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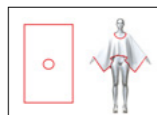


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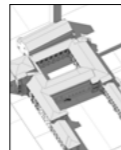
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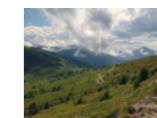
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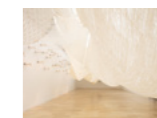
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Inhospitable and fragile features between urban culture and nomadism: The 'Calanchi' park as a resource for re-inhabiting inner areas

Caratteri impervi e fragili tra cultura urbana e nomadismo: il parco dei "calanchi" come risorsa per ri-abitare le aree interne

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The *Montagna Materana* embodies "marginality within marginality." Its landscapes carry layers of history and culture, preserving traces of human presence that interact with nature, balancing urban settlements with rural nomadism. Inspired by Rosario Assunto, this research explores innovative approaches to describe these lands, focusing on overlooked territories, forgotten itineraries, urban centers, and isolated structures like *masserie*—nomadic monuments holding both material and immaterial heritage, ready to be revived if properly documented.

They are "the face of peasant civilization" (Levi, 1945), whose enduring forms are reimagined in contemporary interpretations.

The study proposes a dynamic approach to experiencing the landscape, translatable into sustainable practices and cultural tourism, with digital creations embedded as "rural nomadic outposts." The *calanchi*, sculpted by the dialogue between humans and nature, become "landscape parks" through digital maps, turning fragments into "cultural islands" of renewed significance.

La *Montagna Materana* rappresenta la "marginalità nella marginalità". I suoi paesaggi conservano storia e cultura, preservando tracce della presenza umana che interagiscono con la natura, tra insediamenti urbani e nomadismo rurale.

Ispirata al pensiero di Rosario Assunto, la ricerca esplora nuovi modi di descrivere questi territori, concentrandosi su luoghi trascurati, percorsi dimenticati, centri urbani e masserie—monumenti nomadi con patrimonio materiale e immateriale, pronti a essere riattivati se documentati. Essi sono "il volto della civiltà contadina" (Levi, 1945), reinterpretato in chiave contemporanea.

Lo studio propone una fruizione dinamica del paesaggio, traducibile in pratiche sostenibili e turismo culturale con opere digitali come "presidi nomadi rurali". I *calanchi*, scolpiti dal dialogo tra uomo e natura, diventano "parchi paesaggistici" attraverso mappe digitali, trasformando frammenti in "isole culturali" di rinnovato valore.

"[...] Landscape is nature in which civilization sees itself reflected, identifying with its forms; and once civilization—with all its historicity—recognizes itself in them, these forms appear to us as expressions of both nature and civilization at the same time. [...]"

[Assunto 1973]

LANDSCAPE AND IDENTITY IN THE MONTAGNA MATERANA

At the heart of contemporary reflection on territory, the concept of landscape proves essential for understanding the deep connections between human beings and the environment. Rosario Assunto developed a vision in which landscape is not merely nature or a geographical backdrop, but rather a cultural, symbolic, and emotional construct. It is the contemplative gaze of humans that creates landscape, attributing meaning and beauty to reality through aesthetic experience (Assunto, 1973). Every landscape is a collective and ever-changing work of art, reflecting the memory and identity of places. In this perspective, landscape aesthetics becomes a tool of care—not only environmental or functional, but above all poetic, symbolic, and existential. This approach takes on particularly powerful meaning in marginal territories such as the *Montagna Materana*, an "inner area" of Basilicata marked by depopulation, isolation, and fragility, yet also rich in layers of knowledge, culture, and both tangible and intangible heritage.

The semi-abandoned and abandoned villages—such as Aliano, Craco, Stigliano, Accettura, Gorgoglione, Cirigliano, Oliveto Lucano, and San Mauro Forte [Fig. 01.]—take shape as landscapes of the soul, where suspended time tells stories of resistance, loss, and possibility.

In these places, marginality is transformed into a symbolic resource and a laboratory for new territorial imaginaries. Here, the concept of nomadic identity takes root—not as mere mobility, but as a relational mode of inhabiting: flexible, reversible, and sensitive to a context in continuous and slow transformation.



Centro storico di Accettura



Centro storico di Aliano



Centro storico di Cirigliano



Centro storico di Craco



Centro storico di Gorgoglione



Centro storico di Oliveo Lucano



Centro storico di San Mauro Forte



Centro storico di Stigliano

01.

Drone photograph of the historic centers of the eight municipalities of the *Montagna Materana*, representative of the region's cultural and architectural heritage, with particular attention to landscape features. Photography: A. Y. Jafari (2024).

Nomadic culture, rooted in the pastoral memory of the South, re-emerges today as a critical gesture against urban and global homogenization. Light practices, collective rituals, vernacular architectures, and local strategies of resilience shape a different way of living the landscape—not as tourists or spectators, but as engaged inhabitants, active stewards of places in transformation (Chatwin, 1987). To regenerate these landscapes, in light of Assunto's thought, means above all to restore them a symbolic dignity. It means recognizing the cultural value of abandonment and reading in the ruins, the voids, and the folds of the territory the traces of a living heritage, ready to be reactivated. Landscape aesthetics thus becomes not a theoretical exercise, but a political and design practice, through which the territory transforms into a lived landscape, into an inhabited cultural park.



02.

Drone photograph showing the abandoned village of old Alianello, revealing the visual connection between the ruins and the surrounding landscape. Photography: A. Y. Jafari (2024).



Masseria Maffei



Masseria Caputo



Masseria De Luca



Masseria Gannano



Masseria Spagna



Masseria Tempa rosa



Palazzo- Masseria Santo Spirito



Masseria Sarubbi

03.

A drone photo of *Montagna Materana's* historic *masserie* highlights the region's cultural and architectural heritage, emphasizing historical and landscape features. Photography: A. Y. Jafari (2024).

Rethinking the *Montagna Materana* through an aesthetic and nomadic lens means creating new ways of inhabiting the margins: slower, deeper, and more conscious. It is an urgent challenge, capable of restoring cultural and ecological centrality to those places that, though fragile, hold visions for a sustainable future.

TANGIBLE AND INTANGIBLE HERITAGE IN THE AESTHETIC VISION OF LANDSCAPE

Within the theoretical framework of landscape aesthetics, the landscape is understood as a complex cultural heritage composed of deeply intertwined material and immaterial elements (Assunto, 1973). The *Montagna Materana* represents a striking example of this interconnection, with ghost towns such as old Craco and old Alianello [Fig.02.], alongside a rich tangible heritage made up of ancient villages, *calanchi*, archaeological sites, rural convents, vernacular architecture, *masserie* [Fig. 03.], and vast green spaces—most notably the *Gallipoli Cognato* and *Piccole Dolomiti Lucane* Regional Park [Fig. 04.]—together with countless waterways. As Tarpino (2008) suggests, ruins and everyday objects become geographies of memory.

The simultaneous view between the points of interest creates a visual connection that enriches the perceptual quality of the landscape. This type of continuity, aligned with the referenced aesthetic vision, reflects the human gaze's ability to grasp the poetic unity between nature and civilization, transforming the territory into a meaningful landscape. Alongside this built and natural landscape, an equally vital intangible heritage thrives: local knowledge and seasonal rituals such as the *Maggio di Accettura*, *La Luna e i Calanchi*, the Stigliano Carnival, and the *Sagra del Campanaccio* [Fig. 05.]. These cultural practices, with their ritual, symbolic, and social dimensions, give soul and meaning to the landscape, preventing its material components from becoming meaningless relics. According to an interpretation, the landscape is not limited to what appears on the surface, but requires an aesthetic and layered reading, capable of connecting memory, identity, and transformation (Assunto, 1983). From this perspective, tangible heritage becomes the visible body of history, while intangible heritage constitutes its living and evolving memory. Therefore, the regeneration of internal territories cannot disregard the active involvement of both, through design and narrative tools that enhance the landscape as a common good.

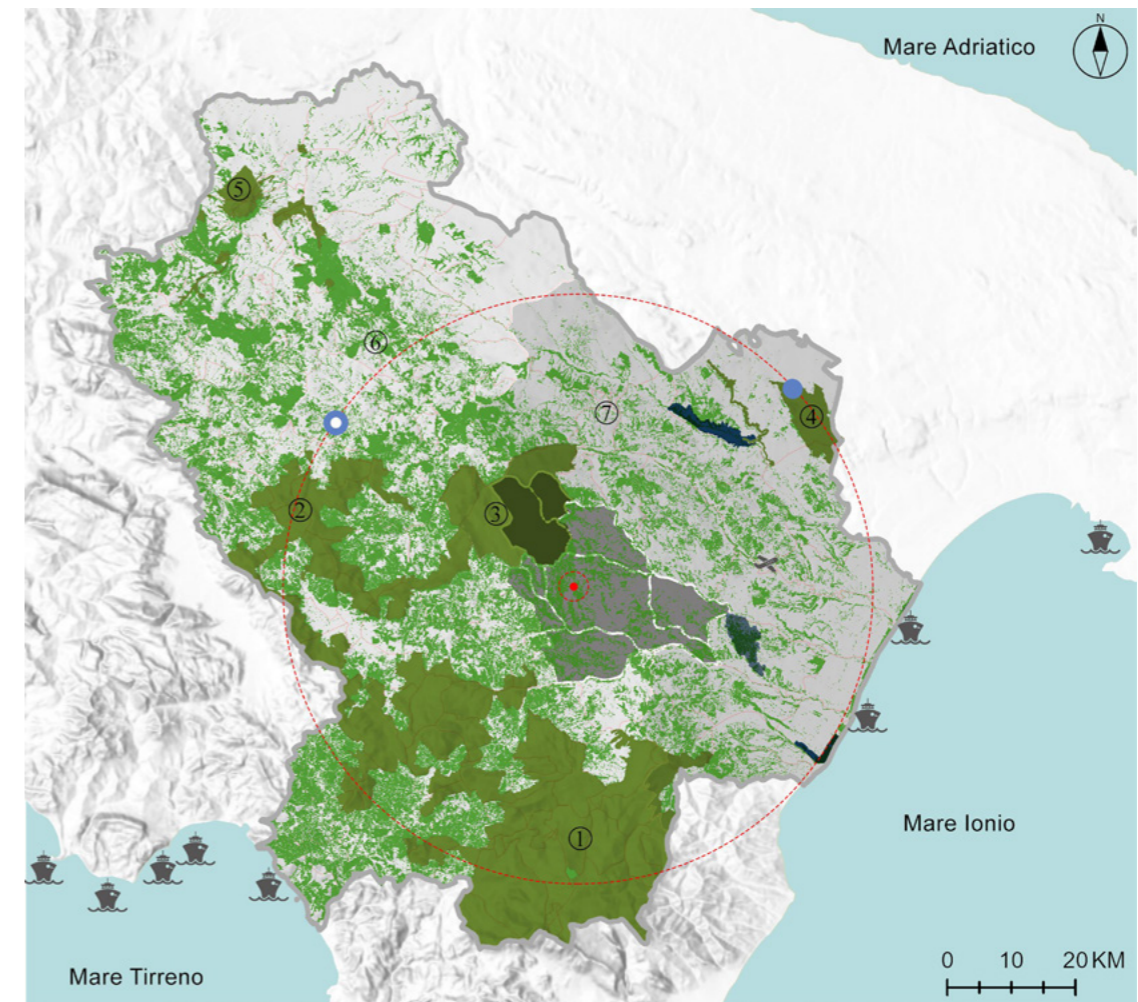
The vision of nomadic identity, strongly linked to the intangible dimension, allows these places to be reinterpreted not as marginal spaces but as cultural laboratories where flexibility, oral transmission, and light habitation can generate new forms of social and ecological sustainability. In this sense, the cultural landscapes of the *Montagna Materana* present themselves as palimpsests to be read, inhabited, and regenerated through participatory and nomadic approaches.

In summary, these territories hold a tangible and intangible heritage of a historical nature (castles, churches, *masserie*, noble palaces, archaeological sites), cultural (events, traditions, local museums), environmental (parks, woodlands, waterways, natural viewpoints), and gastronomic.

The table [Fig. 06.] is presented as a simple descriptive list of material and immaterial resources, serving a preliminary classification purpose, without any claim to exhaustiveness.

THE CALANCHI: NOMADIC LANDSCAPES AND A RESOURCE FOR CULTURAL TOURISM

The research originates from the PhD project01, already funded, and today partially fits within the PNRR NODES02 program, currently being activated. It is therefore an ongoing experimentation, which has produced preliminary prototypes but requires further development. The theme of the re-inhabitation of inland areas has been extensively explored by De Rossi (2018), who highlights how these territories, though marked by abandonment, can become spaces of new social and cultural reconquests. The landscape of the *calanchi* [Fig. 07.], with its unstable ridges shaped by erosion,



04. Green areas and national and regional parks of Basilicata, with particular focus on the eight municipalities of the *Montagna Materana*. Graphic elaboration: A. Y. Jafari (2024).

represents one of the most evocative and symbolic expressions of the *Montagna Materana*. These geological forms, marked by landslides and steep slopes, are not merely natural phenomena but true cultural palimpsests where memory, fragility, and imperfect beauty intertwine. From this aesthetic perspective, the *calanchi* become symbols of a dynamic relationship between nature and culture, far from the classical idea of landscape as a static and orderly space (Assunto, 1973).

This aesthetics of the *calanchi* is framed as a critical key to actively and participatively rethink heritage, through an aesthetic-relational reading. The *calanchi* reveal themselves not as marginal spaces, but as sensitive resources for new models of nomadic, sustainable, and creative inhabitation. To enhance this fragile and ever-changing landscape, three strategic intervention axes are outlined, consistent with the ICOMOS guidelines (2020) and aesthetic reflections on the landscape:

1. Digital Narratives and Emotional Cartographies

Narrative tools are proposed to convey the sensitive complexity of the *calanchi*, through emotional maps and digital platforms that integrate testimonies, toponyms, memories, and cultural threads. The use of emotional maps is also linked to Perkins' (2008) reflections on the cultural practices of mapping. Immersive technologies such as augmented reality (AR) and virtual reality (VR) make it possible to explore the landscape in an engaging way, rendering it accessible even from a distance and highlighting both its geological and symbolic evolution. Experiences such as *Matera Immersiva* demonstrate the effectiveness of such approaches. These applications are currently in an experimental phase: some digital prototypes were developed during the PhD research (2022–2025)⁰¹ [Fig. 08.] and

05.

Selection of historical posters from the *Sagra del Campanaccio* in San Mauro Forte. Photography: A. Y. Jafari (2024).



06.

Summary Table of Material and Immaterial Resources (Historical, Cultural, and Landscape Resources) Source: A. Y. Jafari (2024).

	Masserie/ Strutture storiche	Aree verdi	Risorse idriche	Geologia (Pietra/calanchi)	Centro storico	Citta' fantasma	Eventi
Stigliano	✓		✓	✓	✓		✓
Aliano	✓	✓	✓	✓	✓	✓	✓
San Mauro Forte	✓		✓		✓		✓
Gorgoglione			✓	✓	✓		✓
Cingliano		✓	✓	✓	✓		✓
Oliveto Lucano	✓	✓	✓		✓		✓
Accettura	✓	✓	✓		✓		✓
Craco	✓		✓	✓	✓	✓	✓

[Fig. 09.] and will be further implemented within the NODES program⁰² [Fig. 10.]. They are therefore tools in the making, conceived as preliminary foundations for subsequent experimentation. The images [Fig. 08., Fig. 10.] depict graphic simulations and design hypotheses of AR/VR applications, conceived as instruments for future experimentation and not yet realized in their final form.

2. Mobile Micro-Architectures and Lightweight Cultural Outposts.

The delicacy of the *calanchi* environment requires reversible and non-invasive interventions. Nomadic micro-architectures are proposed to host artists, researchers, and workshop activities, inspired by



07.

Traces of human passage in the landscape of the *Calanchi* Park of Aliano, where nature and culture intertwine in a fragile and evocative geography. Photography: A. Y. Jafari (2024).

the concept of the "third landscape" (Clément, 2004). These structures, built with local materials and sustainable technologies, act as mobile cultural observatories, fully integrated into the natural context. Such micro-architectures are presented as design hypotheses and, at present, have not yet been realized or tested in the field. Their main function is to propose forms of mobile and sustainable cultural presence, capable of engaging in dialogue with the fragility of the *calanchi* landscape.

3. Artistic Events and Site-Specific Performances.

Finally, the *calanchi* can become the stage for temporary artistic events, capable of activating the landscape as a ritual and creative space. Performances, installations, and participatory workshops transform the apparent inhospitability into opportunities for gathering and collective storytelling. Similar initiatives in Basilicata, such as *Il Volo dell'Angelo* or *La Storia Bandita*, have shown how the aesthetics of the territory can generate experiential tourism and shared identity. However, with regard to the *calanchi*, such initiatives are still at the design stage, conceived as future tools for community activation and aesthetic valorization.

These lines of intervention converge into an integrated vision of the *calanchi* landscape as a living cultural park, capable of generating deep connections between inhabitants, visitors, and marginal territories, promoting a new ecology of perception and inhabitation.

THE CALANCHI AS LIVING HERITAGE: AESTHETICS, CULTURE, AND NOMADIC HABITATION

The *calanchi* landscape of the *Montagna Materana*, with its ever-changing nature deeply marked by erosion and time, reveals itself today as a privileged laboratory to rethink the relationship between humans and territory. In this context, the distinction between tangible and intangible heritage

08.

Digital narration and emotional mapping of the *calanchi*, integrating nature, culture, and enhanced perception of the landscape. Graphic elaboration: A. Y. Jafari (2024).



09.

Immersive and symbolic experience of the *calanchi* landscape through site-specific performances, where ritual meets technology. Graphic elaboration: A. Y. Jafari (2024).



10.

Augmented reality as a bridge between collective memory and territory, enhancing traditions like the Aliano Carnival in a contemporary key. Graphic elaboration: A. Y. Jafari (2024).



dissolves, giving rise to a complex aesthetic dimension where memory, perception, and transformation intertwine inseparably.

Following and interpreting the critical reading method adopted through the philosophical thought of Rosario Assunto, who conceives landscape as a cultural and imaginative construction, the aesthetics of the *calanchi* is proposed as a critical tool for a new understanding of the territory: no longer an orderly space to be preserved, but a living place to inhabit, narrate, and traverse. Their fragility is no longer a limitation, but a poetic and design resource, capable of inspiring forms of contemporary nomadism based on sustainability, creativity, and ecological respect with which to traverse human history.

Through strategies such as digital narratives, mobile micro-architectures, and site-specific artistic events, the *calanchi* landscape transforms into a dynamic cultural heritage capable of activating participatory and inclusive processes. This approach promotes a new aesthetic ecology of dwelling, which restores centrality to marginal territories and renews the bond between communities and the landscape.

Ultimately, the *calanchi* become both a metaphor and a model of a nomadic cultural identity, rooted in mobility, care for places, and the shared imagination of possible futures. Thus, the *Montagna Materana* presents itself as a fertile setting for a renewed philosophy of landscape, where heritage is not only what is preserved, but what is lived, interpreted, and transformed.

NOTES

01| In the academic year 2021/2022, a three-year municipal doctoral scholarship (37th cycle, SSD ICAR/17) was funded for a project dedicated to enhancing the attractiveness of the *Montagna Materana* area and guiding new cultural-tourism flows through the modernization of the tangible and intangible infrastructures of the historical and artistic heritage. Title of the thesis: "Experimental development models for inner areas: architecture of new tourist itineraries for enhancing the Landscape of the *Montagna Materana*"; Ph.D.: Ali Yaser Jafari; Supervisors: Prof. Arch. Antonio Conte and Prof. Arch. Marianna Calia).

02| PNRR Project: NODES "Nord Ovest Digitale E Sostenibile". Funded by MUR. PI: University of Valle D'Aosta; Scientific Coordinator for UNIBAS: Prof. Ing. Mauro Fiorentino.

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Lucy Orta, Refuge Wear - Habitent, 1992-1993.
Aluminium coated polyamide, polar fleece, telescopic aluminium poles, whistle, lantern, transport bag, silkscreen print, 125 x 125 x 125 cm.
Courtesy Lucy + Jorge Orta / ADAGP, Paris 2025 | Lucy Orta, Refuge Wear - Habitent, 1992-1993.
Poliamide rivestita in alluminio, pile, pali telescopici in alluminio, fischietto, lanterna, sacca da trasporto, serigrafia, 125 x 125 x 125 cm.
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