

# Abitare la Terra Dwelling on Earth

rivista di geoarchitettura a magazine of geoarchitecture

PER UNA ARCHITETTURA DELLA RESPONSABILITÀ | FOR AN ARCHITECTURE OF RESPONSIBILITY

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**C**on il numero 37 la rivista "Abitare la Terra", a quattordici anni dalla sua nascita, cambia il suo formato, ma non il suo obiettivo: la tutela dell'ambiente e la promozione di una architettura, che abbandonata la tendenza all'esaltazione individualistica delle grandi personalità creative, che ha condizionato la produzione architettonica degli ultimi decenni, torna ad essere una disciplina rigorosa, che ha per obiettivo il miglioramento della vita di tutti gli esseri viventi e per questo non rinuncia a utilizzare i frutti di una esperienza secolare che coinvolge le diverse civiltà umane.

Il termine Geo-architettura, che si legge nella testata, è stato coniato da Le Corbusier, nel 1942 per la sua riflessione su *Les trois établissements humains* e allude a una architettura che abbracci tutto ciò che l'uomo ha costruito sulla superficie terrestre. Per noi oggi Geo-architettura vuol dire una architettura umile, che, sia arte senza per questo ammantarsi della superbia del nuovo fine a sé stesso, che si faccia carico della necessità di proteggere l'ambiente, di ridurre i processi di inquinamento, di combattere la disuguaglianza tra i popoli, di ridurre i processi che attraverso i cambiamenti climatici rischiano di distruggere gli equilibri del pianeta e il suo paesaggio. Per fondare la Geo-architettura è necessario a nostro parere: imparare dalla natura e dalla storia, rispettare l'identità dei luoghi, recuperare la "coralità" degli spazi urbani, abbattere gli sprechi di risorse non rinnovabili e di tempo umano, contrapporre a uno sviluppo senza limiti, che presuppone una impossibile "crescita infinita", una crescita spirituale di cui si avvertono i primi sintomi anche nella architettura.

**F**ourteen years after *Abitare la Terra* was published for the first time we have decided to change its format, but not its goal: to protect the environment and promote architecture. No longer an architecture that has abandoned its tendency to praise and exalt larger-than-life creative individuals and the architectural works that have influenced recent decades, but an architecture that is once again a meticulous discipline focusing on improving the lives of all living creatures; an architecture that exploits the 'fruits' of its centuries-old history and many different civilisations.

The term Geo-architecture at the top of the front cover of this issue number was coined by Le Corbusier in 1942 when he wrote *Les trois établissements humains*; the term refers to an architecture that embraces everything man has built on the earth's surface. For us, Geo-architecture means humble architecture, an architecture that is art without necessarily the arrogance of being an end unto itself; an architecture that assumes the responsibility of protecting the environment, reducing pollution, fighting inequality between peoples, reducing the processes of climate change that may destroy the balance that exists here on earth and its landscapes. We believe that to create Geo-architecture we need to: learn from nature and history; respect the identity of places; reinstate the "choral nature" of urban spaces; drastically reduce the way we waste non-renewable resources and human time; and replace unlimited growth (involving impossible "endless growth") with spiritual growth, the seeds of which are now beginning to grow in architecture.

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Landscapes Wuyi Mountains Fujian and Jiangxi Province, China. Photo by Author



# Frontiers of Architecture and Knowledge Systems in the Context of a UNESCO Creative Cities Network Application

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## 1. Introduction

In 2004 with UNESCO's institution of the "Creative Cities Network" [1] a new vision of the City was firmly established in which creativity and its declinations are placed at the center of a new model of urban development, of a sustainable and inclusive type. The concept has its roots a little further back in time, when in 2000 Charles Landry [2] instilled the idea of an urban ecosystem capable of addressing contemporary challenges by adopting creative and innovative approaches.

In this new paradigm, surveying can play a key role in activating knowledge processes preparatory to the formulation of creative regeneration scenarios. Through, in fact, the exercise of digitization and critical analysis of the heterogeneous components that connote architectural palimpsests,

it is possible to set up a cognitive apparatus on which to develop flexible and participatory urban policies of reconversion and/or enhancement of strategic urban contexts.

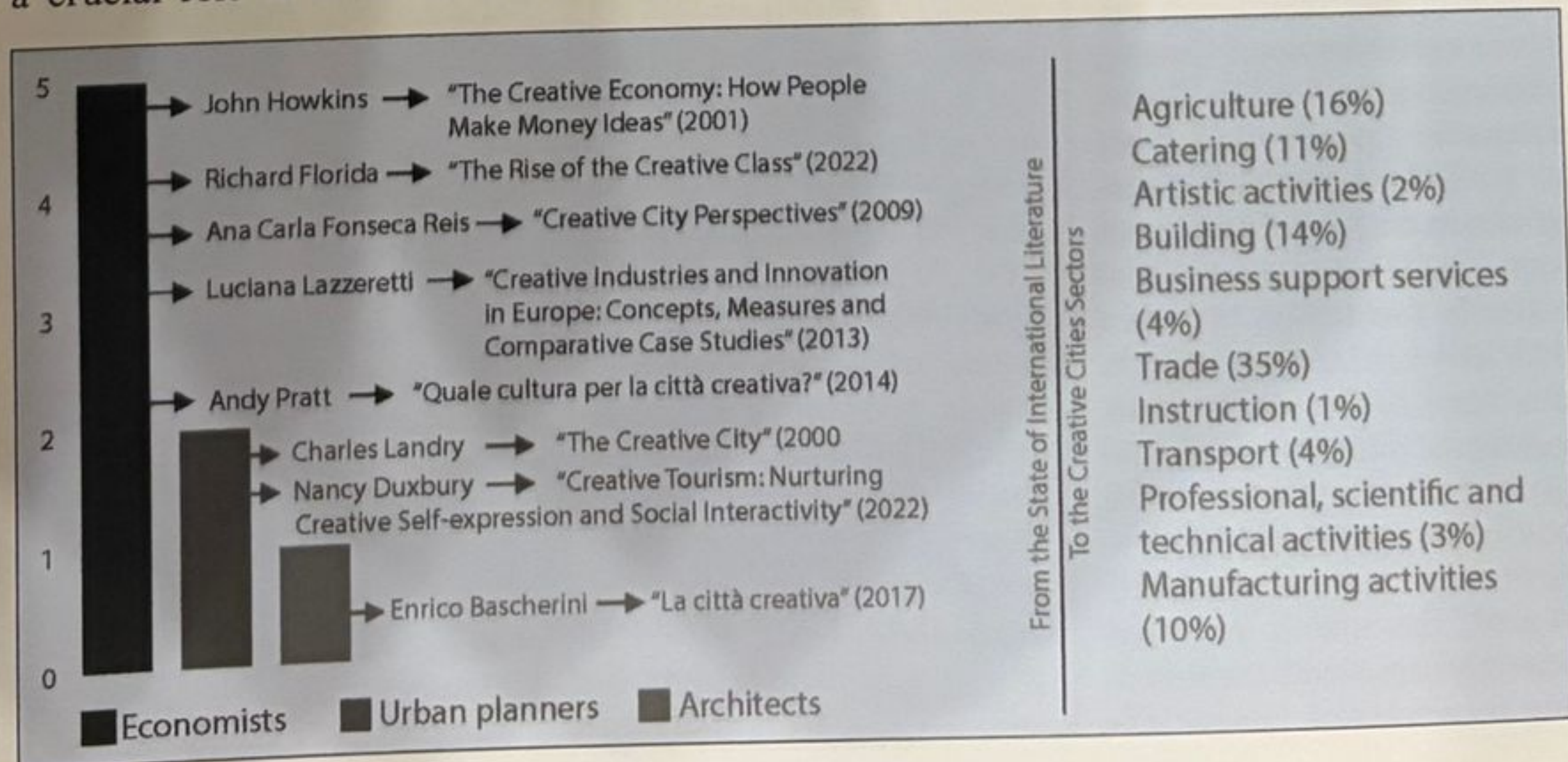
## 2. State of the Art and definition of the methodological approach for Creative Districts

Over the past twenty years, the literature has shown growing interest in the concept of "Creative Atmospheres" [3], where culture and creativity [4] play a crucial role in sustainable

development processes aimed at enhancing strategic urban contexts [5]. Internationally, this concept has been strongly promoted by UNESCO through the "Creative Cities" initiative, which currently includes 350 cities worldwide -14 of which are in Italy that The Creative Cities Network is organized into 8 areas, each representing a cultural sector (Architecture, Crafts and Folk Art, Film, Design, Gastronomy, Literature, Media Arts, Music), work together toward a common goal: "to

place creativity and cultural industries at the heart of their development plans at the local level and to actively engage in international cooperation" (Fig. 1).

In the Italian context, the concept of creative cities has also been supported by economic and management literature, which has influenced public policy at both national and regional levels. This is evidenced by several cultural district projects that illustrate a transformation from a simple cultural structure [6] to a

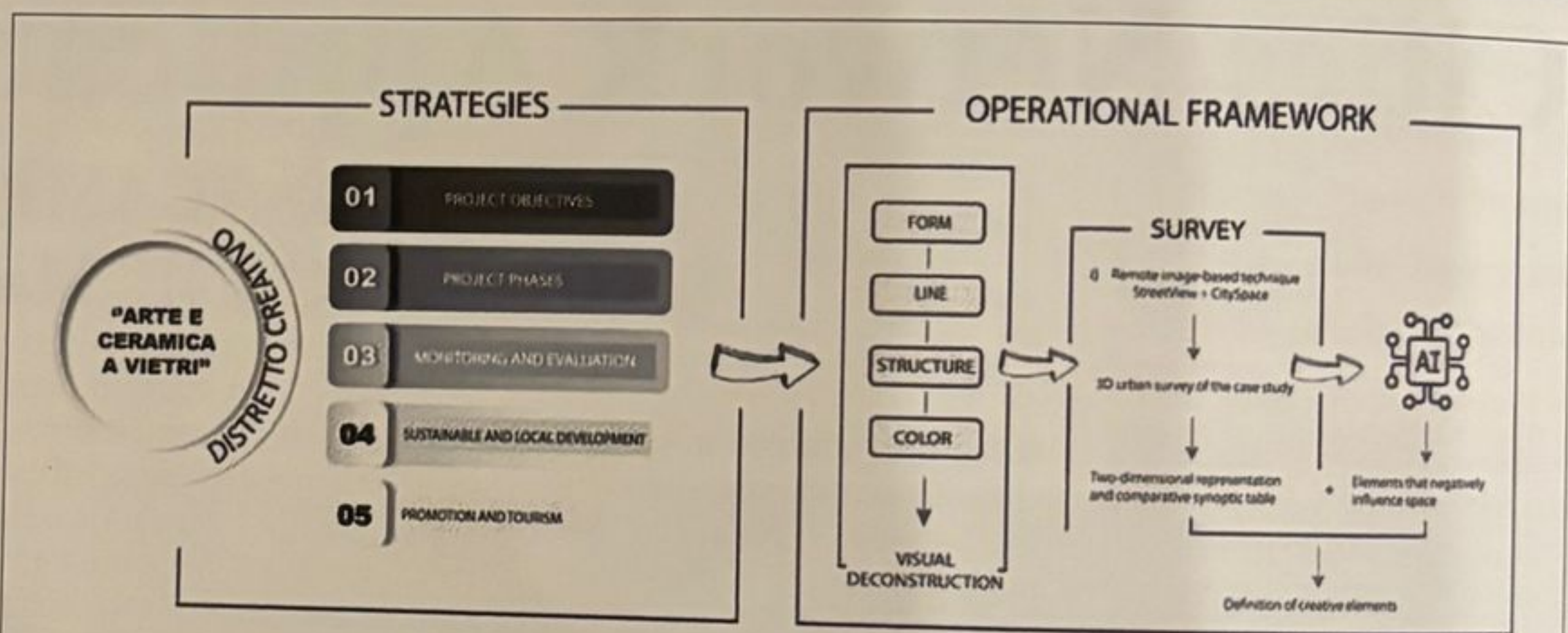
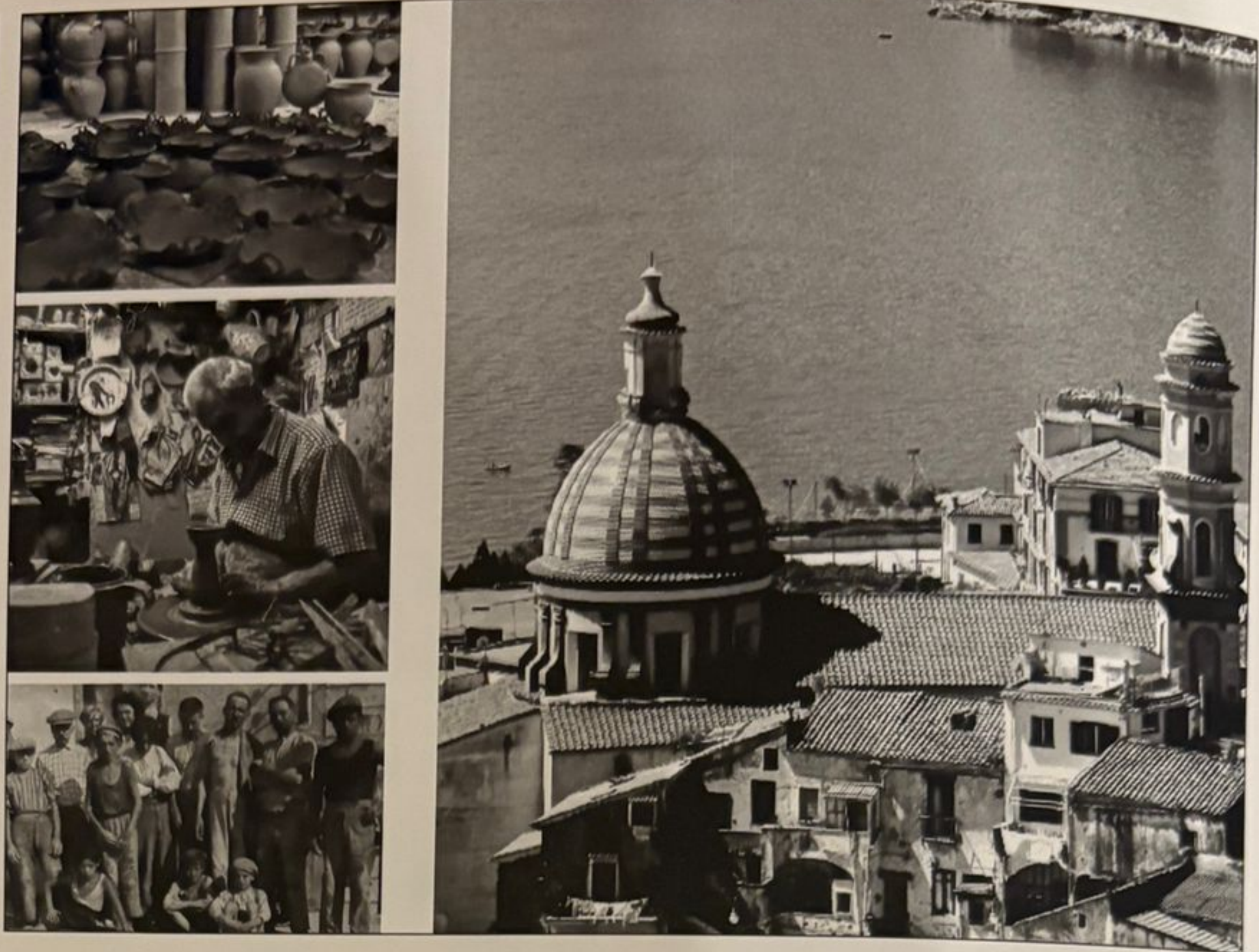


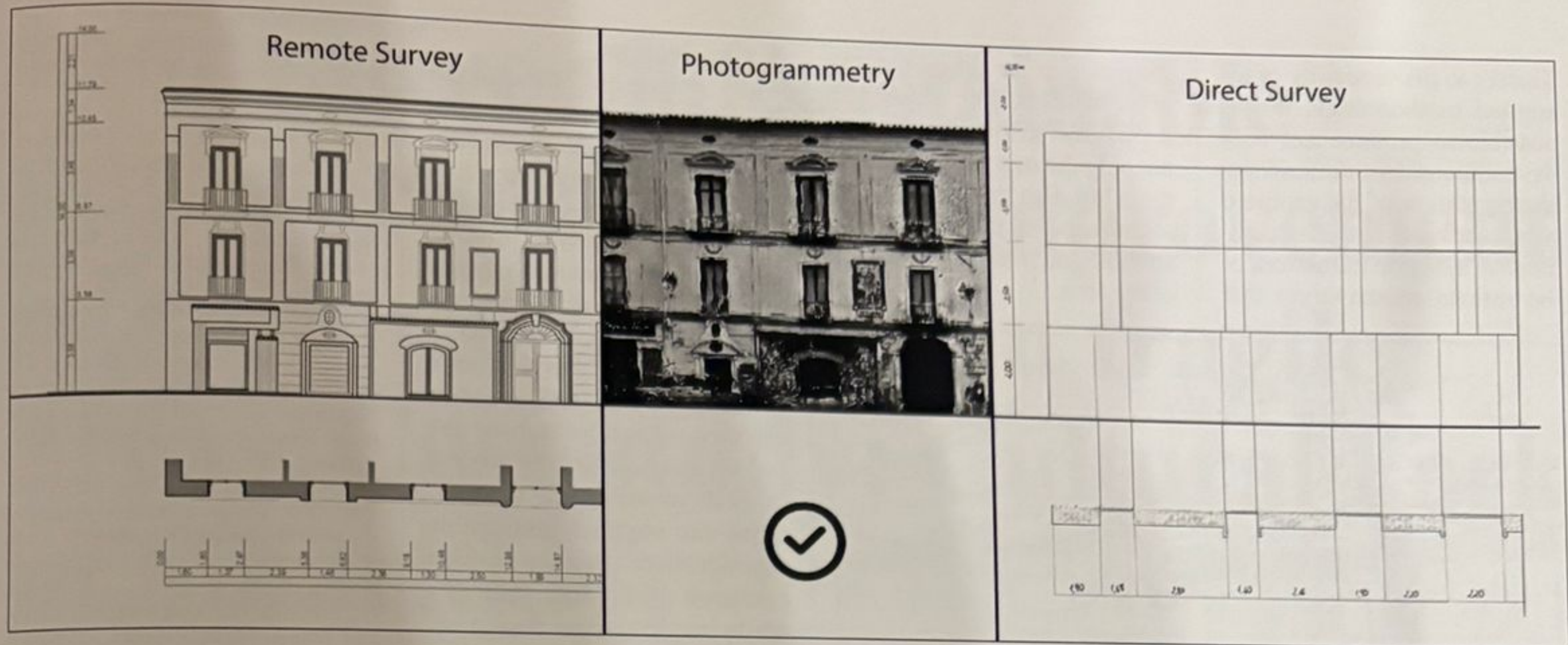
more dynamic creative atmosphere [7]. This approach is based on an adaptation of the model developed by Scott [8] for large metropolitan areas in the United States, applying it instead to small- and medium-sized urban systems.

From an economic standpoint, this represents a positive and stimulating trend; however, from an architectural, urban planning, and cultural heritage perspective – both tangible and intangible – it highlights potential limitations, particularly for small urban districts, areas adjacent to large cities, or interstitial zones. Within this research framework, these challenges call for the definition of new strategies using a methodological approach focused on territorial knowledge and enhancement through remote sensing technologies and territorial representation [9]. Specifically, the research has been structured into several operational phases: i) acquisition of geometric and colorimetric spatial data using remote sensing techniques; ii) systematization of heterogeneous data; iii) development of a management system for sustainable strategies, with the town of Vietri sul Mare on the Amalfi Coast serving as the case study (Fig. 2).

**3. Case Study: the town of Vietri sul Mare on the Amalfi Coast**

The Amalfi Coast, inscribed on the UNESCO World Heritage List since 1997, is a quintessential example of the inseparable link between cultural value, landscape heritage, and deep-rooted artisanal traditions. This unique context serves as a fertile ground for exploring the interaction between creativity, local identity, and sustainable urban transformation, positioning itself as a reference model for integrated cultural enhancement strategies. The case study specifically focuses on the town of Vietri sul Mare, located in the Amalfi Coast (Salerno), renowned for its ancient and prestigious ceramic art, which has long shaped the local identity and social fabric. In this regard, the town's potential strongly aligns with the founding principles of UNESCO's





“Creative Cities Network,” which aims to promote urban development through culture and creativity [10],[11]. However, despite its rich cultural and landscape heritage, the area faces growing pressures today, including overtourism, rising living costs, and a gradual loss of authenticity and connection to its original traditions [12]. Within this complex scenario, Vietri sul Mare presents a tangible opportunity to test a virtuous model of urban regeneration based on the recognition and enhancement of local artisanal practices, with the goal of balancing preservation and innovation. On these premises, the

proposed methodological approach aimed not only at preserving tangible and intangible heritage, but more importantly, at enabling its conscious and participatory transformation. This was achieved through the use of new tools for reading, understanding, and representing urban space – such as remote sensing – which plays a crucial role in generating the knowledge necessary to develop creative regeneration scenarios. [13] (Fig. 3).

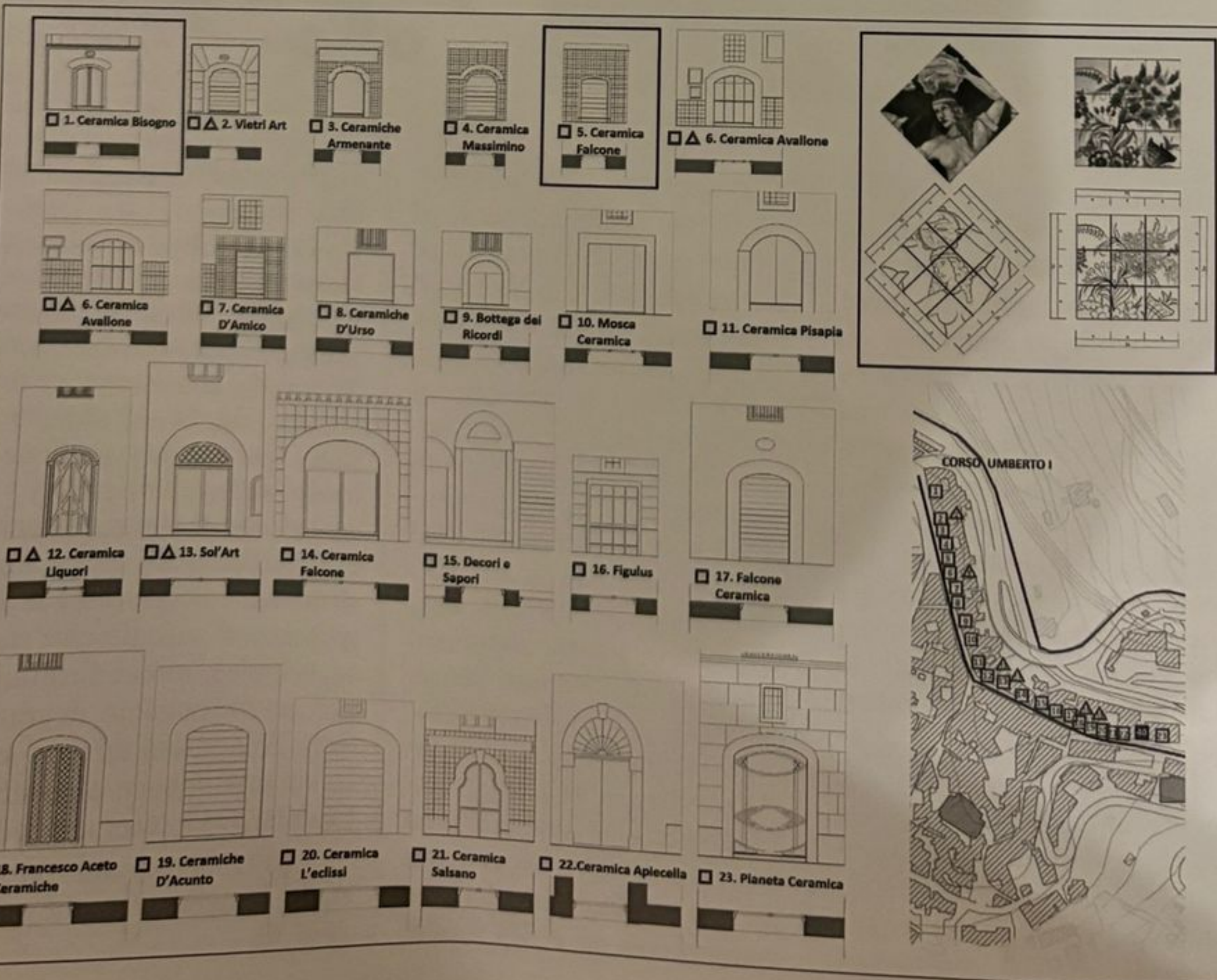
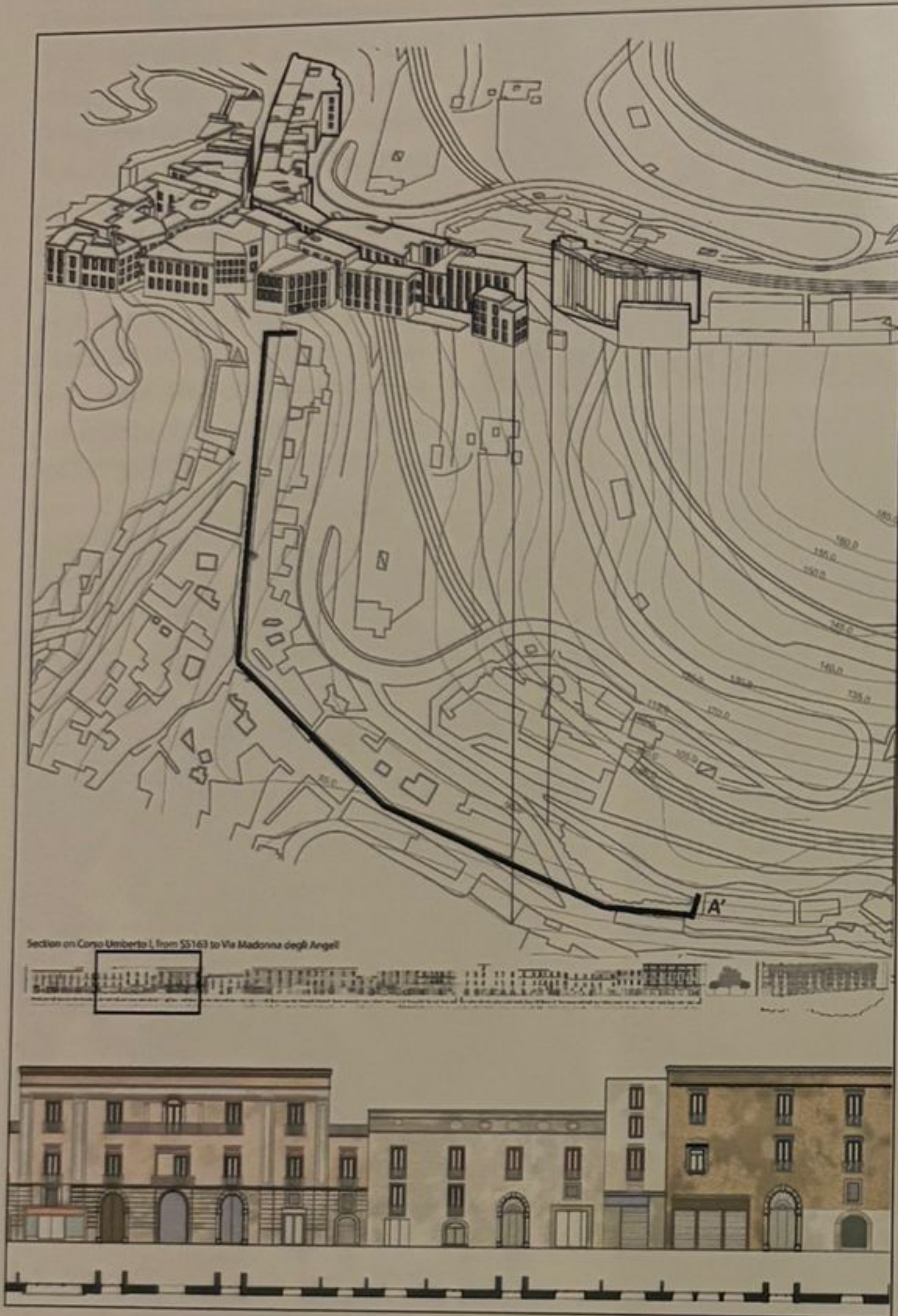
**4. Remote Surveying for Strategic Urban Contexts**  
To meet the objectives of the proposed research, an experimental remote surveying

methodology was adopted, involving the acquisition of images along the main axis of Corso Umberto I in Vietri sul Mare using virtual tools such as City Space and Google Street View. The operational workflow began with the acquisition of images taken with a camera tilt angle of 0°, combined with a horizontal field of view oriented at 0°, 90°, 180°, and 270°. In this way, the remote survey simulated the image acquisition phase, generating frames comparable to those produced by on-site photogrammetric surveys. The images were processed using the SfM Metashape software, which enabled the construction of a 3D model

of the urban fabric of Vietri (Fig. 4). To validate the reliability of the procedure, a comparison was made with a sample on-site metric survey, which confirmed the consistency of the results (Fig. 5). At the same time, the remotely generated model included all the key visual deconstruction elements of the urban space (shape, line, structure, color) as well as the presence of visual noise such as vehicles, street furniture, and anthropogenic degradation. To address this, an artificial intelligence algorithm, Deeplab v3+, was applied to identify, map, and remove such elements from the model (Fig. 6).

Thanks to the versatility of the applied methodology, it was possible to produce not only the traditional two-dimensional representation of the captured geometries [14], but also a comparative synoptic framework of the various artisan stores that

characterize the urban context of Vietri (Figs. 7-8). This made it possible to rapidly identify not only the morphological features but also the cultural and social aspects that define the tangible and intangible heritage of the area.



**5. Conclusions**

The research conducted demonstrates how the integration of remote surveying, artificial intelligence, and digitization can serve as an effective tool for interpreting, understanding, and enhancing urban contexts with a strong artistic vocation. The case of Vietri sul Mare – emblematic for its artisanal and creative identity – highlights how the conscious and combined use of innovative surveying technologies can support sustainable regeneration strategies that preserve historical memory while inspiring new design visions. The methodology tested has proven to be replicable in other contexts and aligned with the values of the UNESCO Creative Cities Network, in which a culture of knowledge becomes the driving force for urban transformation. ■

**Notes**

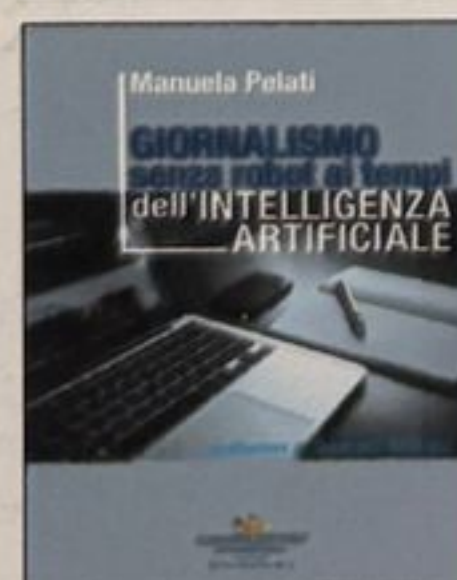
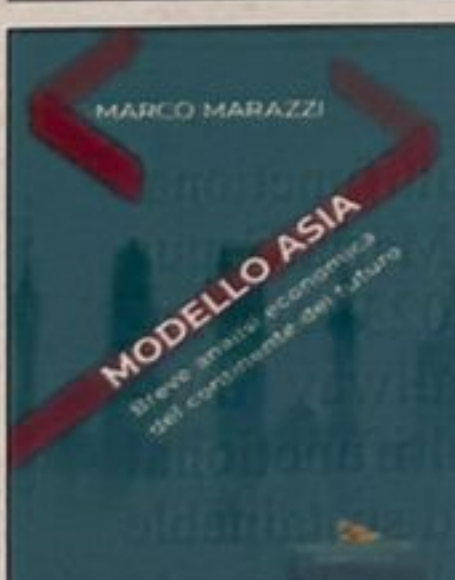
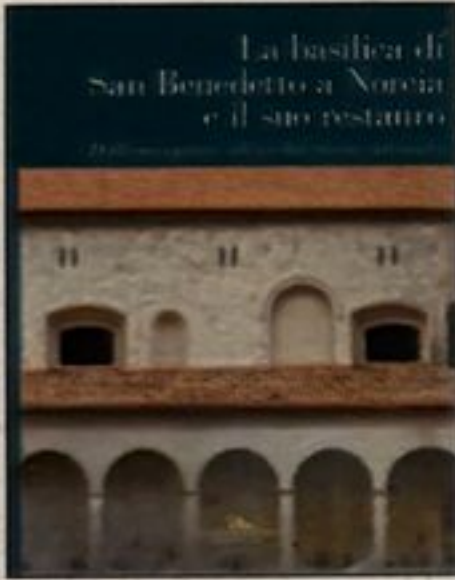
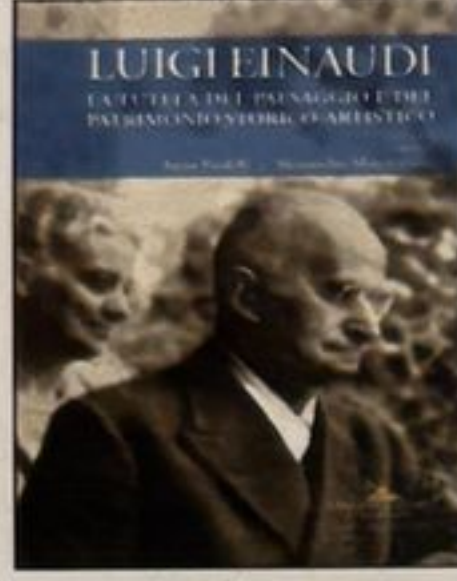
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