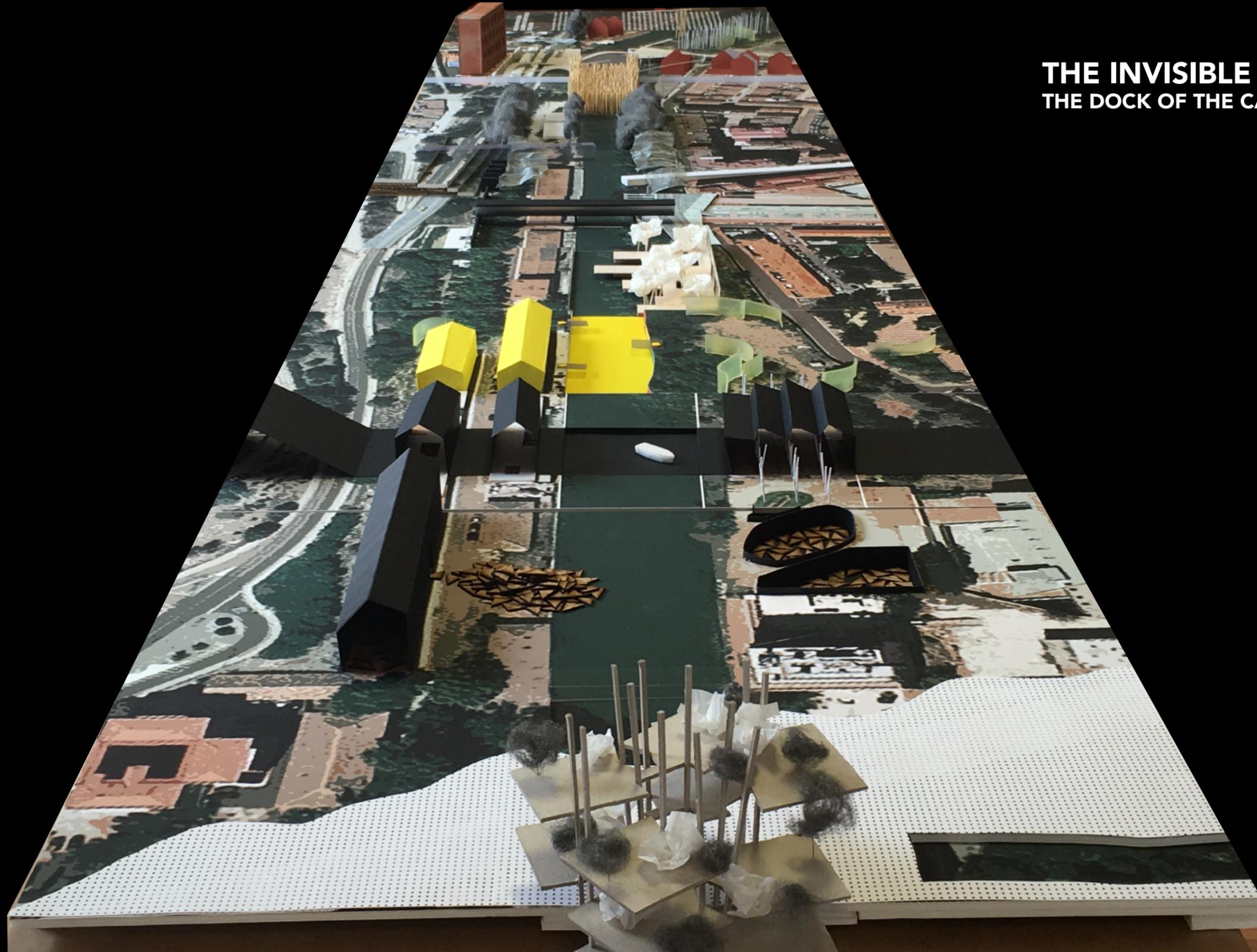


THE INVISIBLE LANDSCAPES OF WATER
THE DOCK OF THE CANAL OF CASTILLA OF VALLADOLID



Country / City SPAIN / VALLADOLID
University / School UNIVERSIDAD DE VALLADOLID / SCHOOL OF ARCHITECTURE
Academic year 2017/2018
Title of the project THE INVISIBLE LANDSCAPES OF WATER: THE DOCK OF THE CANAL DE CASTILLA OF VALLADOLID
Authors COLLECTIVE WORK OF THE STUDENTS OF ARCHITECTURAL COMPOSITION V: CONTEMPORARY GARDEN AND LANDSCAPE





PERFORMATIVE NATURE

Barcelona International Landscape Architecture Biennial

September 2018 **Barcelona**

SCHOOL PRIZE

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Máster d'Arquitectura del Paisatge -DUOT - UPC
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TECHNICAL DOSSIER

Title of the project	THE INVISIBLE LANDSCAPES OF WATER: THE DOCK OF THE CANAL DE CASTILLA OF VALLADOLID
Authors	COLLECTIVE WORK OF THE STUDENTS
Title of the course	ARCHITECTURAL COMPOSITION V: CONTEMPORARY GARDEN AND LANDSCAPE
Academic year	2017 / 2018
Teaching Staff	DARÍO ÁLVAREZ, SAGRARIO FERNÁNDEZ AND CARLOS RODRÍGUEZ
Department/Section/Program of belonging	THEORY OF ARCHITECTURE / ARCHITECTURAL COMPOSITION / DEGREE IN ARCHITECTURE
University/School	UNIVERSITY OF VALLADOLID / SCHOOL OF ARCHITECTURE

Written statement, short description of the project in English, no more than 250 words

Experimental model of the Dársena del Canal de Castilla in Valladolid, made in a single session by the teams of students of the subject Architectural Composition V: Contemporary Garden and Landscape. We work in the urban area of the dock of the Canal de Castilla in Valladolid, part of a network of transport channels built in the nineteenth century that sought in an ambitious project to make navigable a long journey that would connect the northern plateau with Santander and from which finally 207 kilometers are materialized, from Alar del Rey, to Palencia, Medina de Rioseco and Valladolid, where the three terminal docks are located. The competition of the railroad soon leads to the abandonment of this infrastructure, which leaves as a legacy a rich landscape, architectural and cultural heritage, which in the selected section is intertwined with the urban landscape of Valladolid and La Victoria, one of its most characteristic workers neighborhoods of it, which serves as the border between the city and the hill of Fuente del Sol. In this way, the linear structure of the canal becomes an element of experimentation, which is inspired by the text *Le città invisibile* by Italo Calvino, and adopts the *cadavre exquis* technique devised by the Surrealists in 1925. Working with the collective memory of the past and with the experimentation of the present, this particular invisible landscape is collectively constructed as a legacy for the future.

For further information

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In Maurilia the traveler is invited to visit the city and at the same time to observe old postcards that represent it as it was: the same square with a chicken in the place of the bus station, the bandstand in the place of the bridge, two young ladies with a white umbrella in the place of the explosives factory. It happens that not to disappoint the inhabitants, the traveler praises the city of the postcards and prefers it to the present, although taking care to contain within the precise rules his sorrow before the changes: recognizing that the magnificence and prosperity of Maurilia turned into a metropolis



compared to the old provincial Maurilia, they do not compensate for some lost grace, which, however, can only be enjoyed now on the old postcards, whereas before, with the provincial Maurilia in front of the eyes, nothing really funny was seen, much less would be seen today if Maurilia had remained the same, and that the metropolis anyway has this attraction more: that through what has become can be evoke with nostalgia what it was. We must be careful to tell them that sometimes different cities follow one another on the same ground and under the same name, they are



