

## A FRIULIAN LANDSCAPE. PASOLINI'S HERITAGE IN CASARSA DELLA DELIZIA TERRITORY

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**Abstract.** The paper highlights the potential for landscape and territorial enhancement in the Friulian locations associated with Pier Paolo Pasolini's youth. By analysing Pasolini's writings from his Friulian period and conducting archival research on materials and landscape development projects in the Casarsa area—many of which remain only partially realised—it is possible to outline trajectories for future valorisation efforts. These efforts aim to preserve and enhance a landscape that, despite its compromises, retains unique characteristics intrinsically tied to the cultural legacy of Pier Paolo Pasolini.  
**Keywords:** Pier Paolo Pasolini, Friulian Landscape, Greenways, Cycling Routes, Cultural Heritage

### Introduction

The cultural legacy of Pier Paolo Pasolini has garnered renewed scholarly attention in the context of his centenary, celebrated in 2022 with national events, exhibitions, and publications. However, the relationship between Pasolini's work and the themes of landscape architecture remains underexplored, as does the potential influence of his thought – especially in today's context of rapid change and environmental crisis – on new approaches to landscape design. Pasolini's vision of the landscape as a layered construct encompassing natural, anthropic, cultural, and historical elements aligns with the notion that “the body of the landscape, a synthesis of all bodies, is a text, a grand narrative material” (Lovino, 2022, p. 15).

Pasolini's oeuvre frequently engaged, albeit indirectly, with landscape themes through his literary and cinematic works. The Roman peripheries depicted in the novel *Ragazzi di Vita* and the films *Accattone* and *Mamma Roma* are landscapes in their own right. Entire sequences from his documentaries serve as tributes to landscapes – from Africa to India to Palestine. His documentary on the walls of Sanaa is particularly emblematic, an explicit homage to the landscape. Across these varied geographies, there is a recurring theme: Pasolini places himself – or chooses to be – in spaces on the cusp of transformation, portraying them at the threshold of profound change. These transitional moments often reflect the tension between an archaic world and the emerging neocapitalist paradigm, a central motif in Pasolini's work (Cirulli, 2019).

This sustained pursuit of scenarios where pre-industrial and archaic forms remain discernible likely finds its roots in Pasolini's early discovery of a world far removed from the bourgeois context of his childhood in Bologna. This discovery began during his youth, following his relocation to his mother's ancestral home in Casarsa della Delizia, Friuli:

La prima immagine della mia vita è una tenda, bianca, trasparente, che pende, credo immobile, da una finestra [...]. In quella tenda si riassume e prende corpo tutto lo spirito della casa in cui sono nato. Era una casa borghese a Bologna. (Pasolini, 1976).

*The first image of my life is a white, transparent curtain hanging, I believe motionless, from a window [...]. In that curtain, the whole spirit of the house where I was born is summed up and takes shape. It was a bourgeois house in Bologna (Authors' translation).*

Moving to Casarsa, something entirely new, perhaps even exotic, was revealed, which will be mythologised in the idyll of an archaic and rural life:

Ho visto oggetti rustici in cortili di case povere; ho visto suppellettili e mobili proletari e sottoproletari; ho visto paesaggi non cittadini, ma suburbani o poveramente campestri [...] ho presto capito, è vero, che oltre al mio (mondo), piccoloborghese [...] c'era anche un altro mondo. (Pasolini, 1976).

*I have seen rustic objects in the courtyards of poor houses; I have witnessed proletarian and sub-proletarian furnishings and furniture; I have seen landscapes that were not urban, but suburban or poorly rural [...] I soon understood it is true that beyond my (world), petty bourgeois [...] there was also another world (Authors' translation).*

The encounter with the Friulian peasant civilisation – characterised by landscapes of fields, water channels, and anthropic elements set against natural backdrops – is a recurring theme in Pasolini's work. These landscapes find vivid expression in his poetry collections (*Poesie a Casarsa*, 1942; *Dov'è la mia Patria*, 1949; *La Meglio Gioventù. Poesie Friulane*, 1954; *La Nuova Gioventù. Poesie Friulane 1941–1974*, 1975) and prose works (*Il Sogno di una Cosa*, 1962; *Amado Mio*, 1982; *Atti Impuri*, 1982; *Romans*, 1994). These texts and the numerous sites in the Casarsa area associated with Pasolini's life testify to a profound cultural legacy.

This legacy, further revitalised during the centenary celebrations, continues to offer opportunities for reflection and action regarding the interpretation and valorisation of the distinctive characteristics of these landscapes. Pasolini's engagement with the Friulian environment underscores the interplay between culture and place, inviting contemporary exploration of how such unique landscapes can inform broader conversations on heritage and identity.

### 1 – An Inherited Landscape

To understand the significance of the Friulian landscape in shaping Pasolini's thought, it is helpful to leap forward in the chronology of his works. In 1974, Pasolini directed the renowned documentary *La Forma della Città* (The Shape of the Town), focusing on the town of Orte in the province of Viterbo. With a simple yet profoundly meaningful camera movement—either opening or narrowing the frame – Pasolini reveals Orte perched on a wooded hill. Initially, the town appears in its formal integrity, shaped over centuries. However, as the frame widens, modern public housing on the periphery becomes evident, jarring against the town's well-defined historical form and emerging as an irreconcilable intrusion.

Pasolini offers no explicit solution to this juxtaposition.

Instead, he confines himself to a descriptive observation, acknowledging that public housing is undeniably necessary. Yet, it creates a discordant note in what he perceives as an idealised landscape (Pasolini, 1974, 0:03:41). This moment encapsulates a recurring tension in Pasolini's work: the confrontation between historical continuity and the ruptures introduced by modernity.

One segment of the documentary further underscores this tension, inviting reflection on how Pasolini's perspective, informed by his formative experiences in Friuli, frames his understanding of the interplay between landscape, history, and contemporary interventions:

Questa strada per cui camminiamo, con questo selciato sconnesso e antico, non è niente, non è quasi niente, è un'umile cosa. Non si può nemmeno confrontare con certe opere d'arte, d'autore, stupende, della tradizione italiana, eppure io penso che questa stradina da niente, così umile, sia da difendere con lo stesso accanimento, con la stessa buona volontà, con lo stesso rigore con cui si difende un'opera d'arte di un grande autore. (Pasolini, 1974, 0:09:15).

*This road we walk on, with this ancient and uneven pavement, is nothing; it is almost nothing and a humble thing. It cannot even be compared to specific works of art by authors stupendous of the Italian tradition. Yet, this nothing-little road, so unassuming, should be defended with the same determination, goodwill, and rigour with which one defends a work of art by a great author (Authors' translation).*

This excerpt reveals a foundational aspect of Pasolini's vision of the landscape as a layered construct, where every element, even the simplest, linked to a culture or tradition, contributes to what he terms form. However, this perspective should not be interpreted as "sterile and paralysing nostalgia" (Biondillo, 2001, p.77). Instead, it reflects the understanding that every layer of the past holds significance for the future. Embedded within this view is an implicit invitation to adopt a reflective attitude toward the layers contemporary society must inevitably overlay.

Nevertheless, Pasolini's stance on this issue grew increasingly critical and disillusioned, particularly in the later years of his life. He became almost resigned in the face of the relentless advance of neocapitalist consumerism, which, to his mind, threatened to erase the meaningful interplay between past and present. This tension underscores Pasolini's dual commitment to preserving cultural heritage and engaging with the transformative forces of the modern world, even as he viewed the latter with profound scepticism:

Perché io sono un uomo antico, che ha letto i classici, che ha raccolto l'uva nella vigna, che ha contemplato il sorgere o il calare del sole sui campi, [...]; che è poi vissuto in piccole città dalla stupenda forma impressa dalle età artigianali, in cui anche un casolare o un muricciolo sono opere d'arte, [...] (Non so quindi cosa farmene di un mondo unificato dal neocapitalismo [...]) (Pasolini, 1975a).

*Because I am an ancient man, who has read the classics, who has picked grapes in the vineyard, who has contemplated the rising or setting of the sun on the fields, [...]; who has then lived in*

*small cities with an excellent shape impressed by the artisan ages, in which even a farmhouse or a small wall are works of art, [...] (So I don't know what to do with a world unified by neo-capitalism) (Authors' translation).*

This passage illustrates that the Friulian landscape, with its rural and pre-capitalist manifestations, played a pivotal role in shaping Pasolini's intellectual framework. It offered both naturalistic and cultural expressions of a territory that remained on the margins in the late 1940s—still, in many ways, untouched by the postwar development sweeping across Italy (Vallerani, 2007).

To overlook an element part of a landscape's history – one of its layers – demands careful consideration, ensuring that any modifications respect its intrinsic value. The landscape we inherit and enjoy today is, in this sense, the product of a legacy. While it is not immutable or unchangeable, alterations to it must be approached thoughtfully, as they can lead to unpredictable consequences or be driven by purely utilitarian logic, as Pasolini astutely observed.

This reflection is particularly relevant in the present era, characterised by rapid transformations. Time becomes a critical factor, allowing changes to the landscape to integrate and stratify meaningfully. Pasolini's insights highlight the need for deliberate and reflective interventions, balancing progress with preserving cultural and historical continuity.

## **2 – Planning and Design in Pasolini's Landscapes:**

### **The Work of Paolo De Rocco**

The theme of the rapid transformation of landscapes, particularly pronounced in the industrial era and accelerating since the postwar period, emerges vividly in the interview *Il Paesaggio Rubato* (The Stolen Landscape) (Venturini, 2014). Conducted in the Friulian language in 2010 by Adriano Venturini with Paolo de Rocco (1950–2012), a landscape architect deeply engaged with Pasolini's Friulian landscapes, the interview serves as a video denunciation of the damage caused by land consolidation policies. This process, initiated after the 1976 earthquake to optimise the productivity of Friulian farmlands (Mauro, 2006), led to the removal of centuries-old tree rows, hedgerows, and rural pathways. De Rocco emphasises that the alienation from a once-familiar landscape was significantly exacerbated by the rapid pace of these changes (Venturini, 2014, 0:08:19).

Following De Rocco's insights and examining Casarsa's landscape through historical maps—such as the *Kriegskarte* compiled by Austrian cartographer Anton von Zach between 1798 and 1805 (Rossi, 2005)—in comparison with the postwar reconstruction plans of 1952, it becomes clear that no drastic morphological changes occurred immediately after the war. However, comparing these with maps from the late 1970s reveals the extent of transformation over a relatively brief period, far exceeding the changes seen in the preceding 150 years. De Rocco's observation stems from his work on landscape restoration projects, including the *Fonte di Venchiaredo*, a locus amoenus between Cordovado and Sesto al Reghena. This location, immortalised in the writings of Ippolito Nievo in the mid-19th century and frequently mentioned in Pasolini's Friulian texts, reflects a continuity of cultural memory. Pasolini, for instance, writes: "[...] *volgendo gli occhi intorno, ritrovava i luoghi neviani [...] dietro la spalla destra a pochi chilometri Teglio e Fratta, e poi Portogruaro, la fontana di Venchiaredo, degna di una Madame de Sévigné [...]*" (Pasolini, 1982) "[...] turning his eyes around, he found the Nevian places [...] behind his right shoulder, a few kilometers away were Teglio and

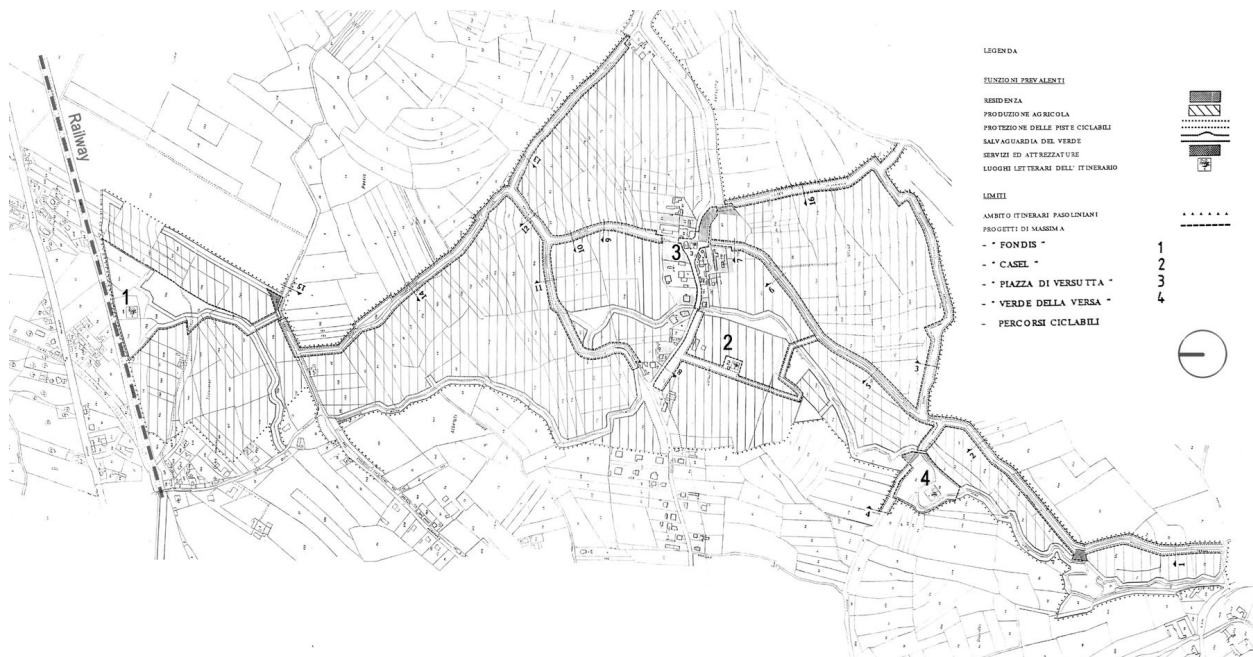


Fig. 1. De Rocco's plan for Pasolini's places of memory establishes a connection between key sites: Le Fondis (1), the Casello of Versuta (2), the Square and Church of Versuta (3), and the bends of the Roggia Versa (Versa Ditch) (4). Following the initial plan, the project was intended to proceed incrementally, with the development of individual sites through specific landscape architecture interventions. However, only the redevelopment of the Piazza of Versuta was ultimately realised. 1991 – Courtesy of the Municipality of Casarsa della Delizia

Fratta, and then Portogruaro, the fountain of Venchiaredo, worthy of a Madame de Sévigné [...]” (Authors’ translation). De Rocco’s insight lies in recognising that these landscapes likely remained far more similar between the eras of Nievo and Pasolini than they are between Pasolini’s time and today. He suggests that the discomfort and disorientation provoked by the industrialisation of northeastern Italy’s plains are tied to the scale of transformation and the compression of time, preventing the cultural stratification that typically accompanies landscape evolution.

The restoration of the *Fonte di Venchiaredo* (Venchiaredo’s Springs), framed by a stone ring at the base of a staircase, embodies a delicate blend of mysticism and romanticism. It is one of De Rocco’s projects in Pasolini’s Friulian landscapes. In the early 1990s, the municipality of Casarsa commissioned him to draft a general plan for valorising Pasolini-related sites. This plan, focused on areas south of the railway, sought to connect key locations of Pasolini’s memory through pedestrian and cycling paths, often utilising unpaved rural roads.

The identified sites were deeply culturally and scenically significant, including *Le Fondis*, a spring-fed basin near the railway that was clear and swimmable during Pasolini’s time but later repurposed as a landfill. The square and the church of Versuta: A hamlet where Pasolini and his mother spent the war years as evacuees. *The Casello* of Versuta: A rural shelter used by Pasolini to teach the children of local farmers during the war, where he founded the *Academiuta di Lengha Furlana* (The little academy of Friulian language). The natural formations along the *Roggia Versa* are waterways with characteristic bends and lush vegetation.

In 1995, the plan saw partial implementation surrounding the Church of St. Anthony Abbot in Versuta. This project integrated elements of the landscape’s memory, such as water features—a spring built with stones from the Tagliamento River resembling traditional local masonry—and the planting of mulberry trees, historically linked to silkworm farming. The plan also originally included the conservation of the *Casello* of Versuta, but legal issues surrounding its acquisition by the municipality stalled the project. However, the small

structure has since been placed under heritage protection and is on the verge of being transferred to municipal ownership. The municipality intends to pursue its restoration and the enhancement of the surrounding areas, ensuring the preservation of this key element of Pasolini’s cultural and environmental legacy.

### 3 – Evolution of the Plans for Cycling Paths

In addition to De Rocco’s project *Luoghi Pasoliniani della Memoria*, which, as noted, saw only partial realisation, the Municipality of Casarsa concurrently developed a *Local Plan for Mobility and Bicycle Transportation*. Drafted in its initial form in 1994, this plan aimed to implement recently enacted regional regulations promoting sustainable and “slow” mobility (L.R. 21-02-1993, n.14). Unlike De Rocco’s work, the plan’s drafting of routes was not explicitly intended to establish a network of pathways dedicated to exploring and traversing Pasolini-related sites. Instead, it outlined primary axes for bicycle traffic, organised into seven itineraries.

As a cultural homage to Pasolini, these seven routes were named after his cinematic works: Itinerary 1: *Medea*; Itinerary 2: *Edipo Re* (Oedipus Rex); Itinerary 3: *Teorema* (Theorem); Itinerary 4: *Decameron* (The Decameron); Itinerary 5: *I Racconti di Canterbury* (The Canterbury Tales); Itinerary 6: *Il Fiore delle Mille e una Notte* (Arabian Nights); Itinerary 7: *Uccellacci e Uccellini* (The Hawks and the Sparrows).

However, the implementation of this plan was limited to portions of Itineraries 1 and 2, which run alongside the main state road traversing Casarsa from east to west. These routes partly repurposed existing sidewalks, adding vertical and horizontal signage. Today, the remnants of these interventions need to be more robust and generic, offering little in terms of a cohesive cultural or experiential pathway.

Moreover, the plan’s references to Pasolini’s cultural legacy remain nominal. While culturally evocative, choosing to name the routes after Pasolini’s films appears arbitrary and unconnected to his Friulian period or the meaningful sites within Casarsa. As such, the effort lacks a deeper integration of Pasolini’s local legacy into the design and purpose of the itineraries, reducing its potential impact both as a tribute to

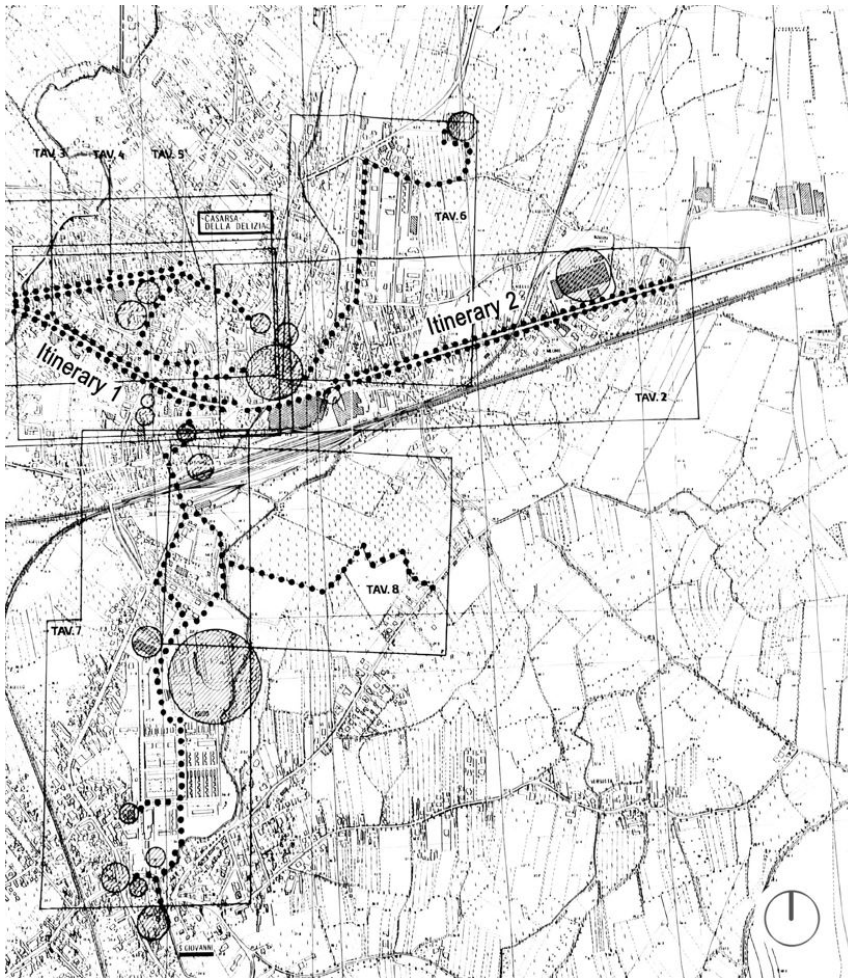


Fig. 2. Cycling Mobility Plan of the Municipality of Casarsa, highlighting the two completed itineraries (1 and 2). 1994 – Courtesy of Comune di Casarsa della Delizia

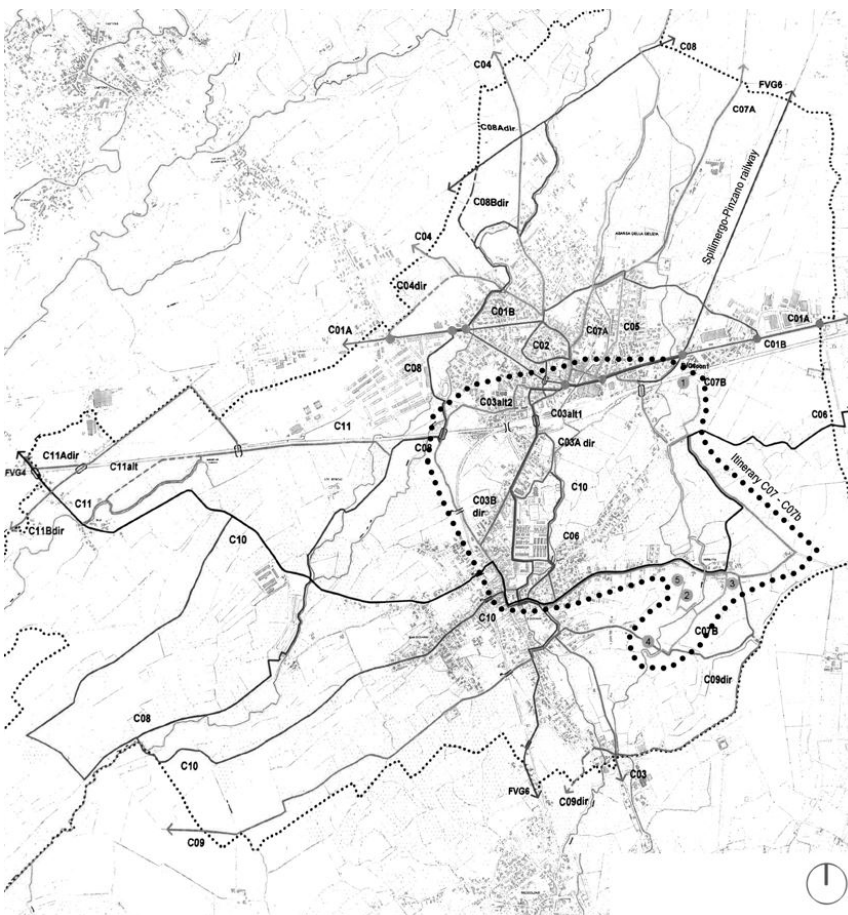


Fig. 3. The Bike Plan (Biciplan) of the Municipality of Casarsa identifies the Pasolini-themed loop itinerary (C07) and the route of the disused Spilimbergo-Pinzano railway line (FVG06), which is intended to become part of a new regional cycle-pedestrian axis. 2023. Courtesy of Comune di Casarsa della Delizia

the artist and as a framework for cultural tourism.

Several initiatives to develop slow mobility itineraries have been incorporated into the new Municipal *Bicycle Mobility Plan* (Biciplan) in recent years. Presented in 2023, this plan serves as the municipal implementation of the regional network known as the *Sistema della Ciclabilità Diffusa* (SICID, Widespread Cycling System), established by regional law L.R. 23-02-2018, n.8. SICID itself is interconnected with national networks (*Bicitalia*) and European networks (*EuroVelo*) (Chiandoni, 2020). Among the planned routes—which largely revise and expand upon the 1994 plan—a dedicated pathway has been identified: route codes C07 and C07b, collectively referred to as the *Itinerario Anello Pasoliniano* (Pasolinian Ring Route).

This route establishes a thematic pathway by utilising a significant portion of rural roads and secondary routes. Notably, it connects several of the Pasolini-related sites initially identified in De Rocco's 1994 plan, including *Le Fondis*, *Il Casello* and the square in Versuta, and the bends of the *Roggia Versa*. Additionally, the route extends into the southwestern portion of the municipality of Casarsa, below the railway line, integrating an agricultural plain identified by local planning tools as a site of significant natural interest. This extension is particularly noteworthy as it enriches the Pasolini itineraries by linking them to a landscape with distinctive ecological and aesthetic qualities, which will be explored in further detail in subsequent discussions.

The *Pasolinian Ring Route* not only enhances the accessibility and coherence of Pasolini-related sites but also underscores the potential of blending cultural heritage with environmental and landscape valorisation. By incorporating historical and natural dimensions, this initiative represents a meaningful step toward creating a layered and immersive cultural tourism experience reflective of the stratified and multifaceted vision of the landscape championed by Pasolini himself.

Another compelling aspect of the *Pasolinian Ring Route* is its planned integration with one of the axes of the regional cycling network project (still awaiting implementation): the FVG6 route. This branch of the network, as envisioned for the Casarsa area, leverages the old railway bed of the *Spilimbergo–Pinzano* line, which was permanently decommissioned in 1967. This railway segment forms the western branch of another historic route, the *Sacile–Pinzano Pedemontana* railway, which played a vital role from the early 20th century through the postwar era, especially in facilitating mobility for workers and emigrants from Friuli (Fadelli, 2018). This connection illustrates the potential for creating synergies between local cultural landmarks (such as the Pasolini memory sites) and, on a broader territorial scale, a reimagining and repurposing of disused railway infrastructure as new greenways for slow mobility. This concept aligns with a growing body of literature advocating reusing abandoned railways to enhance sustainable transportation networks (Rovelli et al., 2004).

Moreover, the railway is symbolic and descriptive in Pasolini's depiction of Friulian landscapes. Its sharp linear trace on the terrain and its inherent dynamism fascinated the poet, offering a recurring motif in his literary and cultural narratives. For instance, in *Il Treno di Casarsa* (The Train of Casarsa), Pasolini captures the railway's physical and emotional resonance within the Friulian landscape (Pasolini in Naldini, 1993, pp. 162–163). Similarly, in the text *Il Friuli*, written for an RAI radio program in 1953, the railway emerges as a key element in the spatial and cultural fabric of the region (Pasolini, 1953).

By incorporating this historic railway into the larger framework of slow mobility and cultural tourism, the project underscores the transformative potential of integrating historical and

infrastructural heritage with contemporary sustainability goals. Such initiatives honour the -artistic legacy of figures like Pasolini and provide a template for reinterpreting and revitalising Friuli's physical and cultural landscapes.

A recent project aimed at developing slow mobility itineraries, integrated with existing regional and municipal cycling networks, has involved Casarsa alongside seven geographically proximate municipalities: Spilimbergo, Chions, Cordovado, San Giorgio della Richinvelda, San Vito al Tagliamento, Sesto al Reghena, and Valvasone-Arzene. This initiative, conceived within the framework of the 2014–2020 Rural Development Programme (RDP) of Friuli Venezia Giulia, implemented since 2015 and funded by the European Commission (Friuli Venezia Giulia, 2015), envisions the creation of five distinct inter-municipal routes with a dual purpose: to promote alternative mobility and to valorise rural areas by integrating their historical and cultural assets into a cohesive network.

The municipality of Casarsa is traversed by two of these itineraries: Route 2 – “From Arid Lands to Marshes”, and Route 4 – “Cities, Forests, and Castles.” These routes also serve as pathways through key sites associated with the legacy of Pier Paolo Pasolini, marking locations of significant cultural memory. Notable stops include Pasolini's maternal home, now the Centro Studi Pier Paolo Pasolini; the Church of Sant'Antonio Abate in Versuta; and the Loggia of San Giovanni.

The project's name, *Pais di Rustic Amòur* (Rustic Love Hometown), underscores an intentional connection—almost as a form of branding—to Pasolini's cultural heritage in the region. This title is a direct reference to Pasolini's poetic collection *La Meglio Gioventù* (The Best of Youth), where a celebrated tercet expresses his profound affection for Friulian landscapes:

Fontana di aga dal me pais.  
A no è aga pì fres-cia che tal me pais.  
Fontana di rustic amòur (Pasolini, 1954).

*Water fountain of my hometown / There is no water fresher than in my hometown / Fountain of rustic love (Authors' translation).*

#### 4 – Do Two Casarsas Exist?

As presented here, the projects aimed at enhancing Pasolini-related sites in the Friulian territory constitute a non-exhaustive selection of interventions. These have been chosen for their coherence, significance, and comprehensive vision at a territorial scale. While diverse in execution, all these initiatives share a common goal—beyond promoting the enjoyment of the landscape via cycling: establishing a network connecting points of interest directly tied to Pasolini's memory. The approach is undeniably pragmatic and well-tested, relying on strategies of territorial valorisation through cycling networks. Yet, it partly neglects deeper considerations that could inform environmental design rooted not merely in Pasolini's physical presence but also his intellectual and cultural legacy—an approach most clearly seen in Paolo De Rocco's projects of the 1990s. The mere networking of specific landmarks tied to Pasolini's history and memory operates at a territorial scale, often implemented through infrastructural methodologies. These rely on universal and quantitative typological solutions: standardised cross-sections, minimum distances, asphalt wear layer performance, and signage placement. The next step, however, should move towards a cultural scale, employing landscape architecture tools to

achieve this. Only through such an approach can Pasolini's places of memory inspire reflection on their intrinsic meaning rather than solely their physical manifestation. This is particularly pressing given that these sites now exist in a context vastly different from Pasolini's time, often surrounded by suburban sprawl interspersed with new artisanal and industrial developments.

Fontana di aga di un pais no me.  
A no è aga pì vecia che ta chel pais.  
Fontana di amòur par nissùn. (Pasolini, 1975b)

***Water fountain in a hometown, not mine / There is no water older than the one of that town / Fountain of love for no one (Authors' translation).***

In this paraphrase of the poem cited at the end of the previous paragraph, Pasolini, in 1975, renounces the youthful love he once associated with Friuli. This sentiment connects to the disillusionment and disappointment that marked Pasolini's final years, as even the refuge of his youthful mythologisation of rural life began to waver. The concept of two Casarsas emerges repeatedly in Pasolini's work: an idealised, dreamlike place defined by genuineness and stunning landscapes, juxtaposed—but not replaced—by the reality of hardship, toil, and the inescapable inroads of consumer society into rural communities:

D'altra parte – a causa delle esperienze infantili rimaste inalterate nella memoria – esistono due Casarse nettamente distinte: quella della realtà e quella dei sogni. Per esempio nella Casarsa dei sogni, il paese non finisce dietro la chiesa; al contrario, proprio lì dietro sorge una cattedrale un po' in rovina, di un seicento rustico dal fasto orientale, le cui pareti, in parte crollate, lasciano vedere gli affreschi dell'interno, con azzurri un po' freddi e forme vagamente gotiche; e dietro questa cattedrale (che è la vera chiesa di Casarsa) c'è una profonda e verde vallata, in fondo a cui scorre un ruscello, e qui l'aria è stranamente più toscana o laziale che friulana (Pasolini in Ellero, 1995, p.11).

***On the other hand – due to childhood experiences that have remained unchanged in memory – there are two distinct Casarsa: that of reality and that of dreams. For example, in the ideal Casarsa, the town does not end behind the church; on the contrary, right behind it stands a somewhat ruined cathedral, from a rustic seventeenth century with oriental splendour, whose walls, partly collapsed, allowing you to see the frescoes inside, with slightly cold blues and vaguely Gothic shapes. Behind this cathedral (the real church of Casarsa) is a deep green valley at the bottom of which flows a stream, and here, the air is strangely more Tuscan or Lazio than Friulian (Authors' translation).***

But do two Casarsas still exist today? Certainly not in the dualistic sense of the real and idealised envisioned by Pasolini. However, one can discern a form of duality in the territory: Pasolini's memory sites, such as his maternal home, the Loggia of San Giovanni, the Church of Santa Croce, and the Church of Versuta, now exist in a context far removed from the agrarian world of the 1940s. Yet, while it would be simplistic to call them untouched, some landscapes still represent a deep-rooted history and local agricultural



Fig. 4. Part of the Polisutta naturalistic area in the southwest part of Casarsa, 2024 (photo by the authors)



Fig. 5. The springs of the Sile River emerge from the ground close to a vineyard, 2024 (photo by the authors)



Fig. 6. Permanent grassland surrounded by hedgerows in the agricultural plain of Mulâtis, located between Villa Sile and San Giovanni, 2024 (photo by the authors)

tradition. The "deep green valley" (*profonda valle verde*) behind "this cathedral" (*questa cattedrale*)—identified as the Church of Santa Croce in Casarsa—still exists today in the municipality's southwestern area, south of the railway line. This productive agricultural plain alternates with sites of natural interest, including woodlands, streams, and rows of trees, all recognised and protected by the local urban plan (*PRG – Piano Regolatore Generale*). Within this area lies the *Polisutta*, a formation of well-preserved oak groves, poplar

plantations, and riparian woodlands. Nearby, the springs of the Sile River allow visitors to witness a river emerging from the plains. Local agricultural history and culture are also reflected in stable meadows interspersed with hedgerows. These areas, sufficiently close to the town centre to be reached on foot via dirt roads yet distant enough to seem like another world, represent a “second Casarsa.” They should be integrated into Pasolini’s cultural heritage not because of a direct link to the poet—unlike specific architectural landmarks—but for their capacity to provoke reflection on the artistic legacy Friulian landscapes gave to Pasolini, which he, in turn, passed on to us.

## Conclusions

The value of Pasolini’s cultural heritage in the Casarsa territory is evident through numerous sites of interest and various projects focused on creating itineraries, particularly cycling and pedestrian routes, that aim to connect these places. However, it is difficult to perceive a systematic approach to these interventions for several reasons, such as the partial and uncoordinated realisation of different initiatives. Creating these itineraries often adopts a logic akin to an open-air museum, focusing on specific sites without considering the changing contexts in which they are situated. This approach tends to overlook areas that, while not directly linked to Pasolini in a material sense, represent a more vivid testimony of how a landscape—despite its intense human manifestations, such as agricultural land—can remain a place of harmony between natural and cultural elements. Moreover, many of the proposed itineraries, which undeniably hold value at a territorial scale, tend to result in the practical implementation of standardised intervention typologies commonly used in engineering and construction practices. They are infrastructural projects that need a true landscape architecture vision. The potential to promote the territory through Pasolini’s cultural legacy is valuable and tangible, yet it should be more expansive than an infrastructural branding exercise. Instead, this potential should aim to uncover the essence of the landscape by understanding its physical and cultural layers, translating them into actions and a vision that embraces the idea of “design as a critical modification of the context” (Protasoni, 2001). Only in this way can the projects reflect the deep, transformative connection between landscape, culture, and memory.

## Acknowledgements

The Authors conducted the writing work jointly. Riccardo Maria Balzarotti is a PhD candidate at the Politecnico Milano “Architectural Urban Interior Design” (AUID) Programme, cycle 39th. Balzarotti’s research is granted by the NextGenerationEU Program (through the Italian ‘PNRR - MUR ex DM 118/2023’). Luca Maria Francesco Fabris is an expert and a supervisor at the Politecnico Milano “Architectural Urban Interior Design” (AUID) PhD Programme.

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## Kopsavilkums

Rakstā izvērtētas ainavas un teritoriālās uzlabošanas potenciāls Friuli apgabalos, kas saistīti ar Pier Paolo Pasolini jaunību. Analizējot Pier Paolo Pasolini rakstus un veicot arhīvu izpēti par materiāliem, kas saistīti par ainavu attīstības projektiem, no kuriem daudzi ir realizēti tikai daļēji, ir iespējams iezīmēt turpmāko virzību. Līdz ar to rakstā tiek aprakstītas pieejas, kas nodrošinātu un uzlabotu unikālās ainavas racionālu saglabāšanu, kas ir būtiski saistītas ar Pier Paolo Pasolini kultūras mantojumu.