

Landscape, Planning and Tourism

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Introduction

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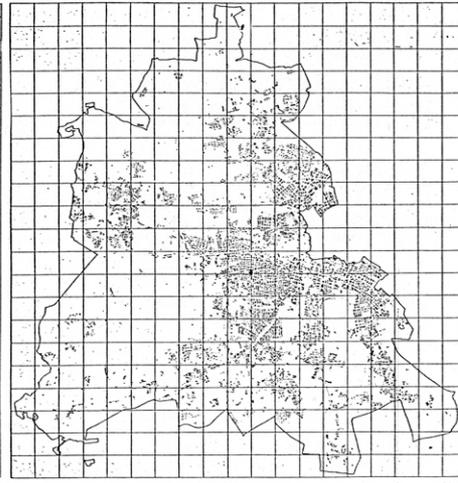
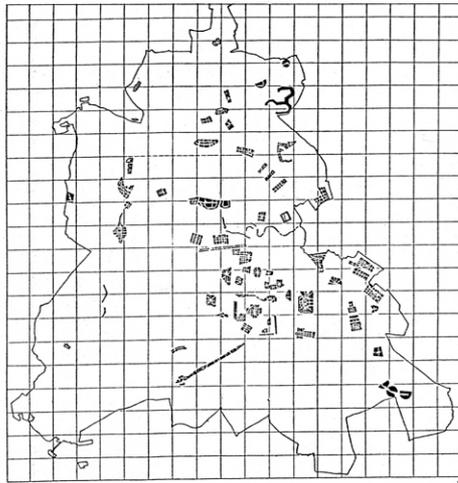
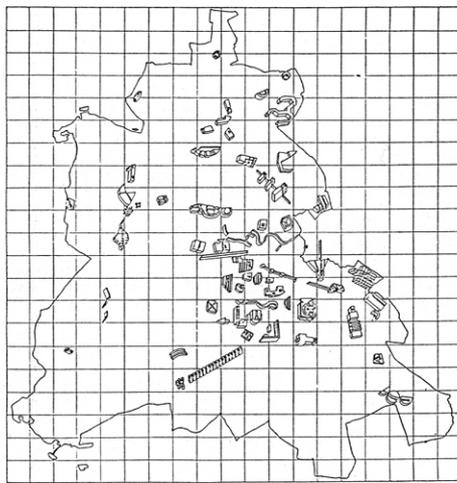
3.3 The Monument and Historical Heritage

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4. The Journey



K.F. Schinkel 'Taormina' (1804)



O.M. Ungers with Rem Koolhaas et al. 'Die-Stadt-in-der-Stadt' (1977)



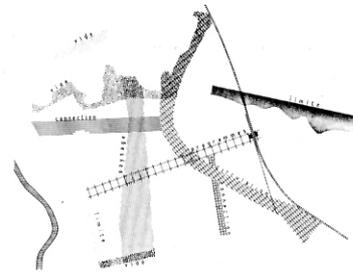
Bands



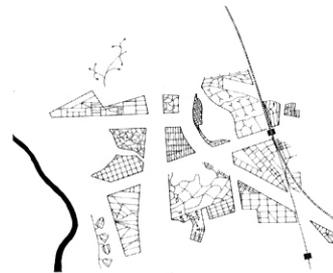
Interbands



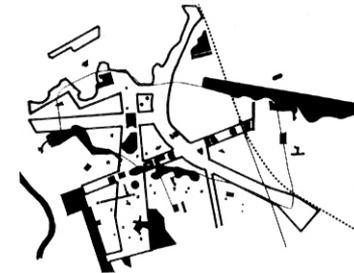
Principal axes



Bands



Circulation in the interbands



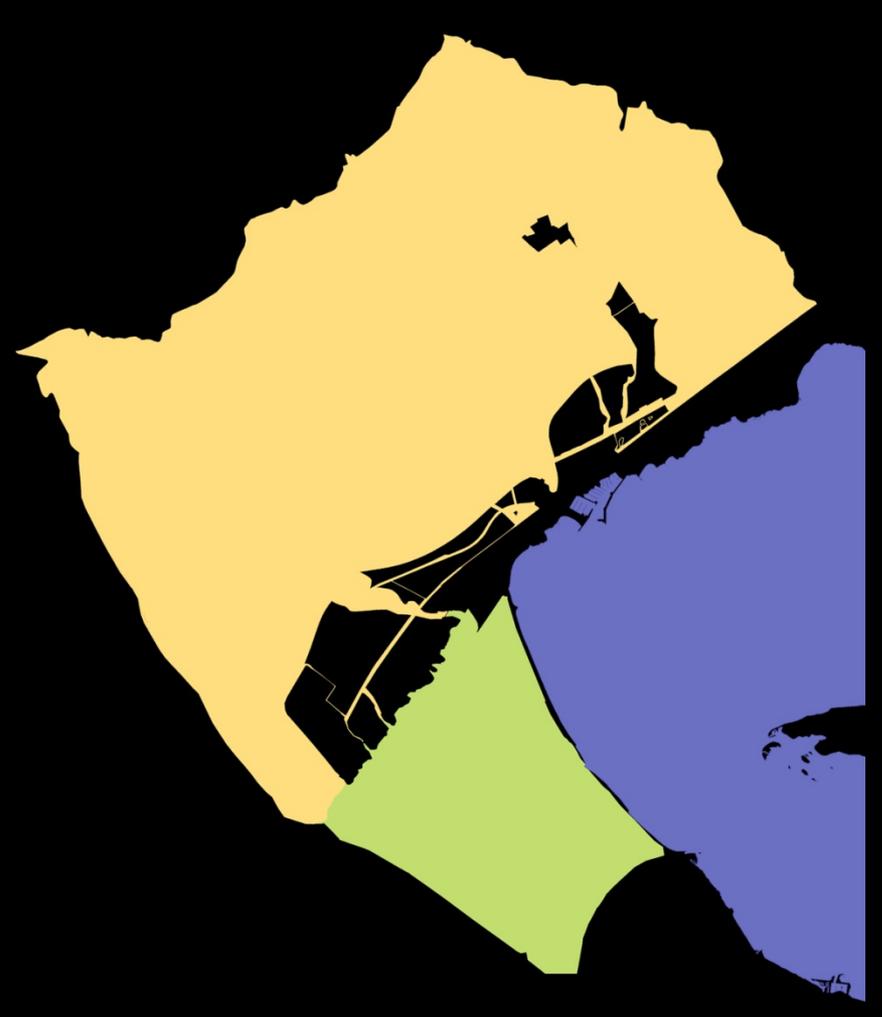
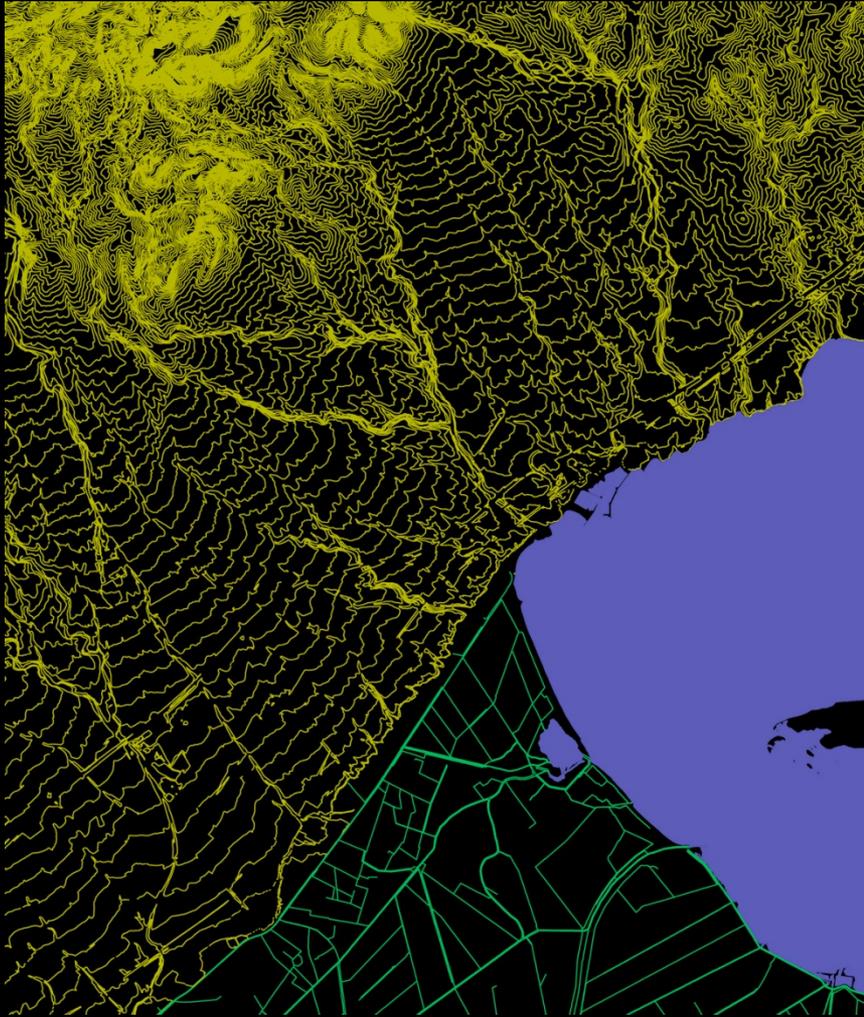
Recreational facilities

O.M.A. with Yves Brunier et al. 'Ville Nouvelle Melun-Sénart' (1987)

1. TWO CASE STUDIES

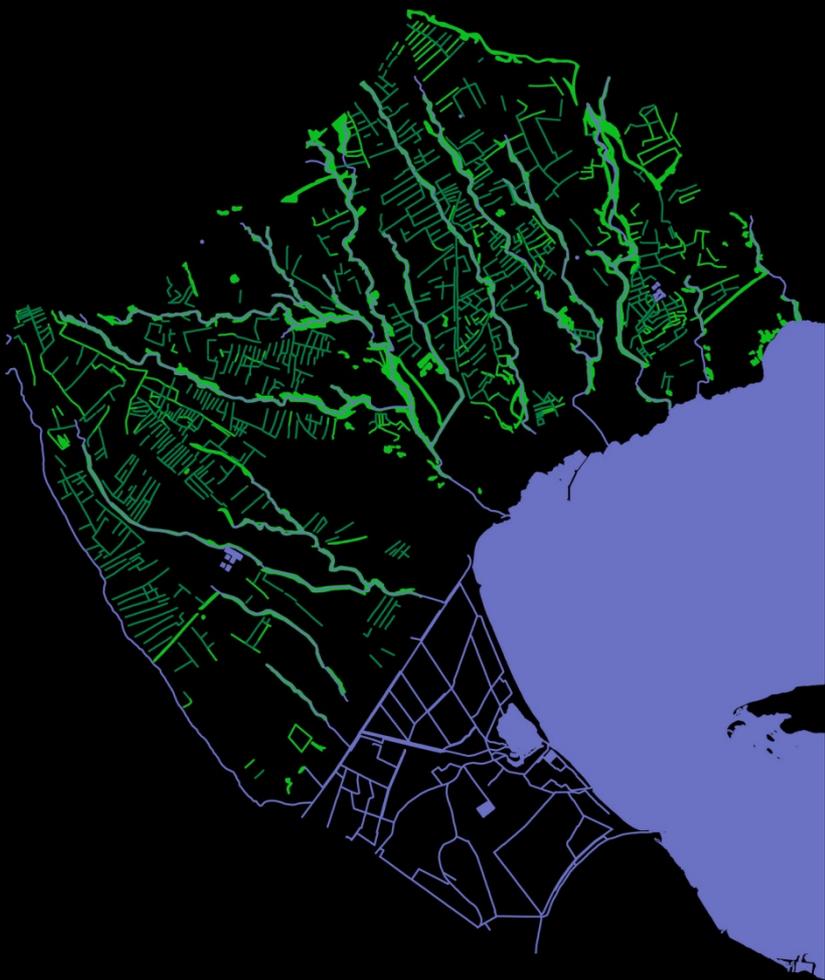


1.1 L'AMPOLLA











El Roquer



Cap Roig



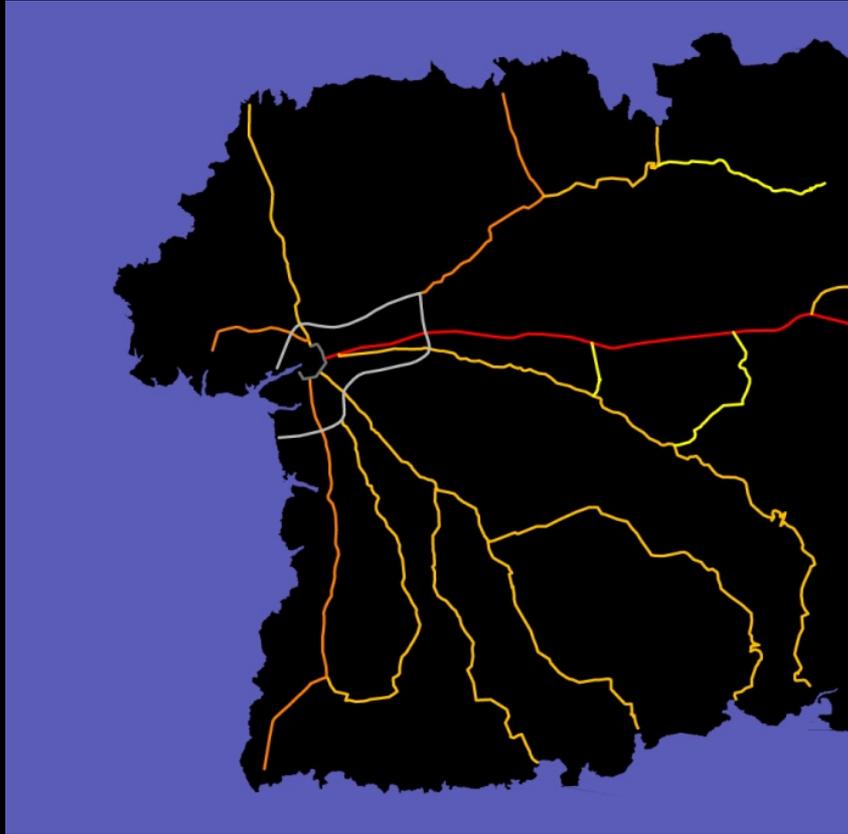
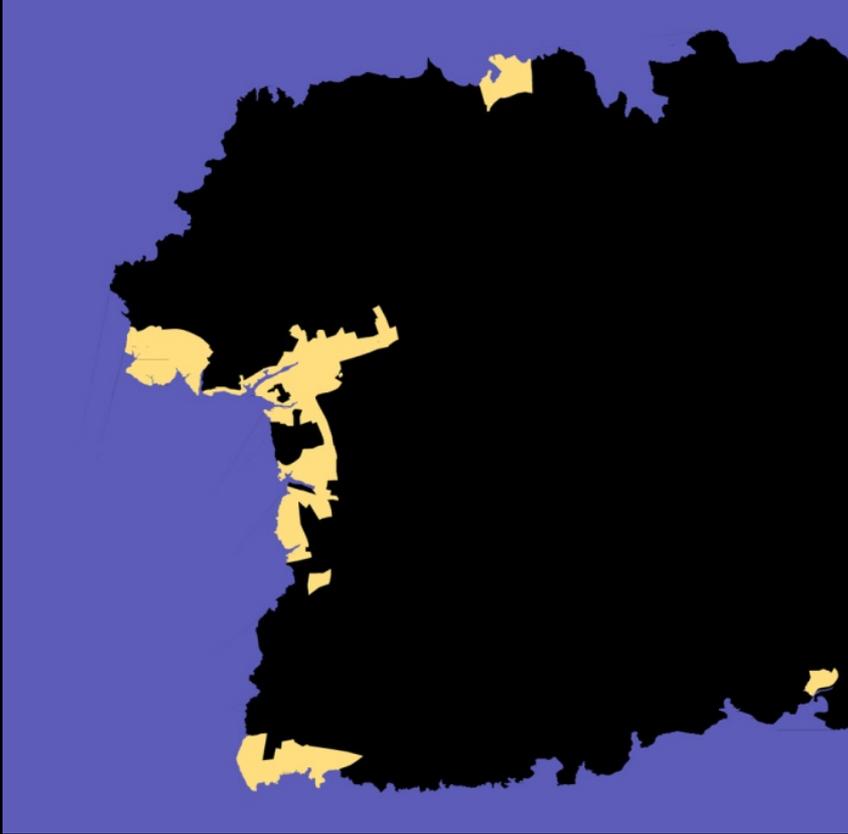
Bassa de les Olles



Cala Maria



1.2 CIUTADELLA DE MENORCA





Cala Blanca



Passeig Marítim



Old City (Aerial View)



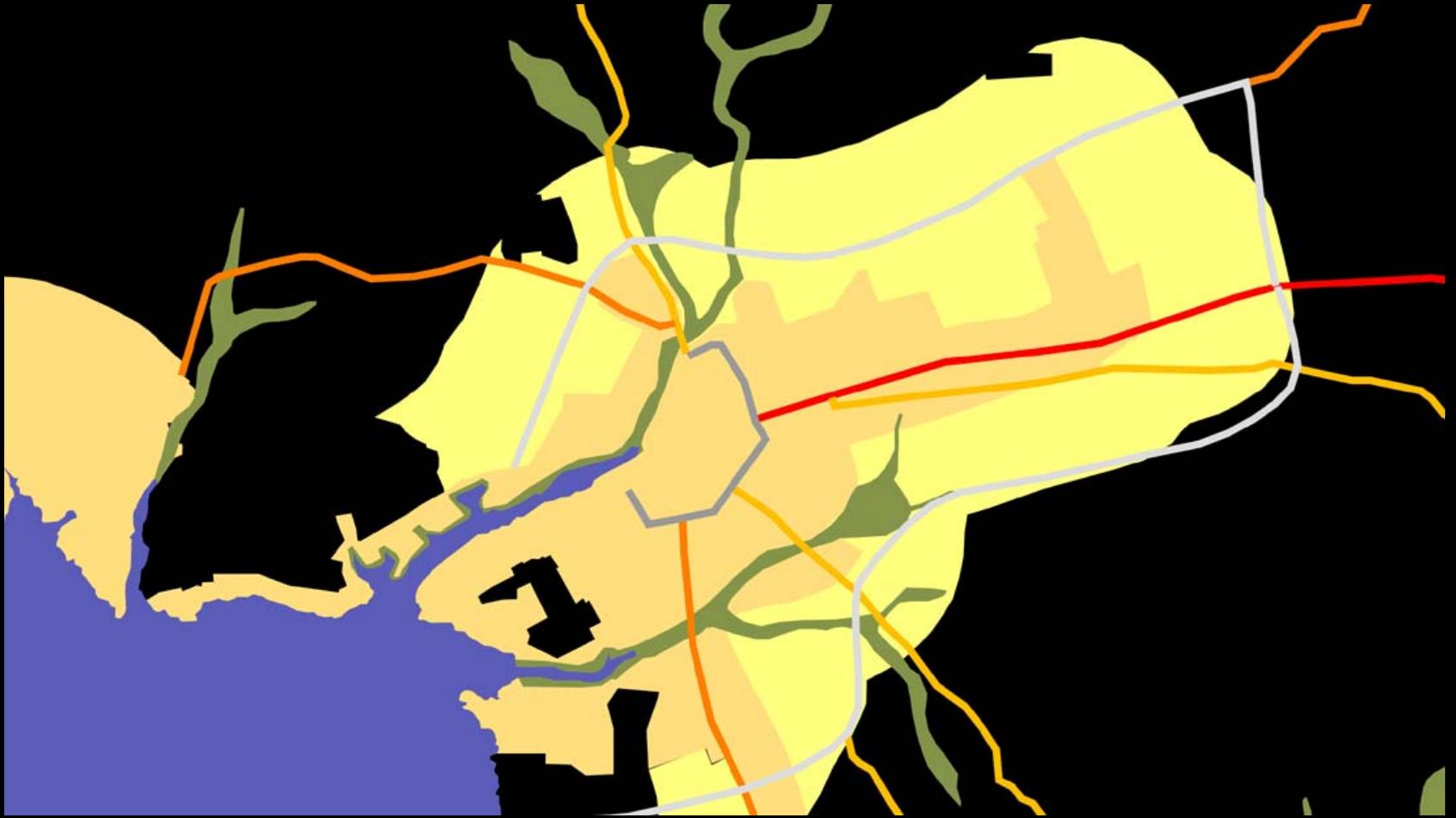
Plaça de la Catedral



Rural Urbanization



Rural Cabin





Port Vell



Canal Salat

2. ESSENTIAL ASPECTS OF TOWN PLANNING IN THE SPACE OF TOURISM

The permanence of the natural, cultural and historical values of the territory.

The environmental values.

The complexity of the territory, or the increasing process of complexity in which are dumped tourist spaces.

A new way of thinking the territory based on the intersection of different grammars.

The decomposition of urban elements and the discovery of new forms of relationships.

The world is dynamic and town planning is often too static.

3. TYPOLOGIES OF REFERENCE IN TOURIST TOWN PLANNING



Disney's Ko Olina Resort, Hawaii (2007)

3.1 THE RESORT



**The best
of New York
in 2,417,643
square feet.**

New York Hotel & Casino, Las Vegas (2011)

3.2 URBANIZATION AND LEISURE



Foro Romano, Rome (1950s)

3.3 THE MONUMENT AND HISTORICAL HERITAGE



Palm Islands, Dubai (2001)

3.4 MODELS AND TYPES UN THE SPACE OF TOURISM

4. THE JOURNEY

Because the journey - around the world and on paper - is itself a continuous preamble, a prelude to something yet to come and always behind the corner; to leave , to stop, to come back, to pack and unpack suitcases, to note in a notebook the landscape which, while walking through, it flees and splits, and it recomposes as a film sequence, with its casts and rearrangements.

There is no journey which does not cross borders - political, linguistic, social, cultural, psychological, even the invisible ones that separate city neighbourhoods, one from each other, the ones between people.

To travel does not mean only to go across the border, but to discover that we are always on the other side.

The journey in space is both a journey through time and against time. Sometimes the layered and condensed complexity of a place emerges with violence as the seeds that break the shell. [...] Not only the individual, a place is condensed time, multiple times. Not only its present but a labyrinth of time and different periods which interwoven into a landscape and constitutes itself, in the same way that folds and wrinkles and expressions recorded by happiness or sadness do not even mark a face, but are the face of that person.

CLAUDIO MAGRIS

To contemplate a ruin is not to make a journey into history, but to live the experience of time, of pure time. In his past aspect, history is too rich, too manifold and too deep to be reduced to the sign of stone that has escaped from it. [...] On the aspect of time present, the emotion is of an aesthetic order but the spectacle of nature combines itself in this aspect with that of the remains.

MARC AUGÉ

Stratification of the land and of history. Not only nature and architecture, bays, forests and houses, grass and stone roads, but also, and above all, societies, people, gestures, customs, prejudices, passions, food, flags.

ANDRÉ CORBOZ

Men and women have toured Europe by walking their maps. In large part, the distances are of human scale, the traveler can make them by foot. This fact determines a fundamental relationship between Europeans and their landscape. In a metaphorical way, but also in a material way, this landscape has been molded, humanized by feet and hands. [...] As anywhere else in the globe, the coast, fields, forests, (...) have been shaped not so much by geological time but by the time of human history. [...] Its beauties are inseparable from humanized time (...) the European landscapes are manicured like gardens.

GEORGE STEINER

