23

2021

IL CAPITALE CULTURALE
Studies on the Value of Cultural Heritage

Saggi

Stones, maps and cities

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Abstract

The present contribution, articulated in three paragraphs, proposes a reflection on the perspective that, within the geographical approach, underscores the value of cartographic representation. After briefly summarizing the theoretical context through a series of hints and episodes, we shall propose a reflection about contemporary urban spaces which intertwines the geographical, the urban and the literary discourse on the inalienable need to solve the complexity in the model of the cartographic sign. The map, intended as a model of knowledge, has always accompanied humans in the representation of places but, above all, in the representation of the self in space. Can the contemporary city, seemingly rampant and amorphous, actually escape cartographic depictions? We don't think so.

Il presente contributo, articolato in tre paragrafi, propone una riflessione sulla prospettiva che, all'interno dell'approccio geografico, sottolinea il valore della rappresentazione cartografica. Dopo aver sintetizzato brevemente il contesto teorico attraverso una serie di spunti ed episodi, si propone una riflessione sugli spazi urbani contemporanei, che intreccia i discorsi geografico, urbano e letterario, sulla necessità inalienabile di risolvere la complessità nel segno cartografico. La mappa, intesa come modello di conoscenza, accompagna da sempre l'uomo nella rappresentazione dei luoghi ma, soprattutto, nella rappresentazione

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del sé nello spazio. Può la città contemporanea, apparentemente dilagante e amorfa, sfuggire effettivamente alle rappresentazioni cartografiche? Riteniamo di no.

1. *Introduction and Methodology*

This article intends to contribute, albeit minimally, to the boundless debate of an epistemological nature on the diversified power of the cartographic sign[1]. In the reflection of cultural geography, the map has in fact ceased to be neutral. The power relations[2], the performative and participatory[3] tension, the intersections with the cultural dynamics[4] that produce them and the role of the central subject in the dynamics of knowledge of space, especially in literature[5], represent some points of a profound debate that crosses interest of Geography with the other humanistic, historical and social disciplines. In particular, making use of the hybridization of sources and approaches, the methodology of investigation that is typical of cultural geography was followed, sensitive to the symbolic and interpretative dimensions, among others, of the significance of

[1] Perkins 2003.

[2] «Far from holding up a simple mirror of nature that is true or false, maps redescribe the world... in terms of relations of power and the cultural practices, preferences and priorities» Harley 2001, p. 35.

[3] «Maps are performative, participatory and political. These remain wide fields of interest, from theoretical and philosophical issues to interest in applied mappings. In one sense these topics cover what used to be called 'map use' and are now at least partially addressed by the new International Cartographic Association Commission on 'Maps and Society', but neither of these terms is entirely adequate. It is interesting that many of these interests are about mapp*ing* in practice, rather than maps (their form or design). We seem to be moving from a niche–based study of maps as objects to a more comprehensive (and potentially interdisciplinary) study of mapping as practice, the knowledges it deploys, and the political field of its operations», Crampton 2009, p. 840.

[4] «They cannot be understood or interpreted outside the cultural context in which they are produced, circulate and are used. The influence of this cultural turn in the approach to mapping is apparent in many fields of study and, along with geography's intensive re-conceptualisation of space, accounts for much of the current cross-disciplinary interest in geographical scholarship», Cosgrove 2008, p. 166.

[5] «My contribution follows this discussion, pursuing it, however, beyond the disciplinary borders as far as its origins within the space-oriented earth sciences. It summarily recaps changes of the notion of space from traditional geography up to the contemporary cultural geography. Spatialisation of social circumstances (and their visualisation) and the (often metaphorical) transmission of this approach to other areas of knowledge (cf. Bourdieu's des effets de lieu as an example for a 'space trap') also appertain. Furthermore, the occupation of literary sciences with space is confronted with space concepts from earth sciences. Its 18th century roots, as well as the continuance in first phenomenological, and later semiotic approaches right up to the consequences of the so-called spatial turn in today's debate of literary theory shall be revealed» Hess-Lüttich 2012, p. 2.

the myth[6], of the literary text[7], of the material culture, archaeological evidence, artistic emergencies[8], to problematize the mediation and representation functions that paper assumes in the relationships between man and space. On these premises, I wanted to reconstruct an intertwining, one of the possible ones, which constitutes, in my view, the theoretical basis of the complex relationship between space and representation. Between paper and the world. I then identified the urban dimension as the most fruitful landing place in which I can further articulate the reasoning. In the following paragraph, the essential steps of my reasoning will be articulated through textual analyzes, epistemological comparisons and crossovers between different scientific discourses. The final paragraph, on the other hand, condenses the final conclusions and perspective considerations.

2. *Maps of stone and invisible cities*

Unearthing the epistemological boundaries that connect reality and cartographic representation within a theoretical framework is an undoubtedly difficult, if not perilous task, one that must be undertaken with extreme humility, in the awareness that we can only rely on faint traces of meaning to be found in a profoundly complex ensemble. Let us hope we can be worthy of the task we have set before us.

Let us then start from the beginning, taking into consideration the perceptive and gnoseological function that provides the essential basis to the geographical approach, i.e. the human sight.

We find it useful to recall here an existential question: 'Towards what has humankind always turned its gaze?' The question provides an epistemological cue and a formidable suggestion. Historically, human beings have always

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[6] On the value of myth I recall Antonino Buttitta and his essay *Storia mitica e miti storici*: «I miti, infatti, come opera umana sono altrettanto veri quanto gli avvenimenti storici. Gli uni e gli altri sono prodotti storici e alla storia appartengono. In caso contrario avremmo una storia da cui verrebbero esclusi alcuni prodotti del pensiero. Non si può negare che il mito infatti lo sia. Si obietterà, però, che non è tanto in discussione la verità del mito, quanto i fatti che esso racconta. È curioso pensare a qualcosa di vero fatto di cose false. L'obiezione tuttavia merita di essere brevemente confutata» Buttitta 1996, p. 168. (Translation: «Myths, in fact, as a human work are just as true as historical events. Both are historical products and they belong to history. Otherwise we would have a history from which some products of thought would be excluded. It cannot be denied that the myth indeed is. It will be objected, however, that the truth of the myth is not so much in question as the facts it tells. It is curious to think of something real made of false things. However, the objection deserves to be briefly refuted»).

[7] Lando 1993; Brosseau 1994; Tissier 2007; Gavinelli 2019.

[8] Söderström 1994.

looked at the stars[9]; and the horizon to find their way and gain new and deeper knowledge about themselves and the world.

Geographic perspective, intended as the way in which humans represent their selves in a physical space, emerged when the zenithal gaze was turned forward for the first time in history, long before any kind of scientific lexicography. Human activities, first nomadic and then sedentary, were confined within the human field of vision, with the horizon as the ultimate boundary. The Bedolina petroglyph[10] (Fig. 1), is an example of cartographic depiction *ante-litteram*, topographic and morphomimetic at the same time[11] which only makes sense if we assume that the petroglyph was created out of a need to physically position human settlements and communities in well-defined sedentary spaces. A depiction that satisfies a need to affirm a sense of ownership over those spaces. An urge to vindicate one's sense of belonging to a definite space, with boundaries that are quite literally set in stone.

The sight is at the very core of geographic thinking, which relies on observation, synthesis and interpretation. Not incidentally, the mediation of sight is the foundation upon which geography built its essential method –inductive and observational – and gnoseological models, i.e. the map[12] and

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[9] On the transcendent relevance of celestial observation, we shall quote Mircea Eliade, *Patterns in Comparative Religion*: «All this derives from simply contemplating the sky; but it would be a great mistake to see it as a logical, rational process [...]. It really is important, therefore, this realization that though the symbolism and religious values of the sky are not deduced logically from a calm and objective observation of the heavens, neither are they exclusively the product of mythical activity and non-rational religious experience. Let me repeat: even before any religious values have been set upon the sky it reveals its transcendence. The sky "symbolizes" transcendence, power and changelessness simply by being there. It exists because it is high, infinite, immovable, powerful» Eliade 1958, p. 39. On Neolithic and Early Bronze Age sky watchers look at Huges 2005.

[10] A rock engraving located in Val Camonica (province of Brescia, Italy, 46°00′27″N 10°20′51″E) spanning a total area of over 50 m². The map dates back to the Iron Age and is inserted in a context of engravings that are classified as an UNESCO heritage site and were realized over the course of about 8,000 years, from the Mesolithic to the Middle Ages.

[11] Casti 2018; Farinelli 2003.

[12] «Individuato un sistema di riferimento e costruito un meccanismo di corrispondenze fra il piano della carta e la superficie terrestre, ogni luogo della Terra ne risulta georeferenziato. La carta di Eratostene non è che uno dei più significativi risultati della geometria euclidea. I tracciati della carta sono come le figure geometriche: gli uni e le altre rientrano contemporaneamente nel campo del grafico, della visualizzazione del ragionamento e dell'argomentazione. Spazio della geometria e spazio della geografia si sovrappongono. Si fondono nell'immagine cartografica. Due spazi in uno. L'uno portatore di ordine, l'altro di senso. Ordine geometrico e senso umano si confondono», Guarrasi 1996, p. 5. (Translation: Having identified a reference system and having built a correspondence mechanism between the surface of the paper and the surface of the planet, every place on Earth can be georeferenced. Eratosthenes' map is but one of the most significant results of Euclidean geometry. The paths of the map are like geometric figures: both the former and the latter belong simultaneously to the fields of graphics, visualization, reasoning, and argumentation. The spaces of geometry and geography overlap, merging into the cartographic image. Two spaces in one. One bearer of order, the other bearer of sense. Geometric order and human sense blend into one another).

the landscape[13].

About the affinity between geographic knowledge and cartography in a modern context, Cusimano posits that:

Map and geography appear to be linked by what we could call a relationship of interface. If we assume the co-existence within the geographic thought of two fundamental philosophies, the first being the Strabonian one, i.e. a regional geography with a descriptive character, with the terrestrial surface recounted in its geo-anthropic components, and the other being the Ptolemaic, cartographic one, that studies the form and disposition of the emerged lands on the terrestrial sphere through the application of cosmological and cosmographic conceptions supported by the principles of mathematics and geometry, we can affirm that the two approaches converged perfectly with the advent of Positivism[14].

About the relationship between map and landscape let us instead echo the words of Franco Farinelli: «But what is the landscape, exactly? To a close inspection, the landscape is what remains of the Earth after the map, the cartographic depiction, has represented everything it could»[15]. Indeed, if we take the landscape as a consonance between object and subject[16], as a cognitive, harmonic mediation between thought and visual perception[17], the map seems to be a complementary confinement and interpretation model of the world. Strengthened by the point of view – or, if we prefer, by the critical look - map[18] and landscape transcend their undeniable instrumental and reified dimension to become methods and models of the geographic discourse.

Eye, mediation, world: such is the essential perimeter within which Geography must fulfill its task.

[13] It seems fitting to quote here the first example of landscape observation included by Humboldt in his *Views of Nature*. It is the description of a steppe, highly representative of that emotional and cognitive inspiration that binds subject and object within a single process: «Even now, the disguise of night often calls back these pictures of the past. When the guiding celestial bodies in their rapid rising and setting illuminate the edge of the plain, or when they create a quivering double image of it in the lower layer of the undulating haze, one believes he sees before him the rocky crust of a desolate planet» Humboldt 2016, pp. 3-4.

[14] Italian text: «La carta e la geografia appaiono quindi legate da una relazione che potremmo dire di interfaccia. Se accettiamo l'idea della presenza nel pensiero geografico di due filoni fondamentali, quello straboniano, la geografia regionale a carattere descrittivo, la superficie terrestre raccontata nelle sue componenti geoantropiche, e quello tolemaico, cartografico, la ricerca cioè della forma e disposizione sulla sfera terrestre delle terre emerse per il tramite dell'applicazione di concezioni cosmologiche e cosmografiche e del supporto dei principi della matematica e della geometria, possiamo collocare la perfetta integrazione dei due approcci proprio con l'avvento del positivismo», Cusimano 1999, p. 198.

[15] Italian text: «Ma cos'è davvero il paesaggio? A farvi caso il paesaggio non è nient'altro che quel che della Terra resta dopo che la carta, l'immagine cartografica, ha rappresentato quello che può rappresentare», Farinelli 2016, p. 143.

[16] Dardel 1986.

[17] Berque 1995.

[18] Cosgrove 1990.

In this sense, the much-debated effigy of Leon Battista Alberti, recalled by Farinelli[19] and many others[20], maintains its imaginative potency. A founding father of the Renaissance, Alberti invented the geometric perspective[21], a method to visually depict the world, and drew an effigy in which he portrayed himself as a winged eye, capable of collecting new points of view. The idea of a flying eye witnessing the world from above leads to two further reflections: one about experience, the other about mythology. While crossing the valley of the river Belice on a rainy afternoon, the author was able to observe the *Grande Cretto* of Gibellina[22] in its entirety, from above (Fig. 2). The *Cretto* is a monument heavy with contradictions and weighted by a persistent and multi-faceted sense of disquietude. That sight triggered a cognitive process that steered away from aesthetics and towards new horizons. In fact, vision and imagination[23] triggered a cognitive process coded in «mental geography»[24]. The landscape, mediated by heritage, then assumed the meanings indicated by Olsson, becoming analysis of shapes and interpretive thought at the same time[25]. Seen from above, the *Cretto* unravels its secret and appears in its true essence: a 1:1 scale map, like the one paradoxically described by Borges (*On Exactitude in Science*, 1984). A life-size concrete map, corresponding to the cultural landscape and the world it represents[26].

And then, of course, mythology. Undoubtedly the Homeric episode of the encounter between Odysseus and the Sirens revolves around the power of the eye but overturns its perspective. The master tree to which the hero is tied, like the cliff to which is bound Prometheus, represents the material solidity of cognitive anxiety. The senses, instead, are the instrument of that very anxiety. The torment of the fatal song is a nagging thought that no one else can hear,

[19] Farinelli 2003.

[20] On the cognitive tension of Alberti compare also: «Se non si ficca l'occhio dell'esserci nell'animale *incurabilis*, il nostro Umanesimo diventerà consolante, sedentaria erudizione. L'*occhio* albertiano si decide in questo senso con grande consapevolezza, […] tuttavia il dramma che esso vede è largamente condiviso. Leon Battista dà la voce più potente a contraddizioni e conflitti che appartengono alla trama più profonda ed essenziale di tutta questa età» Cacciari 2019, pp. 55-56. (Translation: «Unless we stick the eye of existence into the incurable animal, our Humanism will be nothing but a self-consolatory, sedentary form of erudition. The Albertian *eye* operates with great awareness [...] the drama it observes, however, is widely shared. Leon Battista Alberti gives voice to contradictions and conflicts that belong to the very fabric of this entire age»).

[21] «Alberti was the first to provide a written description of the geometrical construction of perspective» Mitrović 2004, p. 425.

[22] The valley of the river Belice, in western Sicily, was devastated by an earthquake in 1968. Gibellina (37 ° 47′17.09″N 12°58′16.62″E) was among the many towns razed to the ground in the disaster. A new town was built nearby, and artist Alberto Burri used the ruins of the old town to create a large land artwork, the *Grande Cretto*: the rubble was compacted and covered by a pour of white reinforced concrete that reproduces accurately the plan of the old town.

[23] Wright 1947.

[24] Dematteis 1999, p. 155.

[25] Olsson 1999.

[26] Messina 2020.

their ears sealed with wax; Odysseus' ears experience knowledge, while his eyes long for more. The Ithacan hero expresses his fury through his eyes[27] – as he would later do as an old man, foolishly rowing towards Purgatory – as his flaming gaze tries to no avail to force his oarsmen to untie him, so that he may run towards the deadly melody.

Yet, a stronger warning comes from the myth of Daedalus, the architect, the demiurge tasked with hiding a hideous monster within the solitude of a repetitive labyrinth (Fig. 3):

ἦν δὲ ὁ λαβύρινθος, ὃν Δαίδαλος κατεσκεύασεν, οἴκημα καμπαῖς πολυπλόκοις πλανῶν τὴν ἔξοδον[28].

Imprisoned with his son Icarus inside his own work as punishment for allowing Theseus to escape the labyrinth scot free, Daedalus invents his infamous wings. Why?

Because, aware of the labyrinth's inextricability - καμπαῖς πολυπλόκοις –, the structure's plan seared in his mind, Daedalus knows he must turn his gaze to the sky, the other direction towards which humankind has been looking since the dawn of history. Indeed, once he had killed Asterios, Theseus had retraced his steps rewinding Ariadne's thread, thus surrendering to the complexity of the structure.

Looking up, as Alberti would eventually do, Daedalus allows his eyes to fly towards the sun to contemplate his labyrinth from above, identical in every way to the map he had in his mind. Complexity solved in the model. Just like the *Cretto* in Gibellina.

A divine privilege he could share with no one, not even his son, blood of his blood, who fell into an early, watery grave.

Crete allows us to move from a mythical space to a lived space. According to geographer Angelo Turco, the palaces of Crete, particularly the one in Knossos, which survived the historical and cultural processes of the Minoan and Mycenaean[29] civilizations with its iconic, labyrinthine and «disordered»[30] plan, are an evidence of the island's urban system, that formed by agglutination and prospered since the first centuries of the II Millennium B.C., long before Mycenae imposed its hegemony on the Aegean and the Mediterranean seas.

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[27] On the Greek term, ὀφρύς, used in the Homeric passage (*Odyssey*, XII, 211-213) to mean eye, we refer to Messina 2019.

[28] Apollodorus III, 1, 4. Translation: [Minos] kept [the Minotaur] locked in the labyrinth, a construction designed by Daedalus. With its tangled meanders, the labyrinth prevented it from finding its way out. Greek text taken from the Diogenes website, <https://bit.ly/2xJDxCm>, 30.09.2020.

[29] We refer to the detailed and extensive analysis of Lucia Alberti who tries to integrate, in the reading of Cretan historical phenomena, the anthropological approach with the archaeological one, Alberti 2016.

[30] Turco 1980, p. 37.

The city, then, is the final outcome of our reasoning. The city is indicative of modern spatial intelligence[31], and, in its complexity, functions as:

a machine whose surge comes from the liveliness of various bodies, materials, symbols, and intelligences held in relation within specific networks of calculation and allocation, undergirded by diverse regimes and rituals of organization and operation. We distil 'citiness' down to the combined vitality and political economy of urban sociotechnical systems, which we believe define the modern city[32].

Intertwining a geographic, urbanistic and literary perspective, let us now draw attention to the urban fact that, theoretically and formally, better represents the urban dimension, function and action in a globalized framework. While considering the so-called postmetropolis we will refer to the works of Edward Soja[33] and Vittorio Gregotti[34], who have studied the phenomenon and its peculiarities. According to Soja, the underlying dynamics of industrial capitalism and the resulting social, economic and cultural determinations of globalization are to be considered the lens through which one can read the transformation – and, more specifically, the spatial transformation – that has been taking place in recent decades in urban organization. The globalized postmetropolis exacerbates the differences in the social fabric, loses its function as a border, grows excessively and seems almost hell-bent on defying all mapping attempts. In the intersection between deterritorialization and reterritorialization, which remove a place from its historical roots to provide it with new spatial relations, in what has been dubbed the «exopolis»[35], we witness:

A simultaneous implosion and explosion in the scale of cities, an extraordinary farreaching turning of cityspace both inside-out and outside-in at the same time. At one level today, the entire world is rapidly becoming urbanized […]. At another level, every individual urban center, from the largest to the smallest, seems increasingly to contain the entire world, creating the most culturally heterogeneous cityspace the world has ever seen […]. The postmetropolis can be represented as a product of intensified globalization processes through which the global is becoming localized and the local is becoming globalized at the same time[36].

The late Vittorio Gregotti weighed in on the urban design of Soja's postmetropolis from an urban planner's point of view. In his *Architecture and Postmetropolis*, while he acknowledges the potency of Soja's intuition of a city that spreads out spatially, resemanticizing and distorting all relationships between centrality and margins, Gregotti maintains that we must not surrender

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[31] Guarrasi, de Spuches, Picone 2002.
[32] Amin, Thrift 2017, p. 3.
[33] Soja 2000.
[34] Gregotti 2011.
[35] Soja 2000, p. 233.
[36] Soja 2000, p. 152.

to the difficult task of defining the forms. Urban design, itself a combination of λόγος and ἀρχή, is the frontier we must ultimately face. The urban fact emerges in the core elements of its own evolution: route, grid, city walls. If it's true that «the infinite extension of differences is among the causes of the unrecognizability of the parts that compose the city, and differences are always defined by contrast with a set of given rules[37]», we cannot give up the attempts to identify a rule, a way to measure the apparent chaos in the epistemological perspective of urban design. After all, «it is a fact that contemporary cities do exist, with all their unresolved issues, and if it is still possible to design urban spaces, urbanism, as a discipline, should do its part»[38]. The complexity between deregulation and design, or, perhaps, between the city and the model. The world and the map.

Besides, Kevin Lynch[39] teaches us how crucial is the image as a way to connect communities to their own lived and acted spaces[40]. Image and city, in the perceptive dimension of subjectivity, hesitate in the indefinite multiplication of representations or, better, of possible cognitive mappings[41], all however necessarily hooked to an image. And so the metaphor of the atlas and hypertext proposed by Giulia de Spuches[42] appears truly evocative as part of a reflection upon the multifaceted complexity of the urban fact: in the cognitive connection between modeling image (in drawing or in mind) and reality, the possibilities of inquiry are endless as the scales one may use.

Going back to the ancestral dimension of the individual looking at the world to know it, we find that Italo Calvino had gone to the very core of the issue in his *Invisible Cities*[43]. If *Cecilia* is the city that grows beyond measure, swallowing the countryside and becoming a continuous urban labyrinth, *Eudoxia*[44] is a city the shape of which can be read in the carpet woven to represent it, a shape that corresponds to the complexity:

[37] Italian text: «è proprio l'estensione infinita della differenza una delle cause della irriconoscibilità delle parti che costituiscono la città, e che la differenza appare sempre e solo rispetto a una qualche regola» Gregotti 2011, p. 40.

[38] Italian text: «la città contemporanea comunque è la, con tutti i suoi problemi complessivi non risolti e quindi, se esiste un compito ancora possibile di progetto di insieme urbano, è anche all'urbanistica come disciplina che tocca contribuire» Gregotti 2011, p. 25.

[39] See the first chapter of Lynch's *The Image of the City*, in particular: «Structuring and identifying the environment is a vital ability among all mobile animals. [...] In the process of way-finding, the strategic link is the environmental image, the generalised mental picture of the exterior physical world that is held by an individual. The image is the product both of immediate sensation and of the memory of past experience, and it is used to interpret information and to guide action. The need to recognise and pattern our surroundings is so crucial, and has such long roots in the past, that this image has wide practical and emotional. Importance to the individual» Lynch 1960, pp. 3-4.

[40] Claval 1973; Frémont 1980; Lefebvre 1974; Lowenthal 1961.

[41] Kitchin, Perkins, Dodge 2009.

[42] de Spuches 1996.

[43] Calvino 1972.

[44] Tagliagambe 1997.

For some time the augurs had been sure that the carpet's harmonious pattern was of divine origin. The oracle was interpreted in this sense, arousing no controversy. But you could, similarly, come to the opposite conclusion: that the true map of the universe is the city of Eudoxia, just as it is, a stain that spreads out shapelessly, with crooked streets, houses that crumble one upon the other amid clouds of dust, fires, screams in the darkness[45].

From stone to carpet, in short.

3. *Conclusions*

The map, considered in its dimensions of image and model, remains an indispensable mediator between man and spatial complexity. As an image, it synthesizes the cultural, emotional and cognitive sense of belonging to a place; as a model, it orients and surrounds actions and cognitive paths.

We deliberately proceeded by episodes and by traces. We used a cartographic approach to identify and trace one of the infinite possible paths that would lead back down through one of the most fascinating and crucial epistemological articulations of Geography: the representation of the world and, in a complementary way, the representation of the self in the world. We used every tool in our possession. Determined in the geographical perspective, we drew on myth, philosophy and archaeology. In the present day, we have considered the city, i.e. the spatiality that better represents the way we live and organize the world. And once again, to investigate the possible relevance of the link between space and representation, we have critically mentioned the debate between Soja and Gregotti, geographer and urbanist, on the postmetropolis, to eventually realize that literature, just like mythology, had already expressed itself on the unavoidability of the map.

Indeed, as Calvino grasped, the question of the shape of cities and of its representation today takes on a completely new meaning at the height of the expansion of urban functions on space. Lost, if not as residual traces, the essential and structural forms – the line, the grid and the walls – that made the constitution in image and paper immediate, the complex city has found in planning the new performative frontier of mediation between space and man. In fact, we consider the plan, unthinkable without the cartographic image, the junction through which not only the dynamics of power and the relationship between citizens and cities are articulated today but also, in perspective, in its various forms, the tool to tune the complex intelligence urban space with the crucial challenges of the future: sustainability and social equity.

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[45] Calvino 1978, p. 97.

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Appendix

Fig. 1. Map of Bedolina, 1st millennium BC, Val Camonica (BS), UNESCO, <https://bit.
ly/2yzIzBB>, 10.10.2020

Fig. 2. The Cretto by Alberto Burri in Gibellina, FAI, <https://bit.ly/2zXO0uu>, 10.10.2020

Fig. 3. Mosaic floor with the Minotaur in the middle of the labyrinth, Correia *et al.* 2016, p. 128

http://riviste.unimc.it/index.php/cap-cult/index