POLITECNICO DI TORINO
Repository ISTITUZIONALE

A Landscape Review. Inside Langhe between Protection and Literature

Original
A Landscape Review. Inside Langhe between Protection and Literature / Morezzi, Emanuele; Simone, Cutri - In: Perspectives on Architectural Preservation. Essays 2010-2020 / Emanuele Morezzi. - STAMPA. - Torino : Politecnico di Torino, 2020. - ISBN 9788885745445. - pp. 58-81

Availability:
This version is available at: 11583/2853313 since: 2020-11-19T15:01:04Z

Publisher:
Politecnico di Torino

Published
DOI:

Terms of use:

This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

Publisher copyright

(Article begins on next page)

29 March 2024



Published in IPSAPA Interdisciplinary Scientific Conference. The Usefulness of the Useless in the Landscape-cultural Mosaic: Liveability, Typicality, Biodiversity, Naples, July 2015. Original title: *Rileggere un Paesaggio. La Natura delle Langhe fra Tutela e Letteratura.*

A Landscape Review. Inside Langhe between Protection and Literature

Simone Cutri, Emanuele Morezzi

Abstract
The essay suggests a double reading of the same region, the Langhe territory in Piedmont, Italy, and its landscape. This twofold review, on the one hand will apply the tools of protection, enhanced by the recent inclusion of the site in the World Heritage List, while, on the other hand, it will try to "read" the landscape through literary sources, neglected by UNESCO, still representative of the whole region. Through this operation, the paper aims to reflect on issues related to places' authenticity and uniqueness, in order to improve the landscape comprehension and conservation.

Keywords: Langhe, wine, literature, UNESCO, authenticity, landscape.

Introduction

"The 'intangible cultural heritage' means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage. This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity, thus promoting respect for cultural diversity and human creativity."[1] With these words, dated back in October 2003, the UNESCO underlined the importance of orienting preservation and protection attentions and efforts towards new more ambitious and complex horizons.
Over the XX century, the discipline of restoration has generated several researches and conventions[2], mainly oriented at the

expansion of the physical boundaries of protection itself. The concept of *cultural asset,* first, and *cultural landscape,* later, constitute two symbolic steps of this conceptual path aimed at satisfying the necessity to include a wider territorial context and a higher number of cultural values related to it, within suitable protection policies. The need to orient the attention of protection towards intangible heritage[3] represents the will to include the intangible components linked to the cultural assets in this enlargement process. In fact, this very process constituted an important turning point in the debate on the identification and protection of the cultural assets. It succeeded in placing on the same ideological level the tangible as well as the intangible dynamics within the process of identification and qualification of a cultural context, by underlining their comparability in the evaluation of a certain asset or landscape. Relevant legal documents[4] (UNESCO, 2005, *Operational Guidelines for the Implementation of the World Heritage Convention*[5]) and recommendations (the ICOMOS *Québec Declaration on the Preservation of the Spirit of Place*[6]), have contributed to adding a further element pertaining to the *genius loci*[7] to such an important development of research, with the purpose of defining the concept of *cultural landscape* in a resolute way and to stress its immaterial and intangible dynamics, besides the material and tangible ones[8]. In the light of the recent inclusion of the vineyard landscape of Piedmont in the World Heritage List, the essay aims at analyzing such territory with a view to its major immaterial and intangible components, linked to the literary sources related to this precise context, to suggest a further possible interpretation to the complexity of the heritage. Aware of the directions concerning the importance of the ideal component, besides the naturalistic one, of the heritage, the research is willing to review a landscape that has already been codified and examined carefully according to UNESCO guidelines, to draw new sparks and interpretations. Furthermore, to use a literary metaphor, the research will





Visual rhetoric of UNESCO landscape.



Aesthetics and cultural propaganda. Langhe landscape after 2014.

"re-read" the landscape, as it could be done with a previously read text, wishing to overcome the general interpretation offered by the first text analysis, like in the literary practice, to disclose new elements and new details overlooked at first sight. In this sense, the additional ameliorative interpretation of the cultural, historical and social features of the Langhe landscape is supposed to contribute to achieving a better protection and preservation.

Protection: a reading of the Langhe landscape

The case study of the *Piedmont vineyard landscape: Langhe, Roero and Monferrato*[9] represents a perfect example of complex territorial setting, where the concepts of cultural landscape, *genius loci* and spirit of place find full confirmation and validation. Expressed in different cultural moments and by different institution committed to protection, these three concepts basically share the same contact point about the definition of the complexity of the places[10]. As previously mentioned, all these ideas imply the need to identify a landscape not only in its matter-related connotations, but also taking into account its intangible and ideal aspects. Moreover, the very definition of cultural landscape[11] insists on the ambivalence between the concept of nature and culture[12], underlining its importance in the identification of a suitable context[13]. The case study is rightly considered cultural landscape precisely on the basis of this idea of asset. In fact, we are not dealing with a naturalistic asset qualified as unaltered and excluded from human action; on the contrary, the values of the landscape reside specifically in the synergic action between man and nature[14]. The selected wording itself highlights how the primary quality of the asset which lies in the viticulture and the wine-making feature, thus of clear anthropic derivation. To stress how this principle is at the basis of the international organizations' selection criteria to proceed to protection, it is sufficient to fully analyze the

requisites fulfilled by the Piedmontese landscape for its inclusion in the World Heritage List.
In fact, among the criteria institutionally defined by UNESCO[15], according to international experts the territory under analysis fulfills requisite III (*to bear a unique or at least exceptional testimony to a cultural tradition or to a civilization*) and V (*to constitute an outstanding example of man's interaction with his natural environment*[16]). From this first observation, it seems legitimate to reflect on which characteristics of the context's natural complexity have been favored, in order to isolate le qualities of exceptionality and authenticity typical of this field of interest. With a view to highlighting the mutuality between man and environment, the criteria emphasize how the "cultural tradition" finds its own identification merely in the vinicultural wine-making aspect, with no further input. It is clear, in fact, how the focus of any reflection linked to the landscape in the UNESCO documents lies indeed in its qualitative connotation, thus stressing its exceptionality. Although connected to the will to identify *one* landscape, i.e. the vineyard, such a process looks little shareable towards the previously addressed premises[17]. The idea of preserving *one* landscape represents an initiative unrelated to the current preservation and protection practice. It rather provides for an arbitrary interpretation not much of the places' complexity as of their typicality. The will to identify a vineyard landscape as World Heritage results hardly acceptable, since such a qualification of a complex reality cannot hereby satisfy its full understanding and consequently its appropriate promotion needs. We will thus take advantage from some examples to better argue the perplexities arisen from the procedure and the choices made, hoping to make a point on how the landscape identification attitude implicitly excluded many others that share common cultural traditions, synergies and values with the original one. Moreover, the choice to focus on the protection of a specific landscape presents clear

consequences on the perception of the same territory, which, after the international conventions, experiences the outcomes of a strong cultural unification instead of the enhancement of its underlying complexity. On the one hand, the following analyses wish to investigate the intervention methodology on the adopted protection strategies while, on the other, they aim to put themselves as premises to the previously mentioned review, which will be based upon literary sources and documents[18], useful to picture a different landscape, just as much authentic and outstanding. In this regard, it is interesting to underline how the historical reports, subscribed by the international bodies and functional to the search for the roots of the viticulture and wine-making tradition of the places in question, do cite Pliny the Elder and Strabo, authors of short hints about wine cultivation in Piedmont in Roman age, but fall short of citing the writings by Pavese and Fenoglio. Even if more recent, they have pictured the tangible and intangible interrelations among man, cultivation and culture in the most comprehensive and appropriate way[19], as we will see. Thus, the need to identify a standard landscape by implicitly excluding its shades and complexities is apparent not only in the identification of the criteria already discussed, or in the preference for certain literary sources that are helpful in dating the cultivations, but also in the choices towards the contexts worthy of protection. Just like the international procedure tends to consciously exclude some cultural aspects of the landscape, in the same way the territory is not considered in its overall extension. Rather, it is fragmented due to reasons functional to the inclusion in the List, and resulting in the identification of areas circumscribed by rigid territorial boundaries.

This choice has a doubtful nature. When addressing a complex asset provided with clear intangible characteristics, the UNESCO exercises a resolute qualification action towards what is deemed worthy of protection and representative of the





Beppe Fenoglio. 1950 circa.
Cesare Pavese, La casa in collina. First edition: 1948.





Castiglione Falletto and view from Grinzane Cavour castle. 2015

mentioned above requisites and what is not, dividing the two spheres, naturally contiguous, through a linear sharp border. Such an approach proves to be ambiguous once again. It looks functional to the identification of a one and only landscape[20], the vineyard, deemed to be authentic and outstanding. However, the results of such an operation are completely contradictory to the most contemporary tendencies about restoration and protection of the intangible dynamics. The enlargement of the context worthy of preservation mentioned in the introduction is opposed to the tendency expressed in the documents pertaining to the inclusion in the List. They aim at embracing the specific rather than the general, for instance by providing accurate territorial maps and spatial coordinates for the satellite location of the places subject to protection. Also under this point of view, thus, the intention of the bodies in charge of identifying only *one* precise landscape is apparent, excluding the surrounding context from any attention and any possible research, by deeming it inadequate or not fully responding to the requisites necessary to the registration. A similar attitude can be found in the iconographic representations of the landscape itself[21].

In conclusion, the conscious choice of the international bodies to appreciate uniquely *one* vineyard landscape has the merit to have focused its efforts only towards one unambiguous aspect while blindly searching for the standards of authenticity and exceptionality. However, it is to be underlined how this attitude is openly in contrast with the rationale of the contemporary preservation, which suggests, instead, for enlarged fields of interest inclusive of intangibility and immateriality standards too. With the *re-reading* of the landscape proposed in the next pages, the aim is to reevaluate some aspects of the territory excluded by the considerations of the international bodies, with a view to a potential enlargement of the boundaries of the area currently subject to protection. If this scenario comes

true, it will be likely that in the future, besides the already acknowledged fulfillment of requisites III and V, requisite VI (about the characteristic of the territory *to be directly or tangibly associated with events or living traditions, with ideas, or with beliefs, with artistic and literary works of outstanding universal significance)* will be added, through the identification of the relevance of literary authors such as Pavese and Fenoglio[22].

Literature: "re-reading" the Langhe landscape

In order for the term re-reading, which titles the current intervention, not to remain intended broadly speaking only, an actual re-reading of the landscape in question will be provided. Following to a first part, where attention will be driven for a while upon three Ligurian authors, i.e. Quaini, Calvino, Montale, the focus will then shift on two very well-known Piedmontese authors, who often used the Langhe, mainly, and the landscapes currently under UNESCO protection, as setting for their works: Beppe Fenoglio and Cesare Pavese. Two of their prose texts will be addressed (although Cesare Pavese, for instance, spoke about landscape many times through poetry, with the collection of progressively enumerated poems entitled *Landscape*[23]*,* indeed): the novels *Johnny the Partisan* (*Il partigiano Jhonny*) and *The Moon and the Bonfires* (*La luna e i falò*).

Why this attempt to work out the question through literature? A sentence by Massimo Quaini will help us to better understand: *"We have to ask ourselves through which art, which artistic mediation the landscape presents itself to our attention. It does not anymore through painting, which in the most recent phases of modernity has produced the denial of the landscape through abstractionism, but through literature and poetry*"[24]. Literature could never deny or do without the landscape, whether described in detail or just a metaphoric and existential place, or science fiction; be it the setting of an event or the room or the place where we believe the author has written; whether real or

imaginary. Imaginary, indeed. And the image of a landscape that we keep is determined by different factors, as we will see, exactly because a detachment from the mere physical and geographical question has occurred: *"The landscape does not matter as analytic category to read the environment or the territory in scientific terms, but it does as container of myths, dreams and emotions, as accumulator of metaphors for the understanding of the contradictions and the problems of our time*"[25]. Myths, dreams, emotions are instances determined by something going far beyond or, better, well before the visual verification of reality. They are instances determined by images assembled since childhood through readings, moods, special categories of thought. These latter could be powerful to a point to be able to be summarized in a belief spread amid XIX century authors, aesthetes and decadents above all, as follows: *it is Nature who imitates art and not vice versa*[26]. Thus, it is the landscape that conforms to what the viewer has already thought it should be and represent. To confirm, Pavese writes: *"It is necessary to know that we do not see something the first time, but always the second one. Only then, we both discover and remember it*"[27].

This 'second time' meant by Pavese is deeply connected to the common thread of his entire literary production and closely linked to his continuous search for the roots, both individual and ancestral. Calvino, who has insisted on the concepts of imaginary geography in much of his essay work, argues, starting precisely from his Sanreman childhood memories (where he simplified the orientation capacity of Ligurian people as: on one side the opaque, on the other the sun) that: *"One thing we cannot reject or hide is the natal and familiar landscape*"[28]. Then, Montale: *"It is fascinating to know that each of us has a landscape like this albeit very different, which will remain* his *landscape, immutable; it is fascinating how the physical order penetrates so slowly in us and then it is so impossible to cancel*"[29]. Once these arguments assimilated, it is to ask ourselves: does the international institutions' protection

decisively influence this imaginary, by forcing *authenticity* and *genuineness*, two of the features necessary for the attainment of the acknowledgement, to an ambiguity of meaning? This first part will close with a passage from that masterpiece of imagined and imaginary geography which is *Invisible Cities*, by the already mentioned Italo Calvino: "*The magnificence and prosperity of the metropolis Maurilia, when compared to the old, provincial Maurilia, cannot compensate for a certain lost grace, which, however, can be appreciated only now in the old postcards, whereas before, when that provincial Maurilia was before one's eyes, one saw absolutely nothing graceful and would see it even less today, if Maurilia had remained unchanged; and in any case the metropolis has the added attraction that, through what it has become, one can look back with nostalgia at what it was*"[30].
With an easy trick, if we substitute the terms 'metropolis' with 'UNESCO' and 'provincial' with 'genuineness' or 'authenticity', the core of the discussion will be immediately seized: the shift from a little known, agricultural and provincial territory to touristic destination, place respondent to precise standards of collective imagination and, finally, World Heritage.

Let's now shift the focus on some descriptive passages from *Il partigiano Jhonny*, masterpiece by Beppe Fenoglio, set during the partisan Resistance, from 1943 to 1945, in Alba itself and the Langhe. We will concentrate mainly on the semantic field (a concept belonging to architecture too) which the words that the author picks to describe the landscape refer to. Let's start with passages regarding autumn, precisely because it is the season of grape harvest and fairs[31] and colors that nurture the vineyard landscape. It is not a case that many of the pictures that UNESCO exhibits in the profile about Langhe, Roero and Monferrato[32] are obviously shot in autumn. Thus, the conflict between what is shown, in picture or live, and what is read in the following lines will astonish: *"The hills threatened*

all around, shuttered all around, increasingly flowing autumnally, in a musical swirl of slow vapors, at times the hills themselves nothing more than vapors. The hills threatened the fluvial plain and the city, insalubriously illuminated under a corrupted sun"[33]. With his unequivocal style, rich in anglicisms and adjectival adverbs[34], Fenoglio introduces a suffocating, desperate, gloomy landscape, very distant from the expectations that we have at present of the places in question; a setting fit for and not too far from, as to lexicon, the incipit of *The Fall of the House of Usher* by E. A. Poe: a passage belonging to gothic if not horror literature. And again: *"The first autumn appeared up to agony, at the end of September the thirty-year-old nature writhed in the ? of menopause, black sadness plunged on the hills robbed of the natural colours, a breathtaking cruelty in the plumbeous flow of the drown-causing river, which was lapping on to the low bank with treacherous mortar, amid the poplar woods far away, gloomy and as multiplying themselves like a pack of cards in prestidigitation in front of his overtired eyes. And the wind was blowing at a not seasonal frequency, at an unnatural speed and strength, certainly devilish during the long nights*"[35]. It is surely good to stress one thing, wherever necessary: the mood of the writer, or of the protagonist of the work, considerably influences his perception of the landscape and forces him to a strongly characteristic restitution of the latter. The nights that Johnny the partisan spends are featured by loneliness, boredom, wait and have the exacerbation of the war operations in the North of Italy as compelling setting. However, this centuries-old literary practice of exasperating the landscape's characteristics as consequence of the feelings experienced, once again leads to reflection on how much the human being intervention counts, not only in the creation of the landscape, but also on the perception that builds around it. The following sentences, referring even to the lexicon of death and disease will clash again: *"The blackness on the hills to be escaped as cholera*"[36] and *"[…] the river, the plain and the hill, all with a cemetery premonition without spring-like resurrection.*

The city appeared amid the still vapors of the mist, grayish due to apprehension, in the coma of the black wait. It had such a feral look that it was comforting to be out of it"[37] or *"It was 4 p.m. and Johnny was on the high hills, funereal in the blanket of the snow without any dazzle, as corrupted by the incipient dusk by arsenical staining leprosy*"[38]. This very detachment from the typical idea of Langhe landscape, despite having been conceived some seventy years before the UNESCO acknowledgment, made Fenoglio's novel a universal an epic work not to be circumscribed only to the field of literature of genre, be it war or resistance; the book tells, above all, the existential path of a timeless hero[39].

Conversely, in Pavese writings such a negative impact regarding the descriptions of the landscape is not present. We might say that the lexicon is kept on a zero connotation degree, without sweetening the beauties nor taking the harshness to the extreme: *"The hill of Gaminella, a long and uninterrupted side of vineyard and shore, such an insensible slope whose top cannot be seen by raising the head – and on the top, who knows where, more vineyards are there, more woods, more paths – looked like stripped by the winter, showed the nude of the ground and of the trunks. I could see it well, in the dry light, dipping down gigantic towards Canelli, where our valley ends*"[40]. The farmstead of the adoptive parents of the *The Moon and the Bonfires* protagonist is located in the above pictured context. Places that used to be ruins sites inhabited by farmers, who struggled working as croppers and getting an allowance by the municipal hospital for having taken an orphan in custody, nowadays, much probably, host resorts, holiday farms and luxury wine cellars instead. Harsh places where the harshness of the hilly territory was cursed: not an added value, but a further difficulty for agriculture comparing to the plain land. But it is not the case to insist anymore on the anything but idyllic landscape presented in the writings of the two authors. What matters is to go back to the discourse about authenticity and collective imagination

that matures on the places in question. This is what Pavese lets the novel's protagonist, his alter-ego, say about U.S.: *"[…] and the farmlands, even the vineyards, looked like public gardens, fake flowerbed like those in the train stations […]"*[41]. A feeling that, actually, looks shareable still nowadays. It is not abstruse affirming that the United States impress exactly because they are as we imagine them, since we have already built our own idea of them (based, it is licit to think so, upon the cinematographic iconography rather than on the literary references). Thus, the protagonist "re-knows" something (as stated at the beginning, relying upon Pavese) that already existed in his references (public gardens, flowerbeds, and train stations) and that gave him the feeling to be *fake*. The last sentence is all the more suitable, it takes the discourse more in depth and shifts it on universal themes: the roots, the myth, the archetype: *"Could I explain to anyone that what I was searching for was just to see something that I had already seen?"*[42].

Summary
A set of requisites is established by UNESCO in order to categorize the places taken into account on the basis of qualities such as authenticity and uniqueness. By focusing on a specific type of landscape, other possible interpretations are implicitly ignored. It follows that the wine landscape belonging to the Langhe as the only object of protection is exposed to stereotyped images, corroborated by literary sources (Pliny and Strabo), which are distant in time and easily manipulated. Our research through literary texts of the Twentieth century considers the territory of the Langhe not only as a wine land but for its cultural, social and political relevance as a whole. The aim of this broadened perspective is to offer a new interpretation that overcomes the limits set by geographical boundaries and the pre-determined sets of values and qualities, to include a reconnection with the imaginary realm of literature.

Notes

1 The essay is the expression of a team work, the ideas, contents and thoughts are shared between the authors. The chapter *Protection: a reading of the Langhe landscape* is written by Emanuele Morezzi, *Literature: "re-reading" the Langhe landscape* by Simone Cutri.

UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, art.2.1, Paris, 17 October 2003.

2 G. CRISTINELLI, V. FORAMITTI (a cura di), *Il restauro fra identità e autenticità. Atti della tavola rotonda "I principi fondativi del restauro architettonico",* Venezia, 31st January -1st February 1999, Marsilio, Venezia, 2000. See also: S. CASIELLO (a cura di) *Restauro. Criteri, metodi, esperienze,* Electa, Napoli, 1990.

3 O. NIGLIO, *Le Carte del Restauro. Documenti e norme per la conservazione dei beni architettonici e ambientali,* Aracne, Roma, 2012

4 http://www.convenzioneeuropeapaesaggio.beniculturali.it/index.php?id=2&lang=it and G.F. CARTEI, *Convenzione europea del paesaggio e governo del territorio,* Il Mulino, Bologna, 2007.

5 UNESCO (2005) *Operational Guidelines for the Implementation of the World Heritage Convention,* UNESCO World Heritage Centre. Paris. Page 83.

6 The Québec Declaration on the preservation of the spirit of the place testifies: "*Spirit of place is defined as the tangible (buildings, sites, landscapes, routes, objects) and the intangible elements (memories, narratives, written documents, rituals, festivals, traditional knowledge, values, textures, colors, odors, etc.), that is to say the physical and the spiritual elements that give meaning, value, emotion and mystery to place."*

7 About the genius loci topic: V. FRANCHETTI PARDO, *L'architettura delle città italiane nel XX secolo. Dagli anni Venti agli anni Ottanta,* Jaca Book, Milano, 2003.

8 E. ROMEO, M.A. GIUSTI (edited by) *Paesaggi Culturali, Cultural Landscapes,* Aracne, Roma, 2010. Inside the volume: M. BENENTE, *Il paesaggio culturale: dalla Convenzione UNESCO al codice dei Beni Culturali e del Paesaggio,* pp. 25-34. About the landscape topic: M. A. GIUSTI, *Italianate landscape. Terre del vino in California,* pp.99-106; E. MOREZZI, *Il paesaggio vitivinicolo del biellese,* pp. 115-122.

9 The UNESCO intitolation, used here for the first time, includes three distinct areas of Piedmontese territory, united by precise landscape affinities mainly linked to the production of wine and the same cultural context. In

the analysis of the text, especially the more punctual ones, relating to the territories described by Pavese and Fenoglio, we will refer mainly to the Langhe area, most representative for research purposes.

10 M.A. GIUSTI (edited by), *Paesi&Paesaggio. Odeporico nei luoghi del Canavese. Linee-Guida e progetti per la conservazione e valorizzazione del patrimonio diffuso*, ETS, Pisa, 2013.

11 UNESCO (2005) *Operational Guidelines for the Implementation of the World Heritage Convention,* UNESCO World Heritage Centre. Paris. Page 83 cit., defines the Cultural Landscape as: "*Cultural landscapes are cultural properties and represent the "combined works of nature and of man" designated in Article 1 of the Convention. They are illustrative of the evolution of human society and settlement over time, under the influence of the physical constraints and/or opportunities presented by their natural environment and of successive social, economic and cultural forces, both external and internal*."

12 S. PANNELL *Reconciling Nature and Culture in a Global Context: Lessons from the World Heritage List*. James Cook University, Cairns 2006.

13 M.R. GUIDO, M.R. PALOMBI (edited by) *Tutela e Conservazione dei beni culturali e naturali e del paesaggio - Quinta Conferenza Nazionale,* Atti di Convegno, Villanova Monferrato, October 2008

14 During the aforementioned Convention of 2005, Unesco codified three distinct types of cultural landscape. The first category concerns "landscapes designed and intentionally created by man", in which the values concern the relationship between nature and the transformation brought to the landscape. The second category "organically evolved landscapes" and the third "associative cultural landscapes", in which religious, artistic and cultural associations that have changed the natural context find appreciation.

15 UNESCO defines ten useful requirements to understand where the most authentic characteristics of the property being analyzed reside.

16 *idem*

17 The list is present in the Guidelines for the application of the World Heritage Convention and taken up by Law no. 184 of 6 April 1977, ratifying Italy's 1972 World Heritage Convention.

18 The sources in question will concern the writings of Cesare Pavese and Beppe Fenoglio, authors who have lived the spaces in question and who have set their own texts in the same spaces now subject to protection.

19 The interest of the cited reports, of course, is the search for literary sources of the past, demonstrating the deep-rooted winemaking traditions in the places, but they represent only a few hints within larger dissemination works and therefore do not return further useful information to understand the character of the culture in Roman times.

20 The association, for registration on the List, of seven distinct landscapes included in a single entry, represented one of the most difficult problems for experts to solve. Although the territories are not among them, contiguous to each other, thus making it impossible to define a single large area worthy of protection, the choice to adopt rigid and unshaded borders results in contradiction with the premises of the wise, aimed at reconstructing the ideal attitude for the conservation of cultural heritage.

21 The images present and analyzed refer to the iconographic collection present in the documents issued by UNESCO and from the collection of photographs on the official page of the site http://whc.unesco.org/en/list/1390. From these documents it's easy to understand the desire to idealize a specific landscape unequivocally emerges, preferring the more rhetorical representations of the same (the rows of vines, the harvest, the cellars) and excluding the other possible representations of the same landscape, probably less evocative, but equally exceptional and authentic.

22 See footnote 13.

23 In C. PAVESE, *Lavorare stanca*, Milano, Mondadori, 2001.

24 M. QUAINI, *L'ombra del paesaggio*, Reggio Emilia, Diabasis, 2006, pag. 15.

25 *Idem*, pag. 12.

26 O. WILDE, *Aforismi*, Milano, Mondadori, 2000: *"Nature imitates what the work of art proposes. You have noticed how, for some time now, nature has started to resemble Corot's landscapes?"*.

27 C. PAVESE, *Del mito, del simbolo e altro. Letteratura americana e altri saggi,* Torino, Einaudi, 1990.

28 I. CALVINO, *Dall'opaco*, in *Adelphiana*, Adelphi, 1971.

29 E. MONTALE, *La bufera e altro*, Milano, Mondadori, 2011.

30 I. CALVINO, *Le città invisibili*, Milano, Mondadori, 1996. The translation is by William Weaver, Harcourt, 1974 https://www.goodreads.com/quotes/1174243-in-maurilia-the-traveler-is-invited-to-visit-the-city,

31 The *Alba Truffle Fair*, which takes place in October, is gaining ever more importance and prestige.

32 http://whc.unesco.org/en/list/1390/gallery/

33 B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005.

34 D. ISELLA, *La lingua del Partigiano Johnny* di Dante Isella presente nel volume B. Fenoglio, *Il partigiano Johnny*, Torino, Einaudi, 2005.

35 B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005.

36 *Idem.*

37 B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005.

38 *Idem.*

39 *"Compared to the so-called resistance literature, Fenoglio's novel arrived as Moby Dick in marine literature. Its epic dimension expands the space and time of the action beyond their real measures. We will not find the names of places, those who look for them on a map; they are all collected in a small square in the topography of the Langhe, between Alba, Asti and Canelli. But behind the irresistible step of Johnny, bewitched by vigorous mobility, the reader is driven, from adventure to adventure, in a boundless system of hills, you are told, unknowingly, of a whaling ship in an undulating ocean of calm and storms. [...] No different time (just over a year on the calendar of history) is the eternal one of the changing of light and its shadows, sunrises and sunsets, sun and moon, clouds and clear, rain and snow, in succession endless days and seasons. All with a strong primordial sense, vitally energetic, of man's relationship with nature, which is eaten throughout the book once, subdued, uninterrupted meditation on the good and the male, on life and death"* In D. ISELLA, *La lingua del Partigiano Johnny,* in B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005, pp. 509-510

40 C. PAVESE, *La luna e i falò*, Torino, Einaudi, 2005.

41 *idem*

42 *idem*

Bibliography

S. CASIELLO (edited by) *Restauro. Criteri, metodi, esperienze,* Electa, Napoli, 1990

G. CRISTINELLI, V. FORAMITTI (a cura di), *Il restauro fra identità e autenticità. Atti della tavola rotonda "I principi fondativi del restauro architettonico",* Venezia, 31st January -1st February 1999, Marsilio, Venezia, 2000

G. F. CARTEI, *Convenzione europea del paesaggio e governo del territorio,* Il Mulino, Bologna, 2007

E. ROMEO, M.A. GIUSTI (edited by) *Paesaggi Culturali, Cultural Landscapes,* Aracne, Roma, 2010

I. CALVINO, *Dall'opaco*, in *Adelphiana*, Adelphi, 1971

I. CALVINO, *Le città invisibili*, Milano, Mondadori, 1996

B. FENOGLIO, *Il partigiano Johnny*, Torino, Einaudi, 2005

V. FRANCHETTI PARDO, *L'architettura delle città italiane nel XX secolo. Dagli anni Venti agli anni Ottanta,* Jaca Book, Milano, 2003

M.A. GIUSTI (edited by), *Paesi&Paesaggio. Odeporico nei luoghi del Canavese. Linee-Guida e progetti per la conservazione e valorizzazione del patrimonio diffuso*, ETS, Pisa, 2013

M.R. GUIDO, M.R. PALOMBI (edited by) *Tutela e Conservazione dei beni culturali e naturali e del paesaggio - Quinta Conferenza Nazionale,* Atti di Convegno, Villanova Monferrato, October 2008

D. ISELLA, *La lingua del Partigiano Johnny* di Dante Isella presente nel volume B. Fenoglio, *Il partigiano Johnny*, Torino, Einaudi, 2005

E. MONTALE, *La bufera e altro*, Milano, Mondadori, 2011

O. NIGLIO, *Le Carte del Restauro. Documenti e norme per la conservazione dei beni architettonici e ambientali,* Aracne, Roma, 2012

S. PANNELL *Reconciling Nature and Culture in a Global Context: Lessons from the World Heritage List*. James Cook University, Cairns 2006

C. PAVESE, *Del mito, del simbolo e altro. Letteratura americana e altri saggi,* Torino, Einaudi, 1951

C. PAVESE, *Lavorare stanca*, Milano, Mondadori, 1936

C. PAVESE, *La luna e i falò*, Torino, Einaudi, 1950

M. QUAINI, *L'ombra del paesaggio*, Reggio Emilia, Diabasis, 2006, pag. 15

UNESCO, *Convention for the Safeguarding of the Intangible Cultural Heritage*, art.2.1, Paris, 17 October 2003

UNESCO, *Operational Guidelines for the Implementation of the World Heritage Convention,* UNESCO World Heritage Centre. Paris 2005

O. WILDE, *Aforismi*, Milano, Mondadori, 2000