



Giuseppe Damone
Building Engineering-Architecture at the University of Basilicata, PhD in «Engineering structures and building and urban rehabilitation» at the University of Salerno. Scientific interest is addressed at the fundamental technical aspects of the documentation of historic building heritage for the understanding of the settlement dynamics and the evolution of the territory and of architectural works.

Territories changes. The study about landscape and territory of Basilicata in historical iconographic evidences

The study of contemporary landscape is not able to leave its evolution out of consideration with the aim to understand how it has changed over the centuries also because of the importance of these studies in different fields such as science, history, archaeology, architecture etc.

It is important to analyse the iconography proofs we actually have preserved at archives.

They are drew documents for different reasons: from the disagreements for definitions of borders to the study to measures taken to reclaim or to count lands belonging to religious orders which was an important information heritage a kind of modern cadastre.

These are premises for a study on the territory of Basilicata that covers a time-frame extending from XVII to XIX century, it allows to understand the evolution of these documents with a particular attention to the construction of represented space and to transformations of territory.

A special attention has been devoted to some towns with the aim to recognize human marks which have represented references for the landscape for a long time and to identify iconographic traces or architectural works now disappeared.

The study of this documents is a cornerstone on the anthropic evolution of portions of territory and on the development of urban contexts. The drawings of land surveyors first and architects and engineers later fills historical lacks connected to production or dispersion of written documents. Moreover, the historical knowledge becomes important and essential for the preservation of territory and landscape. The iconographic analysis of the evidences by view painters ends the study of archival documents and they give us descriptive information about some towns of Basilicata accentuated in their landscape.

Keywords:
Landscape; Territory; Historical Iconography

The ability to interpret the iconographic signs of past means be able to read changes that affected landscape and territory within a certain period of time. Iconography shows themes contained in different images; «this is addressed to decipher typological and contextual features of a specific work instead of the aesthetic and formal ones». (Sciolla 2010, p. 41). Representations of the territory and city views have been, during the last centuries, a chance to document space, always considered a human requirement. The need to represent a 3d space in a bi-dimensional view has represented one of the problems which designers have dealt with.

It is since the second half of 15th century, that modern urban view comes with Renaissance perspective representation, so also the city drawing becomes an instrument of knowledge and communication.

What has been said comes out in particular in the second half of the XVI century when painters “retracted” cities and emphasized constitutive elements (walls, doors, towers and monuments) and their real or ideal geometric conformation» (Soragni, 2010, pp. 3-4).

It is in this way that complex and stratified urban realities are returned even with a few simple strokes, their reading becomes immediate following the most modern meaning of iconography, its etymology comes from Greek words *eikon* and *grafè*, image and writing.

In Basilicata there are not so many urban views produced between the 17th and 18th century, probably because it was a territory excluded by the routes of great journeys which interested during the 18th century the rest of the Kingdom of Naples.

The first collection of illustrations about some Basilicata’s towns was the result of Francesco Cassiano de Silva’s work, the Spanish etcher, who joined in a manuscript between 1698 and 1708, different sketches of southern and so even Basilicata’s ones. His work was devoted to Virrigo de Daun, first Austrian viceroy arrived in Naples in 1707, to know places where soon he would have exercised the power (cfr. Biscaglia 2010, p.19).

Drawings by de Silva become later etchings of Basilicata’s towns published in the most famous work by Giovan Battista Pacichelli *Il Regno di Napoli in prospettiva*. The whole built reality is drawn in landscape by choosing privileged points of view, they allowed to catch complex relations between them.

Moreover the view shows how behind every representations there is a deep reflection which prefers some angles more than others to give a real image of the urban contest.



Fig. 1 - View of Marsico Nuovo (Pacichelli 1703).

Fig. 2 - View of Matera (Pacichelli 1703).

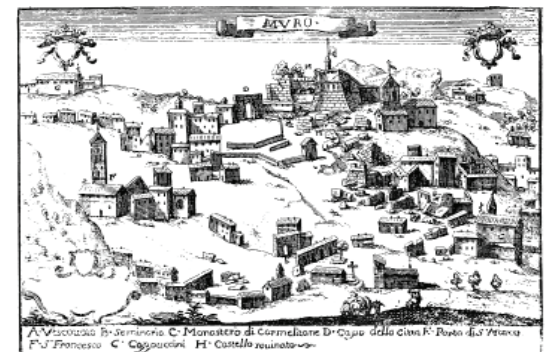


Fig. 3 - View of Melfi (Pacichelli 1703).

Fig. 4 - View of Moliterno (Pacichelli 1703).

Fig. 5 - View of Muro Lucano (Pacichelli 1703).

In this specific case the urban reality is simplified: only the architectures which are visual references in the space or which have a "power" role are represented – castles, towers, cathedrals, walls with entrance doors, churches and chapels – the minor buildings are drawn in a symbolic way. But it is the landscape to represent the main element in the table.

In particular, the physical elements like rivers and mountains have a great importance as well as the internal and external viability of the centre or the existence of engineering works built to overcome rivers and valleys.



Fig. 6 - The village of Bernalda (Matera) in a draw by Desprez from the 1783.



Fig. 7 - The village of Lagonegro (Potenza) in a draw by Desprez from the 1783.

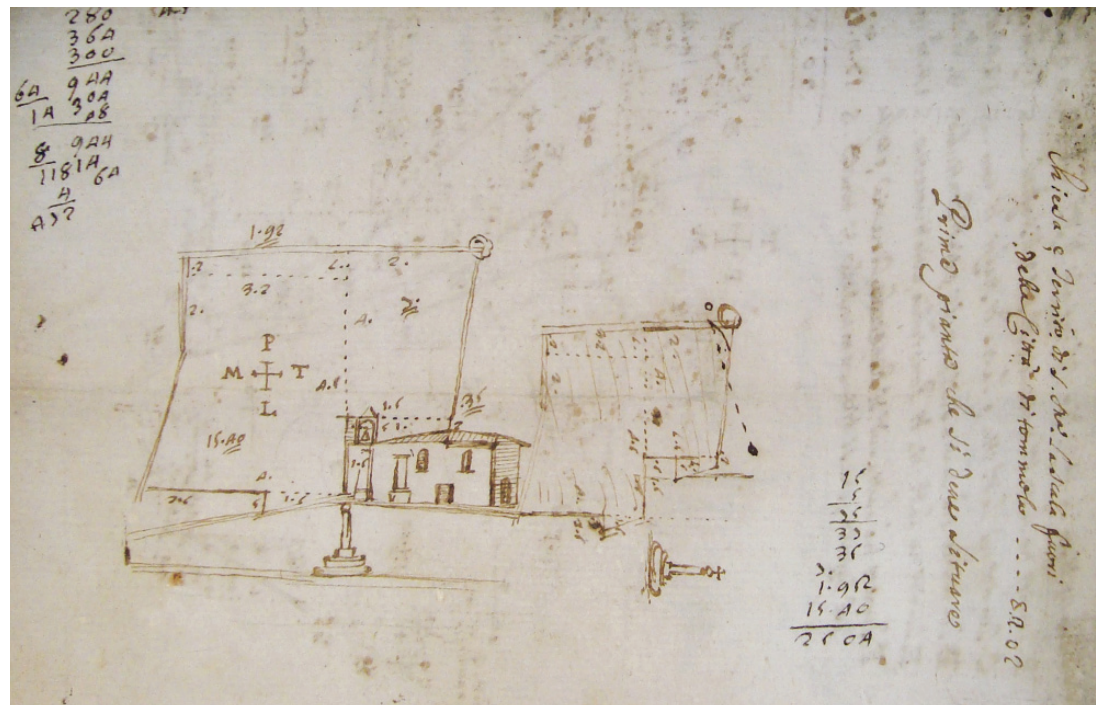


Fig. 8 - Graphic sketch of Giuseppe Pinto of the lands of the convent of Santa Maria la Scala di Venosa of 1773 (Archivio di Stato di Potenza (ASP), *Raccolta cartografica di agrimensori venosini (XVIII-XIX secolo)*, volume (vol.) 3, carta (c.) 166).

Vegetables and human figures open the scene becoming symbol of the illustrated town.

In Melfi's table, for example, there are riders preceded by an armed soldier and by a couple of dogs, one of them holds a hawk in one hand, an evident reference to the falcon hunting which characterized Vulture during the centuries, or also the table of Moliterno where a shepherd is represented leading goats to pastures and this Lucanian town is still famous today for cheese production. The views by Pacicchelli are a real resource to read the changes of the different represented towns even if their urban contest is exemplified. In fact, thanks to a precision for details, in this synthesis is possible to recognize different architectures, few of them later disappeared or transformed. The illustration of Muro Lucano is emblematic, actually in the province of Potenza, it shows some ruined buildings, the artist drew them as they appeared after the earthquake of 1694. The interpretation of different figures is helped by a cartouche where the main represented architectures are specified.

A similar case is the urban views of the Emblems Hall, in the episcopate of Matera of the first half of the 18th century.

The study on these tables allows to classify and decipher typological and content features of drawing and so of the represented town (cfr. Sciollo 2010, p. 40).

Another milestone for the study of urban iconography and landscape transformations in which towns arise is represented by illustrations of Gran Tour travellers. During their travels artists draw sketches which will be then rework. In many cases, on the same sheet of paper, views from different perspectives are illustrated which are often composed in a final drawing that changes in this way the observed reality but improves its narrative capacity.

In the sixteen tables concerning Basilicata, in all sketches, drawings and etchers «the natural element is strong and the illustrated landscape is not just a background but it connotes the whole image reinforcing its character» (Tolla 1997, p. 285), often they accentuate its sublime and picturesque aspect. The urban views become «meeting point of art and science and crossing point of multiple competencies» (Colletta 2010, p. 111) where it is possible to define a fine line between the technic and symbolic representation of reality and where it is evident the evocative contribution of the artist who observes, studies, decomposes the city and realizes the work.

«It is possible to describe the main morphology, to analyse frequent typologies, to decode a second level representation of territory in the landscape image, full of important and interpretative elements coming from historical and scientific disciplines and to study the functional and practical “meaning” defined by signs and syntactic structures of representation through the iconography of a site» (Mazzoleni 2005, p. 32).

Other evidence about the study of Basilicata is the analysis of territory by using maps and cabrei.

«the archival map tells, gives, discerns and resumes what written document hides, postpones, transfers [...]» (Brusatin 1978, p. 1132).

It is since the half of the 16th century that the practice of land measurement diffuses in Basilicata and so the production of maps of territory for different reasons concerning administration of the same territory – definition of boundaries, dispute resolutions, inventory of goods belonging to religious orders and secular clergy.

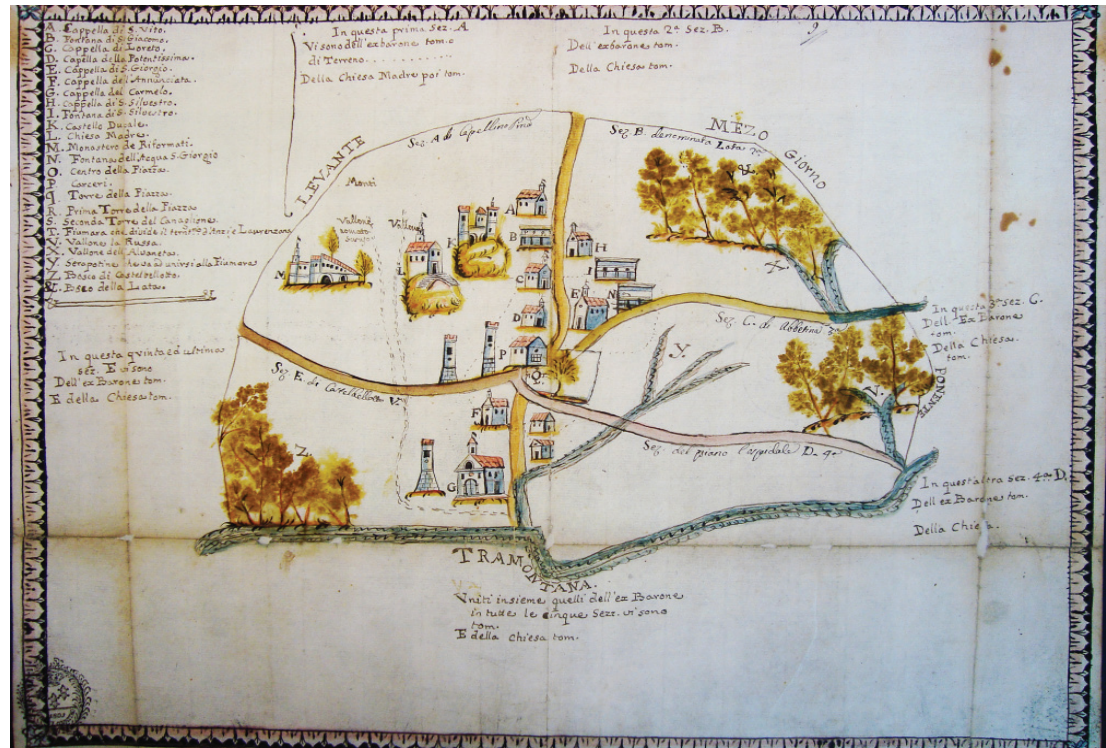


Fig. 9 - Laurenzana (Potenza). Drawing of territory 1807 (ASPz, *Intendenza di Basilicata*, busta (b.) 625, fascicolo (fasc.) 559).

Surveyors measure and represent territory by using the base rules of plane geometry, trilateration technic, and icons to give descriptive drawings.

«The ability to represent geometrically the territory is not uniform, it comes from local traditions linked to large landed property and feudal customs. In lands where barons and church require tithe, meaning provision proportional to the product, the social organization doesn't need surveyor and the drawing never reaches acceptable levels; in the lands where practice is to demand for a piece of land and the performance was proportional to the area cultivated by settler the experience is premature and most elevated» (Angelini 1989, p. 267).

Different graphic annotations are used according to the aim of represented map, in order to make drawings more communicative, it allows to classify the cartographic material we know.

Drawings made to define borders are really important to observe the changes of landscape and territory in fact starting from an analysis of documentation to evidence ownership titles, surveyor tries to retrace references which allow him to carry out the operations of border demarcation. In many of these drawings it is evident the attempt to give information about the terrain orography through the skyline of mountains by using colours to underline difference of heights, water and routes system; the architectures,

also ruins, constitute territorial references still using the overturning of representation plane. These are maps which give for the extension of territory and for graphic detail important information about settlement system, routes and more general about the territorial structure, still based on a fixed image before the significant transformations that interested Basilicata at the beginning of the 19th century. It is also important to underline how in these maps the representations of urban areas is marginal. The different towns are returned in a symbolic way and in these figures more importance has given to identity elements such as bell towers, towers, castles, churches, architectural elements become visual points of reference that guide in the space.

It is possible to understand hierarchy among cities, towns and villages represented, and how the graphic return comes from the reality observation causing the production of drawings far from a scientific representation.

It is just in the 19th century that an accurate cartographic production of the real representations of urban contest started in response to a new urban addresses of government (cfr. Angelini 1987, p. 191).

Another important element is the reading of agricultural landscape that was a peculiarity in the maps of the XVIII and XIX century where for their own nature great importance was given to the representation.

The study of graphical documents shows an attention of different land surveyors to give information about: crop species, type of tree which characterized the forest cover of the area, plowing way, presence of water and paths or about the existence of monasteries and rural architectures often important references for the studied realities.

It is possible to reveal «the concentration of ownership in big extension of grazing lands and open wheat» (Angelini 1988, p. 117) which defines the agrarian landscape of the eastern part of Basilicata. It is evident even the presence of vineyards, used both for self-consumption by families and for market production; this information comes from the extension of represented vineyards as it is documented in the area of Vulture or in the hills near Matera where, in particular, vineyards were planted since the IX century on fields earlier meant for pastures (cfr. Angelini 1988, p. 108).



Fig. 10 - Map of Forenza 1882 (ASPz, Prefettura di Basilicata, Atti Amministrativi (1878-1882), Piante di Censimento).

Vineyard is often combined in the same land with cultivation of olive and fruit trees.

As regards agrarian landscape, *cabrei* represent the first main documental source.

They are maps collected into volumes which allow to inventory and to administer goods belonging to monastic orders and secular clergy.

The use of symbols offers an immediate codification of map without the help of an explicative key, for examples

miniatures of vegetal species present or the illustration of men and animals at work. So the comprehension of the drawing depends on ability of land surveyors.

The analysis of next maps permits to know about the born of large estate after the subversive lows concerning feudalism and abolition of religious orders. In general, the corpus of maps we know is characterized by a strong qualitative and quantitative heterogeneity for the different areas of the region.



In contrast with documents where is evident the insufficient attention to geometric rules and measurements to build space there are maps the geometric value is the basis for the realization of the map itself. The XIX century signs the «arrival point of geometric cartography» (Angelini 1989, p. 267) where we find the respect of well-established cartographic models in different treaties, work of architects and engineers who replace the figure of the land surveyor. In these maps colours are integral part, symbolism distinguishes different crops, settlements are illustrated by a plan, routes and rivers are recognized in their own development and about orography they introduce hatching which precede the modern level curves.

The production of these drawings reflects the need to study the territory to realize public infrastructures such as, reclamation of areas, construction for water works, and for other works aimed at improving living conditions.

The production of territorial maps ends with the introduction of new cartographies and cadastre, so the documentation we have is an important source for study and researches and also to preserve territory and architectonic evidences now disappeared but that archaeology will be able to bring back to light.

Fig. 11 - Cabreo «Boschetto della Bagnara» in the territory of Venosa (ASPz, Raccolta cartografica di agrimensori venosini (XVIII-XIX secolo), vol.1).

Fig. 12 - Map of the territory of Melfi «Pianta del territorio di Melfi antico» (ASPz, Azienda Doria Pamphili, pianta e disegni, mappa 9).

Fig. 13 - Graphic sketch of Giuseppe Pinto of the lands of the commenda di Santa Marinella di Venosa - second half of the 18th century (ASPz, Raccolta cartografica di agrimensori venosini (XVIII-XIX secolo), vol. 6, c. 11).

Fig. 14 - Cabreo of the 1770 relating to the estate of the Monastery of Santo Spirito in Atella illustrated by the surveyor Gerardo Musio (ASPz, Corporazioni religiose, vol. 3, c. 35).

Fig. 15 - Graphic sketch of Giuseppe Pinto of the lands of the commenda di Santa Marinella di Venosa - second half of the 18th century (ASPz, Raccolta cartografica di agrimensori venosini (XVIII-XIX secolo), vol. 6, c. 149).

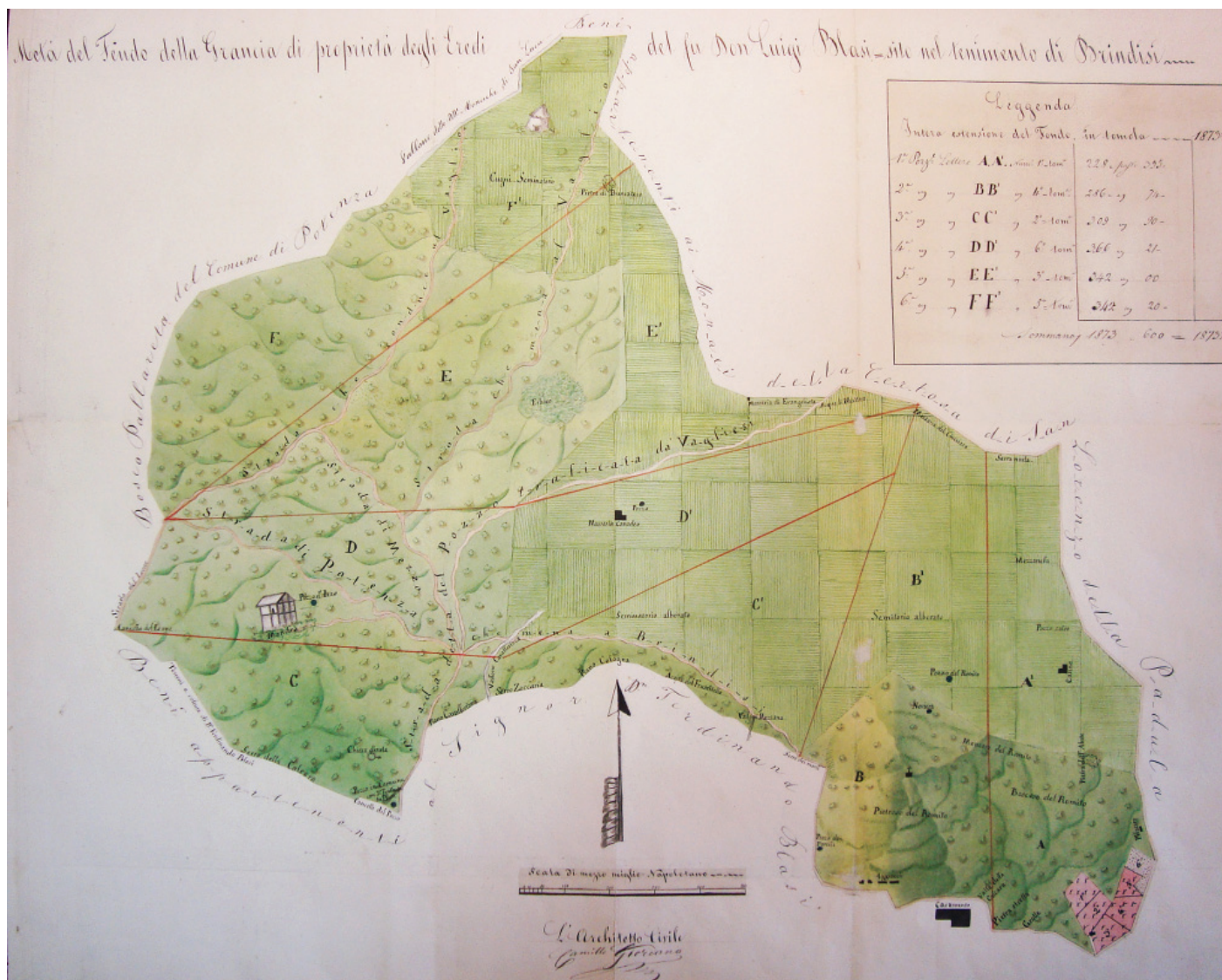


Fig. 16 - Brindisi Montagna (Potenza). Drawing of territory 1843. Architect Camillo Giordano (ASPZ, Tribunale civile di Basilicata, Perizie e atti istruttori, b. 29, fasc. 21 – Brindisi Montagna).



Fig. 17 - Calvello (Potenza). Drawing of territory 1845. Architect Tommaso Curcio (ASPz, *Intendenza di Basilicata, Atti demaniali*, b. 583, fasc. 269).



Fig. 18 - Lagonegro (Potenza). View of Siero and Mazzei's mills 1827. Designer Antonio Cascino (ASPz, *Intendenza di Basilicata, Atti demaniali*, b. 622, fasc. 548).

<http://disegnarecon.univaq.it>

REFERENCES

- Angelini, G. (1987). Agrimensori-cartografi in Basilicata tra l'Antico Regime e l'Unità d'Italia. In *Bollettino Storico della Basilicata*, n. 3, pp.189-203. Venosa: Edizioni Osanna.
- Angelini, G. (1989). Un'altra cartografia: il disegno geometrico e topografico a grande scala tra '500 e '800. In Principe, I. (a cura di). *Cartografia storica di Calabria e di Basilicata*. Vibò Valentia: Edizioni Monografiche.
- Angelini, G. (2000). La cartografia storica. In A. Cestaro (a cura di), *Storia della Basilicata. L'età moderna*, pp.114-138. Bari-Roma: Edizioni Laterza.
- Angelini, G. (a cura di) (1988). Il disegno del territorio. Istituzioni e cartografia in Basilicata. 1500-1800. Roma-Bari: Edizioni Laterza.
- Biscaglia, C. (2010). Tursi in Basilicata. Città e territorio nella veduta da Monte San Martino: il mostrato, il taciuto. In Micalizzi, P. & Greco, A. (a cura di). *I punti di vista e le vedute di città. Secoli XVII-XX*. Roma: Edizioni Kappa.
- Boriani, M. (1998). Rilievo, tutela e conservazione del paesaggio antropico. XY dimensione del disegno, I(XII), 32-33.
- Brusatin, M. (1978). Disegno/progetto. In *Enciclopedia*. Torino: Einaudi, vol. IV.
- Cardone, V. (2008). Modelli grafici dell'architettura e del territorio. Fisciano (Salerno): Cues.
- Cardone, V. (2014). *Viaggiatori d'architettura in Italia*. Da Brunelleschi a Charles Garnier. Salerno: Università degli studi - libreriauniversitaria.it
- Caserta, G. (2005). *Viaggiatori stranieri in terra di Lucania Basilicata*. Venosa: Edizioni Osanna.
- Caserta, G. (a cura di). (2005). *Viaggiatori stranieri in terra di Lucania Basilicata*. Venosa: Osanna Edizioni.
- Colletta, T. (2010). Le "innovazioni" dell'iconografia urbana del Cinquecento europeo nella scelta dei punti di vista. In Soragni, U. & Colletta, T. (a cura di). *I punti di vista e le vedute di città. Secoli XIII-XVI*. Roma: Edizioni Kappa.
- Empler, T. (1995). Il rilievo del paesaggio. XY dimensione del disegno, I(IX), 23-25.
- Iannizzaro, V. (2006). *Dalle Mappae mundi alle immagini satellitari. Rappresentazione del territorio e cartografia tematica*. Fisciano (Salerno): Cues.
- Ludovico, A. (1991). Rilevamento architettonico e topografico metodi e strumenti nei secoli XVIII e XIX secolo. I catasti geometrici preunitari e la misura generale del Granducato di Toscana. Roma: Edizioni Kappa.
- Mazzelemi, D. (2005). Il valore iconologico. in Mazzoleni, D., Sepe M. (a cura di), *Rischio sismico, paesaggio, architettura: l'Irpinia, contributi per un progetto*, pp. 31-39. Napoli: Università degli Studi di Napoli Federico II.
- Pacichelli, G. B. (1703). *Il Regno di Napoli in Prospettiva*. Napoli: Tip. D. A. Parrino.
- Principe, I. (1991). *Atlante storico della Basilicata*. Cavallino (Lecce): Capone.
- Richard, J. C. (1783). *Voyage pittoresque ou description des Royaumes de Naples et de Sicile*. Parigi: de l'imprimerie de Clousier.
- Sciolla, G. C. (2010). *Studiare l'arte. Metodo, analisi e interpretazione delle opere e degli artisti*. Torino: Utet Università.
- Settembrino, G. (1996). *Archeologia e natura della costa ionica lucana. Il viaggio e l'evento*. Venosa: Appia 2.
- Settembrino, G. (1996). *Archeologia e natura della costa ionica lucana. Il viaggio e l'evento*. Venosa: Appia 2 editrice.
- Soragni, U. (2010). Introduzione. In Soragni, U. & Colletta, T. (a cura di). *I punti di vista e le vedute di città. Secoli XIII-XVI*. Roma: Edizioni Kappa.
- Tolla, E. (1997). Il paesaggio come risorsa. In Macaione, I. & Sichenze, A. (a cura di). *Urbsturismo. Dimensioni culturali, progetto e prime esperienze in Basilicata*. Milano: Franco Angeli.
- Valerio, V. (1993). *Società, uomini e istituzioni cartografiche nel Mezzogiorno d'Italia*. Firenze: Istituto Geografico Militare.