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INTRODUCTION
Adriatic Coast to Coast is a multi-year research project developed in the Architecture Department of the University of Bologna (Italy). The project, directed by Stefania Rössl, involves a group of municipalities, institutions, and associations that share a common interest in the land resources along the coast.
Its aim is to examine the Adriatic coastlines in terms of two conflicting realities: the one on the East side, and the one on the West side, two linear systems which individually demonstrate the plurality of a coastal identity that over the course of the centuries has been renegotiated more than once.
The wide point of view of photography has been chosen as tool to investigate both the physical appearance of the land, such as the nature of the human settlements, when these are seen in the overall context of their local specificity, and with the current political system, the economic parameters, and the cultural roots of each particular area.
The first phase, which concentrates the researches on Puglia, Emilia-Romagna, Veneto and Friuli Venezia Giulia regions, will be followed by an investigation of the east coast from Slovenia down through Croatia and Bosnia to Albania.
Following this path, in successive phases, the Adriatic coast will be drawn out in its entirety, bringing together the different sections of coastline, each of which represents a different paradigm about identity in a rich contrast of geographic regions only distantly related one to the other.
The research program identifies, as part of the Italian coast, a first case study regarding the coastline of Romagna.

A WAY THROUGH THE COAST
The method undertaken to develop the research project has been characterized by the need to set the number of investigations in parallel thematic fields that allowed us to acquire an initial corpus of information to represent the complexity of the places.
After a phase of preliminary investigations and studies in the area a collection of iconographic material was started in order to encourage a dialectical comparison with the present. Archival research needed to identify meaningful historical, natural areas or geographic material was started in order to encourage a dialectical comparison with the world configuration before and after the Second World War, and again, after the building expansions of the ’50s and ’60s.
The urbanized system along the coastline, in a urban fabric continuum between the sea and the railway line that runs parallel in the north-south direction, strengthened by a second infrastructural axis developed according to the same direction, resulting in a comparable urbanized structure upstream of the former structure, correspond to the definition of linear city, introduced for the first time in the Regional Landscape Territorial Plan adopted by Emilia-Romagna in 1986, for an extension that matches the entire Adriatic coast of Romagna. The adoption of regional planning instruments marked “the transition to an approach capable of looking at the seaside city as a complex system in which the interdependence between the parties is crucial for its own operation.”
Within this system, the identification of some pauses defined by the discontinuity of urban fabric, made it possible to narrow the field to specific areas on which to propose a more detailed investigation. “Compared to a context in which the finiteness of the territory assumes emblematic evidence, strategies of PTTP consort in the enhancement of the empty spaces as physical and visual connection between inland and sea, in the widespread redevelopment of the beach and in the decongestion of the coastal area through amalgamation and transfer massing. Of remarkable importance is the issue of the holiday colonies, subjected in the same period to a census conducted by the Institute for Cultural Heritage (IBC) in the region. The colonies are finally recognized as identity elements of the landscape of the seaside towns, in some cases worthy of preservation for their quality and generally able to bring along a positive value for the particular condition of settlement.”

1 The first ACC event held in Puglia was organized by LAB – Architecture and Landscape Photography Laboratory in collaboration with the Fondazione Museo Pino Pascali and sponsored by the Municipality of Polignano a Mare; and Maria Rossi onlus Foundation partnership. Following a workshop with US photographer Andrew Phelps, which was held in September 2012 Polignano a Mare the exhibition “Southern Photographs 01” was held in Polignano a Mare from May 18th to June 9th 2013. The catalogue has been published. A second workshop by LAB was held at Cisternino in June 2013, with the British photographer Zed Nelson.
2 Prof. Massimo Sordi’s courses: AFPG-I AFPG-II. Photography History and Techniques. A.A.2012-13 School of Engineering and Architecture - University of Bologna.
3 Prof. Guido Guidi with Cesare Fabbrì’s photo lab: course of photography. A.A. 2012-13 Ravenna Fine Arts Academy.
4 Coccia, 2012: 99
5 Territory and Landscape Regional Plan
6 Coccia, 2012: 99-100
Fig. 2 Colonia Perugia and Colonia Leone XIII (photographs by M. Pam, 2014)

Fig. 3 Città delle Colonie – Acquapark (photograph by S. Kurtis, 2014)

Fig. 4 Cesenatico - Città delle Colonie (satellite based map, 2014)
SURVEYS ON THE HERITAGE

While the investigation has followed the direction of the research already undertaken from the 80s to now, the research project has been enriched by the instrument of photographic campaigns handled by recognized figures in the international arena, called to face the survey starting from different points of view, according to sensitivity that led to highlight one after the other the some stratified components of the identity of places. (Fig. 1)

The analysis carried out through numerous photographic campaigns conducted from 2012 to date has allowed in particular to focus, within different areas of investigation, on the special relationship between cultural landscape and natural landscape in many areas of the coastal strip of Romagna.

The large corpus of images within the selection of works produced by the young photographers who participated in the workshops held by Guido Guidi, Max Pam, Gerry Johansson, Seba Kurtis and by students of photography courses held by Massimo Sordi at the School of Engineering and Architecture of Cesena and by Guido Guidi at IUAV of Venice, has to be added to that produced by the photographers invited to develop new photographic campaigns in the specific context of the Romagna coast.

The archive of Adriatic Coast to Coast is built gradually by the sum of specific contributions that rely on approaches substantially different from each other, supporting the intention of investigating the place in its broadest sense, including reflections linked both to its physicality as to its history, to the culture and to the character of anthropic signs (Fig. 4). The research goes on by constructing, through a large collection of fragments, but also of projects, an archive useful to bring the investigation to the present.

Highlighting the important presence of a system in which discontinuous sequence marks the landscape of the Italian coast, the structures for holiday camps, built during the first half of the 1900s, are now small microcosms left on the edge of urban development and disconnected by the temporary use of the coast devoted to the tourist season. (Fig. 6)

Most of the buildings of the colonie, architectural heritage that has lost its original use of large structures for the hospitality of children and now mostly abandoned (Figs. 2, 3), created a system of relations of particular interest due to the special place they occupy, bordering a passage area between the city and the sea. An area of passage that is not only defined by specific spatial characteristics, since it places itself in an intermediate position between the city streets and the beach, but by a temporal dimension suspending these areas in places that are references in the collective memory and that refer to the image of a landscape still rich in natural value, albeit decadent. (Fig. 7)

“The colonie, their accurate census, lead us to a reflection, a glance on what the next future could be, to suggest a process of collective imagination of a possible and viable coastal scenery, without having to destroy, as done so far, those “pieces” of natural environment, those spaces still left free.”

If already in 1986 the census of the Colonie a Mare of IBC pointed out the need to preserve the heritage of the holiday camps buildings as urban and environmental resource, it appears even more obvious that today, thirty years later, this heritage is an important reference point for the preservation of values now completely lost in the linear system of the Adriatic coast.

The special case of Cesenatico, Città delle Colonie, emblematic as a place full of potential for its location, its history, the current state of the site and important projects that have not yet been implemented, invites us to consider the historical value and landscape of which it is bearer and to interpret, through the instrument of the survey camera, a specific way of rethinking the place by tracking arrays that have generated to renew them in the present.

CULTURAL LANDSCAPE

The Romagna coast extends through on a strip of 80 km along the Adriatic coast, divided between the four provinces and dozens of municipalities. Located along the
north coast of Cesenatico, the area contributes to break the continuity of the fabric featuring in a compact way the progress from north to south, occupying the entire range between the sea and the railroad. The area hosts an architectural heritage made of 38 colonie that spread over an area of about 130 hectares. (Fig. 5) From the environmental point of view the most outstanding feature is the persistence of the coastal dunes, essential to protect the habitat of the beach and its hinterland. “It is clear that have failed, within the perimeter of relevance (of the colonies), the factors that in the free beach have resulted in the disappearance of the ancient structure.”10 (Fig. 8)

Today it is hard to recognize the character of the place determined by the presence of the colonies in the past, when the settlement was an example of integrated system between anthropic and natural landscape elements and was subject to a specific use that required an opening to the sea and a partial isolation from the city. Now it is an abandoned place where nature and buildings seem to maintain a strong relationship that does not include human habits. (Fig. 9)

In this meaning the place chosen as a case study responds to the criteria that has been formulated by the definition of cultural landscape11, a category that was presented in 1992 in the UNESCO World Heritage list which identifies a special relationship between man and nature, identifying as a universal value the result of this report. Cultural landscape intended as a combination of geographical landscape and sensitive landscape.

The sensitive landscape or visual, “consisting of what the eye can embrace in a round of horizon or, if you will, perceptible with all senses; a landscape that can be reproduced from a photograph (...) or from the picture of a painter, or from a description, short or petite, of a writer” and the graphical landscape, which is an “abstract synthesis of those visible, as it tends to detect from them the elements or characters that present the most frequent repetitions over a space more or less large, upper, in each case, to the one including in only one horizon”12. At this regard the work of photographic survey is useful to reveal not only signs and overlaps between the natural and cultural landscape but also to dig in the archives of the memory of the people who lived in these places and in the image, as well as in the imaginary, wich persists today and has been handed down. (Fig. 10)

SCENARIOS

The photographic experiences of appropriation and interpretation of architectural spaces in a particular area and at a particular time set on the time line, mark the start of reflections and suggestions useful for the definition of a process of regeneration.

“The viewpoint of the young photographers involved in this research project makes an important contribution to its launch: in fact, the sequence of photographic images they have made or recomposed make up a corpus of signs that may well lead to serious reflection on the current condition of the places, and to the creation of a body of information on which future campaigns and archival research at a deeper level can be based. It will be the images themselves to guide us and bring a structure to the long and winding road that crosses different landscapes, some of which are already part of Europe, some still aspiring to be so, but all unquestionably united in the fact that they all face the Adriatic.”13.

A case in point is the camera obscura project designed by Stefania Rössl and Massimo Sordi within Adriatic coast to coast. Through this device, which plans to set up in the interior spaces of abandoned colonie some real camerae obscurae that can be visited, the buildings of the holiday camps, in their uncertain fate, find a new meaning in the landscape that is projected on their interior walls. Some installations directly accessible, other documented and made available to a wider audience, allow the interaction between art and tourist flows resulting in an exhibition designed to be carried out and grow day after day throughout the summer season.

The objectives of preserving the natural and cultural heritage and enhancing the architecture, in the specific case of Cesenatico, Città delle Colonie, are accompanied by the idea of preserving the collective character of the place as a fundamental value which

10 ibid. 1986: 180
11 In 1992 the World Heritage Convention became the first international legal instrument to recognise and protect cultural landscapes. The Committee at its 16th session adopted guidelines concerning their inclusion in the World Heritage List. The Committee acknowledged that cultural landscapes represent the “combined works of nature and of man” designated in Article 1 of the Convention.
12 Biasutti, 1962: 1
13 Rössl, Sordi, 2013: 107
can help translate these places in the present without altering their identity. For this reason it is consistent to assume functional programs that provide for the reuse of spaces as places for receiving (temporary residences – reception houses – immigration centres) or spaces for culture (laboratories – exhibitions – installations – artist residences).

CONCLUSION

The seaside town that borders the site moves indifferent to the presence of a place which, nevertheless, remains in its primary elements. What moves toward a reinterpretation of the place are the values that are at the same time the basis for recovery of the architectural, urban and functional heritage and the potential reuse of this heritage to become part of a larger system that correlates the characters of the settlement with the territory.

The research aims to broaden the field of investigations involving sites that, in analogy to the case study proposed, are important carriers of identity characters, of environmental and landscape values through which to mend a strong bond with the linear system of the Adriatic coast.

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