

Dynamic Research on Urban Morphology books - 5

**CITIES IN EVOLUTION
DIACHRONIC TRANSFORMATIONS OF URBAN AND RURAL
SETTLEMENTS
Proceedings Volume III**

VIII AACCP (Architecture, Archaeology and Contemporary City Planning)
symposium, Istanbul 2021

Edited by

Ezgi Çiçek, Özge Özkuvancı and Alessandro Camiz

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**CITIES IN EVOLUTION
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VIII AACCP (Architecture, Archaeology and Contemporary City Planning) symposium, Özyeğin University, Istanbul April 26th May 2nd 26 2021

Edited by:

Ezgi Çiçek, Özge Özkuvancı and Alessandro Camiz

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Editorial Note to Volume III

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AACCP2021-Prix de Istanbul

AACCP (Architecture, Archaeology and Contemporary City Planning) is a multidisciplinary and progressive network, which has gathered together researchers, experts and practitioners from various research fields and countries to discuss topics related to urban development and city planning since 2014. One of the main aims of the network is to promote collaboration between different actors and increase the understanding of the profitable co-existence of the past, present and future within urban and rural environments. With this task in mind, we organised the eighth AACCP symposium, Cities in evolution: diachronic transformation of urban and rural settlements, in collaboration with the Dynamic Research on Urban Morphology (DRUM) laboratory at Özyeğin University in Istanbul and After Damages International Academy. The symposium accepted 157 peer reviewed papers, it was chaired by Alessandro Camiz (Özyeğin University) and Zeynep Ceylanlı (Özyeğin University) and it included some papers from the former edition of AACCP, which was scheduled in Beirut in 2020 but was unfortunately cancelled following the dramatic port explosion in Beirut and the pandemic outbreak. This edition of the AACCP symposium was held entirely online at Özyeğin University, Istanbul, Turkey from April 26th to May 2nd 2021, with the patronage of the Embassy of Italy in Turkey; International Council on Monuments and Sites, ICOMOS TÜRKİYE; International Council on Monuments and Sites, Consiglio Nazionale Italiano dei Monumenti e dei Siti; "Storia della città", Centro internazionale di studi per la storia della città, fonti d'archivio e patrimonio architettonico-ambientale; Cyprus Network of Urban Morphology (CyNUM); Vlahsaray Panagia (Paramythia) Greek Orthodox Church Foundation in Fener and it included live virtual guided tours and events. Within the keynote speakers we should mention: Per Elias Cornell (University of Gothenburg), Federica Maietti (University of Ferrara), Alessandra Capuano ("Sapienza", University of Rome), Özge Samancı (Özyeğin University), Nicola Marzot (University of Ferrara), Zeynep Ahunbay (ITU- ICOMOS TK), Zeynep Enlil (YTU- ICOMOS TK) and Zeynep Kuban (ITU-ICOMOS TK). The book of abstracts has been published before the conference (Camiz, Ceylanlı, Önsel Atala, Özkuvancı eds, 2021). A Prix de Istanbul of 1000 euro prize for the best AACCP 2021 paper was issued by Özyeğin University's Rector, Prof. Esra Gençtürk. Peer reviewers while peer reviewing the AACCP2021 symposium papers short-listed them. An independent award committee read the shortlisted papers and issued the award. The Prix de Istanbul committee was composed of Aslihan Ünlü, Özyeğin University, Turkey; Ayşe Sema Kubat, Istanbul Technical University, Turkey; Pia Englund, Senior Landscape Architect, TENGBOM, Sweden; Marco Trisciuglio, Politecnico of Torino, Italy; Wowo Ding, Nanjing University, China and Giuseppe Strappa, "Sapienza", University of Rome, Italy. The Prix de Istanbul, best AACCP 2021 paper award of one thousand euro, was assigned by the Prize committee to Emma Sabatelli, Antonella Roma, Maria Pia Tridente and Matteo Ieva in recognition of the paper entitled Requalification of the Historical Fabric of Alberobello. (Sabatelli, Roma, Tridente, and Ieva, 2022). The Prize committee decided to assign honourable mentions to three other papers: Bruna di Palma and Marianna Sergio, for the paper entitled, Unveiled Ruins. Exhibition Narrative and Open Prospects for the Archaeological Museum of Paestum; Özge Özkuvancı and Alessandro Camiz for the paper entitled Adstratum and Substratum: the Typological Process of the Patio-House in Caesaraugusta (Zaragoza) and to Chiara Ravagnan, Maria Paz Abad Gonzalez and Jiu Ambani in recognition of the paper entitled A regeneration for Eastern Rome: a Sustainable Path to Connect, Enhance Identity and Build a Resilient City. All the Prix de Istanbul shortlisted authors were invited to submit their essays for a special issue of "Forma Civitatis: International journal of urban and territorial morphological studies" (IJUTMS), published by Grünberg Verlag, Weimar and Rostock. (Camiz, Verdiani and Ebert eds, 2022). All the Prix de Istanbul shortlisted authors were invited to submit their essays for a special issue of "Forma Civitatis: International journal of urban and territorial morphological studies" (IJUTMS), published by Grünberg Verlag, Weimar and Rostock. (Camiz, Verdiani and Ebert eds., 2022).

In Volume 3 of the Book of Proceedings, general topics of the papers can be collected under five themes; diachronic urban-territorial studies and "longue durée" modern history; climate crisis, COVID-19 crisis, migration, cities and cultural heritage; the role, (mis)use and utilisation of archaeology in city planning and design; museums, libraries, universities and the social perspective of heritage and vernacular architecture and landscape: from redevelopment to regeneration. If we highlight few papers from the volume; Author Orkun Dayioğlu discusses in his 'The Ottoman Revivalist Architecture and the Turkish Identity' paper; the incorporation of certain aspects from the Ottoman tradition, along with the pre-Ottoman era (Seljuk) within the framework of the new Turkish republic in the context of modernizing architecture at the beginning of the 20th century. He explores the young nationalist republican regime's efforts to Turkify the Ottoman legacy by creating Turkish history synthesis. The examples given in this paper explain the efforts of using the culture of the former regime in favour of creating continuity to build a new culture of Turkishness. Nir Buras, in his paper 'From Open Space Green Zone—Back to Countryside', discusses the art of classical city planning with the emphasis of 'There is no good urbanism without good countryside hinterland'. He explains the balanced town-county link with the key words of authenticity, architecture, holisticity, saying it is the key to healthy community life; urging the readers to reclaim the idea of the human-influenced countryside with being pleasant to walk in, with clearly defined boundaries between urban and rural areas, creating a balanced and thriving environment for our communities and cities. Mia Åkerfelt, Anna Wilczyńska, Tzafir Fainholtz discusses the very definition of what can be identified as cultural heritage in their paper 'From crisis housing to cultural heritage. The changing views on exported Finnish wooden houses from the post-war decades'. The research indicates sufficiency of possessing critical historical significance is enough, even if the architecture in question lacks formal architectural values or is professedly unremarkable. The research exemplifies it with imported and mass-produced Finnish wooden houses called Puutalo oy, explaining what makes this architecture a cultural heritage is 'the relationship with their users – the inhabitants and their stories, telling about life during certain times of nation building or coping with crises'. One of the honourable mentions of the Prix de Istanbul; *Unveiled ruins. Exhibition narrative and open prospects for the Archaeological Museum of Paestum* by Bruna di Palma and Marianna Sergio; discusses the role of the archaeological museum in the way of integrating the visitors to the meaning and importance of the exhibited elements via activating them and facilitating collective experiences by exemplifying it with the Museum of Paestum.

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Vernacular architecture in the Tratturi landscape system. Knowledge planning. A focus on the Molise segment.

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Abstract

The sheep tracks, the grassy paths used by the flocks to reach milder regions for their pastures in winter, are a heritage of landscaping, archaeological, political, social, and even religious importance. The 'Tratturi' are authentic monuments, full of many stories: of the shepherds, merchants, and pilgrims who traveled along with them. Still, they are also rich in the many buildings built along with them and the villages that grew up at the confluence of this dense network of roads. Transhumance is an ancient phenomenon. It was already being practiced in the protohistoric world of the Italic peoples, and the Romans preserved this tradition and implemented it. Their importance involves the pastoral world and political, civil, social, and economic interests of the sheep tracks' lands.

There were posts, farms, taverns, 'mungituri', and rock-hewn churches that punctuated this particular pasture system and around which the financial world of these lands revolved along these routes. The sheep tracks that we know today are those reorganized in 1447 by Alfonso I of Aragon, credited with institutionalizing an ancient practice by organizing a complex administrative, judicial, and commercial system: the "Dogana delle Pecore" (the Sheep Customshouse)

This complex administrative and territorial organization of the Kingdom of Naples established the width of sheep tracks in 60 Neapolitan passes (about 111.11 linear meters) and the facilities for resting: fountains, shelters, and vast grassy meadows. Alongside these routes, churches, taverns, and post houses began to be built, essential structures for the rest of shepherds and flocks and the trade that could be carried out on them. In addition to the 14 large sheep tracks, there were also 70 'tratturelli' (varying in width between 10 and 30 Neapolitan passes) and 14 'bracci' used as cross-links. This significant landscape ensemble is gradually being lost in the neglect caused by abandonment and economic exploitation of the land.

The superintendence also describes very few constraints for the aerial and punctual protection of the sheep tracks and the rural architecture that gravitates around them. Therefore, it was decided to formulate a project, also endorsed by the CIAV Committee of ICOMOS ITALY, to plan these assets' knowledge. This need led to the idea of creating a geographical information platform. A GIS can bring out the quantity and quality (expressed in typological, constructive, and dimensional terms) of the rural architectural structures that are still present in the territory and their state of conservation. It is necessary to plan for the prudent management of funding, which must be directed firstly at preserving the cultural heritage of which these buildings are part and enhancing them while respecting the landscape system of which they are an integral part.

Introduction

Purpose of the work. Molise's extraordinary rural heritage is an abandoned cultural legacy. This ignored asset has often become an archaeological fragment in a landscape that has also been changed by the acceleration of agricultural and forestry economies and industrial development, which has rapidly transformed places and cultures. The structures built to serve shepherds and flocks and for use by outsiders traveling along the sheep tracks and, more generally, along the main communication routes represent a substantial part of this rural architectural heritage. Even if they are currently in the material condition of ruins, these constructions can still be recognized as fundamental components of the landscape.

These artifacts and architectures have a double character: they are authentic and have an identity. Their authenticity is complete because they are preserved precisely by the abandonment of the land, which has not generated motions of transformation of the heritage with frictions determined by the necessary updating for new uses. Nevertheless, the constitution of identity is safeguarded by survival in the local culture of the memory of their original function. For this reason, they still manage to give natural substance to the landscape and generate current meanings within contemporary culture.

Today, there is a growing interest on the part of regional administrations and local communities in triggering a re-appropriation of agricultural land and its rural artifacts. Both are perceived as 'cultural resources' that need to be safeguarded to restore completeness to a people's cultural identity and ensure that this system that produces meaning can be perpetuated from one generation to the next. However, it is well known that the process of safeguarding heritage can only be triggered by the recognition of the heritage as such, that is, in its being a value and a resource. Valorization of architecture, in other words, cannot be assessed in isolation from the landscape, cultural and economic system in which it is embedded. For this reason, a study is needed to analyze and summarize both the formal architectural and constructional characteristics of rural artifacts and the landscape context for which they were produced. Based on these initial considerations, a census of rural architecture in Molise was undertaken.

In particular, the taverns were observed as buildings constructed around the communication system defined by the sheep-track network to understand the typologies characterizing the architecture, the territorial approach in which they are inserted, and the feasibility of their possible enhancement. State of research. Vernacular architecture in the Molise region has consistently been understudied. Very few studies have attempted to investigate the typological, constructional and landscape characteristics of the buildings constructed here. It must also be said that, in general, Molise and its cultural heritage is a neglected land.

A significant part of the research carried out to date concerns the constructional characteristics of Molise's architecture. The aspects investigated mainly concern traditional Molise stone construction, both serial and monumental buildings (Zullo, 2008).

The book by Simona Carnevale (Carnevale, 2005), which traces the origins, sources, events, works and spaces characterizing the buildings of transhumance, is still fundamental to the study of rural architecture in this region. On the other hand, the study of 'shepherds' tracks' has always had an unscientific approach, approached almost exclusively as a photographic image or intangible heritage linked to the use and traditions of a people, who had now surrendered to intensive livestock farming (Latini, 2000; Mastronardi, 2004). However, over the last few years, first with a study commissioned by the Molise Region from the Milan Polytechnic¹, and then with an in-depth study developed by Molise University (Costa, 2011), one can note a truly active interest in historical research aimed at the care of these ancient routes, which do not just represent traces in the ground but constitute a most significant landscape ensemble for understanding the historical roots of this land (De Benedittis, 2010; Di Martino, Di Marzio, Mastronardi 2008; Russo, 2002). Today, a specific project is still missing to put this set of structures in a system for their knowledge and conservation. This is a significant start, but one that requires further development².

The tratturi landscape system in the Molise segment

The agricultural and pastoral economy's imprint left on the territory until the beginning of the 20th century in the lands straddling Abruzzo and Molise can easily be translated into the image of the shepherd's tracks, the grassy roads traveled the flocks to reach milder regions for their winter pastures. These are defined by the Decree of June 15th, 1976, as assets "of archaeological, political, social, religious and military importance". Indeed, the sheep tracks are authentic monuments, full of stories: those of the shepherds,

¹ The research, which can be downloaded from the website of the Molise region (<http://regione.molise.it/web/servizi/serviziobeniamientali.nsf>), is coordinated by Lionella Scazzosi. The work is divided into 4 sections-essays: protection, conservation, and valorization of the transhumance landscape; transhumance routes in Europe and the Mediterranean; international experiences of protection.

² The study initiative is part of a broader research project on the development plan for the 'minor' cultural assets of the Molise Region. The information and data collection phase regarding the existing documentation was carried out by archaeologists, architects, art historians, and by me as coordinator. In addition, urban planning instruments, building files, historic maps, local publications, and photographic material were consulted. The census collected data on rural value houses, factories, 'casoni', 'taverne', oratories, archaeological sites, fortified structures, hydraulic works, and religious buildings, recorded in a GIS platform a tool that also allowed for territorial considerations.

merchants and soldiers who traveled along with them, and the architecture built along with them and of the villages that grew up at the confluence of this dense road network.

These constitute tangible signs on the landscape and take the form of a characteristic trace that articulates a complex system of artifacts and relations as much symbolic as economic, and therefore represent the starting point for understanding the extent of the architectural and cultural phenomenon linked to the ancient taverns.

Transhumance is common to all Mediterranean and Eastern European countries (Carroccia, 1999; Petrocelli, 1999; Mastronardi, 2004). The geomorphologic characteristics of these regions favored the establishment of a herding economy, which only in the last century saw its gradual disappearance, as it was supplanted by a technological transformation that led to a radical change in the use and forms of traditional pastoralism until the progressive disappearance of these activities in the more industrialized countries. Today, only the anthropological and cultural significance of the transhumance routes survives. Still, they represent a material heritage for the values inherent in their physicality and their historicity about the built and scenic elements that distinguish them and are still present today. At the same time, they also constitute an essential intangible heritage. Among the values recognized for the *Vie Armentizie* are those relating to the ethnological, social and anthropological spheres, which should be protected, preserved and enhanced.

The origin of sheep tracks is ancient, dating back to the protohistoric world. The Italic peoples had an organization based on this pastoral practice that the Romans preserved and implemented. In Samnite influence, the sheep-track network constitutes the oldest and most stable trade and political relations system framework (Salmon 1967, La Regina, 1981).

The same analysis of urbanization shows the need for these people to control the entire route of the shepherds' tracks, which are gradually transformed into an accurate system of communication within the territory of influence. Along these major arterial routes, along with the *riposi*, there were also farms, post houses, taverns, *mungituri* and rock-hewn churches that punctuated this particular finishing system and around which the financial world of these lands revolved, places around which urban-type settlements sometimes formed. For example, the sanctuary of Pietrabbondante (II century BC), with its sacred, recreational and commercial architecture, straddles two principal shepherds' tracks (Capini, 1991; Rainini, 2000). Thus Altilia, the Molise town of transhumance par excellence, was built on the route of a sheep track, which has become the backbone of the city (Gaggiotti, 1991; Ruta, Carroccia, 1988).

The sheep tracks that we know today are not the Samnite or Roman ones. Instead, they were reorganized in 1447 by Alfonso I of Aragon, who institutionalized the ancient practice of *monticazione* within a precise administrative, judicial and commercial system: the 'Dogana della Mena delle Pecore' (Customs of the Sheep). Through this organizational system, the kingdom managed the entire movement of the herds from the central Apennines to the Apulian plateau. This is where the so-called 'leases' of winter pastures, or plots of land allocated to each shepherd, were located. There were 14 Royal shepherds' tracks. Along with these, there were also 70 routes marked by the *tratturelli* and the 14 *bracci* used to link the main routes to each other and to certain localities where fairs were held for the buying and selling of livestock and the trade wool, milk and its derivatives.

In particular, Molise is crossed by four principal shepherd's tracks: the L'Aquila-Foggia track, the Celano-Foggia track, the Castel di Sangro-Lucera track and finally, the Pescasseroli-Candela track. These major roads are connected by the *tratturelli* (small shepherds' tracks) Pescocolanciano-Sprondasino, the Ururi-Serracapriola, the Cortile-Matese and the Cortile-Centocelle, which constituted minor transversal roads, whose function was to reconnect the great travel routes and to unite local communities to this vast infrastructure network. However, this grid of tracks acquires its whole meaning only if it is read in its nature as a system and deciphered together the 'signs' that made its route recognizable. These works were intended to make it easier to cross the lands from Abruzzo to Apulia and concern not only *poste* and *giacci*, respectively, the places where the flocks departed and arrived, but every single stretch of track and a complex set of elements that punctuate the long route of the sheep tracks, namely: features which made the route identifiable (the stone terms, or in cases, low walls and hedges), works intended to make transit easier (bridges and, when the result of a different adaptation, fords), structures serving shepherds and flocks (fountains, wells), architecture intentionally built in the vicinity of shepherd's tracks, as transit routes used by

foreigners (taverns, inns), buildings and artifacts of popular devotion linked to pastoral life (oratories, rural chapels, when not also sanctuaries), factories for processing the primary products of sheep farming (cheese factories and wool factories).

All these elements can be considered as constitutive structures of the *tratturi* road system, as they are consciously built to support the practice of transhumance. However, adding the visual elements outside the existing sheep-track system to these artifacts is necessary. They represent reassuring aiming points, a sort of goalposts that allow the wayfarer to orient himself and be veritable external scenic backdrops that become familiar to the shepherds passing along these routes and the royal officials who survey and draw them with great precision. Therefore, the sheep tracks are a sign of the landscape of high interest because they are configured as a characteristic trace on the territory, which articulates a complex system of artifacts and symbolic relations. For this reason, they become the constitutive element for the understanding of the vernacular architecture and the possible protection of the abandoned transhumant systems.

In substance, the shepherds' tracks heritage, i.e., that of the *via armentizia* in central-southern Italy, constitutes a material heritage because it contains values inherent in its physicality and its historicity about the material elements that distinguish it from the archaeological, botanical and architectural heritage present. However, it is also immaterial because its values concern the ethnological, social and anthropological spheres. For centuries, it has constituted a model of nomadic and cyclical agro-zootechnical behavior typical to the temperate areas of the Mediterranean basin, as already mentioned (Colapietra, 1993). Unfortunately, this important landscape ensemble is gradually being lost to neglect and economic exploitation.

The system of vernacular architecture

The nomadic character of the shepherds' life produced buildings that linked to the temporary nature of living along the routes. The journeys were punctuated by long walking times and therefore had to be interspersed with places to stop for a short or more extended period. These were places where there were springs and spaces to contain the flocks.

The services offered to the transhumant are all those related to shelter and refreshment. The range is vast. According to the times, there are different technologies and types as all these elements were linked to cultural and economic development models. Services offered in structures are not limited only to the rest of the shepherds and herds. Still, concern complexity of functions gravitating around herding activity, therefore they are also places for bargaining, for exchange of goods and sometimes also for the production of goods linked to trade of dairy products and wool. For this reason, the type-morphological case histories that can be found in the initial cataloging of rural architecture are pretty broad. There are different building and functional morphologies and typologies concerning cultural and economic development patterns that change over time.

Stazzi can be considered primordial forms of accommodation, as they are areas where shepherds could stop and shelter from the weather. These were initially built around natural caves. Hollows adapted to the shepherds' few living needs, adjoined by fences made of wooden poles and ropes. Over the years, the *stazzo* was replaced by *trulli* huts, which became real dwellings. Over time, these too were enriched with service areas for milking and processing milk and were transformed into the most 'modern' taverns for resting (Carnevale, 2005).

For these reasons, the *taverne*, these complex architectural structures used for the hospitality and refreshment of shepherds and sheep, can be considered typical rural constructions of the sheep trail. Their name usually arises from the name of the fief, the name of the local squire, district or services offered therein. On the Castel di Sangro-Lucera sheep trail, in a place between Duronia and Molise, there is the 'Taverna del Barone di Ripa'. On the Celano-Foggia sheep trail, near Pietrabbondante, the presence of an oven that offered shepherds bread that was always fresh gave the name to the 'Taverna Sfornapane'. Also in Trivento, on a link between the Celano-Foggia road and the transversal road system dating back to Roman times, near the ford over the Rivo stream, there is a well-preserved 'Taverna', perhaps with the original function of a *mansiones* intended for the hospitality of the legions or much more simply of a

taberna, to be understood as a hostel, a structure capable of offering refreshment and hospitality to travelers and constituting a sort of private network along the Roman roads (Fратиanni, 2010).

The most widespread structural typology is constituted by a simple, compact, one-bay building, like the Taverna di San Pietro Avellana and Castropignano. Otherwise, they show a prevalently longitudinal development, as in the case of the Taverna di Gambatesa, the Taverna di Campobasso or the one of Sepino, whose course is sometimes aligned with the development of the sheep-track, sometimes, instead, it is arranged perpendicularly to its edge.

These longitudinal building blocks are usually the oldest parts of the taverns. Over time, new elements have been added to these, which have continued the development with modularity or doubled it, generating double bodies, or have varied the original composition, making the typological structure richer and more articulated, according to 'C' or 'L' shapes, sometimes with the addition of a courtyard.

This is the case of the Trivento tavern. This structure, as previously mentioned, is not located close to the majestic Celano-Foggia shepherd's track. Still, it is located near a strategic point, the ford of the Rio River, and since ancient times was intended to serve as a hostel for the refreshment of travelers, then used as a post station, a place used as a temporary stop for couriers, private cars and stagecoaches carrying people, goods and correspondence, mainly to make the change of horses.

The L-shaped typological scheme on which it is set, brought back to the quadrangular form by a large, enclosed courtyard that makes the architecture special, is the result of structural extensions visible from the presence of various stratigraphic wall units developed along adjacent interface surfaces. There is a wide arched opening on the main front through which horses, carriages or cattle used to pass when they found shelter in the enclosed courtyard. There is still a well-drinking trough in the 'private' external area. There must have been stables in the ground floor building. There must have been stables - while the first floor, accessed by an external staircase, must have been the restaurant and night quarters. As in most vernacular architecture built to serve the sheep tracks, the floors in this building are made of wood (except in cases where consolidation work has led to replacing the original floors) and consist of a simple frame. The load-bearing beams are made of trunks of variable cross-section regularized by axes, and the roofs are always pitched, finished with a covering of double-layer tiles. The binder with which the architectural structures are built is lime, also used for external plaster, for internal plaster there is gypsum, but it is not uncommon to find also bastard mortar, mixed with lime and mud, the 'cretone', obviously a very friable mixture. Lacustrine reeds are used inside these structures, but less frequently, since there are generally no false ceilings; they are instead widely used to construct 'pagliare' (straw storage structures). Obviously, as well as for buildings, the stone is also widely used in interior and exterior furnishings: drinking troughs, wells, mangers, interior furnishings, containers (for oil). Therefore, stone, wood and earth are the primary materials characterizing Molise's rural architecture, built to serve the shepherds and sheep who moved along the sheep tracks.

Stonemasonry is the predominant construction technique in architecture related to transhumance. Therefore, both because of the geological nature of the territory of Molise, that of the limestone rocks whose use as a building material is widespread throughout the region (Zullo, 2008), and because it is the closest representation of the bond between architecture and the environment, a bond around which the very life of the shepherd is born and develops, I would say it is identified.

Depending on the geomorphology of the sites where the taverns are built, it is possible to find different stone materials in terms of size and color. Stone is used to form simple masonry, made up of rough-hewn stone elements of extremely variable dimensions; there are flakes, pebbles, up to larger blocks ranging from 30 to 60 centimeters in length. The sizes range from small river pebbles, agricultural reclaimed stones collected from the fields to quarry blocks. The color of calcarenites also varies, generally ranging from white, yellow and reddish to darker shades of brown and gray (Marino, 2007).

These stone elements are arranged in pseudo-rows, brought back to the horizontal by recurring leveling planes, but which lack the dimensional regularity of constant construction. As a result, these walls are poorly adhered to, and the cornerstone is often the main element of structural stiffening. However, only in a few constructions is the cantonal element carefully treated and made of machined, squared and bush-hammered elements that fit perfectly into the corners of the building. While much more frequently, they are made with irregular stones in both size and stereometry. The layer of plaster finish was intended to mask the

infinite formal and chromatic irregularities of the masonry; a finish that sometimes remained almost intact, and sometimes was lost entirely along with the mortar used to bed the stones, a compound that deteriorates easily, as it is obtained from a mixture of lime and mud. This very crumbly mixture gives the mixture a hot yellowish color. So, the 'taverna' is, in general, a complex architecture. Not only because it grows gradually, with buildings leaning against each other, but because it is a structure that must respond to the most diverse functional needs.

Conclusions. Restore and enhancement of rural architecture

The central theme of the restoration and valorization of rural architecture is the analysis of the relationship between the design of the new and the construction in history; therefore, analyzing the possible ways of valorizing it implies not a simple act, but a process leading to the recognition of the common values in the asset. For this reason, we started with an analysis of the artifacts, the sites and their context.

Improvement cannot be considered simply as the material act of preserving an asset. Enhancement requires an innovative approach of "integrated design", active in the restoration, functional reuse, structural consolidation or energy and environmental requalification. Still, it must be a project extended to a vision of the context too. In other words, it is a conservation design project that makes agricultural policies interact with touristic and cultural ones. It allows the rural architectural heritage to be reintegrated into a virtuous circle, starting from the economic and cultural opportunities offered by the territory in which it is located.

This process implies shifting the issue of clarifying the conservation practices of architecture into a broader and 'unprejudiced' design dimension (Della Torre, 2013). There is a comparison between old and new, calibrated according to the scale and meaning it assumes in architecture, but even fully conveyed disciplinary skills come from the economic supply chains of culture understood in the broadest sense; supply chains sought based on territory.

For this reason, it was decided to formulate a project concerning the planning of knowledge of these assets by preparing a geographical information platform capable of highlighting the quantity and quality (expressed in typological, constructional, and dimensional terms) of these rural architectural structures.

These constructions, in which the Tracts' tangible and intangible cultural identity the 'tratturi' is concentrated, must be given all the attention they need to be correctly preserved and enhanced while respecting the landscape system of which they are an integral part. Conservation consists of allowing things to subsist, if possible, as aesthetically and historically living parts of our society and aims to emphasize the identity of a space.

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Fig. 1. Carta dei Tratturi, Tratturelli e Bracci, 1911, detail (by Mastronardi 2004)



Fig. 2. *Pianta del Regio Tratturo*, 3 giugno 1810, Archivio di Stato Foggia, Reintegra dei Tratturi, Atl 2. detail (by Mastronardi 2004)

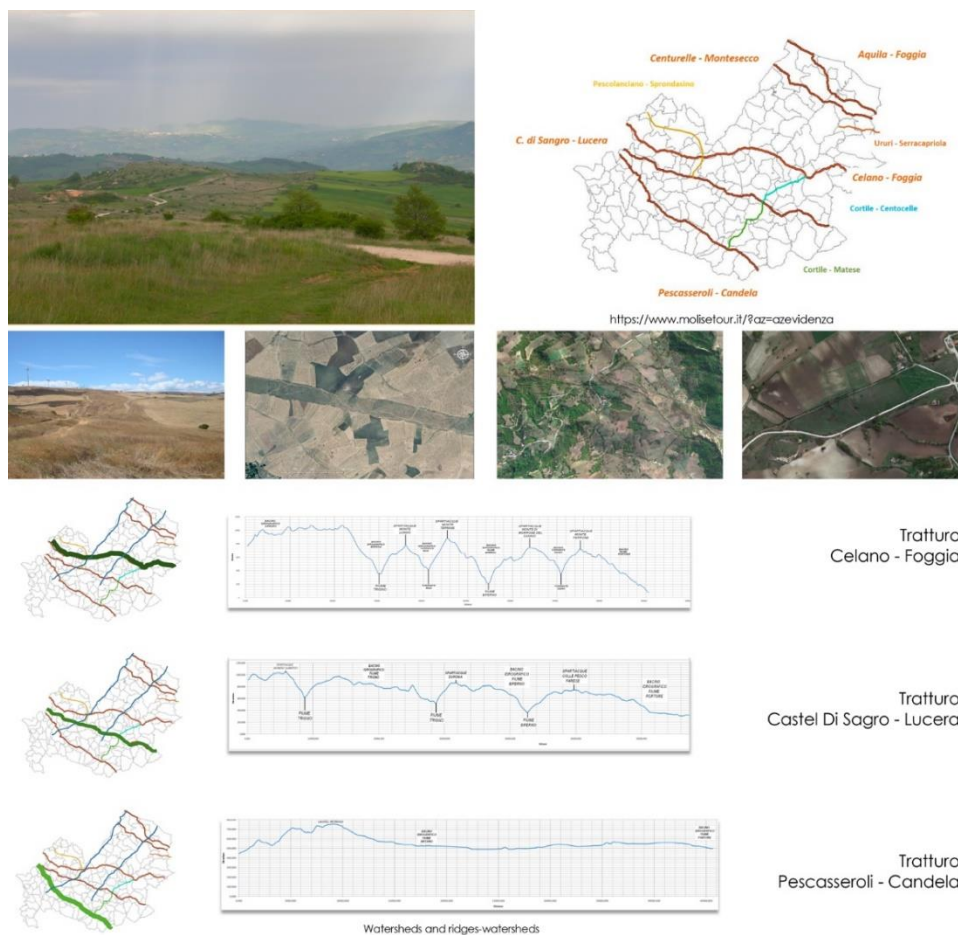


Fig. 3. *Tratturo Celano-Foggia* in the countryside of Trivento. Orthophotos of some stretches of the Regio Tratturo and altimetric trends of the main routes (Photos by M. Vitiello, altimetric sections by Costa 2011)



Fig. 4. Drinking troughs and fountains along the sheep tracks



Fig. 5. Agnone, *Trulli* and *stazzi*. Stone buildings without mortar (photo by M. Vitiello)



Fig. 6. Oratories and rural chapels on the tratturi network. 1- Carovilli (Is), Church of St. Anthony and votive cross on Tratturo Castel di Sangro – Lucera; 2- Navelli (Aq), Church of Madonna del Campo on Tratturo Pescasseroli-Candela; 3- Salcito (Cb), Church of St. Nicholas on Tratturo Castel Celano-Foggia; 4- San Giuliano di Puglia (Cb), Church of St. Elena on Tratturo Castel Celano-Foggia.



Fig. 7. A- Sepino (Cb), Taverna del Principe; B- Campolieto (Cb), Taverna Clemente. C- Castropignano (Cb), Taverna; D- Trivento (Cb), Taverna; E1-E2- Campobasso, Taverna del Cortile.



Fig. 8. Taverna of Sepino. It is a compact building, developed longitudinally, on two floors. It has wooden ceilings, and inside there is also a small chapel with some significant decorative elements. Unfortunately, there is no lack of collapses in this case either (photos of M. Vitiello).



Fig. 9. Taverna of Trivento, View of the main front, inner courtyard, some interior rooms, and detail of the masonry (photos of M. Vitiello).

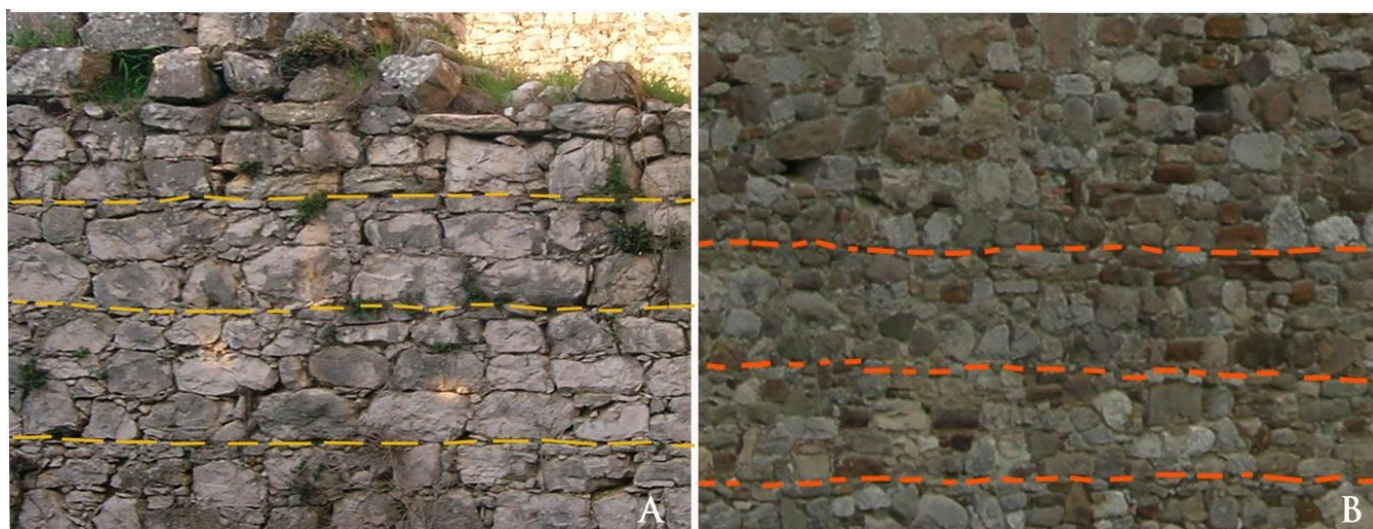


Fig. 10. A- Taverna of Sepino, Detail of the masonry. Note the horizontal nature of the recourses, the use of stone chips to support the recourses, and the shallow thickness of the bedding; B- Taverna of Trivento. Detail of the masonry. Note the pseudo-horizontality of the recourses and the different sizes and colors of the stones.

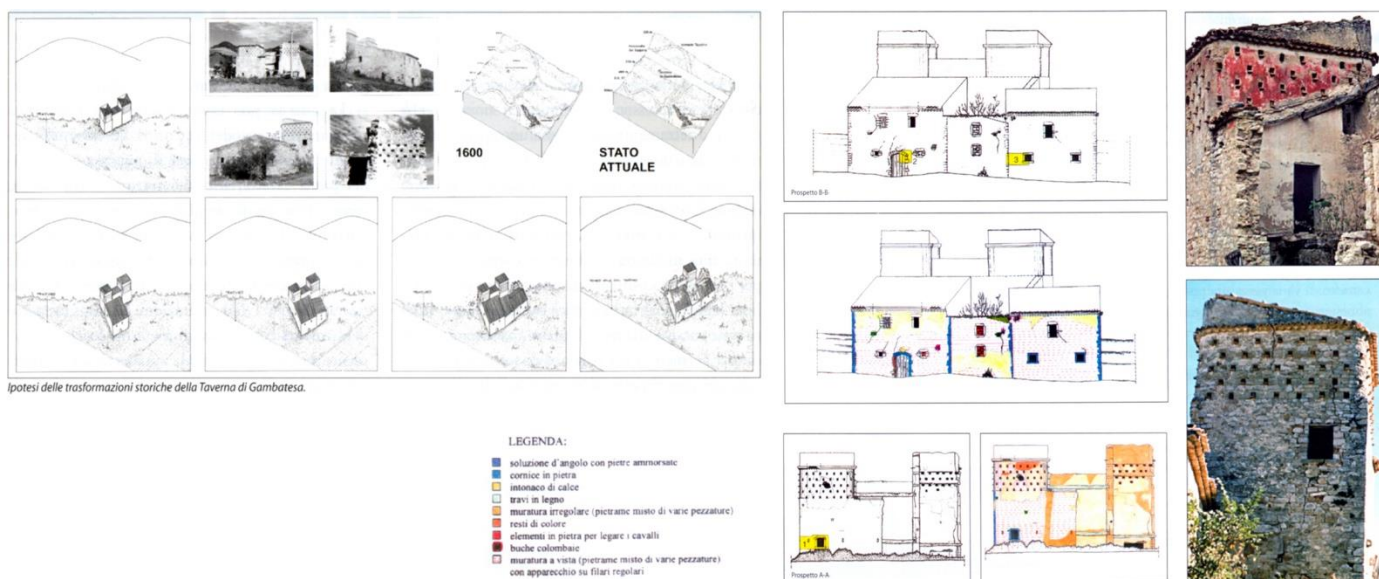


Fig. 11. Taverna of Gambatesa. From the evaluation of the building's construction dynamics by Simona Carnevale, it is possible to state that a first body (northwest), the one with the corner towers including the dovecote (see diagram A-A'), was added first (the two-story one with the entrance) then another body.

The southeast front reached the same height as the northwest front with this last one. Then, a further expansion lengthened the s-east front (there are traces of a collapse of the central part on the northwest front, next to the only window, there are traces of ring stones (photos and drawings from S. Carnevale, 2005).

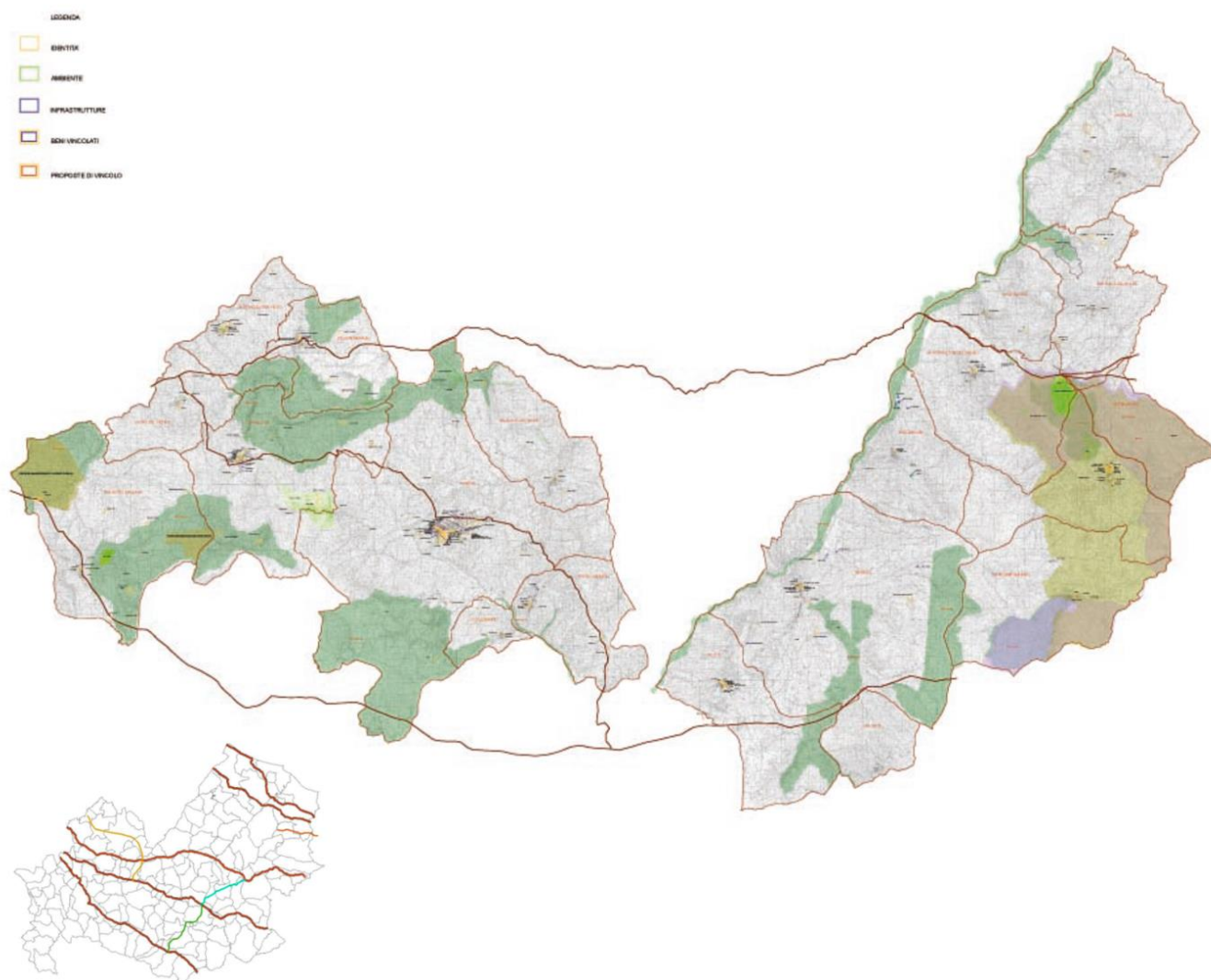


Fig. 12. The tratturi network only takes on its whole meaning when viewed as a territorial system (drawing by Vitiello, Florio, 2012)

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