



# MANIFESTO FOR THE LANDSCAPE

## The concept of landscape

### **1. The landscape is constituted of both natural and artificial elements, as well as living forms in the process of becoming**

*The concept of landscape by definition denotes growth, change, deterioration and maintenance. Diverse elements translate cultural values into formal and spatial landscape dimensions which contribute to affirming its identity and beauty. Landscape should be conceived as “an eternal construction site”, in a continual state of change. The contrasts between landscape as “natural domain”, and built environment as “artificial domain” also need to be considered and overcome. Landscape is at the same time natural and artificial.*

### **2. Landscape is a primary element of identity for a community and an expression of ways of living together of diverse cultures.**

*Landscape represents, at the same time, the vision, the perception and the character of a community towards the past, the present and the future. The cultural dimension of landscape is a fundamental element and contributes to the construction of a collective identity. Depending on whether a community adopts passive, customary or active behaviour, it assumes a contemplative or active role with respect to the landscape. Such a position, however, due to its very physiology, changes incessantly. Art, through imitation, contextualization and representation, has taught us to watch and evaluate the scenes of nature, actively contributing, in painting, poetry, literature, film, the art of gardening....to describing landscape and defining its concept.*

### **3. Landscape expresses the relationships between parts and elements (system of relationships).**

*Landscape has a trans scale dimension and requires transverse, multi-dimensional knowledge. It requires combining diverse areas of knowledge - not necessarily related to the regional sciences - like economics, anthropology, agronomy, ecology, geography, sociology, aesthetic and semiotics- in order to establish relationships even though they might exist within different scholarly categories or scales.*

### **4. The dynamic perception of landscape**

*The perception of landscape cannot be reduced to a static vision of a panorama. Instead it must be linked to the path journeyed, to the dynamic realisation of the territory and to the multiplicity of forms that unfold in this movement. To enjoy a landscape no longer just means appreciating it aesthetically, but perceiving the complex human and natural factors that have momentarily shaped it in that form.*

*Time and movement are essential to the comprehension and conceptualisation of landscape. A landscape changes because it is experienced from within and is literally modelled by the movement of the user, just as happens with so many contemporary works of art. We move “within the landscape” and at the same time the landscape itself changes, grows and re-works itself. Landscape architecture is subject to temporality and sets itself the task of discovering related spaces and relationships between spaces, rather than finite spaces in which to celebrate rituals, be they modern or ancient.*

## The Interpretation of Landscape

### **5. The interpretation of landscape must transcend individuality in favour of a collective dimension. Enjoying an extraordinary land is the right of everyone**

*Landscape is a resource which has natural, economic, social, cultural and touristic dimensions. As a consequence it has the potential to be exploited, managed and transformed. As regards the cultural and economic value it carries for the community, the protection and valorisation of landscape considered as an asset constitutes an interest greater than that of the individual and of the private sector, whose interests moreover should be restricted when they threaten its integrity, nature, use and valorisation. Recognising landscape as a “common good” allows for the potentiality of designing a plan which not only is of a regulatory character, with specific prescriptions and which limits the rights of private property relative to its use and permitted developments, but is also a plan of action and management, supported by a recognition of the value of landscape and the sharing of its importance through cultural and every day reading.*

### **6. The new concept of landscape requires a re-definition of the idea of space as well as new urban, technological, architectural and legal tools, capable of re-negotiating the idea of space and time, as well as place and “situ”.**

*The process of re-evaluation requires the reformulation of any code which presupposes a set of thoughts, actions, obligations or participation, and to reconsider in its turn the concept of representation of reality, the paradigm of our times, volatile, ephemeral and dynamic*

### **7. Taking action on the landscape means proposing an interactive interpretation (perceptive, sensorial and existential) of the territory and transforming it into a workable plan.**

*Operating on the landscape means fitting an artefact onto nature, manipulating it in order to protect, transform or manage it, not less to favour its meaningful social use. Every action which violates the norms of use of given territory, perpetrates an attack on the landscape as a community asset, making it less suitable for a socially significant use.*

## The Landscape Project

### **8. The landscape project requires constant breaking down and assembling of different social, economic and cultural elements.**

*Time and change are part of the landscape project, which requires consistent action and a continuous, permanent process. No landscape can persist without a plan, whether it be based on binding action or on preservation, or gives rise to management or maintenance, or to an innovative valorisation or re-habilitation. The customary practice of landscape projects often distorts the project itself and becomes confused with the planning project and the urban plan. The most common misunderstanding is to think about or orient the landscape, the regional or the city plan as actions of the same “type”, but simply of a different scale, whether in the details or the “large scale”. The “landscape project” is a complex undertaking, which has technical aspects, but also looks to a poetic interpretation of reality aimed at surpassing mere functionality.*

### **9. The objectives of the landscape project must be in harmony with principles of sustainable development, of preserving the environment, or the urban quality of life, and of safety from natural risks.**

*The objective of the landscape project is to reaffirm, maintain or establish from the beginning, from the perspective of sustainability, “the character” that in certain contexts is held to be strategic, in which the qualities that connote landscape are tested. The landscape project must respect the natural environment and the natural processes and must aim at preventing/mitigating the natural and anthropic risks.*

- 10. The landscape project must reconsider the dimension of public urban open spaces and must protect visual, perceptual and identifying characteristics in order to improve the quality of the landscape.**

*Our places for civic actions and interactions become more and more complex due to superimposition and sedimentation, with the passage of time and diversity of activities both consistent and inconsistent. They often end up as merely “having taken place”, or rather as simple events. The public urban space must be considered in continuity with open spaces in general and graft links visual, symbolic and ecological able to overcome the segmentation and segregation of the living area, restoring the integrity of the community’s relationship with the landscape.*

- 11. The landscape project must be the outcome of interaction between planning and social participation**

*The project must absorb and restore critical and creative energy to the landscape. The landscape project becomes effective if it responds in real time to a demand for transformation of the habitat, which each day is more and more changeable. The landscape project must be directed not so much at the construction of objects, as much as at a regard for the relationship systems of heterogeneous elements that, if placed in sequence, constitute a semantic unity.*

- 12. The landscape project must permit the aspirations of the community for progress to harmonise with the characteristics and identity of the landscape.**

*The landscape project must contain within itself a diagnostic capacity to recognise in context the specific characteristics which contribute to showing the quality of the place and the environment, to understand the naturalness of the cultural values and to recognise their historical meaning, evolving laws and future projections.*

*This essential perception of our culture is inspired by two apparently contradictory mental aptitudes: nostalgia and hope. These two dimensions of our thought, which refer to the past and the future, find expression in the “memory” of the landscape, a living reflection of the culture of the community and of the configuration of the landscape over time. Moreover the landscape project must stimulate and interpret the community sentiment toward its own landscape with an aesthetic, ethical and conscious compromise.*

- 13. The management plan.**

*An effective management system must be conceived in relation to a single setting. The management plan, based on the system of knowledge, must attend to the protection, recovery, valorisation and development of the tangible and intangible resources, identifying the cultural values, defining objectives, methods and tools (legal, technical and financial), as well as adequate strategies and actions aimed at improving the quality of the landscape.*

- 14. The landscape project must protect, including with restoration techniques, the identifying values and the quality of the areas sacrificed to short term needs and narrow interests, eliminating alterations to essential characters.**

*It is necessary to look to the critical elimination of alterations, to the restoration of pristine conditions, to respect for historical stratification and sedimentation, over time, of the cultures that have succeeded each other, adopting, by analogy, the methods of restoration.*

### **The Landscape of Campania**

*The territory of the region of Campania is recognized to be one the most admired in the world because of its particular characteristics special shape which can be summarized as follows:*

- 15. Varied geography**

*The Campania region encompasses distinctive and varied morphological characteristics with its blend, harmoniously integrated, of broad coastal plains with volcanic areas (in the “sensu*

*strictu”), like the Vesuvius, and the moderate topographical relief of the pyroclastic, insular and continental, Flegrean plains. Inland, parallel to the coast, the steep calcareous-dolomitic mountain formations rise, with the landmark exception of the Sorrentine-Amalfi peninsula, together with Capri and Monte Bulgheria, which constitute in themselves singular geological and geographic phenomena.*

*Last, but certainly not less fascinating for its unique characteristics and variety of landscape, is the Samnite-Irpina and Cilentano inland area, characterised by low valleys due to the widespread presence of sedimentary terrain subject to erosion and instability, much more so than areas of primarily carbon rock.*

*The true wonder of this broad geographic context is the blending of the diverse landscapes, at times combined with truly unique geological phenomena (Flegrean bradisisms, carsisms) which make the whole of the Campania landscape particularly charming.*

## **16. Historical layers**

*In the areas developed more recently, the landscape dimension is often confused with ecological and environmental ones. Campania is home to a tri-millennial civilization whose communities have developed adaptive processes, giving rise to evolving forms which balance civilisation and nature.*

*The following phases of this process are the result of the adaptation to levels of sustainable development permitted by technological advancement. Over time transformative actions have generated new ways of perceiving contexts. These contexts are the fruit of various phases of mankind’s adaptation to the environment and the outcome of the overlay produced by each successive culture. These products become almost new “natural” elements, seemingly removed from actual experience, almost as if they didn’t originate from human enterprise. In this way nature has been incorporated into human settlements, becoming a cultural landscape, or rather the outcome of thousands of years of man’s nurturing of the living environment. This process has built constituting elements of landscape identity, all by means of a cumulative process which only in the most recent decades has experienced periods of discontinuity.*

## **17. Cultural Integration**

*The integration of territory and communities produces identifying factors. The unique character of Campania is also found in the multiplicity of cultures set in a multiplicity of landscapes. Resistance to the homogenization of culture must be part of the strategy of preserving landscapes in their historical setting together with their relevant connections to local cultures.*

*Napoli, 24 April 2013*