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In copertina: "A reason to stay, a question for walking". Valerio Morabito 2022.

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Editoriale

Walking and Staying in the Landscape

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Walking and standing, or moving and staying, are two of the first accomplishments we achieve as humans. The two acts are hard to separate, so when we initially proposed discussing the topics of walking and staying in the landscape for two separate *Ri-Vista* issues, we decided, in accordance with the scientific committee, to combine them into a single issue. We know that the two subjects are different in concept and form: walking is physical, staying is mental; walking is exploration, staying is contemplation; walking is dynamic, staying is stillness; walking is research, staying is consolidation. We also know it's possible to rewrite the previous list by overturning the concepts, mixing them, confusing them, and rearranging them according to different points of view, purposes, and needs.

Walking and staying are two actions that transform, and hence require designing the landscape in different but complementary ways. Walking and staying are often addressed as separate concepts, but the choice and opportunity to merge them allows the creation of unexpected scenarios. Being asked to reflect on this dichotomy is a gamble that could have resulted in paradoxes and contradictions. However, the call

contained the thrill of surprise and the unknown. The opportunity to consider the two subjects together took shape in our minds as an understanding of what could happen by conjoining two opposites—what randomness and possibilities could arise.

The outcomes of this question presented in this issue will allow readers to measure the state of the art of landscape design and its related fields surrounding the two key subjects of walking and staying, and/or their capacity to be interpreted as conjoined and intersected. Walking and staying are crucial themes in the history and contemporaneity of landscape design. They are presented here as a current cultural, professional, and scholarly representation made of *chiaroscuro*—light and shadow.

Walking

Despite the fact that we always remember how to walk, we often forget walking's intrinsic value as a personal as well as a social act (Solnit, 2000). Walking, as a fundamental, ancient, and widespread activity has been marked as a political act (Gros, 2015), or as a part or means to artistic and narrative performances (Evans, 2012; Waxman, 2017; Pujol, 2018;



Alta via della Valsassina, Introbio (LC), 2021. Foto: Danilo Palazzo

Bashō, 2019). Artists have developed different ways to view walking, placing at the center of their practices the spaces, territories, and landscapes they transform—literally or conceptually—by walking on them (Pope, 2014). Artists see walking as an art of inquiry (Lascizik et al., 2021), or as a way to “save the environment in all its succulent, sinuous, sensorial glory” (Allen, 2019, p.177). Walking can have a spiritual purpose, be deemed as an aesthetic practice (Irwin, 2006), a voyage of discovery (Kagge, 2019), or simply an act of productive distraction (Beaumont, 2020, p.8).

Walking on two legs has been an advantage for humans. “Our species’ history has been defined by bipedalism. [...] First we learned to walk, then we learned to make fire and to prepare food, and then we developed language” (Kagge, 2019, p. 6). For centuries, walking was the means of human movement—pilgrimages, travels, journeys, discoveries, exoduses, crusades, army marches, invasions all occurred mainly by walking. Marco Polo’s trav-

els through Asia, Dante’s descent to the Inferno, or John Mandeville’s *The Book of Marvels and Travels* are a few examples of walking and staying that blend observations on reality and fantasy. Novelists have, in fact, embraced walking.

Matsuo Bashō, in the summer of 1689, undertook a journey to walk and explore the northern province of Honsu, Japan, staying along the way in temples that offered rooms and food to wayfarers. His travel provided the material for the book *Oku no hosonichi: The Narrow Road to the Interior*, a combination of haiku and haibun (a form of prose). Through walking, Bashō realized that “each moment is the only moment in which one can be fully aware” (Hamill, 2019). Henry David Thoreau published *Walking* in 1862 (Thoreau, 1991), a reflection on wandering with no particular destination in mind, and no limits or boundaries: “At present, in this vicinity, the best part of the land is not private property; the *landscape* is not owned, and the walker enjoys comparative freedom” (ibidem, p. 84, *Italic mine*). Robert Walser (2012) published the



Central Park, New York 2021. Foto: Valerio Morabito

first version of *The Walk* in 1917—and again an edited version in 1920 (Bernofsky, 2012). It is a brief but memorable description of his encounters strolling and stopping through town and countryside. His famous walks, also celebrated in Carl Seelig's *Walks with Walser* (2017), ended in 1956 during a solitary Christmas-day stroll in Switzerland, close to the Herisau asylum where Walser lived for 37 years with a diagnosis of schizophrenia.

In their works, walking in the Japanese, the Massachusettsan, or the Swiss-village landscapes, they crossed and stopped to pay homage at a shrine, to witness the setting sun, or to stop by a bakery. These were activities for rational and spiritual explorations. Other novelists and writers also explored the multi-faceted reasons and advantages of walking. Matthew Beaumont has recently studied the politics and poetics of city walking in *The Walker* (2020). He explores a series of texts published in the last 150 years, from Edgar Allan Poe to Edward Bellamy, to H.G. Wells, to Virginia Wolff, to Ray Bradbury. These

authors, according to Beaumont, “are committed to the idea that, in a society in which individuals who travel by foot seem increasingly outdated, the pedestrian’s experience is particularly symptomatic of certain social tensions” (2020, p. 15). Beaumont talks about walkers as “indicator species,” as their presence (or absence) in urban environments provides a diagnostic measure of cities “built on barbaric social inequalities” (p. 20).

In American cities, indeed, walking can be seen as a sign of social status. Those who walk are often those who don’t possess cars—still regarded as a sign of poverty. Walkers, especially if they belong to minorities, are looked upon with suspicion by those who live in urban, or worse, in suburban areas. Ahmaud Arbery, an unarmed Black man, was killed by three White men on February 23, 2020, while he was running in a coastal subdivision in Georgia. Walking is seen as a radical activity, and those who walk are perceived as dissidents, such as the nightwalker in Ray Bradbury’s *The Pedestrian* (2003).





Arona (NO), 2022. Foto: Giulia Palazzo





Staying

Staying is a dual spatial landscape concept: it could be related to a point or a space.

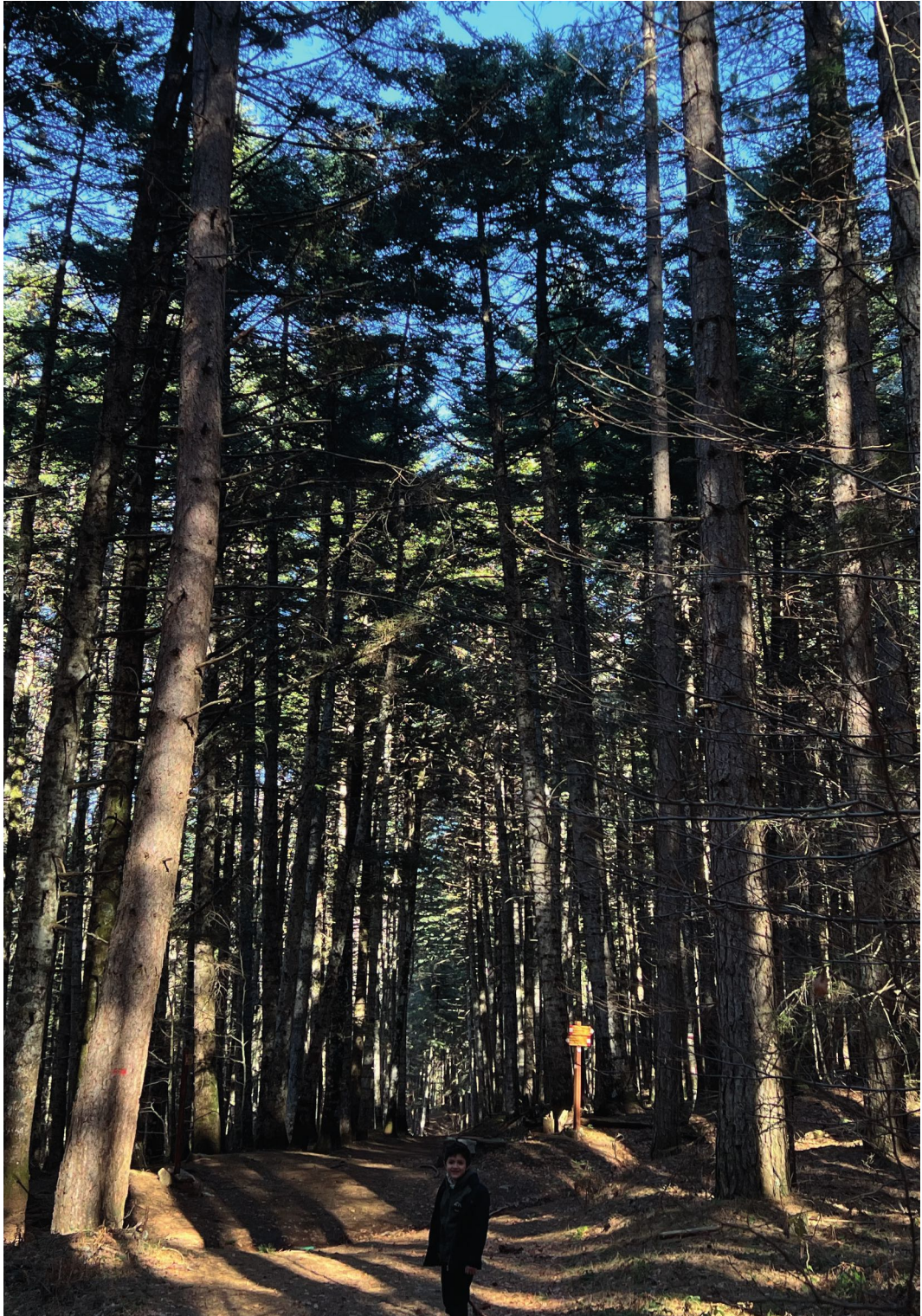
To stay at one point is a vague and abstract concept, because it is a one-dimensional geographical reference. Points are places from which we re-orient ourselves to continue our journeys, stop for physical rest, and pause for spiritual reasons to celebrate what is in front of our eyes. The maps of Japan, a triptych of drawings made by the artist Waltércio Caldas, cited by James Corner (2011) in his famous essay *The Agency of Mapping*, are perfect examples of points in the landscape. A rectangular frame surrounds the paper's surface, and into this white space the artist places imaginary geographical points and numbers. Walkers can create imaginary journeys into the Japanese landscapes by focusing on them and staying in them. Likewise, Duchamp's famous painting *Network of Stoppages* represents the conjunction and relationships between points and lines. It is a tree-like design where it is impossible to determine whether the starting point is unique or if there are many starting points converging into a final one. In comparison, among many contemporary new parks, the Cardada belvedere, designed by Paolo Bürgi, is the last point of many points along a path into the woods. Here, visitors stay in front of an immense Alpine landscape, trying to orient themselves between geographical references. In the end, they feel they are part of

the vast landscape that surrounds them—landscape and visitors coincide.

A space is a multidimensional physical entity in which we measure distances among objects, an area where we develop social, cultural, and interpersonal relationships to develop communities, ideas, theories, desires, dreams, and fears for transforming a space into a place (Marc Augé, 1995). Stopping points are where we admire the landscape, where urban parks connect with nature, and where public spaces change anonymous city spaces into social places. For example, the High Line in New York City is a linear space made by an infinite sequence of points that people combine, join, and tie together by walking among them.

Therefore, walking assumes different meanings and significance when we stay in a place. Walking freely within limited, defined, and recognizable boundaries is entirely different than walking from one point to another along a line, be it a track, a path, or a road. Wandering into Central Park is not just an experience of walking along trails. Even if we move from one point to another, we have the impression of staying in a place, spending our time in a specific place without moving outside it. The two actions, walking and staying, coincide.

In any case, staying at a point or within a space is a way to evaluate directions and limits; it is a way to understand other points or spaces to reach; it is a moment to resume the necessity of movement again.



Aspromonte, Reggio Calabria 2021. Foto: Valerio Morabito



River front Melaka, Malaysia 2022. Foto: Valerio Morabito



Siena, 2021. Foto: Danilo Palazzo

Actions

The actions of walking and staying apply to all possible landscapes—natural, urban, pristine, or compromised. Moving—in its meanings of migrating, traveling, transhuming—and staying—in its meanings of settling, remaining, establishing oneself—represent fundamental actions that humans have always carried out and that have determined the evolution of our behavior towards the environment. Nomadic communities have adapted to their surrounding environments, and they have modified them in order to inhabit them. By imposing on the planet a constant transformation of its environments and territories, humans have developed the word *landscape*—in the sense of nature transformed into human use or *Kulturlandschaft* as described by Shama (1995)—as nature transformed into human use to better distinguish new environments modified according to human needs and desires. Over time, the word *landscape*, with all its regional nuances, has become increasingly loaded with values, meanings, and theories often in relation to the experience of walking and staying. Walking as an act of exploration and knowledge, staying as epitomized by cities and settlements.

Differences

Another fundamental point is that walking and staying are two subjects that are so widely explored (perhaps more so walking, as shown above for art and literature) that they are also trivial, in the sense of being shared by all humans. In short, it is easy to fall back into the rhetoric of the evolution of human beings that have employed walking and staying to explore, hunt, fight, seek, settle, and build. In this contemporary world, we search for another way of living. We seek to regenerate our complex relationship with nature. We sustain an increased interest in ecology, imagining a regeneration of the surrounding environment and creating new knowledge of our planet. The theme of walking to

explore for understanding and staying to consolidate our domination on earth seems obsolete and in need of reconsideration.

We must consider the actions of walking and staying as two completely new revolutionary actions. We must assume that they are no longer imposing needs over nature but actions to respect our planet.

Questions

The questions we seek to answer with the essays selected for this issue address how landscape architects, planners, and educators look at walking and staying in the landscape. What is the state of the art of these disciplines with regard to these actions? In the last decade, have these disciplines, these fields of study, developed new examples, theories, and concepts that take into consideration these ordinary, trivial human actions? Do we believe, in fact, that walking and staying are means to travel, discover, investigate, consolidate, build, and settle? Or are they ways to make a journey over a physical surface and into or through a landscape—urban or natural? Are they also ways to elaborate thoughts, to reflect on ourselves and on our environment? How have scholars and practitioners of our disciplines faced and considered walking and staying in their projects, in their reflections? Along these lines, we are interested in exploring how landscape design, and designers, have determined forms and directions to explore ways to self-appreciate, to teach how to design, and to convey the value of landscape. Trails, promenades, walks, pathways, routes, bike paths, greenways, public spaces, belvederes, and parks have been designed to guide us through natural and human-made landscapes to reveal their value. Railroads have been converted to walking paths. Ancient roads have been repurposed to welcome new wanderers. Trails have been designed to create opportunities for alternative developments, as with the famous Appalachian Trail by Benton MacKaye, which has been described as “a

project for development” to “draw people out of the cities” (1921). Walking and staying generate infinite relationships and references to the landscapes in which we walk and linger. The decisions and indecisions, choices and randomness we experience offer opportunities for solitude and companionship, for isolation and encounters.

To the contrary, we also must ask ourselves if it is not necessary to clean our traces, to delete our presence, or to simply restore half of our planet with a new nature—built or not by humans. (Wilson, 2017)

Selections

We recognize a history of designing trails, promenades, and paths—and we include some of these commentaries in this issue. We know that some historic routes are worth protecting, endangered by transformations, while others have found new lives. We understand that walking and staying are particular ways to learn and appreciate a place or several places along a route. What we have gathered in this special issue is a combination of all these practices and reflections. The purpose is to establish a starting point for future elaborations of these specific linear and topical landscape designs. Walking and staying appears ready to be (re)explored to become a fertile field of study. Along these lines, we are interested in exploring how landscape design and designers have found forms and directions to explore ways to self-appreciate, teach how to design, and convey the value of landscapes. Trails, promenades, walks, pathways, routes, bike paths, and greenways have been designed to guide us through natural and human-made landscapes to reveal their value.

Selection of the texts has been conscientious and meticulous, and the ones presented here are only a portion of those received. Choosing from among the many texts received—with the support of a large, generous community of editors, readers, and reviewers who must remain anonymous but who must deserve public thanks—is never an ab-

solute reward for those published or a punishment for those that were not. In this specific case, it depended on our criteria, which helped us understand the areas of light and shadow, and the negative and positive platitudes. Starting from the overall premise of walking and staying in the landscape, we have chosen texts that will help contribute to shaping new ideas and to reflect on forms of landscape design from the past. We have built a table of contents that is an abstract painting rather than a realistic representation of shapes and images of staying and walking. The lights are easy to spot, and any reader will benefit from their precise selection or accurate dissection. In contrast, the shadows are less exciting and even less interesting when we have undertaken the screening of ideas that, with passion and accuracy, numerous authors have contributed to this journal. Each paper selected and positioned within the journal has nuances, viewpoints, resources, and dialogues shared with others. It was therefore essential to structure them in four parts that identify their approaches more than as precise and absolute certainties: “Concepts,” “Ways,” “Reading,” and “Design.”

In “Concepts,” we have selected writings reflecting the notions of walking and staying in the landscape. Marco Cillis’s paper is about the aesthetic experience of staying and the relationship we establish with the landscape when we stop walking. He also reflects on some memorials designed and developed in the last 60 years and the relationships between visitors’ proxemics, the role of nature, and the aesthetic experience. Albert Chen’s contribution examines the relationship between reality and imagination when walking. The subject is reviewed in three parts: 1) discerning three modes of liminal experiences—approaching, lingering, and wandering in reverie; 2) presenting the effects of the three modes and their agencies and media; and 3) assessing how historical walkers received these effects. Katia Botta reflects on walking as a way of understanding the evo-

lution of the modern relationship between man and nature, unveiling a progression from appreciating nature to landscape protection through literature. Paola Sabbion provides a view of walking as a revolutionary act for humanity, explaining how walking has represented a form of aesthetic research and even a desecrating model of rebellion against the status quo. It remains a fundamental form of direct knowledge, essential for understanding everyday landscapes. Fabio Manfredi closes this part with a reflection on the value of walking not only as an ecological model of locomotion but also as a way to read and experience the landscape in its spatial and temporal dimensions. Walking, according to the author, is a way in which we attribute meaning to our surroundings, and it is for this reason that the theme is a common ground of study for geographers, anthropologists, artists, and landscape architects.

In “Ways,” we have identified texts with a propensity towards the design process—the practical way of doing preparatory activities to produce landscapes. Sonja Dümplemann explores the value of walking as a tool for design employed by the German landscape gardener Friedrich Ludwig von Sckell. Sckell used an idiosyncratic device, *the drawing stick*, to draw outlines of pathways, plantings, and water bodies directly into the ground at a one-to-one scale while walking. This method of *drawing in nature* while in

motion enabled the designer to respond more freely to his imagination, emotions, and impressions of the site. Nathan Heavers’ paper is a diary in words and sketches of his interactions and experiences on a well-known—to him—forest path branching off from a well-used hiking trail in the Appalachian Mountains. His paper records the passage of time through the pressure of the walker’s feet on leaves and soil, as well as negotiation with topography, vegetation, fallen trees, and standing trees. The walker retraces the path, but occasionally, the walk branches freely—the forest path is a co-design. Finally, Daniella Dibos De Tramontana retraces the urban landscape lines of the Qhapaq Ñan, the Inca Andean road system in Peru, to reveal a city’s ancient pattern. The paper highlights the clashes between a territory that is facing significant changes and an ancient system.

In “Reading,” the contributions suggest a series of relationships to interpret and read the landscape from unconventional points of view. Roberto Germanò’s paper presents and investigates the question: What role can the act of walking play in the construction of meaning? The question is explored through a central case study of the Filopappou route designed by Dimitris Pikionis (1954-58), with a close examination of the path made up of encounters and pauses approaching the Acropolis of Athens. The

authentic relationships between the topography and anthropic developments are offered through an analysis of Pikionis' project in response to the urban growth that jeopardized the integrity of the areas around the Acropolis. Marco Mareggi reflects on a multiannual experience of Il Laboratorio del Camino (The Walking Lab), a summer school. The lab proposes a learning method based on the direct and slow experience of walking. Students and instructors move around and stay in an area in northeastern Piedmont to understand and reveal an understanding of open spaces making up the countryside, challenged and obscured by an industrial landscape. Chiara Merlini moves the attention to urban landscapes. Her paper reflects on some systematic ways of designing walking spaces in the city. Observing sidewalks and their use, she also reflects on new and specific needs (for example, related to the pandemic or the aging population). Ultimately, she readdresses the necessary relevance of design to the urban walking space. Jiacheng Chen's paper wonders over the cognitive aspect of walking. The article investigates the ways imaginary walking can enrich a landscape experience and the role of a representative diagram in facilitating the dual status of walking as standard human behavior and as a prompt for imaginary walking. Three thematic maps are assembled and presented for Florence (It-

aly), for a historical transect in New York state (United States), and for Yuyao (China). Alessandra Carlini then closes this part with an investigation into the narrative capacity of the landscape as a palimpsest experienced through movement and gaze. She also reflects on the cognitive potential of traveling and staying in a geographical layout.

The "Design" part assembles manuscripts dealing with walking and staying through the practice of design for the construction of feasible and real projects. The first paper of this part by Margherita Pasquali, Chiara Chioni, and Sara Favargiotti offers a journey through the Italian thermal water landscapes. It aims to unveil how the thermal water landscape is a collective good to be protected and a unique opportunity for territorial regeneration. The authors show, with maps and data, how thermal baths can be an opportunity to rediscover and reconnect to wellbeing with nature. These unique elements can be places to stay for physical and spiritual rehabilitation, to experience landscapes where we can immerse, remain, and return. Giacomo Dallatorre reflects on another nationwide system, the Italian railway network and its 8,000 abandoned kilometers. His paper interprets the footprints left by six landscape architects in suggesting opportunities to reflect on the role that can be attributed to the local railway heritage. Giancarlo Gal-

litano, Manfredi Leone, Eleonora Giannini, Lorenzo Nofroni, and Serena Savelli offer a perspective on a smaller-scale project for the greenway conversion of a former railway line in the urban area of Palermo. It shows how a design intervention can affect how space is appropriated and, at the same time, how the practice of slow-mobility projects can produce a narrative that involves the community.

Reflections

The last part is dedicated to our special guests who were asked to write two brief reflections that open this issue. John Dixon Hunt and Frederick Steiner have given us two precious gems.

Hunt explores the actual and metaphysical meanings of walking from some recent writers and how they impact our way of walking and designing. Hunt is intrigued by how Robert Macfarlane's book on walking, *The Old Ways: A Journey on Foot*, follows his lead in taking three books from Miguel Angel Blanco's library that transport us into a world of layers of walks. We go deep into continuous traces discovered in geometric visual maps or maps made by words and phrases. The books opened by Macfarlane reveal to Hunt what he calls *hinterlands* that suggest both physical and metaphorical things. Materials, paths, plants, structures, and so on are physical things correlated with symbolic perceptions of landscapes.

Through these books, he guides us into places and walks, into modern and contemporary landscape projects, to inform us about what walking means in relation to staying.

Steiner's text concerns his personal experience at the American Academy in Rome. Starting from the academy, located on the Gianicolo hill, Steiner walks through the city to explore its heritage and knowledge, giving it a contemporary vibrancy and sustained relevance. Through words and black-and-white photographs, Steiner's American soul reflects on his stay at the academy and his walks in Rome and beyond. Some of the pictures we have used in this issue are the results of his acts of wandering and stopping. However, the photos are not a mere exercise to preserve memories, they help him to improve his capacity to think and develop ideas. The practical experiences he illustrates in the text show how landscape representations such as photographs, drawings, and texts leave permanent marks on our design creativity.

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