

Fragments and memory of landscape: preservation of some fragile architectures

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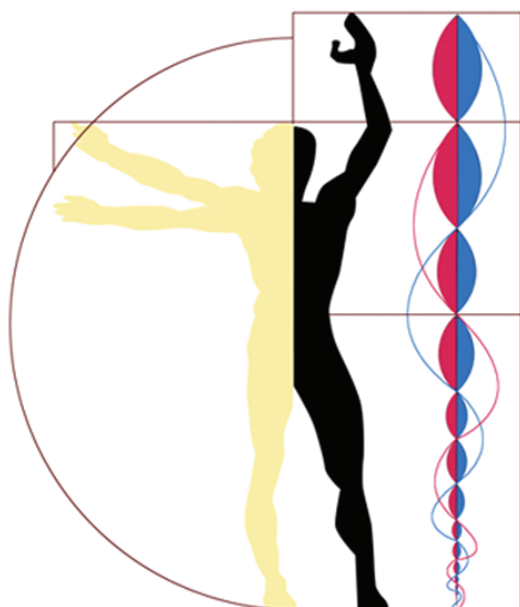
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Fabbrica della Conoscenza

XIII Forum Internazionale di Studi

Le Vie dei  
Mercanti

Carminc Gambardella



# HERITAGE and TECHNOLOGY

Mind Knowledge Experience



**Fabbrica della Conoscenza numero 56**

Collana fondata e diretta da Carmine Gambardella

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# **HERITAGE and TECHNOLOGY Mind Knowledge Experience**

Le Vie dei Mercanti \_ XIII Forum Internazionale di Studi

Carmine Gambardella

## **HERITAGE and TECHNOLOGY**

### **Mind Knowledge Experience**

Le Vie dei Mercanti

XIII Forum Internazionale di Studi

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Il Progetto “Ecoturismo urbano per la fruizione sostenibile dei Beni Culturali in Campania”, in attuazione degli Obiettivi Operativi 2.1 e 2.2 del Programma Operativo FESR Campania 2007/2013 per la realizzazione e/o il potenziamento, nel territorio della regione, di forti concentrazioni di competenze scientifico tecnologiche, di alto potenziale innovativo, intende favorire la concentrazione di competenze scientifico-tecnologiche finalizzata a rafforzare la competitività dei sistemi locali e delle filiere produttive regionali non solo nei settori dei servizi associati al turismo e beni culturali ma anche in settori ad altissima tecnologia che possano rappresentare una svolta tecnologica e culturale all'approccio innovativo per lo Sviluppo sostenibile in aree ad altissima vocazione turistica.

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**Culture**  
**Collective Identity**  
**Memory**  
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**Government of the Territory**  
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**Peer review**

Scholars has been invited to submit researches on theoretical and methodological aspects related to Heritage and Technology, and show real applications and experiences carried out on this themes.

Based on blind peer review, abstracts has been accepted, conditionally accepted, or rejected.

Authors of accepted and conditionally accepted papers has been invited to submit full papers. These has been again peer-reviewed and selected for the oral session and publication, or only for the publication in the conference proceedings.

**Conference report**

357 abstracts received from:

Albania, Argentina, Australia, Benin, Brazil, Bulgaria, Canada, Croatia, Egypt, France, Greece, Iraq, Israel, Italy, Japan, Latvia, Malta, Mexico, Norway, Poland, Portugal, P.R. China, Russia, Slovakia, Spain, Turkey, United Kingdom, USA.

More than 500 authors involved.

291 papers published.

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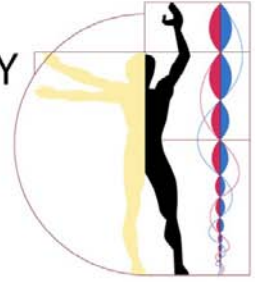
## **Preface**

The theme of the thirteenth Forum “Le Vie dei Mercanti” aims to investigate the complex relationship that develops between technological innovation, knowledge, enjoyment and protection of cultural heritage and the landscape. This leads to the need for an international multidisciplinary comparison in order to explore the questions and issues that are being debated not only in academia, but also among those who govern, manage and control Public Administrations, Institutions and businesses.

The subtitle specifies the macro areas: Mind, intended as both speculative thought as well as the preparation of a methodological process; the subject who investigates, establishes an inescapable destiny with the object analyzed at different scales of analysis, from the architectural structure and design, to the infrastructure and the landscape; Knowledge, as the historicizing of the state of the art reached by the disciplinary skills, integrated with those of material culture, humus generative of innovation for the formation of a human capital that continues to grow; Experience, the representation and sharing of results obtained with good practices, exemplary and paradigmatic, as patrimonial value for humanity to achieve a better quality of life and places created working with Art.

The conference is open to multidisciplinary experiences on one or more of the proposed themes. Scholars are invited to present research on either the theoretical and methodological aspects or concrete applications carried out on these issues.

*Carmine Gambardella*



## Fragments and memory of landscape: preservation of some fragile architectures

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### Abstract

The interest in the land has encouraged studies and restoration projects aimed at the enhancement of the architectural heritage contained in it, but excluded assets that just lent themselves to actions of new functions: a network of small buildings that together with natural and urbanized areas, form a territorial system in which the architecture is bound by ties of interdependence: Italian buildings for the production of wine as the "palmenti" for grape pressing, the Galicians "horreos" for storage cereals, the "pigeonniers" of the Pyrenees, small buildings, mainly rural character. Such architectures are now vulnerable since, ill-suited to host functions economically attractive. Based on these considerations, we suggest actions to value based not so much on the new functions the same as their "reviving": that is, their conservation through the sole use as a symbol of collective memory and historical evidence of cultural processes of contexts and rural landscape.

**Keywords:** cultural landscape, fragile architecture, conservation, enhancement.

### 1. About fragments and memory of landscape\*

The increasing interest on the territory as large and complex cultural heritage on the one side has promoting studies and restoration projects aimed to the enhancement of the architectural heritage contained in it but, to the other hand, it has also excluded assets which doesn't lent to speculative actions of re-functionalization [1].

Nowadays we could consider these assets like fragments of a system of architectures, which connotes the landscape creating a singular cultural vision which represents the memory of the places where daily life has left indelible traces.

A network of small buildings which forms a territorial system in which architecture is linked to unique natural and urbanized areas by close ties of interdependence. In the past, this had the role to represent a society that looked to the future by inventing new systems of production, of trade, of communications, which accelerated the evolution process of entire European contexts. From this base arose an area vision as a scenario of productive and social actions. Today, through the permanence of some architectures, it adds value to the landscape, but at the same time shows aspects of vulnerability.

The Galicians "horreos" are an examples of those, that made up a widespread network to keep and trade wheat and cereals, from the hinterland to the Atlantic coasts. The "pigeonniers" of the French regions of the Pyrenees: a system of communication through the construction of small rural buildings, in which pigeons lived during their continuing movements. The "palmenti" and the wine crops' organizations of many Italian regions, for example of Basilicata, Piemonte and Valle d'Aosta.

Nowadays these architectures are vulnerable because they are not adapted to accommodate economical attractive functions and they do not suggest other solutions except to be preserved

because they are historical rural complex systems fragments, in contrast to valorisation strategies that impose an increasing tourist exploitation of the cultural heritage.

According to these considerations, the essay aim to propose actions for conservation and enhancement of the "horreos", "pigeonniers" and "palmenti" not based on the introduction of new functions, but focused on their "reanimation": this means their only conservation through the use as a symbol of collective memory and historical testimony of cultural processes, linked to specific landscape contexts [2].

Actually, according to the latest conservation theories it's not always possible re-functionalizing all the architectures. However this does not result in exclusion from strategies of exploitation but it suggests actions aimed to the conservation of asset without changing types and meanings: in one word the "essence" of the same architecture and different reasons for which it was created. So, a more conservative and more "cultured" approach takes over. It just provides the "reanimation" which allows insiders (but only to those who really know the meaning of this expression) to safeguard a fragile heritage without completely destroying or modifying the function, but committing the role of economic engine to what surrounds these most vulnerable elements.

In this way it is possible to apply greater and more complex enhancement strategies where the cultural landscape represents the engine for the conservation, as in this case. Therefore, the re-functionalization of some buildings that may be changed with radical transformations compensates the impossibility to find a function for the small size architectures but with great cultural value.

In many cases this does not happen and a phenomenon that can be called "cultural aberration" take place. This because of such operations, seeking to enhance and re-functionalize each architecture (which is ascribed cultural value), in order to put it in economic and tourist circuits, produces "collateral effects" that can be defined as anti-cultural and anti-historical: the transformation of the original function, in these cases, empties the object of its real "essence" and the territory is deprived of cultural and documental value, that it acquires with the presence of even traces of agrarian life of a society.

In this sense, cases of restoration and renovation of old driers are best known to the criticism: from the simplest to the most complex of which often remain only the outer casing [3].

These interventions deserve accurate reflections starting from the substantial differences that exist between the assets that are considered cathedrals because they have large dimensions and often, starting from a simple wooden construction, they offer now more modern shapes (developed at the end of XVIII century).

The literature on this subject is abundant; however some of these examples do not represent the symbol of the rural attitude of a territory, but the utopia of an industrial class organized in order to exploit social and natural resources.

But there are also examples of dryers in which are still present rural architecture's characters and they are widespread in territories with homogeneity aspects both from the landscape point of view and the anthropic one. Unfortunately many of them, at best transformed into homes, have lost their cultural character becoming simple mechanisms of an economic and real estate perverse dynamics.

Therefore, we will analyze only few rural architecture which have conserved their original character and are already part of a process of "reanimation" of individual architectural elements. In most cases, they have been protected, and nowadays they represent one of the strengths of the enhancement of the broader Italian, French and Spanish landscape contexts.

## **2. Fragile architectures in French and Italian landscape: "pigeonniers", "topie" and "palmenti"**

In the region of Midì Pirenneis and especially in the Tarn's departments, the departments of the Garonne, of the Lot and of the Haute Garonne one, the "pigeonniers" strongly characterize the landscape helping to establish the rural culture of large territories. These «appartient aujourd'hui à notre patrimoine régional jusqu'à servir même d'enseigne à tout ce qui concerne l'art et le le tourisme de nos département» [4] also represents one of the objectives of the preservation of a rural land. This even though they are located in isolated contexts and do not offer opportunity to be preserved except as an historical sign of their original function.





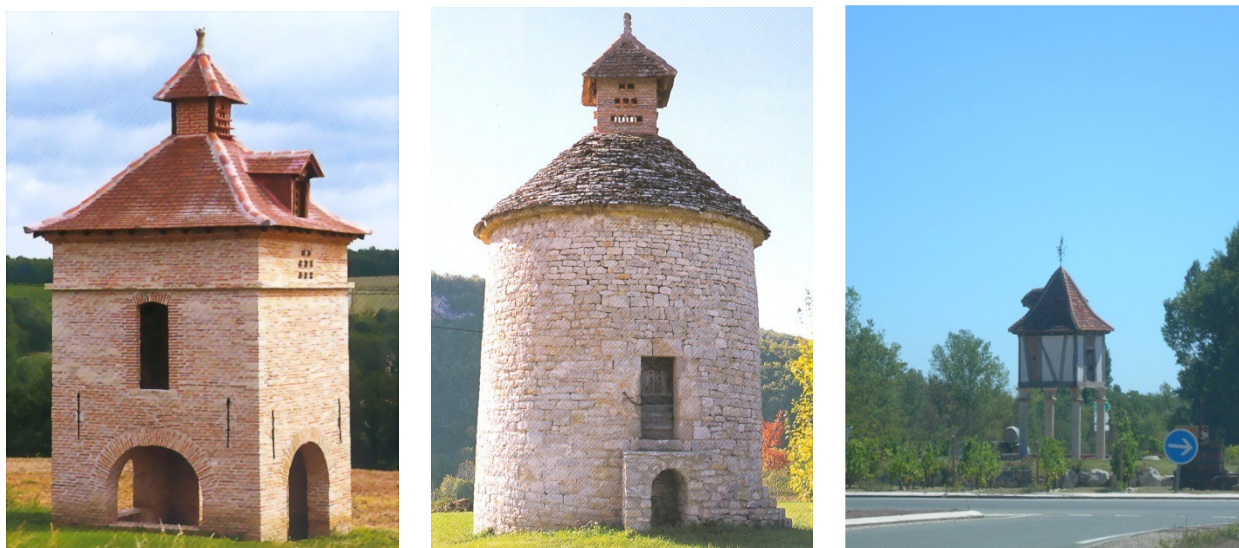
**Fig. 1, 2, 3.** Midi Pirennais: examples of "pigeonniers" and the particular of a stone pillar

This attitude distinguishes the French protection politics from many others (the Italian one for example) in which everything should be not necessarily attributable to economic profits and tourist attractiveness.

In fact studies conducted on "pigeonniers" identify as urgent an action in the area which may identify and catalogue different types especially in relation to the context and the time in which they were built; this in order to enhance, rather than the value of "real estate", the cultural one, linking it with the ancient agricultural traditions.

From this study we may know and understand the characters which on the one hand join all of these buildings, for the original purpose, on the other hand they show different characteristics of form, material and decoration in relation to autochthonous realities: for example "pigeonniers" on stone pillars or on arches; a polygonal structure, a square or cylindrical tower; "pigeonniers" or Gaillacois or Gariotte; and still "pigeonnier-balet" and "pigeonnier-porche".

However, all have common features: building materials (stone, brick, wood), "trellis" construction type or "dry walls" and the use of "mushroom" stone pillars in those where the dovecote is raised off the ground. But the similarities are found especially inside, where elements appear to shelters of cane or clay for pigeons and all are covered by wood structures and roof tiles.



**Fig. 4, 5, 6.** Garonne e Lot: some "pigeonniers"; the last is inserted in a roundabout



On the top of the roof it always appears ceramic decorative designs, most of which represent doves. However, despite these architectures are considered regional heritage, in some cases there is a less of attention on the restoration operations, during the substitution of the elements that compose the artefact: this practice goes against the value of the architecture because the value of spontaneity given by retrieval of raw materials in the area.

Moreover, the desire to show the type only for tourism purposes means that in some cases they appear as "cultural fetishes" until they become just furnishing of medians. It is the main risk of "pigeonniers"; this is the most obvious manifestation of what can be called "cultural aberration".

Equally interesting in Italy appear the rural architectures related to the cultivation of the vine, the grape harvest, the production and storage of wine.

If in regions such as Piemonte and Valle d'Aosta, for example, traces of entire winemaking landscapes are preserved, whose past is represented by the clear division of the fields and by the organization of the vineyards, in Basilicata are still preserved traces of all production process [5].

In the first case there are elements still surviving, the "topie", built with local stone and used to support those screws and proceed to the general organization of the vineyard. These are monolithic stone elements or compositions of stone and brick with conical shape that still represent entire portions of the landscape, or they can be identified as fragments, within the territory that today is densely modified by the mankind and transformed due to the construction of extended industrial and commercial complexes.

In this case, they represent the only trace of the past: the historical memory of a territory which drew economic and social benefits through the well-organized process of cultivation, production, sales of agricultural products.



**Fig. 7.** The landscape between Piemonte and Valle D'Aosta, characterized by the system of "topie" for the cultivation of the vine.

Nowadays, they can only be preserved through operations of "reanimation", because their texture would not allow a different using from the original and it does not recommend valorization actions that are not related to the agrarian value of a land [6].

The "palmenti" are also interesting as historical memory of the rural landscape; they are present in some areas of Basilicata and in particular at Pietragalla. In this case there is such a concentration of these rural architecture that appears almost like a village.

They are about small architectures built with local stone and leaned to the slopes of the hill whose use was related mainly to the grape harvesting and pressing.

The singularity of this architectural construction is given by the relationship between these buildings (often placed against each other and under different ownership), by the construction techniques and materials used to produce them, but especially by the system in that they were an integral part: the vines in the flat area of the territory now are totally disappeared; the "palmenti" for the collection and grape pressing, the "rutte", that are the cellars or natural caves where the wine was kept; the paths between the farms for carriage with wagons or beasts of burden of agricultural products.

Nowadays, it is not conserved much of this and "palmenti", certainly the most evident fragment of this "agrarian system", are currently abandoned and assaulted by speculative building, or even destroyed to make way for industrial facilities or shopping centers.

Even in Pietragalla, the lack of attractiveness of this agrarian system discourages protection actions. The result is the non-use of this heritage for tourism or business purposes. However, this should not stop the "reanimation" and the preservation of an irreplaceable testimony of agricultural matrices of that territory [7].



**Fig. 8.** The "palmenti" in the agrarian territory of Pietragalla, with the modern buildings on the background

### **3. Spanish "hórreos" and "cabazos"**

With the Decree 449 (February 22, 1973), concerning the vernacular architecture, were laid under the protection of the state granaries over a hundred years old existing in Galicia and Asturias: «All the buildings known as "hórreos" or "cabazos", in the regions of Asturias and Galicia, which have an antiquity no less than a century, remain under the protection of the state, which will prevent all interventions that alter the character or will can cause the demolition» [8].



However, this decree was not very incisive, although represents the first step towards the preservation of "spontaneous architecture" having cultural value.

Explaining the conservation of the barns, Plinio noted that «there are people who build barns, with brick walls almost a meter thick (...), in other places, on the contrary, the wooden barns are built on pillars» [9].

Galicia could be one of the places that Plinio spoke about; its *hórreos* match the description of the Roman naturalist, except that most of them are built of stone. In the more sophisticated cases, they remember ancient sarcophagi raised from the ground or small temples.

But the best value, in my opinion, is that the "*hórreos*", perfectly inserted into the landscape, represent the most important expression of Galician vernacular architecture because they have intelligent solutions concerning functionality, forms and proportions; the wisdom and genius with which local materials were exploited: granite and wood are present in large amounts in the territory.

As already expressed in 1964 for the exhibition "Architecture without Architects" the Galician stone barns are examples of spontaneous architecture, because of their perfect construction [10].



**Fig. 9.** Combarro: examples of "*hórreos*" located along the coast

In addition, the essay suggests to that their value is in the fact that they are still cleverly inserted in urban and regional contexts, so much that the landscape it is strongly characterized; they have a high historical value related to the productive activities of Galicia; the barns assume an important position in urban centers, as the case of Combarro; in the end, they have a high level of recognition in the area.

So they represent the balance between nature and built, they do not need to be re-functionalized, and their development strategies should ensure the only "reanimation" in respect of the vocation of places and features (of matter, form, function) that retain them [11].

However, although they are considered regional heritage, they are disappearing: some are in a state of disrepair; others are voluntarily destroyed; others sold to be disassembled and to be inserted in different contexts: these are the cases in which "*hórreos*" decorate gardens and homes in Madrid or Ibiza [12].



**Fig. 10, 11.** Combarro: examples of "horreos" located in the hinterland

Also in this case of re-functionalization we bump into a "cultural aberration" in which the architectural element loses all meaning and especially the relationship with the territory. Moreover it was decided to put a stop through other laws such as the Plan de Ordenación del Litoral of 2010 which protects the regional Galician coastline with architectural and landscape value.



**Fig. 12.** Carnota: example of "horreo" particularly interesting for the size

However European laws make clear that all the landscapes, as well as having an interest in the local communities, represent a great value for the Europe, and the need to protect them. It means to preserve the quality of these areas through conservation actions which it maintain significant aspects through the preservation of the natural autochthonous elements and spontaneous architecture present in them.

Only in this way these fragments forgotten by the system of global valorization can renew and strengthen the interrelationship between the territory and the landscape. They become points of accumulation of the memory of centuries, of historical events, of economic and social processes of one people or an entire society.





**Fig. 13.** Combarro: another example of "horreos" located along the coast

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\*\* This section: *Fragile architectures in French and Italian landscape: "pigeonniers", "topie" and "palmenti"*, was written by Riccardo Rudiero.

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