Between Painted and Real Landscapes: Storymaps for the Storytelling of the Phlegraean Fields

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Abstract

The research, which is part of the larger PNRR project PE5 – CHANGES – SPOKE 1 – HISTORICAL LANDSCAPES, aims to develop a comprehensive strategy for the knowledge and enhancement of the Phlegraean Fields, an area that, being subject to numerous and incessant geological, natural and anthropogenic events, is now characterized by a high degree of physical, cognitive and symbolic fragility. Starting from the paintings that have as their subject the Phlegrean landscape, the research develops some specific thematic paths based on distinguishing and identitarian aspects of the Phlegrean territory, to encourage a rediscovery of stories, values and meanings inherent in it. Taking advantage of new GIS-based technologies, such as ESRI's StoryMaps, a new digital narrative was constructed in which landscape paintings, without a necessary chronological line, have been intertwined according to a common narrative matrix and then narrated through descriptive texts, multimedia content and interactive maps.
In the maps, in particular, the geolocated paintings become the stages of a digital thematic itinerary that the user can take by assuming the same point of view used by the artists in the landscape views they painted. In this way, we aim both to bring to light the communicative value of such paintings, repositories of different landscape values, and to build new relationships between representations and real places, making the contemporary Phlegrean landscape more readable, or better intelligible.

Keywords: Campi Flegrei, painted landscapes, storymaps, interactive maps, thematic trails.

Introduction

The Phlegraean Fields constitute a vast and highly varied territory, whose complex matrix, based on the interweaving of landscape, naturalistic and cultural values, has always allowed its unique character to be well recognized. It is, in fact, a vast caldera which has been shaped over the millennia as a network of craters, lakes and volcanic structures –in some of them there are still effusive gaseous and hydrothermal manifestations– and subject to bradyseismic phenomena often accompanied by more or less evident telluric activity [Sansivero 2024, p. 1]. Dangerous and tumultuous as they are, the Phlegraean Fields have always fascinated human beings, whose settlements have layered a deep cultural fabric, intimately linked to the volcanic nature of the area and still visible today in the numerous archaeological evidence dotting the territory. Greeks, in fact, founded here Cumae, the first city of Magna Graecia, and later Dicearchia, the ancient Pozzuoli, attracted by the mild climate, the fecund soil and the abundance of fish in the sea and lakes; Romans, then, fully understood the enormous potential for wealth and prosperity that could flow from this region, employing the hydromineral springs and endogenous vapors for the construction of ports, cisterns and thermal buildings [Serpentino 1999, p. 7].

The intimate bond between human and natural signs, therefore, has always been the place identity value of the Phlegrean landscape, also testified by the artworks of numerous painters, engravers and vedutists who, over time, used to make this landscape the main subject of their

representations [Di Liello 2005, p. 9]. Today, however, the landscape is profoundly changed with respect to the past: volcanic activity, unplanned urban expansions, post-World War II deindustrialization processes, and more recent squatting have transformed the landscape into such a fragmented and disconnected system of signs so that its ancient meanings appear difficult to recognize and convey an overall perception. The critical issues detected concern not only the morphological fabric, but also the perception of the meanings that individuals project onto it: for example, let us consider the state of decay in which some areas of scenic interest are left or the countless cases of concealment of archaeological remains so that areas would not be declared unbuildable [Pagliano et al. 2020, p. 123]. In other words, cultural and landscape heritage has often been experienced as an obstacle, resulting in little citizen participation in its cycle of conservation, enhancement and management. The foundation of the Phlegraean Fields Regional Park in 2003 and the Phlegraean Fields Archaeological Park in 2016 were important turning

Fig. 1. *Semantic and Pictorial Analysis of View with the Old Port and the Castle (1861) by Edmund Hottenroth (graphic elaboration by Alessandra Pagliano).*
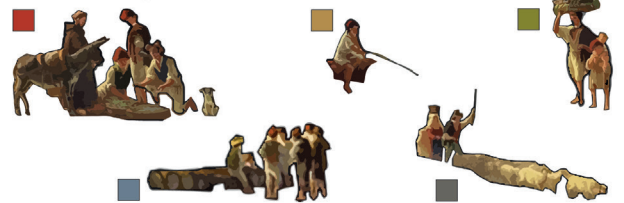

Tema narrativo
scene di vita flegrea

I punti di riferimento

Le attività antropiche

legenda

🟥 commercio	🟫 pesca	🟨 Tempio di Venere
🟩 produzione agricola	🟦 attività marinaresca	🟩 Castello di Baia e Faro
⬛ pastorizia	🔲 mare	⬛ costa, isole e Vesuvio

points in setting a territorial development model based on the promotion of the Phlegraean district's landscape characteristics. However, the institutes have made mostly sectoral efforts, highlighting the ineffectiveness of isolated and circumscribed actions in such a morphologically complex, widely spread territory that is poorly equipped with services, access and transportation networks. The Phlegraean Fields looks, therefore, like "a puzzle composed of beautiful pieces that cannot be 'physically' connected" [Consiglio et al. 2019, p. 41], thus also causing a dispersion of histories, meanings, and values inherent in its landscapes. Starting from these considerations, the present research, included in the broader PNRR project PE5 – CHANGES [1], aims to identify a comprehensive knowledge and enhancement strategy of the Phlegrean landscape that, through the reconnection of cultural, naturalistic and historical-artistic heritage, provides a system in the overall re-signification of the territory. Knowledge is essential to protect this landscape, while storytelling of the achieved knowledge spreads that awareness, thus enabling emotional bonds between people and their own places, rebuilding that sense of belonging and responsibility towards cultural and natural heritage, which is often absent today. The semantic deconstruction of the painted landscapes to identify the multiple narrative cores present in the scene was the first approach for discretizing the images, followed

Fig. 2. Anton Sminck Van Pitloo, Lake Lucrino, 1820. Identification of the artist's viewpoint through exploration of the DTM extracted from Land Design (graphic elaboration by Alessandra Pagliano).
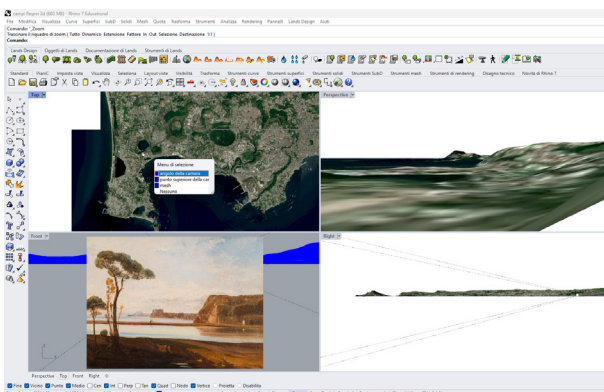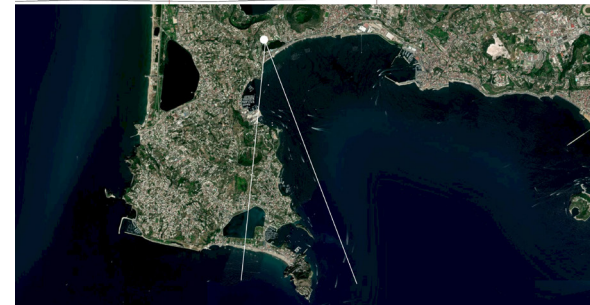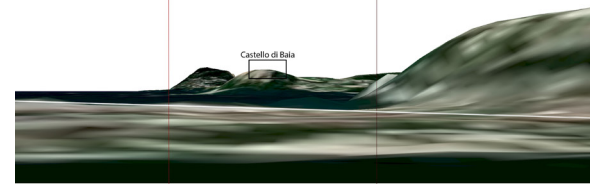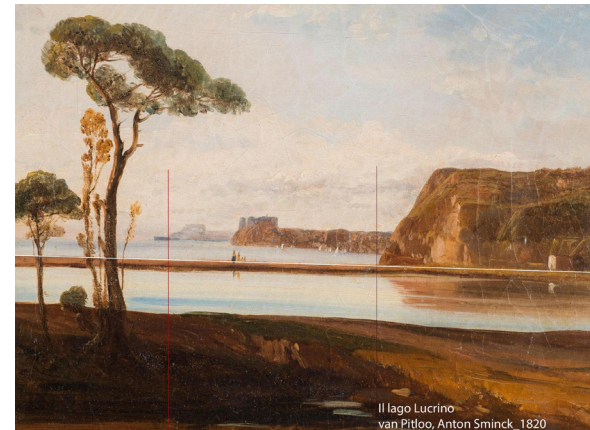

Fig. 3. Comparison of the perspective from the DTM with the painting Lake Lucrino (1820) by Anton Sminck van Pitloo: the viewpoint is in an accessible position along the lake's shore (graphic elaboration by Alessandra Pagliano).
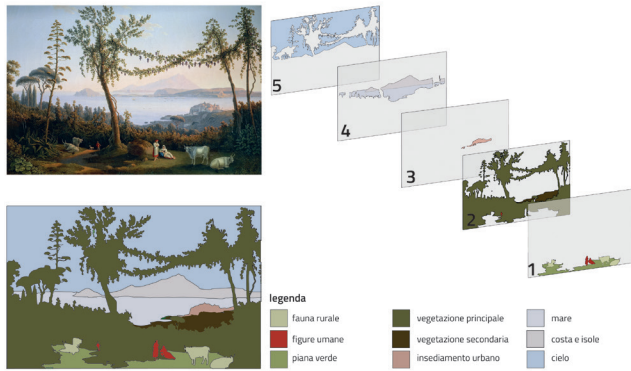
Tema narrativo
il paesaggio come *locus amoenus*

Tema narrativo
il paesaggio come *locus terribilis*

Fig. 4. Analysis of The Gulf of Pozzuoli (1798) by Jacob Philipp Hackert (graphic elaboration by Alessandra Pagliano).

Fig. 5. Analysis of Veduta dei Campi Flegrei, Michael Wutky (1780), (graphic elaboration by Alessandra Pagliano).

by the identification of the area of landscape view and the recognition of detectable orographic evidence (fig. 1). In that analysis, the possibilities of exploring the 3D territory in a Digital Terrain Model of the entire area, obtained from the Land Design software, plug in of Rhinoceros, (fig. 2) allowed us to identify that digital camera resulted to portray a coincident view with that one of the painting, comparing the skyline and the visible borders of the most recognizable landforms, so as to find the artist's point of view (fig. 3).

Landscape between images and imagery

Although the definition of landscape is not unambiguous, given its multi-dimensional and interdisciplinary nature that has led to an "overflowing debate" and a "babel of landscape" [Jakob 2009, p. 7], there is now general agreement that "the concept of landscape remains inherent to the perception and visualization of the territory and its multiple material and immaterial dimensions" [Balestrieri, Cicalò 2020, p. 54]. Marinelli asserted that landscape is "necessarily something abstract and personal, depending on our representational faculty as well as on the exteriority of things: a country can exist without us, not a landscape" [Marinelli 1917, p. 137]. Schama considered that "before being as a rest of the senses, landscape is the work of the
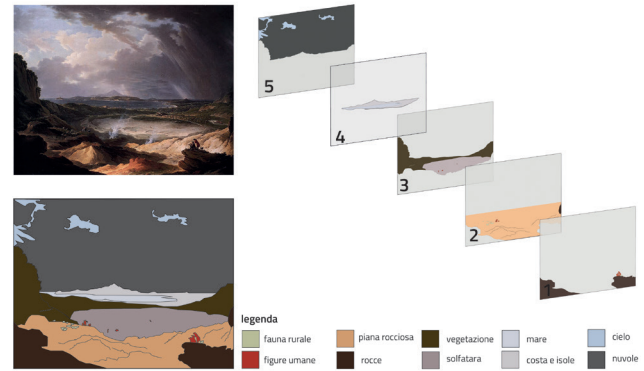
mind. A landscape is made up of stratifications of memory at least as much as sedimentations of rocks" [Schama 1995, p. 7]. More recently, Meschiari describes it as "a primary paradigm of thought that has always accompanied us in our representations of the world" [Meschiari 2008, p. 11]. The purpose of the research is certainly not to arrive at an ultimate definition of landscape, which is already made explicit in any case in the European Convention of 2000 [2]; this excursus, however, highlights how landscape is understood both as a real place, given by the sum of the geological, structural and morphological characters of a territory, and as a mental place and, therefore, linked to the making and culture of a people, to its representation and vision of the world. These two sets inevitably have intersection in the subject who observes: the one who observes, not only with his eyes, but with his own cognitive frames and paradigms of thought, allows the landscape to exist. Viewing, then, is an experience able to encompass multiple aspects: observation, contemplation, interpretation, internalization. And thus, the question arises of how we can express, for the Phlegraean Fields, that inseparable intertwining of natural ecosystem, aesthetic image and sedimentation of historical-cultural processes [Gambi 1986, p. 103]. If we assume that the observer is the crucial node in understanding the landscape, it seems useful to make use of the 'gaze' of those who have always been able to grasp and communicate its
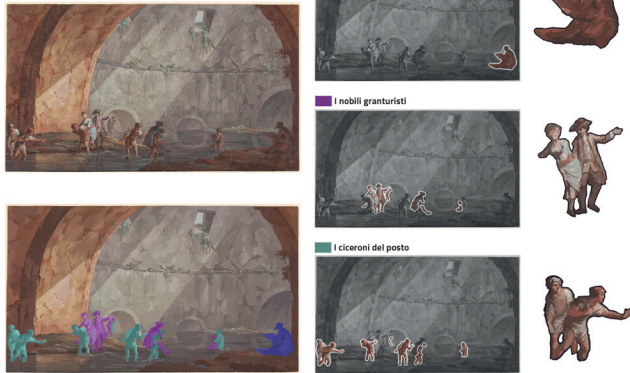
Tema narrativo
il viaggio nei Campi Flegrei

Fig. 6. Analysis of Viaggiatori nel tempio di Mercurio a Baia (1761) by Charles-Louis Clérisseau (graphic elaboration by Alessandra Pagliano).
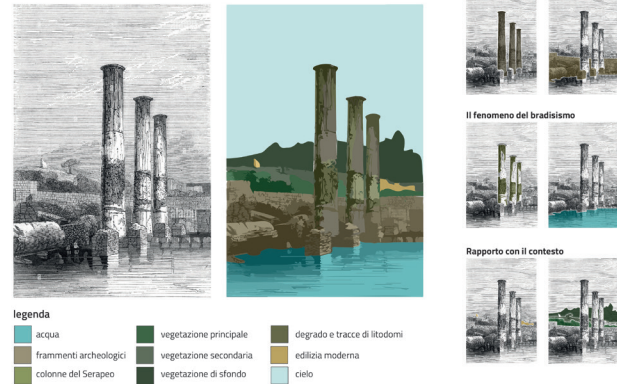

Tema narrativo
le archeologie flegree

Fig. 7. Analysis of Vista del Tempio di Serapide di Pozzuoli (1836) by Charles Lyell (graphic elaboration by Alessandra Pagliano).

complexity, namely artists. The artist is, in fact, ''the one who performs this formative act of looking and feeling with such purity and strength that he completely absorbs the given natural substance into himself and creates it anew as if from himself; while the rest of us remain more attached to this material and thus still tend to perceive this and that special element where the artist really only sees and draws 'landscape' [Simmel 2006, p. 28]. Pictorial images provide, on the one hand, a frame and a point of view from which to observe the visible world; on the other, an inventory of the representational elements that constitute that world [Thürlemann 2004, p. 29]. Indeed, the artists who represented the Phlegraean Fields over time were, sometimes, ante-litteram reporters, reproducing the observed scenery with an extremely detailed and faithful approach to reality, sometimes sharp interpreters, highlighting not what could be seen, but what was known or appropriate to know about that landscape. In both cases, the paintings were able to restore and synthesize the perception of the distinctive elements of the Phlegraean Fields, contributing to build an imaginary of identity values, peculiarities and memories of a landscape not only physical, but also mental. Indeed, landscape paintings are not exclusively the result of the art-ist's individuality, but also the mirror of tastes, knowledge and trends of a specific cultural, historical and geographical context [Clark 1985, p. 32]. By leveraging pictorial images,

bearers of a visual memory of the changes undergone by the real landscape and containing stories and archetypes re-lated to the mental landscape, the research intends to build a new narrative model of the landscape of the Phlegraean Fields and to deliver it to the contemporary community to live a more conscious and aware experience of the land-scape.

Pictorial images for the construction of thematic itineraries

It is undeniable that, to learn about a landscape, humans need to make an articulated physical experience, characterized by an interweaving of sensory, motorial and communicative channels; in the specific case of painters, this experience, deeply processed, is translated into representations that can tell its multidimensionality and complexity. Narrative capacity constitutes a peculiarity of a landscape painting, unlike others, such as the Renaissance painting, which, being based on a privileged point of view in perspective space [Bohme 2010, p. 100], assume a more scenic than narrative value. Viewscapes by implementing an extension of the perspective frame, allow us to visualize within a single picture the images of a landscape that, in real experience, we could accumulate only by moving through it

[Febe 2017, p. 43]. While pictorial views are the result of actual experience, it is also true that images themselves can influence our thinking and perception of a landscape; in fact, according to Jakob, experience itself, referred to as "landscape-consciousness", is postponed in our century to its representation, to the "landscape-image" [Jakob 2009, p. 8]. Landscape images, therefore, can become an important tool for accessing knowledge and internalizing the meanings inherent in it and, therefore, it can invite people to visit as an anticipatory tool for real experience, however, always indispensable and irreplaceable [Baule et al. 2014, p. 202]. The research intends, therefore, to reverse the traditional knowledge path from reality to

Fig. 8. The initial frame of the Campi Flegrei storymap (graphic elaboration by Greta Attademo).
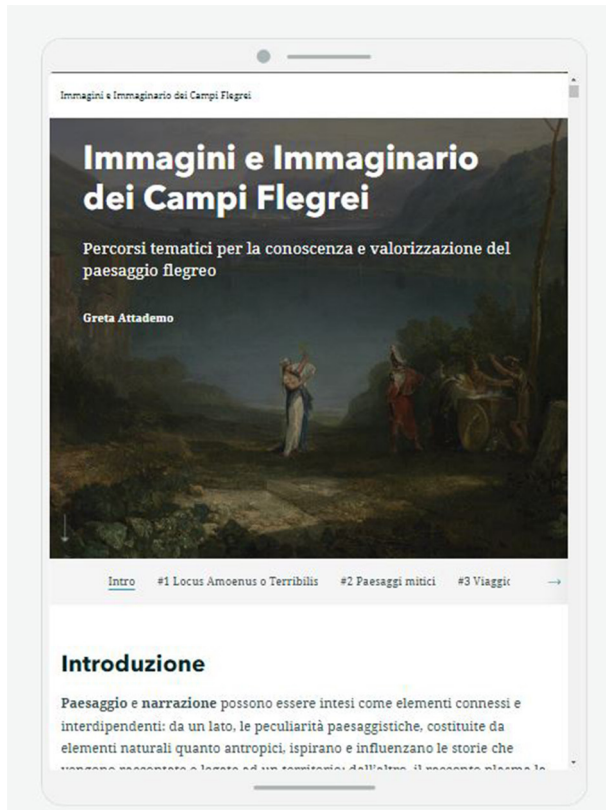
visual representation, turning pictorial images into a tool for narrating those perceptual and sensory data that constitute a fundamental part of the landscape narrative. If knowledge is the basis for safeguarding the landscape, storytelling enables the dissemination of that knowledge, fostering the creation of emotional connections between places and people and generating a sense of belonging and responsibility toward cultural and natural heritage. Since "landscape is not a single narrative, but contains multiple narratives" [Bellini 2008, p. 98], we decided to analyze a cross-sample of 225 paintings, engravings, views and genre scenes having Campi Flegrei as their subject, recognizing in each one the main narrative aspects of the landscape highlighted by the artist. In this regard, the numerous contributions that make up the historiographical landscape on Phlegraean iconography, which are fundamental for reading the images, have been interpreted by following another, less widely traveled path related to storytelling rather than representation. This operation made it possible to set up five thematic paths in which paintings –even very different and distant in time– are linked through the recognition of a common *narrative matrix. The first thematic path, Locus amoenous o terribilis*, emphasizes the perceptual duality of the Phlegrean landscape that can arouse contrasting emotions in artists [Di Liello 2005, p. 9]. In some cases, in fact, panoramic images, especially taken from the hills of Pozzuoli, Monte di Procida or Monte Nuovo, tell of an arcadian and incomparable nature to stand in ecstasy for, designating the perception of an idyllic place. In the foreground are often represented bucolic and rural landscapes, dominated by a rich vegetation of evergreen plants or vineyards (Fig. 4). The presence of animals and ordinary people, who appear to be in harmony with nature, also contributes to the stylization of the *locus amoenus*. In the background are usually found urban settlements and ancient remains; in the background are seas or lakes, whose calm waters become a symbolic expression of vital source. In other cases, however, the paintings evoke the dangerous and unpredictable potential of the Phlegraean region, embodying the Latin concept of *locus terribilis* (fig. 5). Hence the choice of depicting specific places rich in volcanoes, fumaroles and boiling muds, such as Lake Avernus, Grotta del Cane and Solfatara, presented as inhospitable environments ruled by a wild and untamable nature. The second thematic path, Mythical and Legendary Landscapes, highlights how the peculiarities of
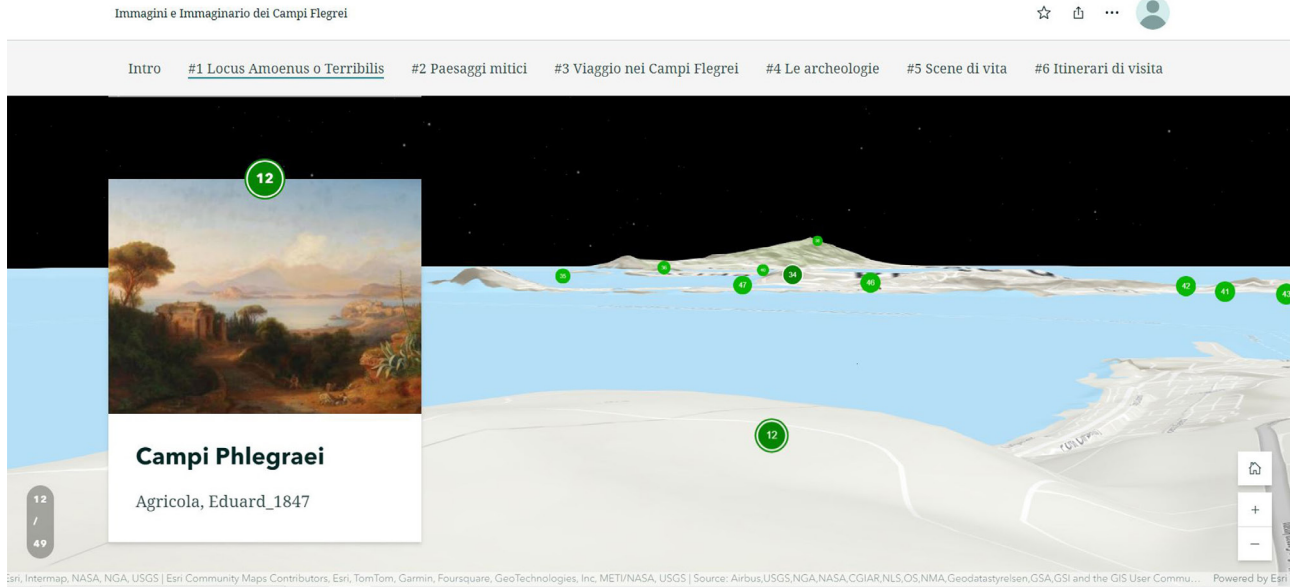
Fig. 9. One of the stages in the interactive map of the Locus Amoenus or Terribilis route (graphic elaboration by Greta Attademo).

this area have nurtured the rooting of extraordinary stories that make, even today, the Phlegraean Fields steeped in myth and legend. The epic adventures of heroes such as Heracles, Odysseus and Aeneas, located in the Phlegrean territory, have been transposed by artists into narrative scenes that emphasize the places most rich in mystery, such as the Antro della Sibilla Cumana, Monte Miseno and Lake Avernus. The third route, called Journey to the Phlegraean Fields, on the other hand, reveals the basic role of the artist when, starting in the 18th century, the Phlegraean Fields became a key destination on the European Grand Tour. Indeed, its task was to faithfully represent the natural landscape and archaeological stratification, in order both to document the steps of the tour undertaken by the granturists as well as to support the studies and observations of the scholarly travelers. For this reason, paintings were made on-site, the only method which allowed an authentic capture of the places [Di Liello 2005, p. 52]. The range of Grand Tour pictorial subjects is broad, but a common feature of these paintings is the tale of a journey made up of both adventurous and contemplative moments: Clérisseau, for example, depicts himself in the act of drawing noble Grand Tourists on the shoulders of local cicerones as they visit the sunken part of the Temple of Mercury in Baia (fig. 6). In the fourth route, Phlegraean Archaeologies, we highlight the extraordinary density of archaeological ruins in the Phlegraean territory, the main expression of the articulated cultural fabric that has settled over the centuries in this area. The iconographic sources belonging to this itinerary have a high documentary value: not only they show what the Phlegraean landscape must likely have looked like in periods for which we would otherwise have no other visual evidence, but they also show how many monuments, that are no longer visible or partially visible today, appeared. The representation of ancient presences, in the inseparable link with orography and the natural landscape, systematically records the changing territory and the different degree to which ancient landmarks are perceived at different historical moments. In the images of the early 19th century, for example, the artists, while taking traditional viewpoints, show unprecedented pieces
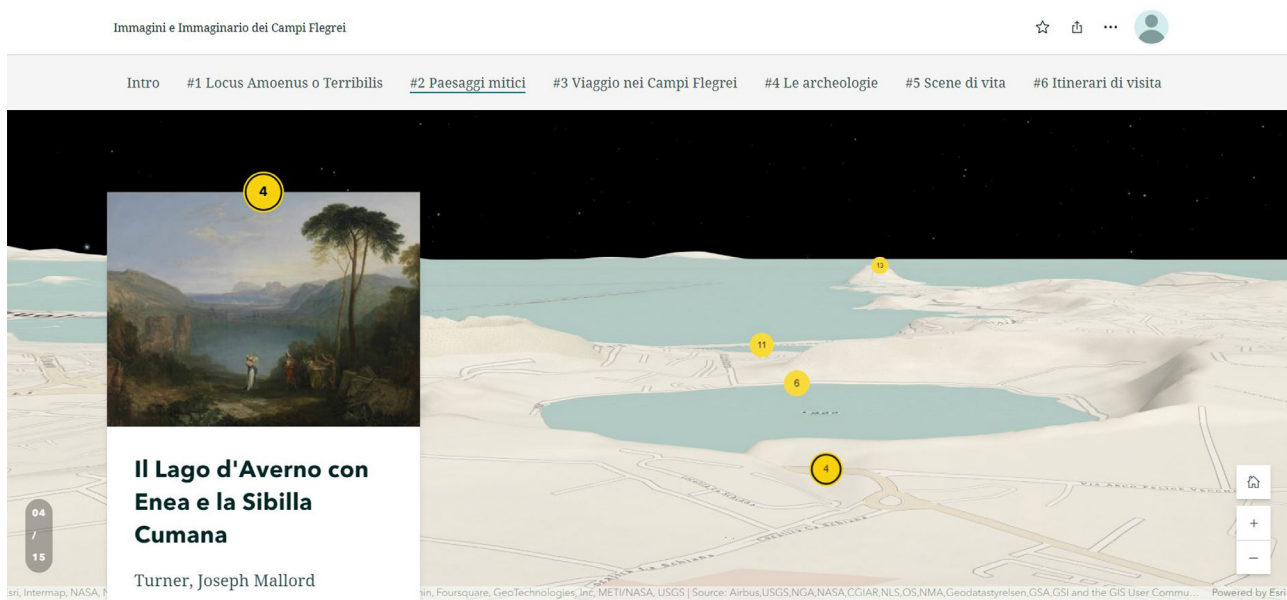
Fig. 10. One of the stages in the interactive map of the Mythical and legendary landscapes route (graphic elaboration by Greta Attademo).

of the landscape, bringing out new visual landmarks, such as the Arco Felice in Cuma and the Mausoleum of San Vito in Pozzuoli. In other paintings, the focus on certain archaeological finds diminishes as they gradually lose their real physical substance and are reduced to second-rate archaeological elements. But pictorial images also help to better interpret the current landscape. The paintings of the Temple of Serapis, for example, by showing the marketplace sometimes submerged sometimes resurfaced from the waters, help to understand the changes that the ground level has undergone over time and the rise of the sea level with respect to the three large cipolin columns of the Macellum, becoming a visual measuring tool of the phenomenon of bradyseism (fig. 7). The fifth and final thematic path, Scenes of Phlegraean Life, makes explicit that landscape cannot be defined merely through its material aspects; in fact, there is also a cultural heritage made up of customs, practices and cultures that contribute to determining the identity of the territory [Cardone, Papa 1993, p. 12]. This set of intangible resources can be narrated through genre scenes. These images, in fact, without celebratory or heroic purposes,

intend to represent those realities made up of daily gestures, activities, trades and people's habits, helping to understand relationships, meanings and values that man has built over time with specific places in the Phlegrean area. One of the most represented settings is the Port of Baia, also because of its peculiar integration with the sea of the gulf, the Temple of Venus, the Temple of Diana and the Aragonese Castle. Hottenroth, for example, shows not only all the maritime activities related to the harbor, but also how the real life of the inhabitants develops around that place: shepherds walk with their pasture in tow, farmers carry baskets containing the products of agricultural activity on their heads, and merchants sell legumes to the Capuchin friars (fig. 1). The thematic paths produced, therefore, escaping the linearity of the historical and factual report, focus the attention on the circular relationships that the visual narrative establishes with the landscape. This operation of breaking down the timeline and hinging on a common narrative matrix allows us to recompose stories and meanings related to the Phlegrean landscape, counteracting that cognitive fragmentariness by which the territory is marked today.
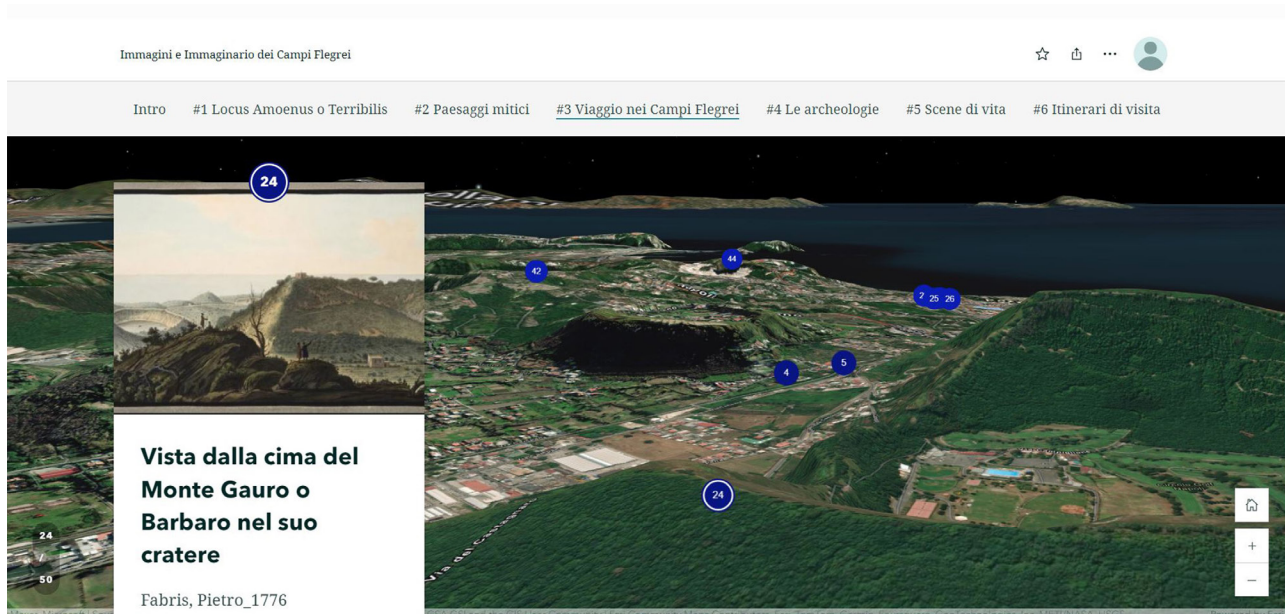
Fig. 11. One of the stages in the interactive map of The journey in the Phlegraean Fields (graphic elaboration by Greta Attademo).

Storymaps for enjoying the thematic routes

If the construction of thematic routes leads the attention to the preservation and protection of the historical landscape, exploring new ways of using those same routes pushes toward future models of territorial enhancement. Such fruition modalities must, however, consider the context in which they are applied; in the case of the Phlegraean Fields, in fact, attention has been repeatedly drawn to that physical and symbolic fragmentation of the landscape, which is difficult to counter with circumscribed and punctual interventions. For this reason, the concept of valorization is today renewed thanks to the opportunities related to new technologies of representation and communication [Balestrieri, Cicalò 2020, p. 63]: these, by supporting the construction of an elastic network of spaces, data and information belonging to both physical and digital contexts, can become a valuable strategy for stitching narrative links between places, artifacts and landscapes and for activating new relationships between local communities and cultural values based on emotional and interactive experiences. The most recent innovative approaches to narrative geography of cultural and landscape heritage are related to the use of new GIS-based technologies [Mauro et al. 2021, p. 24]. Telling stories through maps is certainly not new, however, current webGIS applications have been revolutionizing traditional cartography [Kirkby et al. 2014, p. 3] through the inclusion of multimedia content and heterogeneous information on maps, thus recovering the plural meaning of landscape [Casti 2018, p. 28].   In this regard, we decide to use Storymaps, an app from ESRi's online ArcGIS platform that, by combining the features of a web-GIS software with digital storytelling tools, allows multimedia content, such as text, images, hyperlinks and audio, to be associated with the maps. In fact, the dynamic and interactive structure of Storymaps makes it possible to strategically support landscape communication and promotion through creative and interactive methods of storytelling or, more correctly, placetelling [Pollice et al. 2020, p. 33]. Therefore, an interactive web page (fig. 7) has been built that is divided into five main sections, each dedicated to
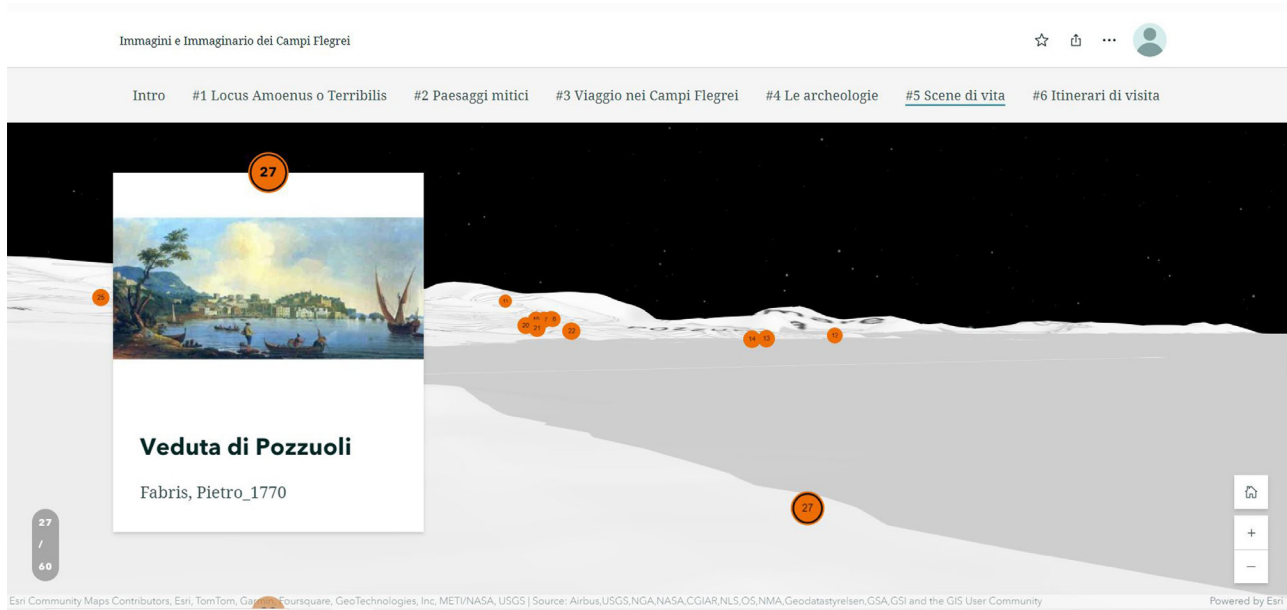
Fig. 12. One of the stages in the interactive map of the Scenes of everyday life route (graphic elaboration by Greta Attademo).

a specific thematic path, explored in depth through text narratives, graphic diagrams, videos, swipe images and interactive maps. The latter allow the Phlegraean landscape to be narrated by integrating different layers of spatial and attributive data to the maps. For each thematic transect, a base cartography has been selected, appropriately chosen in relation to the specific graphic features, on which the pictorial images related to the relevant route have been placed. This required, therefore, the identification of the point of view taken by the painter in each painting and its subsequent location on a map. The possibility of using 3D basemaps made it possible to visually verify the correspondence between the scene displayed on the map and the point of view assumed by the artist in the shooting of the painting, while always considering the pictorial and representational devices used in the construction of the image. Each painting has been then associated a pin, i.e., a visual indicator to mark its location and make easier exploring the map. The pins, customized in color for immediate understanding of the thematic reference path, have been associated with the metadata of the pictorial work, such as the author of the painting and the year it was made. Finally, the interactive map was embedded within a guided virtual tour that leads the user on a tour of a thematic route whose stages are covered by assuming the same point of view used by the painters in the views (figs. 8-12). This activates a new vision on the Phlegrean landscape: in fact, by making user's point of view coincide with that one of the artist's, the viewer experiences that experience of immersion that in semiotics is called "embrayage" [Febe 2017, p. 37], capable of generating an emotional and sensory involvement with the represented landscape and, therefore, with its real counterpart. The contact between the topographical view, necessary to build a quantitative and objective reference frame of the area, and the perspective painting, able to express the qualitative and perceptual dimension of the human sight [Quaini 1991, p. 13], provides the user of the virtual tour with the tools to build an overall and structured vision of the Phlegraean Fields, focusing attention on the iconemes, i.e., those elementary units of perception through which we build the image of the landscape [Turri 2013, p. 1].

Conclusions

The research identifies pictorial images and the innovative use of GIS, from the representation approach and not just as cataloging and data collection tool, as two useful ways for learning about and enhancing the Phlegraean landscape, with the aim of counteracting the physical and cognitive fragmentation in which it currently finds itself. New strategies for narrating and representing the Phlegraean landscape have been explored, guided by a communication project aimed at testing new contemporary modes of interaction that can raise awareness of the importance of memory and the collective identity that the landscape bears witness to. The paintings, not only thematically connected but also spatially distributed within the interactive maps of Storymaps, allow for the transformation of mere observation into a gradual process of knowledge acquisition, influencing the user's perception mechanisms and consolidating a mental dimension that is equally important in the dynamics of appreciation, understanding, and enjoyment of landscapes [Gazerro 2000, p. 81]. In a fragile and discontinuous landscape, characterized by fragmentariness and a high sedimentation of historical traces, our research aimed to construct a new geography of those places. This was achieved by employing digital technologies to overcome tangible and conceptual limitations, which included the creation of physical and thematic connections, as well as the integration of painted landscapes. These were presented using interactive maps, which served to foster the development of a novel imaginary of the Phlegraean Fields [3].

Credits

Although this article is the result of a collaboration, the paragraphs Introduction, *Landscape between images and imagery*, and *Conclusions* were written by Alessandra Pagliano; the paragraphs *Pictorial images for the construction of thematic itineraries,* and *Storymaps for the enjoyment of thematic paths* were written by Greta Attademo.

Notes

[1] The University of Naples Federico II participates in Spoke 1– (Historical landscape, traditions and cultural identities) anded it isè leader ofdel WP4 – (Strategies of interventions on historical landscapes).

[2] Landscape is defined as "a certain part of land, as perceived by people, whose character results from the action of natural and/or human factors and their interrelationships": <http://www.premiopaesaggio.beniculturali.it/convenzione-europea-del-paesaggio/> (accessed 17 July 2024).

[3] The results of the presented research are available at: <https://story-maps.arcgis.com/stories/c33b7e2315f94c5d84fbccde0488743e> (accessed 7 November 2024).

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