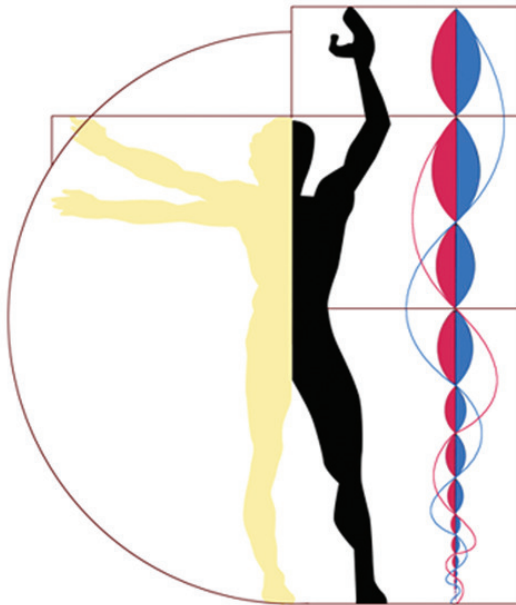


Fabbrica della Conoscenza

XIII Forum Internazionale di Studi

Le Vie dei  
Mercanti

Carmine Gambardella



# HERITAGE and TECHNOLOGY

Mind Knowledge Experience



**Fabbrica della Conoscenza numero 56**  
Collana fondata e diretta da Carmine Gambardella

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Mind Knowledge Experience**

Le Vie dei Mercanti \_ XIII Forum Internazionale di Studi

Carmine Gambardella

## **HERITAGE and TECHNOLOGY**

### **Mind Knowledge Experience**

Le Vie dei Mercanti

XIII Forum Internazionale di Studi

Editing: Manuela Piscitelli

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### **Progetto CAMPUS Pompei**

Il Progetto "Ecoturismo urbano per la fruizione sostenibile dei Beni Culturali in Campania", in attuazione degli Obiettivi Operativi 2.1 e 2.2 del Programma Operativo FESR Campania 2007/2013 per la realizzazione e/o il potenziamento, nel territorio della regione, di forti concentrazioni di competenze scientifico tecnologiche, di alto potenziale innovativo, intende favorire la concentrazione di competenze scientifico-tecnologiche finalizzata a rafforzare la competitività dei sistemi locali e delle filiere produttive regionali non solo nei settori dei servizi associati al turismo e beni culturali ma anche in settori ad altissima tecnologia che possano rappresentare una svolta tecnologica e culturale all'approccio innovativo per lo Sviluppo sostenibile in aree ad altissima vocazione turistica.

*Conference topics:*

**Heritage**  
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**History**  
**Culture**  
**Collective Identity**  
**Memory**  
**Documentation**  
**Management**  
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**Landscape Projects**  
**Environmental Monitoring**  
**Government of the Territory**  
**Sustainable Development**





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**Peer review**

Scholars has been invited to submit researches on theoretical and methodological aspects related to Heritage and Technology, and show real applications and experiences carried out on this themes.

Based on blind peer review, abstracts has been accepted, conditionally accepted, or rejected.

Authors of accepted and conditionally accepted papers has been invited to submit full papers. These has been again peer-reviewed and selected for the oral session and publication, or only for the publication in the conference proceedings.

**Conference report**

357 abstracts received from:

Albania, Argentina, Australia, Benin, Brazil, Bulgaria, Canada, Croatia, Egypt, France, Greece, Iraq, Israel, Italy, Japan, Latvia, Malta, Mexico, Norway, Poland, Portugal, P.R. China, Russia, Slovakia, Spain, Turkey, United Kingdom, USA.

More than 500 authors involved.

291 papers published.

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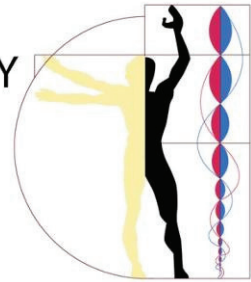


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## Besides the design: the analysis and documentation of the ancient "via Pretoria" in Potenza. The most significant transformations of a Roman road axis in the historic city

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### Abstract

The city of Potenza, in Basilicata, offers many points of reading of a complex urban fabric with an ancient history, and that, although it is an internal reality geographically and for centuries not many connected to the rest of the country, was the scene of important changes related to cultural ferment of the most wide-ranging. The design of the same becomes an opportunity for the understanding of these complex transformations, besides its documentation, leading to consider the city a small laboratory for the development of a methodology of investigation directed not to the large monumental urban areas, but to peripheral realities that, however, are particularly important in relation to specific historical and little investigated aspects.

Particular attention was paid to the ancient "via Pretoria", made from the third century B.C., and object of a radical restructuring in the early nineteenth century when the city became the chief town. It is at this stage that are destroyed medieval buildings, built on previous ones of the Roman period, which are remembered from some blocks of bare. More substantial changes will be made in the aftermath of the devastating earthquakes of 1857 and 1980. The analysis of archival sources and field analysis allow to grasp the peculiarities of urban planning and architectural not always easy to read, given the complex urban stratification, in order to reconstruct an iconographic memory of the historic city.

The architectures of value and all the minor architecture are investigated with a multidisciplinary approach, with the aim also to fill documentary gaps especially of the earliest phase of the city.

**Keywords:** documentation, survey, heritages

## 1. Potenza: birth and transformations of a city

### 1.1 The Intendents city: an interrupted image

Potenza, already Roman town, located at the intersection of the Herculean and Popilia streets, episcopal place from the fifth century, in the Middle Ages is "the illustrious prestige city, very wide and populated, rich in vineyards and farmland," [1]. Its morphology is typical of medieval towns: with walls and perched on the ridge overlooking a long stretch of flat of Basento. Having rebelled against the Angevins in 1268, the city is sacked and its walls are torn down.

A few years later - in 1273 - an earthquake further contributes to its destruction and its rapid decline. Isolated, with a poor economy to the edge of pure survival, Potenza maintains its appearance until the beginning of the nineteenth century.

The main entrance is the "Porta Salza", the only vehicular access to the city, provided of a drawbridge; hence «a narrow, winding road, badly paved, the road Praetorian» [2] through the whole town up to the "Piazza del Sedile", which takes its name from an old Aragonese building, center and place of the city's public life ; very few are the palaces. «Almost all the other houses, huddled each other are low, squat and

deformed»; only some have a mezzanine and almost all have external stairs on the way. The poorest people live the "sottani", confined spaces under the top soil, with the ceiling at street level, which, as only opening, have the gateway leading into the compartment for a steep staircase. The urban morphology is rather homogeneous apart from the few public buildings, civil or religious, the residential fabric of the city is not socially discriminated: the "gentlemen" in fact live in the first floors of buildings, or in the palaces richer but live together with shopkeepers, artisans, the people and its parts can be recognized and organized in a coherent system; for its residents it is a biotope, which is a place where the most diverse forms of life achieve a balance and in it persist.

In 1806 Potenza is raised to the rank of main city of the province of Basilicata. So the city is worthy to play the new role, were required substantial changes in the urban structure. From that moment, will take the start a whole series of works designed to transform the "medieval town" into a "capital city".

The lack of housing, of places suitable to house the civil and military offices, of adequate infrastructures, services, roads, will push the stewards that are taking place to try to reorganize the city with the intention of giving a precise answer to these problems, but leaving time to time throughout a number of unresolved situations, in their morphological and functional configuration.

The city remained until then closed in on itself, is forced to open up to the territory which has to administer, the existing routes are widened, were create new squares and new roads cut among the old ones, they look along the main streets of redesign the architecture of the facades, chasing, however, a project that will not ever be realized at all.

These changes reflect a fairly widespread phenomenon in the nineteenth-century culture. In many Italian cities you can read such interventions that insert themselves, often violently, in the urban fabric earlier, helping to give, however, a new identity in entire neighborhoods, if not in the entire city. This happened only in part to Potenza: the transformations have had the only result of deleting a part of the medieval city, without having had power and organic nature such as to give a new identity [3].

The first works performed affected the main street: "via Pretoria", were demolished stairs protruding on the road, was demolished "Porta Salza", was redone flooring, and in 1839 began the construction of «piazza Prefettura», the current "piazza Mario Pagano", commissioned by steward Edoardo Winspeare, in front of the Palace of the Intendence of Basilicata and built by demolishing the blocks in front of the palace, "were demolished so low and miserable hovels, crossed by three lanes that finished perpendicular on "Pretoria", one of whom was in the middle and the other two sides of the present square.... » [4].

More than the fulfillment of a coherent plan, we see, therefore, the implementation of partial measures, uncoordinated, destined to leave the "gaps" in the urban fabric, in the ongoing attempt to overlay the existing city to another city, perhaps more functional, at least in his utterances, but indefinite and uncertain in its realization.



**Fig. 1:** The historical city of Potenza from Portasalza (lettera C) to Porta San Luca (lettera M) in the engraving of Giovan Battista Pacicelli (particular) (from PACICHELLI Giovan Battista,1703).



From the examination of the available design's drawings, affecting mostly parts of the city, it can not be traced to an overall project, it can be possible, however, to trace authorizing elements scrolling the program of works to be carried out, coordinated by the Building Council .

In his speech at the Provincial Council of Basilicata in 1847 by the intendent duke of "Verdura" are dashed the guidelines of the program of the works for the city; the report stresses the need to eliminate unhealthy housing and to overcome the lack of the same building a new village, also aims to provide for the construction of housing for the farmers in the country in order to avoid that they are forced to live in the city, remember, finally, the need to provide for a rapid adaptation to new requirements of the city streets.

An important tool for the implementation of the program of the works was the «Regulations for the improvement and urban extension of the city of Potenza, capital of Basilicata», approved by the Building Council in 1844, this regulation allows «modifications of the old streets, elevations of homes up to second floor, creation of networks of underground, urban extension of the building through the construction of new houses and new roads» [5]. The earthquake of 1857 greatly amplified the existing problems: the city reported remarkable damages to the entire housing stock. The palace of the Intendence, the Royal College, the palace of the Courts, the churches, the Hospital and all other public buildings were greatly damaged.

The reconstruction once more takes provisional way, losing once again the opportunity to tie the wire between architecture and urban design, to close the meshes of a path never concluded in an organic design. With the unification of Italy, the interventions in the historical center thin out and take the start a whole series of works (roads, railways, etc.) designed to remove the Province from isolation, largely interested in the phenomenon of banditry, making it easier to control the territory.

In 1883, it was approved the Master Plan of the city prepared by engineer Rosi which provides accommodation of the main streets of the old center, the creation of an extramural street, running along the northern side of the hill, it should join the village "Porta Salza" with the Addone part. The proposals contained in the Plan are made only in part, and the realization of some works is completed partially. One example may be the realization of the "extramurale" that cropped into small pieces between the existing building, produces spaces formally unresolved as in the case of the "Larghetto Plebiscito", obtained limited only to the demolition of a plug of buildings without any redesign of the project area. Much of interventions designed and implemented from 1806 onwards are destined to remain unfinished, nevertheless the image of the nineteenth century city is strongly connoting the current historical center.

The processes of expansion and transformation, the restructuring of the existing historical fabric, the construction of new roads as the "via del Popolo" or the extramural street, of new square as "piazza Prefettura" and "piazetta duca della Verdura", of important public buildings such as the "Teatro Stabile", have certainly oriented the design and the development of the city.

### **1.2 The transformations: "via Pretoria" and district "Addone"**

The work of historical investigation conducted starting with the examination of the poor mapping available is served precisely to stimulate a rethinking of the city and in particular on some areas of the ancient city. The historical centre is the place where, more than anywhere else you can grasp the complexity of urban relationships, where the multitude of functions and diverse sequence of spaces imply overlapping of forms and meanings offering a natural resistance to the schemes more mundane of the planning. A historical reinterpretation of the built need, therefore, to clarify roles and meanings, to correctly identify the traces of the past but also highlighting attendance survivors strangeness and anomalies in an attempt to provide all the elements needed for the reconstruction of urban identity.

Via Pretoria, the main street, named in the documents prior to the nineteenth century only as public street, through the historical center from west to east, perched on the crest of the hill, cut by a series of narrow streets, is lined with contiguous buildings, whose facades, while retaining their formal autonomy, often tend to zero in the return of a single curtain wall [6]. Here, more than anywhere else, has materialized that desire for a different city which, in different ways and in different historical moments, has contribute the alteration and modification of the original architecture.

To break the continuity that characterized have contribute the transformations of the nineteenth century, but also the building substitutions of the thirties of the twentieth century. This is the case, for example, of the block in the south of the "piazza Mario Pagano" entirely demolished, although it had one of the four city gates, to allow the construction of a building that, in the formal and typological plant, is absolutely stranger from the surrounding urban fabric. The height, the presence of a row of arcades on the ground floor, the materials used, create a sort of visual discontinuity, and contribute to alter the identity of the road. It is also the case of the building of the Bank of Italy in the same year that replaced the eighteenth-century "Palazzo Navarra", and that in a general widening of the street, is backlog built, thus interrupting also the alignment of street front.



Fig. 2: General map for the altimetry web 1883 (from DE NUCCI Alberto, TOLLA Enza, 1988).

But elements of discontinuity are also the "gaps" caused by summaries expansions, as in the case of the Largetto in front of the church of SS. Trinity, where the demolition of a built created only one space left over, cut just between two old houses and the entrance to an alley.

It is interesting to examine the signs of the Building Council regarding the refurbishment of the buildings performed especially after the earthquake of 1857. An examination of the projects submitted to the Commission and the notations written in the margin by the officials responsible for monitoring, can be found attention rather than on technical and constructive data on the formal aspects. The notations given concerns often need to observe certain symmetries in the openings of the buildings but also in relation to adjacent buildings, there are many notations on the type of balcony railings to be taken, on the cornices, on alignments. in the search for a "picture meaning" take sometimes borrowed from the stylistic repertoire of monumental decorative architectural elements such as pilasters, bases and rusticated to coat facades with precise will to connote the road on the basis of a renewed aesthetic canon.

Of course, the transformation process is continued in the next century, and there is no stretch of the road, where it is not possible to read heavy rehashes, since the elevations made from the mid-nineteenth century to the present, to the replacement building, the degradation of materials original building, hidden by improper interventions finishing, to the dismantlement of masonry arches that closed the opening of the shops operated from the 50s of the twentieth century to enlarge the shop windows. It is altered then, little by little the identity of a road entrusted mostly to small decorative episodes, to a few architectural elements: stone arches, portals, balcony railings. All this has tried to remedy with the interventions of recovery that followed the 1980 earthquake through a greater attention to the recovery and, in many cases to the redesign of the typological and architectural identity of the existing buildings on the street. This turnaround is perhaps in part also due to a new focus that citizens and scholars have had for the history and architecture of the historical center of Potenza city [7].

Different is the case of the district "Addone". Here the transformation of a part of the city is realized through the complete replacement of the district building, causing the loss of an important part of the historical centre, replaced by a type of building totally in contrast to the neighboring type, materials, construction characteristics and dimensional relationships. This intervention has profoundly altered the design of the entire district, even for those parts remained intact, weakening the overall morphological structure and dismembering a system of relationships difficult to restore.

The district "Addone", situated between the cathedral, the Via Pretoria and the castle, was characterized by a medieval road. The area, overlooked by the ninth-century interventions, in the early twentieth century had



precarious housing conditions; with the General Plan of 1928 and then with that of 1935 it was estimated the remediation. In 1956 the report of March 10, sent from City Hall to the Ministry of Power LL. PP., reports that "for the reconstruction of the district "Addone" not done anything concrete. The District, the city's oldest, is located at one end of the hill on which stands Potenza, between the Castle and the Cathedral. It consists mostly of rural houses of very little importance both for the amount (almost all to a plane or two) and for lack of maintenance. These huts are intensely inhabited mainly in the compartments located below street level (basements) almost all devoid of the most basic sanitation. All of the various plans, remained on paper without ever obtaining the approval, have always contemplated the complete demolition of the district for urban reasons but mainly for hygienical reasons. "

When the work of "restoration" is completed, the old district "Addone" disappears altogether, replaced by new buildings and a new road network, resulting in that part of the old town a break in the morphological and architectural continuity.

Even in the parts not directly affected by the demolitions will have a profound alteration space. In particular with the demolitions carried out in "Largo Isabelli" we have lost the spatial configuration and the original meaning of the entire urban area. The "Larghetto", with the fifth of homes demolished, closed "Largo Pignatari" and served as a hub along the route that linked two major urban centers, namely the "Piazza del Sedile" and the Cathedral [8].

## 2. A method of cognitive investigation for the city's reading and survey

The study of the existing architectural heritage - single architecture or whole town - can not be without a careful examination of documentary sources, which are a valuable tool for understanding the complex dynamics that have affected a man-made artifact.

Analyzing iconographic or descriptive documents means to grasp the genesis of architecture, in order also to develop a methodology with which to approach the object for subsequent direct surveys.

What was said is fundamental if the object of the study is a historic town, inhabited seamless for millennia - as in the case of Potenza - and where the building fabric has transformed adapting to the changing needs of those who have inhabited.



Fig. 3: Map of the city of Potenza detected by the "Ufficio tecnico di Finanza" on the June 1875 (from DE NUCCI Alberto, TOLLA Enza, 1988).

Studying a portion of the urban fabric of the city involves a detailed knowledge of all the elements that compose it - buildings, urban spaces, road layouts, etc. - read individually and collectively, all aimed also to the understanding of the relationships that exist between the parties. It is therefore necessary to work step by step, subordinated and coordinated among them.

Knowing architecture means not stopping to read only the macroscopic aspects - which may be the geometry - but we need to be able to break down the man-made object, able to understand the relationships between the individual parts, and be able to reconstruct what were the dynamics that have led to the creation and any transformations of the same, or parts of this.

The phase of the operation pad is then the basis for analysis of a building or portion of a settlement that is so described in its simplicity or complexity.

With the historical-critical survey, you can determine the value of an architectural work, which is not easy when to be investigated is the building where minor must recognize the value of formal structures in which the form is not born as a product of intentionality artistic designer as happens in the monumental buildings, but is the consequence of the specific needs of the daily life of those who live there.

Initial anchor of a careful study is the research of archival material: written documents, drawings (plans, sketches, etc.) or old photos allow you to be able to approach the study of the historical artifact. Even the collection of documents not directly related to the building under study, but that affect the entire urban fabric where the same is located, or part of this, allows us to understand the dynamics of historical construction of the site in which it is realized.

The foregoing plays an important function when you can not locate a specific documentation on a single monument or building and, therefore, the understanding of the dynamics and evolution of the urban construction in which this site is the only key is access to the study historical documentary.

This is what happens to the child construction of which is difficult to find archival documents to it directly attributable.

With a critical approach have also read the sedimentary informations in the stone of the structures in high, which are counted by campaigns targeted relief, and conducted with direct methods. An outline methodology for data collection and analyzed the same, you will have a summary return of the sedimented informations.

From an initial review of archival and bibliographic material switches to a technical-scientific reading of the matter masonry and, therefore, to understand the dynamics and historical building that affected buildings. The archive shortcomings are so filled by a careful study of archeology architecture [9].

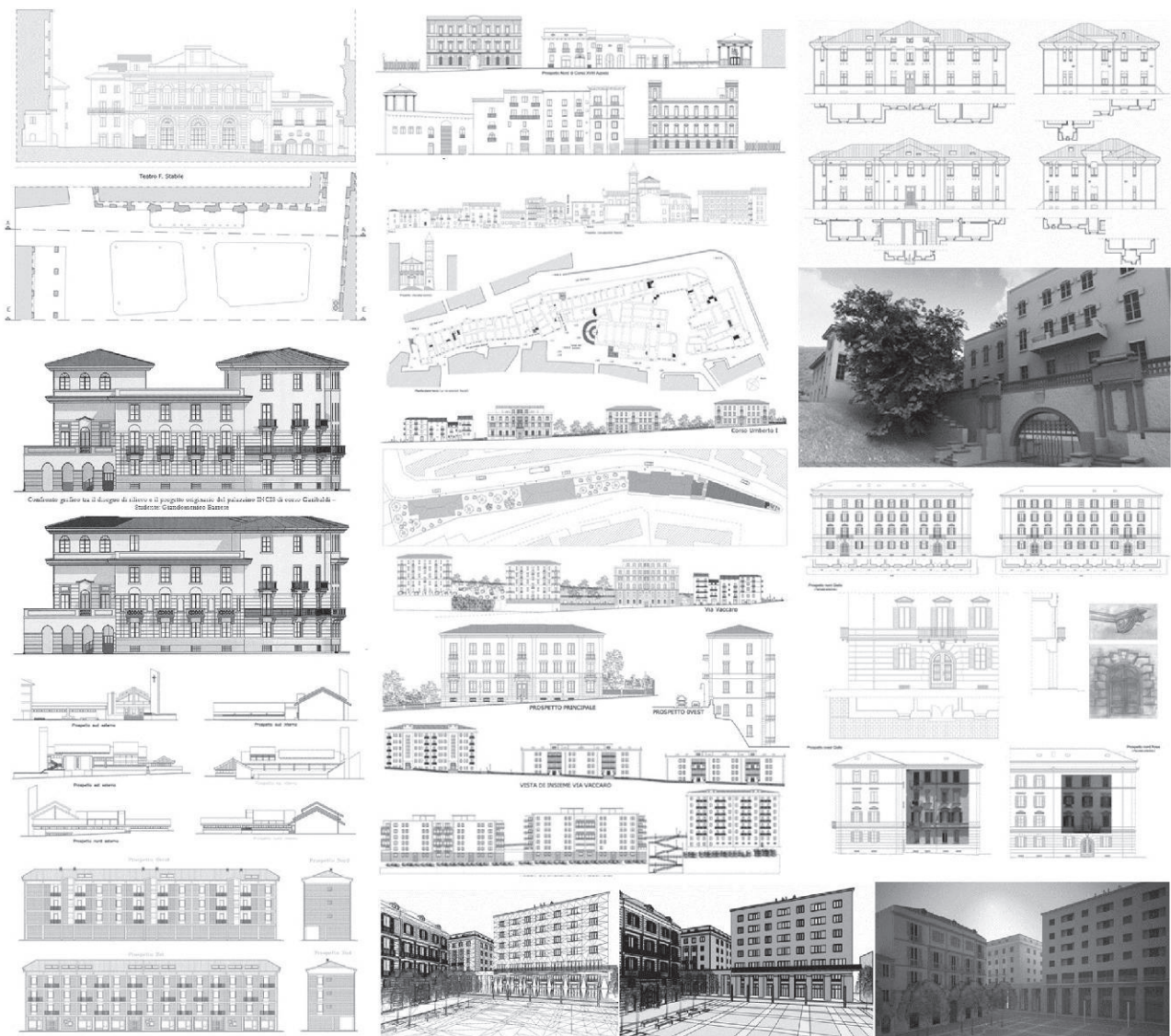
Studying and understanding the evolutionary and construction dynamics of a city or a monument involves having to rebuild their lives using the instruments of historiography.

In this study it is necessary to complement more traditional, as we have seen, a direct study of the artifact that will have an overview of the building and the context where it is hosted.



**Fig. 4:** Some particulars of via Pretoria after the earthquake 1980. (From DE NUCCI Alberto, TOLLA Enza, 1988).





**Fig. 5:** Survey's drawings of some of the buildings (from TOLLA Enza, BIXIO Antonio, 2012).

In reference to the city of Potenza, and especially to “via Pretoria”, it is evident that the study of the relevant documents the nineteenth century is fundamental to the understanding of the dynamics that have affected the city's historic centre.

“Via Pretoria”, in fact, being the generator axis around the historic core, is several times over the past centuries to be the subject of major transformations that in many cases have permanently deleted the historical traces of the city.

The first important graphic production belongs to the nineteenth century when it is made, as mentioned in the previous paragraphs, a restructuring of the city became the capital. They are, however, mainly project papers - now collected in archival Council building of Potenza [10] - for renovations of existing buildings of which however is not documented the state of affairs. This does not therefore be able to trace the design of the city that had remained virtually unchanged since the Middle Ages, and of which we have received only some iconography very exemplified.

It is the aftermath of the devastating earthquake in December 1857 that the renovation of the city become systematic, leading to the definition of a new image of the historic city that is still possible to trace. Important changes - alterations or replacements buildings - will also operate throughout the twentieth century, and the city will change until the earthquake of November 1980.

The survey drawings executed in the aftermath of the last devastating earthquake become the new key to analyze the image of the historic city, and to understand how this - mutilated in parts - has modified over the centuries.



**Fig. 6:** Survey's drawing of a building on via Pretoria. The survey becomes an important document of the damages on the manufact after the earthquake of 1980 (from DE NUCCI Alberto, TOLLA Enza, 1988).

In conclusion we can say that the analysis conducted on the ancient "via Pretoria" in Potenza is an important example of how the design becomes an essential tool for the reconstruction of historical-philological historical realities, and as the direct analysis of the molded lead to understanding transformations that have affected the city by placing them in a precise timeframe. The architecture design thus becomes an important tool for the story.

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