica (rendering computerizzato o manuale), comprendente

un adeguato intorno dell'area di intervento, desunto dal rapporto di intervisibilità esistente, per consentire la valutazione di compatibilità e adeguatezza delle soluzioni nei riguardi del contesto paesaggistico. Nel caso di interventi di architettura contemporanea (sostituzioni, nuove costruzioni, ampliamenti), la documentazione dovrà mostrare, attraverso elaborazioni fotografiche commentate, gli effetti dell'inserimento nel contesto paesaggistico e nell'area di intervento e l'adeguatezza delle soluzioni, basandosi su criteri di congruità paesaggistica (forme, rapporti volumetrici, colori, materiali).

2. previsione degli effetti delle trasformazioni dal punto di vista paesaggistico, ove significative, dirette e indotte, reversibili e irreversibili, a breve e medio termine, nell'area di intervento e nel contesto paesaggistico sia in fase di cantiere che a regime, con particolare riguardo per gli interventi da sottoporre a procedure di V.I.A. nei casi previsti dalla legge.

3. Fermo restando che dovranno essere preferite le soluzioni progettuali che determinano i minori problemi di compatibilità paesaggistica, dovranno essere indicate le opere di mitigazione [(7)] sia visive che ambientali previste, nonché evidenziati gli effetti negativi che non possano essere evitati o mitigati [(8)] e potranno essere proposte le eventuali misure di compensazione [(9)] (sempre necessarie quando si tratti di interventi a grande scala o di grande incidenza).

4. Documentazione relativa a tipologie di interventi od opere di grande impegno territoriale

4.1. Interventi e/o opere a carattere areale.

Si intendono ricompresi in questa categoria i sotto elencati interventi:

- Complessi sportivi, parchi tematici;
- Complessi residenziali, turistici, commerciali, direzionali e produttivi;
- Campeggi e caravaning;
- Impianto agro-forestali, agricoli, zootecnici e di acquacoltura con esclusione degli interventi di cu all'art. 149, comma 1, lett. c) del Codice;
- Impianti per la produzione energetica, di termovalorizzazione, di stoccaggio;
- Dighe, sbarramenti ed invasi;
- Depositi di merci o di materiali;
- Infrastrutturali portuali ed aeroportuali;
- discariche ed impianti di smaltimento dei rifiuti.
- Attività minerarie di ricerca ed estrazione
- Attività di coltivazione di cave e torbiere

- Attività di escavazione di materiale litoide dall'alveo dei fiumi

Questi interventi e/o opere caratterizzano e modificano vaste parti del territorio. Pertanto, gli elaborati dovranno curare, in particolare, le analisi relative al contesto paesaggistco [(10)], ed all'area in cui l'opera e/o l'intervento si colloca e che modifica e mostrare la coerenza delle soluzioni rispetto ad esso mediante:

1. Planimetria in scala 1:5.000 1:10.000 1:25.000, scelta secondo la morfologia del contesto; con indicati i punti da cui è visibile l'area di intervento e foto panoramiche e dirette che individuino la zona di influenza visiva e le relazioni di intervisibilità dell'opera e/o dell'intervento proposto con il contesto paesaggistico e con l'area di intervento.
2. Rilievo fotografico degli skyline esistenti dai punti di intervisibilità, come indicati nella planimetria che evidenzi la morfologia naturale dei luoghi, il margine paesaggistico urbano o naturale a cui l'intervento si aggiunge o che forma, la struttura periurbana in cui eventualmente l'intervento si inserisce.
3. Cartografia in scala 1:5.000 1:10.000 1:25.000 che evidenzi le caratteristiche morfologiche del contesto paesaggistico e dell'area d'intervento:

a) la tessitura storica, sia vasta che minuta esistente: in particolare, il disegno paesaggistico (urbano e/o extraurbano), l'integrità di relazioni, storiche, visive simboliche dei sistemi di paesaggio storico esistenti (rurale, urbano, religioso, produttivo, ecc.), le strutture funzionali essenziali alla vita antropica, naturale e ala produzione (principali reti di infrastrutturazione); le emergenze significative, sia storiche, che simboliche;

b) l'eventuale struttura periurbana diffusa o aggregazione lineare recente;

c) il rapporto che l'opera e/o l'intervento instaura con le infrastrutture e le reti esistenti naturali e artificiali [(11)].

4. Documentazione di progetto e/o fotograifca [(12)] delle soluzioni adottate per interventi analoghi nelle stesse zone [(13)], o in altri casi significativi realizzati in aree morfologiche o d'uso del suolo simili. [(14)]
5. Simulazione [(15)] dettagliata delle modifiche proposte, soprattutto attraverso lo strumento del rendering fotografico.

La proposta [(16)] progettuale dovrà motivare le scelte localizzative e dimensionali in relazione alle alternative praticabili.

4.2. Interventi e/o opere a carattere lineare o a rete:

- opere ed infrastrutture stradali, ferroviarie
- reti infrastrutturali;
- torri, tralicci e ripetitori per la telecomunicazione;
- impianti di risalita;
- interventi di sistemazione idrogeologica;
- sistemi di irrigazione agricola
- interventi di urbanizzazione primaria.

Questi interventi [(17)] e/o opere caratterizzano e modificano vaste parti del territorio. Pertanto, gli elaborati dovranno , curare, in particolare, le analisi relative al contesto paesaggistico in ci si collocano e che modificano e mostrare coerenza delle soluzioni rispetto ad esso.
relativamente alle opere ed infrastrutture stradali, ferroviarie, alle reti infrastrutturali ed alle opere quali tralicci e ripetitori per la telecomunicazione, la documentazione di progetto dovrà prevedere anche le attività di ripristino e o dismissione ove necessario a fine esercizio, che saranno a carico del proponente.
In particolare per gli interventi infrastrutturali lineari in rilevato, che formino barriera artificiale su territorio aperto, agricolo, montano, ecc. e su territorio periurbano, andranno rilevate e controllate progettualmente le condizioni di intervisibilità, in quanto tali opere vanno a costruire nuovo margine paesaggistico. Gli elaborati devono curare, in particolare:
1. carta/e in scala 1:5000, 1:10.000 e 1:25.000, scelta/e secondo la morfologia dei luoghi che individui l'area di intervento di influenza visiva del tracciato proposto (contesto paesaggistico e area di intervento)] e le condizioni di visibilità, con indicati i punti da cui è visibile l'area di intervento, con foto panoramiche e ravvicinate
2. carta/e in scala 1:5000, 1:10.000 e 1:25.000 che evidenzi:
a) le caratteristiche morfologiche dei luoghi (contesto paesaggistico del tracciato);
b) la tessitura storica esistente:in particolare, il disegno paesaggistico 8in area urbana, periurbana, extraurbana), l'integrità di sistemi di paesaggio storico e recente (rurali, urbani, difensivi, religiosi,...) e i resti significativi.
c) Il rapporto con le infrastrutture e le reti esistenti naturali e artificiali (idrografia, reti ecologiche elettrodotti ecc...).
3. Carta in scala 1:2.000, 1:5.000 che rilevi nel dettaglio, per il contesto e l'area di intervento, la presenza degli elementi costitutivi di tale tessitura, per comprenderne la contiguità fisica, o

le relazioni visive e simboliche, (per esempio: viale alberato di accesso, giardino, villa, rustici, filari e canali in territorio agricolo, edicole religiose, fonti, alberi isolati, bosco, apertura visiva, ecc.) (18)

4. simulazioni del tracciato proposto e delle eventuali barriere antirumore, nel suo insieme attraverso lo strumento del rendering, sia nel contesto paesaggistico che nell'aera di intervento, evidenziando le soluzioni di disegno, di materiali, di colori.

Gli interventi su tratte di infrastrutture lineari esistenti devono tener conto delle caratteristiche formali e dei materiali utilizzati nelle parti già costruite, sia nelle parti contigue che nell'insieme del tracciato (muretti, paracarri e strutture di protezione, scarpate, muri di contenimento, arredi vegetali, ecc.) e privilegiare comunque la manutenzione e l'adattamento degli elementi costitutivi esistenti sulla sostituzione, pur nel rispetto delle esigenze di funzionalità e sicurezza. Pertanto, occorre che vengano documentate, con foto e con eventuali documenti storici, le soluzioni adottate nel resto del tracciato e i documenti progettuali dovranno mostrare le scelte di continuità paesistica, comprese, in particolare, le soluzioni di continuità con le parti contermini (forme, materiali, colori, ecc.), laddove queste contribuiscano a migliorare la qualità dell'opera e l'inserimento nel contesto paesaggistico.

Nel caso di interventi a rete per la documentazione richiesta si fa riferimento ai precedenti punti 1 e 2 descritti per la categoria degli interventi lineari. In particolare per alcune opere rientranti nella categoria a rete (ad esempio elettrodotti) di nuova formazione o su rete esistente, il progetto deve rispettare i caratteri paesaggistici del contesto, in particolare attraverso:

1. carta in scala 1:5000, 1:10.000, 1:25.000, scelta secondo la morfologia del contesto che evidenzi:

a) il rilievo delle infrastrutture già esistenti, specificandone le caratteristiche attraverso foto dei tipi di elementi verticali;

b) la proposta progettuale e l'individuazione, con riferimento al contesto, della zona di influenza visiva;

c) foto panoramiche

2. carta in scala 1:5000, 1:10.000, 1:25.000 scelta secondo la morfologia del contesto che evidenzi:

a) le caratteristiche morfologiche dei luoghi e di principali usi del suolo;

b) la tessitura storica, sia vasta che minuta esistente; in particolare il disegno paesaggistico

(urbano e/o extarurbano), gli skyline esistenti, i punti panoramici, emergenti e caratterizzanti, i beni storici puntuali e i sistemi eventualmente collegati, i luoghi simbolici, i luoghi di interesse naturalistico.

c) il rapporto con le infrastrutture e le reti esistenti naturali e artificiali (idrografia, reti ecologiche, elettrodotti ecc...)

Per gli interventi a livello del terreno o in trincea, quali quelli relativi ai sistemi di irrigazione agricola ovverossia di sistemazione idrogeologica [(19)], la documentazione di progetto deve riferirsi agli elaborati progettuali descritti ai precedenti punti 1-2-3 definiti per la categoria lineare.

Per quanto riguarda gli impianti eolici [(20)], andrà curata, in particolare: la carta dell'area di influenza visiva degli impianti proposti; la conoscenza dei caratteri paesaggistici dei luoghi secondo le indicazioni del precedente punto 2. Il progetto dovrà mostrare le localizzazioni proposte all'interno della cartografia conoscitiva e simulare l'effetto paesistico, sia dei singoli impianti che dell'insieme formato da gruppi di essi, attraverso la fotografia e lo strumento del rendering, curando in particolare la rappresentazione dei luoghi più sensibili e la rappresentazione delle infrastrutture accessorie all'impianto.

1. Al fine di fornire un orientamento omogeneo, si ritiene opportuno evidenziare i principali contesti paesaggistici di riferimento cui corrispondono diverse specificità di analisi e di intervento. In particolare si fa riferimento, orientativamente, a contesto naturale, agricolo tradizionale, agricolo industrializzato, urbano, periurbano e insediativi diffuso e/o sparso. Dal punto di vista della morfologia dei luoghi: costiero, di pianura, collinare e montano.

2. Si elencano a titolo esemplificativo, alcuni parametri per la lettura delle caratteristiche paesaggistiche, utili per l'attività di verifica della compatibilità del progetto:

Parametri di lettura di qualità e criticità paesaggistiche:

- diversità: riconoscimento di caratteri /elementi peculiari e distintivi, naturali e antropici, storici, culturali, simbolici, ecc.;

- integrità: permanenza dei caratteri distintivi di sistemi naturali e di sistemi antropici storici (relazioni funzionali, visive, spaziali, simboliche, ecc. tra gli elementi costitutivi);

- qualità visiva: presenza di particolari qualità sceniche, panoramiche, ecc.;

- rarità: presenza di elementi caratteristici, esistenti in numero ridotto e/o concentrati in alcuni siti o aree particolari;

- degrado: perdita, deturpazione di risorse naturali e di caratteri culturali, storici, visivi,

morfologici, testimoniali;
Parametri di lettura del rischio paesaggistico, antropico e ambientale:
- sensibilità: capacità dei luoghi di accogliere i cambiamenti, entro certi limiti, senza effetti di alterazione o diminuzione dei caratteri connotativi o degrado della qualità complessiva
- vulnerabilità/fragilità: condizione di facile alterazione o distruzione dei caratteri connotativi
- capacità di assorbimento visuale: attitudine ad assorbire visivamente le modificazioni, senza diminuzione sostanziale della qualità
- stabilità: capacità di mantenimento dell'efficienza funzionale dei sistemi ecologici o situazioni di assetti antropici consolidate
- instabilità: situazioni di instabilità delle componenti fisiche e biologiche o degli assetti antropici
3. Le analisi dei livelli di tutela dovranno in particolare tener conto delle motivazioni e delle finalità di qualità paesaggistica definite dagli strumenti normativi e di piano.
4. Ad esclusione di quelle opere previste all'art. 149, comma 1, lett. a) del Codice
5. Si richiede un rilevo geometrico, dei materiali, dei colori, delle tecniche costruttive, in scala 1:200 o 1:100 ed eventuali dettagli architettonici, utilizzando i criteri e le tecniche del rilievo degli edifici.
6. Le scale di rappresentazione segnalate a titolo indicativo, vanno scelte in relazione alla disponibilità e alla dimensione dell'opera e ai caratteri dell'area d'intervento e del contesto.
7. Le opere di mitigazione e compensazione si fondano sul principio che ogni intervento deve essere finalizzato ad un miglioramento e della qualità paesaggistica complessiva dei luoghi, o, quanto meno, deve garantire che non vi sia una diminuzione delle sue qualità, pur nelle trasformazioni. La relazione paesaggistica, sulla base della lettura degli effetti dell'intervento sulle attuali caratteristiche dei luoghi, fra cui la loro eventuale reversibilità, individua le misure di miglioramento previste, le misure di mitigazione e di compensazione e indica, quando possibile, le diverse soluzioni alternative esaminate e a conclusione la proposta di progetto motivatamente scelto tra queste. Le opere di mitigazione potranno essere sia immediate che realizzate nel corso del tempo, potranno avere un diverso grado di capacità di contrastare gli effetti negativi dell'intervento: annullamento, riduzione, riqualificazione.
8. Principali tipi di modificazioni e di alterazioni

Per facilitare la verifica della potenziale incidenza degli interventi proposti sullo stato del contesto paesaggistico e dell'area, vengono qui di seguito indicati, a titolo esemplificativo, alcuni tipi di modificazioni che possono incidere con maggiore rilevanza:

- Modificazioni della morfologia, quali sbancamenti e movimenti di terra significativi, eliminazione di tracciati caratterizzanti riconoscibili sul terreno (rete di canalizzazioni, struttura parcellare, viabilità secondaria, ...) o utilizzati per allineamenti di edifici, per margini costruiti, ecc.

- Modificazioni della compagine vegetale (abbattimento di alberi, eliminazioni di formazioni ripariali,...)

- Modificazioni dello skyline naturale o antropico (profilo dei crinali, profilo dell'insediamento);

- Modificazioni della funzionalità ecologica, idraulica e dell'equilibrio idrogeologico, evidenziando l'incidenza di tali modificazioni sull'assetto paesistico;

- Modificazioni dell'assetto percettivo, scenico o panoramico;

- Modificazioni dell'assetto insediativo-storico

- Modificazioni di caratteri tipologici, materici, coloristici, costruttivi, dell'insediamento storico (urbano, diffuso, agricolo)

- Modificazioni dell'assetto fondiario, agricolo e colturale.

- Modificazioni dei caratteri strutturali del territorio agricolo (elementi caratterizzanti, modalità distributive degli insediamenti, reti funzionali, arredo vegetale minuto, trama parcellare)

Vengono inoltre indicati, sempre a titolo di esempio, alcuni dei più importanti tipi di alterazione dei sistemi paesaggistici in cui sia ancora riconoscibile integrità e coerenza di relazioni funzionali, storiche, visive, culturali, simboliche, ecologiche, ecc.; essi possono avere effetti totalmente o parzialmente distruttivi, reversibili o non reversibili.

- Intrusione (inserimento in un sistema paesaggistico elementi estranei ed incongrui ai suoi caratteri peculiari compositivi, percettivi o simbolici per es. capannone industriale, in un'area agricola o in un insediamento storico).

- Suddivisione (per esempio, nuova viabilità che attraversa un sistema agricolo, o un insediamento urbano sparso, separandone le parti).

- Frammentazione (per esempio, progressivo inserimento di elementi estranei in un'area agricola, dividendola in parti non più comunicanti)

- Riduzione (progressiva diminuzione, eliminazione, alterazione, sostituzione di parti o elementi strutturali di un sistema, per esempio di una rete di canalizzazioni agricole, di edifici storici in un nucleo di edilizia rurale, ecc.)
- Eliminazione progressiva delle relazioni visive, storico-culturali, simboliche di elementi con il contesto paesaggistico e con l'area e altri elementi del sistema
- Concentrazione (eccessiva densità di interventi a particolare incidenza paesaggistica in un ambito territoriale ristretto);
- Interruzione di processi ecologici e ambientali di scala vasta o di scala locale
- Destrutturazione (quando di interviene sulla struttura di un sistema paesaggistico alterandola per frammentazione, riduzione degli elementi costitutivi, eliminazione di relazioni strutturali, percettive o simboliche, ...)
- deconnotazione (quando si interviene su un sistema paesaggistico alterando i caratteri degli elementi costitutivi),
In particolare, la documentazione deve dimostrare il rapporto dell'intervento con i luoghi sui quali insiste, basando le proposte progettuali sulla conoscenza puntuale delle caratteristiche del contesto paesaggistico ed evitando atteggiamenti di semplice sovrapposizione, indifferente alle specificità.
9. le opere di compensazione saranno individuate dalla relazione paesaggistica, che analizzando gli effetti dell'intervento sulle attuali caratteristiche dei luoghi, individua le opportune opere di compensazione, che possono essere realizzate anche prima della realizzazione dell'intervento, all'interno dell'area di intervento, ai suoi margini, ovvero in un'area lontana ed in tempi diversi da quelli dell'intervento stesso; in quest'ultimo caso, l'amministrazione può individuare un area comune su cui concentrare i contributi e le azioni di compensazione da realizzare nel tempo a spese ed eventualmente a cura dei soggetti interessati,
10. Al fine di fornire un orientamento omogeneo, si ritiene opportuno indicare i principali contesti paesaggistici di riferimento cui corrispondono diverse specificità di analisi e di intervento. In particolare, si fa riferimento, orientativamente, ai contesti naturale, agricolo tradizionale, agricolo industrializzato, insediamento agricolo, urbano, periurbano e insediativi diffuso e/o sparso. dal punto di vista della morfologia dei luoghi:. costiero, di pianura, collinare e montano.
11. Si intendono ricomprese le reti d'infrastrutturazione e le infrastrutture di trasporto

maggiore e minore.
12. Al fine di una maggiore comprensione gli elaborati fotografici dovrebbero essere accompagnati da didascalie di commento
13. per esempio, altri interventi portuali lungo le sponde dello stesso lago, o lungo le coste
14. per esempio, depuratori collocati in aree di pianura, naturalistiche, ecc.
15. Dovranno essere curate le simulazioni delle modifiche proposte, soprattutto attraverso lo strumento del rendering, sia nel contesto paesaggistico che nell'area con approfondimento dettagliato delle soluzioni, sia dal punto di vista del disegno che dei materiali, dei colori, delle tecniche costruttive.
16. Gli elaborati rappresentativi della proposta progettuale, dovranno evidenziare che l'intervento proposto, pur nelle trasformazioni, è adatto ai caratteri dei luoghi, non produce danni al funzionamento territoriale, non abbassa la qualità paesaggistica, per esempio di fronte a sistemi storici di paesaggio, quali quelli agricoli, gli elaborati dovranno illustrare il rapporto di compatibilità con la logica storica che li ha riprodotti per quanto riguarda: la localizzazione, le modifiche morfologiche del terreno, il mantenimento dei rapporti di gerarchia simbolica e funzionale tra gli elementi costitutivi, i colori e i materiali. Inoltre, il progetto dovrà mostrare in dettaglio le soluzioni di mitigazione degli impatti percettivi e ambientali inevitabili e le eventuali compensazioni proposte.
17. Per alcuni di questi interventi, quali ad esempio, strade, ferrovie, vie navigabili ecc. in genere si dovrebbero adattare i tracciati e le loro caratteristiche costruttive in base alle specificità dei contesti paesaggistici attraversati, evitando di compromettere l'unitarietà di sistemi paesaggistici storici esistenti, urbani e extraurbani, di sistemi naturali, tagliandoli o frammentandoli.
18. Nelle carte deve essere riportato il tracciato proposto al fine di verificare le eventuali e possibili interazioni negative con i caratteri paesaggistici rilevati
19. Per tali sistemazioni si dovranno evitare i rischi di interruzioni, frammentazioni e distruzioni paesaggistiche e ambientali nel contesto paesaggistico e nell'area
20. Per tali impianto l'ulteriore documentazione progettuale sarà specificata nelle Linee Guida che il Ministero per i beni e le Attività Culturali, il Ministero dell'Ambiente e della Tutela del Territorio ed il Ministero per le Attività Produttive, elaboreranno ai sensi del comma 2 dell'art. 12 del D. Lgs 387 del 2004.