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2-4 November 2022
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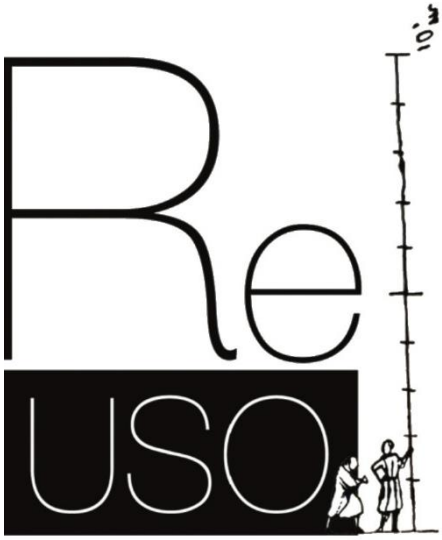

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Recovery and reuse in the walkway architecture: looking to the future for dismissed rural buildings in Italy and France

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Abstract: The walkway architecture represents the interconnection between past, present and future. Proposing the networking of dismissed rural heritage, the walkway architecture would provide a glimpse of what is currently out of everyone's sight, an insight into the vernacular structures that are forgotten and left in their rudimentary state. As a result of the fact that they have lost their function and are no longer helpful to the production chain, these buildings cease to be considered part of the territory and, therefore, adequately valued. The paper proposes a change of perspective of these elements of the Italian and French vineyard cultural landscape as spaces capable of supporting slow tourism. The case of Piedmontese casòt and Burgundian cabotes will be analysed, given their position within the UNESCO heritage nomination of their respective landscapes. The recovery of some of these types of rural architecture, historically used as warehouses for storing tools or as stables, has made it possible in Burgundy to propose models of reuse for reinsertion within the landscapes system, in contrast to what happens in Italy, where the historical memory of the building is slowly disappearing.

Keywords: walkway architecture, networking, rural architecture, vineyard landscapes, UNESCO world heritage

Rural architecture defines vernacular construction that expresses the relationship between the land and the man who cultivates it. Pure, astylistic, and functional, an example of constructive integrity, results from an effort realised with minimum energy dissipation. These architectures are contained in the farming landscape, which becomes part of its network. In other words, of that layered system built over time that proves to exist and to be authentic in its relationship with the society that forged it, that lives it and takes care of it, and continues to exist as long as it is rooted in its culture. The patrimonial value that these signs of the territory take on and the way they interact with the landscape system mean that they are charged with significance to the point of becoming potential for the future development of the landscapes.

It was around 1800 that architects became interested in this architectural type after looking for inspiration in the organic relationships between land and local materials, climate and customs found in the structures of rural houses and other country architecture. The first systematic investigations of the rural world were recorded in Italy and France simultaneously. The main objective is to learn about rural populations' habits, beliefs and living conditions. As far as the French world is concerned, many investigations were carried out during Napoleonic domination (1805) under the initiative of the Académie Celtique in Paris, for the Italian world during the period of the Regno Italico (1811) under the industry of the Ministero dell'Interno. In the 1920s, architects such as Le Corbusier also approached the subject of traditional rural architecture. From 1930, in France and Italy, although with different approaches, the attention of architects focused instead on the relationship between rural architecture and modernity.

Over time, a collaboration bedifferentdiffer professionals such as landscape architects, geographers, ethnographers, economists, architects, etc. have led to the increased edge and

a broader conception of the heritage value of rural assets. The analysis is increasingly taking place with greater openness to the surrounding territory, conceived as a socially constructed geographical space, including all the tangible or intangible elements of the community that has shaped it. Recognition of this treasure chest of natural and cultural evidence combined into a single inimitable system was conducted by UNESCO in 1992 in the Convention on the Protection of the World Heritage with the definition of the cultural landscape. In this category, wine-growing landscapes are also included.

Two of the eighteen wine-growing landscapes nominated by the international body were investigated in the case study of the paper: the Italian Langhe Roero and Monferrato and the French Climats of Burgundy. The examination of the two territories highlighted which rural architectures have been valorised and which still need to be valorised. Those buildings that are still recoverable in their forms, although significantly deteriorated and with a high risk of static collapse, were considered. Those buildings, subject to evolution over time, are in the process of sudden ageing due to a lack of attention and loss of cultural identity on the part of the people who built them. As far as Italy is concerned, the architectural typology referred to is that of the casòt: small rural buildings with a maximum volume of 30 square metres and supporting the production chain such as drying rooms, cellars, warehouses, stables and temporary residences. With time, the loss of function concerning current needs has led to a process of sudden degradation and a state of total decay, in contrast to what happens in France with the Burgundian cabotes, a building typology similar in size and function to the Piedmontese one, where the latent potential of these structures is better exploited. The Association des Climats du vignoble de Bourgogne, the governing institution of the UNESCO site, has launched Mission Climats, a project to restore disused rural heritage for non-residential use (murgets, clos, murets, cabotes). Through awareness-raising campaigns and concrete actions aimed at protecting and valorising these minor assets, it has promoted the encouragement of restoration to favour the preservation of the existing heritage in its relationship with the past. Today, cabotes are often used as landmarks of the territory to promote the company’s brand to which they refer or reinserted within excursion routes for mise en scene touristique.

The walkway architecture project aims to restore the casòt according to tradition, reinserting them within the Piedmontese hiking and stratified landscape systems through re-functionalisation and re-functionalisation of their successive networking. The casòt network design is also intended as a continuum of maintenance, conservation and innovation. The intention is to combine aspects related to tourism with a strategic activity that adequately operates on the market by grasping its continuous evolutions: taking up the building tradition of the past and going beyond the French concept of the mise en scene touristique. If the mise en scene touristique proposes restoring the asset to make it an object of attention for the tourist, the architecture of the walk takes into account, making it usable by the hiker. The types of use could differ: from the possibility of resting to making a pit stop, from a hotel room to pitching one's tent undercover. The experiential tourism of living in the territory and the beauty of the countryside also experienced at night would make it possible to enhance this diffuse constellation of historical memories and building systems so that this heritage could become an actual vehicle of cultural identity. The walkway architecture of the path still proposes understanding the landscape as an open experience. This work can be continuously modified in space and time concerning the history and future challenges.