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PhD. THESIS
Abstract

URBAN LANDSCAPE IN

TRANSYLVANIAN VEDUTISM

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CONTENT

Keywords: veduta, urban landscape, cultural landscape, medieval town, modern city, Trasylvania, collections, urban views.

INTRODUCTION

 The spatial and temporal analysis of urban settlements offers the possibility to know the creation of the urban system, the current features of which are organically related to the generating factors initiating the territorial location and its evolution in time, through the formation of the town, its intraspecific differentiation, the growth, stagnation or regression trends, the relations established between the very city and its influence area, and also the factors contributing to these trends. On a certain evolution level of the cities, an important role in setting up their complex personalities is played by the communities that live and live their mark on the diverse components, related to residential complexes, productive areas and not last, places of worship,

The urban landscape became since Renaissance and up to now a constant and consistent concern of the artists, painters and sketchers. Renaissance and its coryphaei, especially Leonardo da Vinci, Rafael Sanzio or the represnetative of the Venetian School,

used landscales as support and background for underlining some moments and feelings of some biblical and laic personalities, contemporary with them.

Painting with urban subject, the **veduta**, gradually imposed itself in Italy then throughout the whole Europe, having an effect in time and in the Trasylvanian vedutist art, as its East-European manifestation, in the XVIII-XIX centuries.

Artistic representations of urban landscape, analysed over the time, can set new benchmarks in understanding the complex process of city formation, the respective images representing authentic X-rays of the current urban skeleton.

The urban network in Transylvania is a good example both in the evolutive process of the settlements in this area, and also of graphic representation of this territory, by different historical documents and artistic works. The cities of the 10 counties of the current Trasylvania were included (Cluj, Bistriţa-Năsăud, Mureş, Harghita, Covasna, Braşov, Sibiu, Hunedoara, Alba, Sălaj) in the present study.

For the present study vedute belonging to the XVII-XIX centuries were selected and analysed. This period was considered as relevant as until the XVIIth century we cannot speak of proper vedute in Transylvania (almost accurate representations of the most important cities), and from the second half of the XIXth century-beginning of the XXth century, the mechanical procedure of photography is to be used more and more in rendering urban views, this being also considered the end of the artistic representations of the kind.

Another trend, with deep effects on art, which contributed to this end of vedutist representation according to the Italian model, will be represented by a more and more pronounced abstraction of the art by the emergence of new artistic avant-garde trends. We have to mention that urban related landscapes that appeared later on, are echoes, or resumes of this vedutist tradition, not without artistic value or importance, but which are not the object of the present study.

The documentary importance of these images is underlined by the numerous publications that appeared over the time mentioning them. Most of the monographies dedicated to the Romanian cities contain, in the part dedicated to their history, representations in images of that time. The phenomenon is rather of punctual nature.
The theme of urban vedute has represented, most of the times in Romania, a secondary theme, that served as support, over the last years, for the illustration of some chapters from the history of romanians (Spirescu, Irina – The Romanian world through images, XV-XIX

centuries), from the Transylvanian landscape art (Mesea, Iulia – Landscape painters from the South of Trasylvania between traditional and modern (the end of the XVIIIth century – the middle of the XXth century) or of the graphic arts (Pungă, Doina – Graphics on the Romanian territory in the XIXth century, Lithogarphy and etching)

Thus we consider it justified, interesting and very useful, the making of a retrospective geography study of the Transylvanian urban landscapes by using these works of art according to a multidisciplinary approach (geographic, historical, artistic). This can be an incursion not without challenges in polivalently perceiving Trasylvania. It is also the contribution of the analysed rich iconographic material that defines, by representations of the different cities, the caleidoscopic image of this area.

THE FIRST PART
THE CITY AND THE URBAN LANDSCAPE IN TRANSYLVANIA
CHPATER I- THEORETICAL AND METHODOLOGICAL ASPECTS

Geography, as science of connexions and interrelations between physical (natural) phenomena and the social and economic ones, resorts in research studies to specific means, methods and principles.

Within the geographic sciences system, the Human Geography subsystem – with the Urban geography component, approaches the study of the geographic environment in its triple aspect;

a) **the geographic environment as natural basis of human activity and of quantitative** (form, structure, dimension, position) **and qualitative** (role, functional importance in the sociosystem development and existance in the concrete case category city) **defined production** .

b) **the geographic environment as indispensable and permanent condition of sociosystem existance**, fact imposing its dependent character;

c) **the geographic environment and the human society** in the context of powerful change of it, due to anthropization with effects in building and expansion of the urban and rural habitual system, and of economic activities using and processing ressources.

The subject of the paper, as geographic study of urban phenomenon, through its landscape reflection, in accordance with the epistemiologic requirements specific to integrated geography (the objectives of sectorial research are connected into a complex

geographic space) are corroborated with the approapch related to the perception of the urban phenomenon by a non-conventional category of creators belonging to visual arts. Development in different periods of some pictorial works, urban images will be diferent from various causes; they have been accomplished by different persons, in a different subjective manner, from the approach point of view, using their own cromatics, means and techniques. Also at longer periods of time, the works developed will capture either different realities or changes of the previous landscapes, determined by the evolution/involution itself of the urban phenomenon or by the reception place-base, from where urban reality is being perceived.

The connection between the urban phenomenon evolution with landscape reflection is possible, or may be possible, either by rigorous geographical-historical research (maps ellaborates in different moments, written information, coming from sources or reconstructions) and also by interpretations of different generations of vedute-stamps.

This approach, apparently bipolar tries to combine the rigorous geographical-historical and urbanistic-architectural manner with the reflection, mostly subjective, which is found in the vedutist representations, where urban can be idealized, distorted or on the contrary represented very close to the reality of that time.

As a consequence, it is necessary to combine the problematics of the study and the used methodology so that the two composing parts lead to a unitary image, especially centered on the Transyvanian urban system, the elements of which were at the base of the vedutist subject.

The geodemographic research is necessary in the context of urban community analysis through specific features and traditional skills towards certain types of activity, towards certain residential types and confesions, all reflected in the spatial-urban organisation types with different extensions or styles, underlining the feature of specificity within the urban complex landscape or at the level at some city categories (where several communities different as ethnicity, confession, mentality, occupational specificity, cohabitated).

All of these, approached in crono-spatial context highlights the trends, evolution types, particular or more detailed* physiognomies, and this under the conditions of correlating scientific investigation by use of geographic and plastic principles, means and methods.

Landscape diversity was emphasized by the intervention of functional diversity effects, of the objectives or spaces designed with a certain motivation, by setting themselves up as part of the whole, physiognomically resonant or discordant, but by trying to answer to the utsefulness for which they have been built.

Functional-urban areas, or the differentiated urban complexes can be set up as geosystems at different scales of detail within the city or as urban geosystems within the Transylvanian urban system.

CHAPTER II – THE CONCEPT OF URBAN LANDSCAPE

2.1. The city- urban landscape

The city as geographic-human, social-historical and economic category, has been the research object of a wide range of sciences as Geography, Sociology, Economy, History of Architecture and Urbanism, but also of the natural sciences as Ecology. One of the main concerns of the representatives of these research lines has been defining the notion and its content.

Such concerns existed even from Antiquity up to now, from Aristotle, Renaissance geographers, representatives of German, french and anglo-saxon geographic schools, up to the Human Geography Romanian School, with outstanding achievements from the second half of the last century and up to the present times.

City research, as representative concern of Urban Geography of the XIX and XX centuries has been determined by its explosive growth, leading to often philosophical interpretations and concepts and imposing precise objectives concerning the place and settlement modalities of primary cities, their common differentiation characteristics and features, by analysing the long journey of the urban organism, its internal structure and organisation, but also the natural factors, of the social components, and not least the technology in the city development.

Apart from the presentation of some urban models, from genetic and evolutive point of view and of their approach levels, there have been, during the whole process of initiation and imposing Urban Geography as part of Human Geography, concerns to ellaborate some comprehensive definitions concerning the city as social-economic phenomenon and as part of the manmade geographical environment.

2.2. Geographic landscape, cultural landscapte, urban landscape

The lanscape as notion, concept and definition distinguishes itself by multiple meanings, depending on the research area the object of which becomes (Geography, Biology, Geology, History, Sociology, Architecture and Town Planning, Plastic Arts, Literature and even Medicine)

For Geography and geographers, the landscape has multiple meanings related to the spatial and temporal component.

The geographical landscape represents the object and fundamental notion for Area geography, which imposes itself during the last decades as the most complex and synthetic aspect of Geography.

This subordinates to the notion and content of geographical environment, with a ratio of part to whole, respectively the material components of natural and manmade environment, with reciprocal relations of substance and energy exchanges.

This set of elements, imposing itself by the geosystem-system character as functional aspect of the environment, leads to the creation, between the environment-landscape and the geosystem, of interconditioning relations where the geographical environment is the whole, the geosystem is the funcitonal part and the landscape is the material expression and specificity reflection. The geographical landscape thus represents a part of the terrestrial space expressed by a dominant environment element.[1]
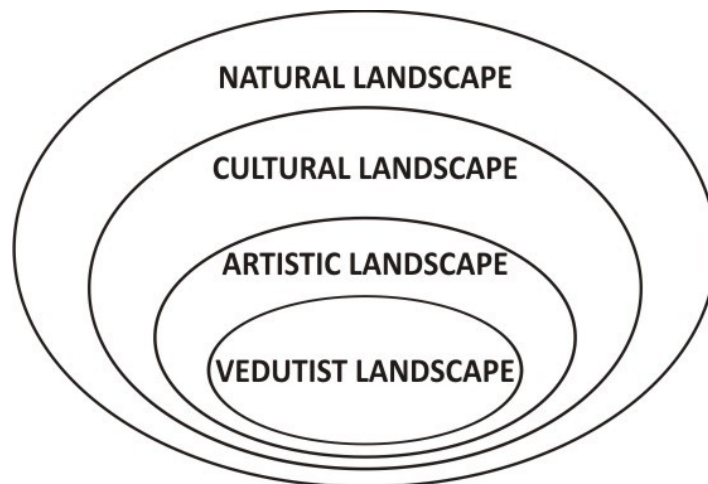
Fig.2. Positioning the vedutist landscape within the natural landscape

Depending on this, there are three different categories of geographical landscapes, that is: **natural geographical landscapes**, derivate landscapes characterized by human intervention on the landscape which partially changed resulting **mixed landscapes**

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[1] Posea, Gr. (1978) taken over by Vert, C. (2002), "*Types of rural landscapes in Banat*", Mirton Publishing House, Timişoara, p. 11.

(anthropogenic). The third category is represented by the anthropic landscapes where the natural components have been mostly changed and replaced with man made elements (urban landscapes, agricultural, rural landscapes) .[2]

As a special component of the manmade landscape we can distinguish the cultural landscape, which reflects the creative power and the human genius in its most expressive and plastic form (Fig. 2.).

The cultural landscape is a set of objectives belonging to the material civilization, involving the spiritual component, built in time and conferring personality and originality to the cities. It contains elements such strategic, historical, cultural, religious objectives, cultural institutions, museums, universities, the spiritual component pertaining to customs and traditions, specific activities to human communities. "The attractiveness potential of the cultural objectives is given by their age, dimension, novelty, uniqueness and their function. "[3]

Their importance, from scientific, cultural, social point of view, leads to perceiving landscapes as economic development source and factor under the conditions of a protective environment, of an effective management and of a medium and long term planning.

The European Union, as state community, aiming to a particular state, with a legislation applicable to all of the countries ellaborated and launched the European Landscape Convention, whose plan of action was adopted by Europe's Council government or state heads on May 17, 2005.

By this, the general concern, in the view of ensuring a durable development based on a balanced and harmonious relation between the social needs, the economic activity and the environment, was declared.

Their importance, from a scientific, cultural, social point of view leads to perceiving ladscapes as economic development source and factor under the conditions of a protective environment, of an effective management and of a medium and long term planning.

The urban landscape is a representative component of the cultural landscape and it is located in the upper part of the cultural landscape system, containing the most of

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[2] Vert, C. (2002), op. cit, p. 20.
[3] Cocean, P. (2006), *Cultural tourism*, Academic Press from the city of Cluj, Cluj-Napoca, p. 10.

anthropic and anthropogeneous components, in the opposing part being situated the lowest rate of the natural environment components.

The city and the urban landscape, materialized in time, are the rersult of the long evolution of human society, reflecting the gregarious trends of the human community within a more and more concrete and coherent geographic-human structure, individualized by populations and by habitat (with facilities of complex -rezindential, functional-predominantly non-agricultural and cultural-administrative-political character).

The city was born and evolved from the desire to achieve a sustainable environment, with territorial and functional boundaries to the inhabited, surrounding space, with which it had mutual relations and continuous exchanges.

The urban landscape, as penomenon and materialization, during almost five thousand years is nowadays a space of continuous formation of urban identities, being an active and dynamic landscape. It can be perceived in the same time as a cultural process, but also as a cultural product. [4]

During the years, the urban landscape evolved from the often chaotic or uncontrolled trends to the ellaboration of a specific architecture, where town planning, as scinece of bulding knowledge and imposing certain physiognomy, represented a determining factor.

2.3 Urban image

The evolution in time and also diversification and expansion of the urban landscape were research elements for a wide range of fields and research categories.

 Thus, beginning from rationalist-machinist approaches of the geographic determinism, the urban landscape was seen as an ideal phenomenon and life environment, strictly organized and with complex functions, but correlative, having as approach model the systemic model.

As a consequence the focus was on human behavior, on the offered human conditions, on the attachment receiving elements, related to the sensitivity of the individual or collectivity, or, on the contrary, to the rejection.

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[4] Calcatinge, Al. (2013), *The cultural landscape. Contributions to the theoretical background*, Ion Mincu Academic Publishing House, Bucharest, p. 133.

Thus the concept of *urban image* emerges, as a form of mental perception of the city by the agent of sensorial, perceived, realized experiences and as multidimensional acceptance, unlike the physical-material city.

The city perceived in this manner can change into a knowledge instrument for geographers, for which the image of the city is transposed with specific, geographical means in mental or cognitive map. [5]

The urban image is characterised by readability, expressing the clarity of the urban landscape and the level where the city can create a visual quality.

Depending on the readability level, the image of the cities cand pe perceived as positive of negative, attracting or rejecting investors, tourists or allochthonous persons.

Like this the urban image operates as a real guide, where urban readability diferentiatelly confers a certain legibility degree of the urban landscape up to the individual level. [6]

Vedutism as artistic trend, having as predominant theme the city in its whole or on components, can represent by the perceived and artistically depicted urban image, a knowledge factor of the urban reality of real character on one hand or exaggerated -ideal.

It reflects a differentiate knowledge degree over the city, under the conditions where the authors are residents, temporary residents or non-residents (travellers).

Ordering these artistic works on temporal criteria can offer a study instrument both in terms of content and urban landscape evolution and also by the artistic means and instrument as subjective-objective reflection of the reality from a given moment.

CHAPTER III – THE CITY AND THE URBAN LANDSCAPE IN TRANSYLVANIA

3.1. Genesis and evolution of the cities in Transylvania

Urban settlements in Transylvania are set up as essential component of the Transylvanian habitat, since dacian-roman Antiquity and up to now, by the urban system with the current conformation. We must specify the fact that most of the city-settlements got their stage status, in successive historical periods, persisting and evolving as non-urban settlement, many centuries before.

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[5] Neacşu, M. C. (2010), *Urban image. Essential element in space organisation*, Pro Universitaria Publishing House, Bucharest, p. 90.
[6] Neacşu, M. C. (2010), op. cit, pp. 95-96; Lynch, Kevin (2012), *City image*, Urbanismul magazine, Bucharest, pp. 7-13.

We can distinguish several city generations on the Transylvanian territory: ancient, feudal, modern and contemporary cities (Fig. 3.).
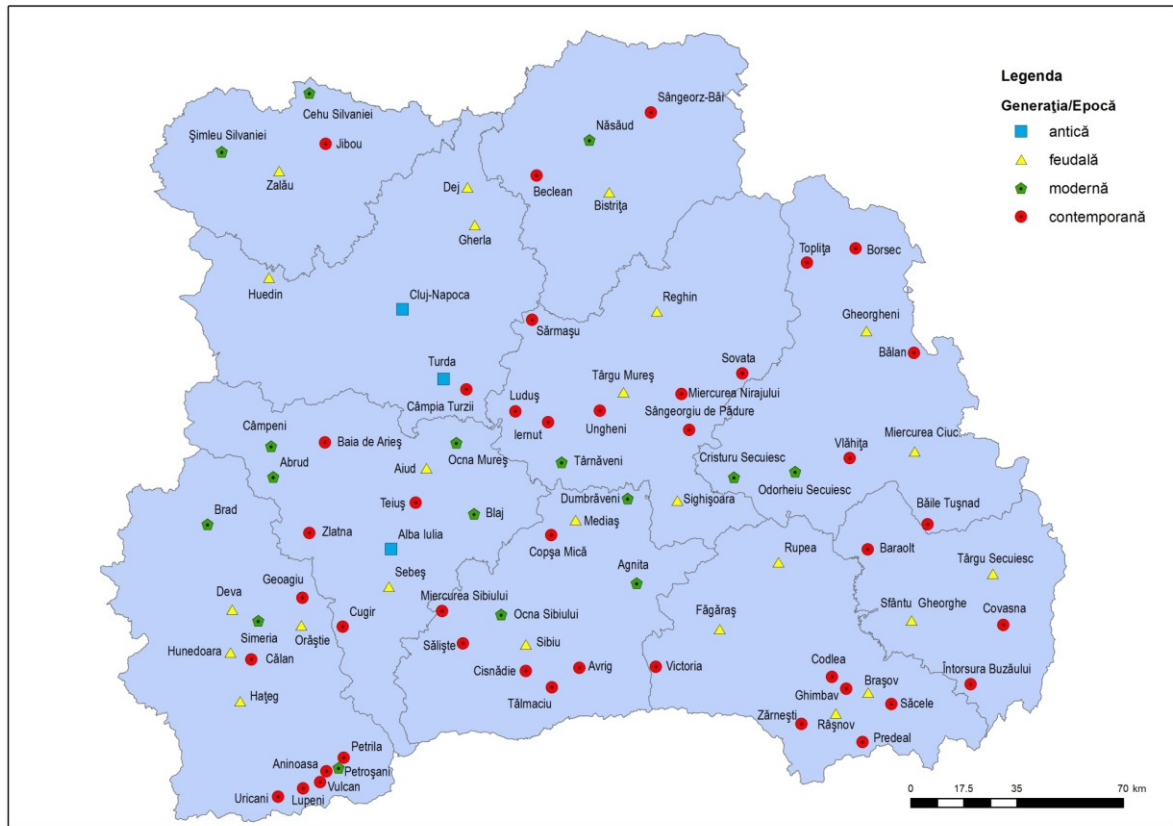
Fig. 3. City generations in Transylvania

For this reason this probelmatics needs to be approached within the study starting from several reasons, such as the age as actual city settlements analyzed through the documentary certification (Fig. 4.).

A second aspect related to the same evolutive phenomenon is that of the establishment in time of urban settlements and their individualization on stages.

We can also note the need to analyse the evolution of city toponymy, of their status, on different historical periods, the impact element of time dynamics of the cities as membership, rank and urban components, with direct effects in the formation of personality and specific physiognomy, from the level of urban generations-categories, up to the one of each separate city.
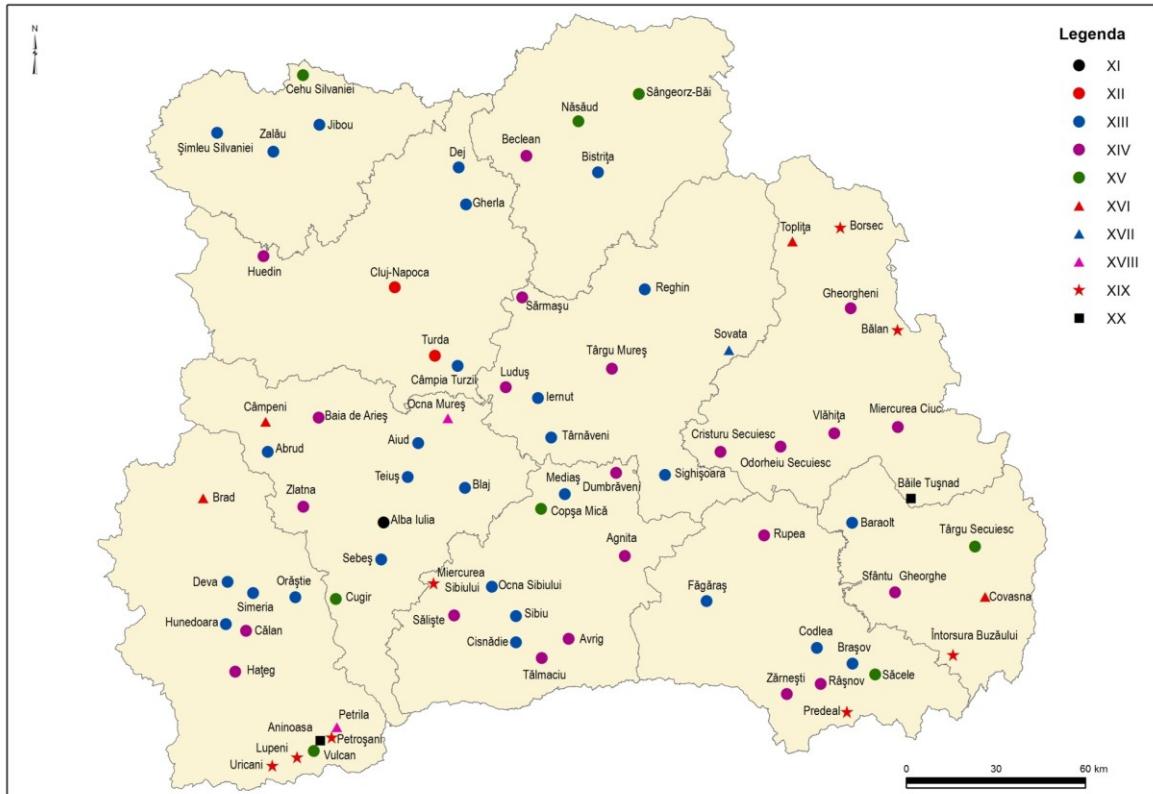
Fig. 4. Age of Transylvanian localities after the certification year

Fig. 5. Numerical evolution of urban population in the Transylvanian counties (1857-2009).

A third aspect possibly to be followed is the one of geodemographic evolution upon official statistic information beginning with the population census in 1857 and up to now. Upon this analysis there can be identified the evolution types and city categories emphasizing their involvement in the geographical-human development of Transylvania (Fig.5.).

And not least, it is necessary to track the evolutive phenomenon through the ethnic component of the most important cities, as their communities have essentially contributed (from the XVIIIth century up to the middle of the last century) to the establishment of urban landscapes which is the subject of the concerns and achievements of vedutist works (Fig. 10, 11, 12).
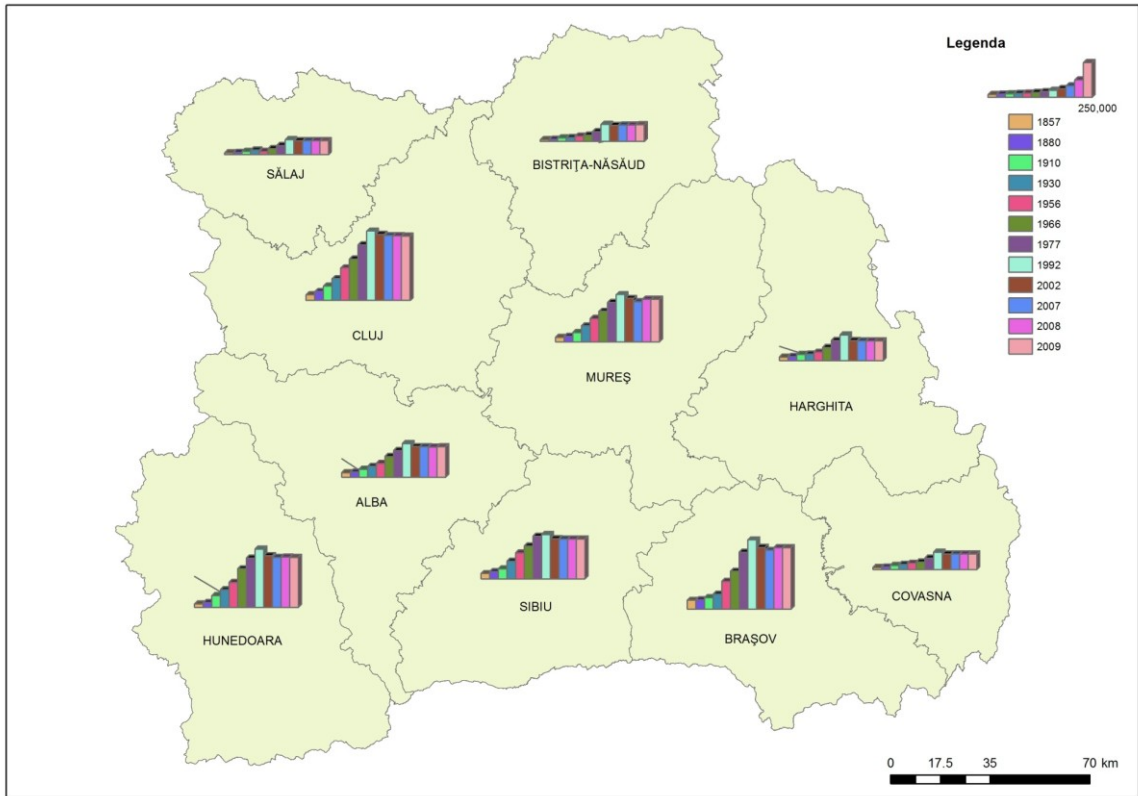
Fig. 5. Ethnical structure of the Transylvanian cities in 1857.
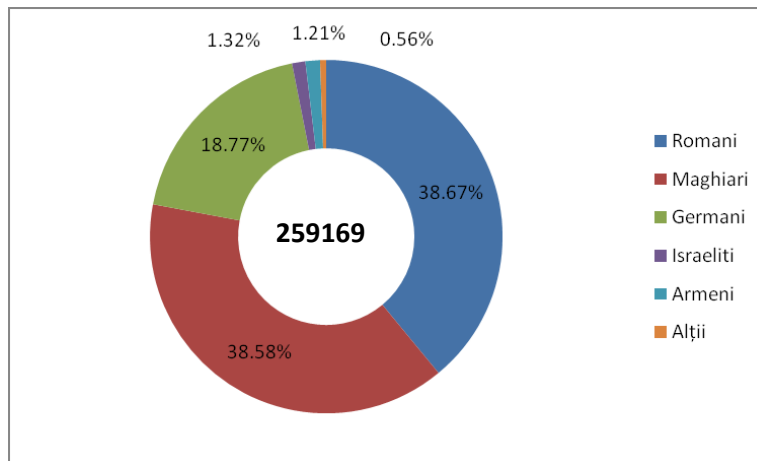
Fig. 10. Ethnical structure of the Transylvanian cities in 1857.

The concrete analysis of the information related to the Transylvanian localities leads to very interesting conclusions correlated with the stages of settlement network establishment that later became cities.
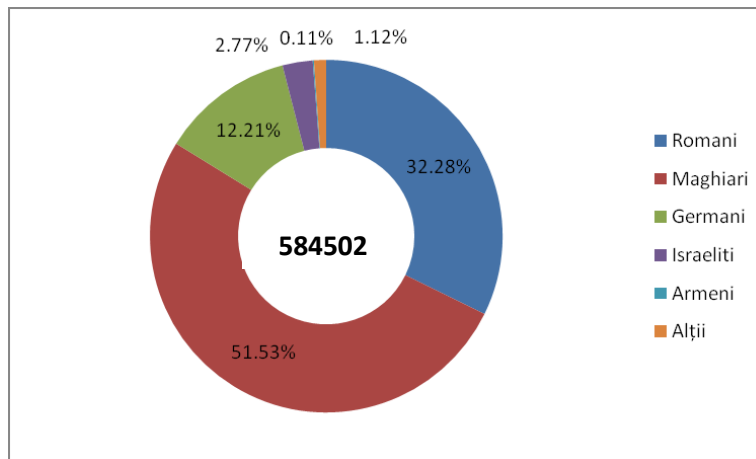
Fig. 11. Ethnical structure of the Transylvanian cities in 1910.
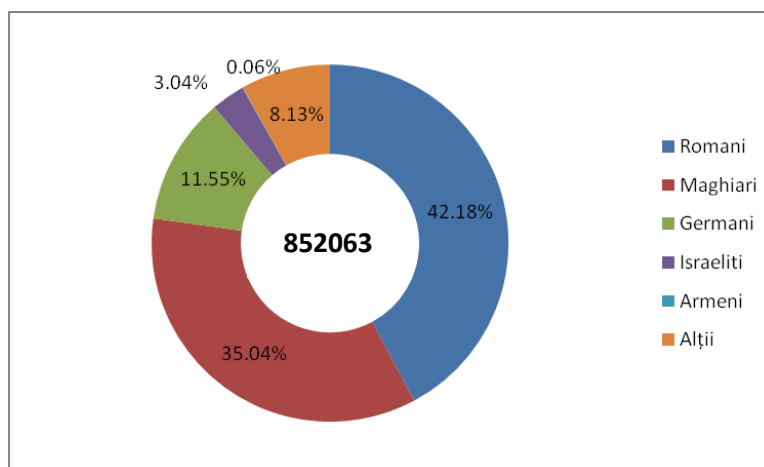
Fig. 12. Ethnical structure of the Transylvanian cities in 19310.

3.2. Functional city features

Urban activities have evolved differentiately, according to the social-historical, economic and geodemographic conditions, and also related to the age of the cities, which conferred them certain traditions, specializations, based on crafts.

In order to be able to track this representative aspect from the city geographical point of view the data of the census in 1857[7], 1910[8] have been used, and for extrapolation the one from 1992[9].

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[7] Semeniuc, M. et al. (1997), *The Census in 1857*, Transylvania, IInd edition., Staff Publishing House, Bucharest .

[8] Rotariu, Traian (coord.), Maria Semeniuc, Mezei Elemér (1999), *The Census in 1910 Transylvania,* Studia censualia Transsilvanica, Staff Publishing House, Bucharest.

[9] Comisia Naţională pentru Statistică (1996), *Demographic yearbook of Romania*, The National Board for Statistics, Bucharest.
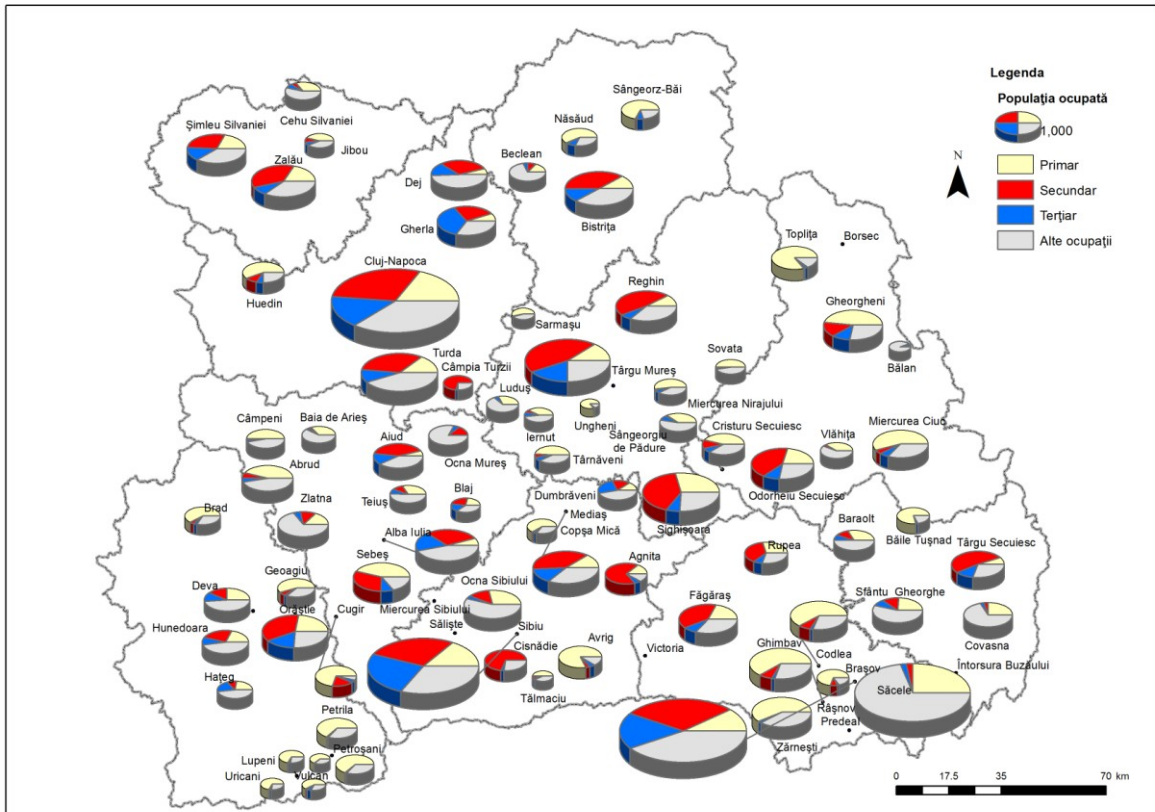
Fig. 17.The structure of the occupied population in urban localities in Transylvania in 1857.
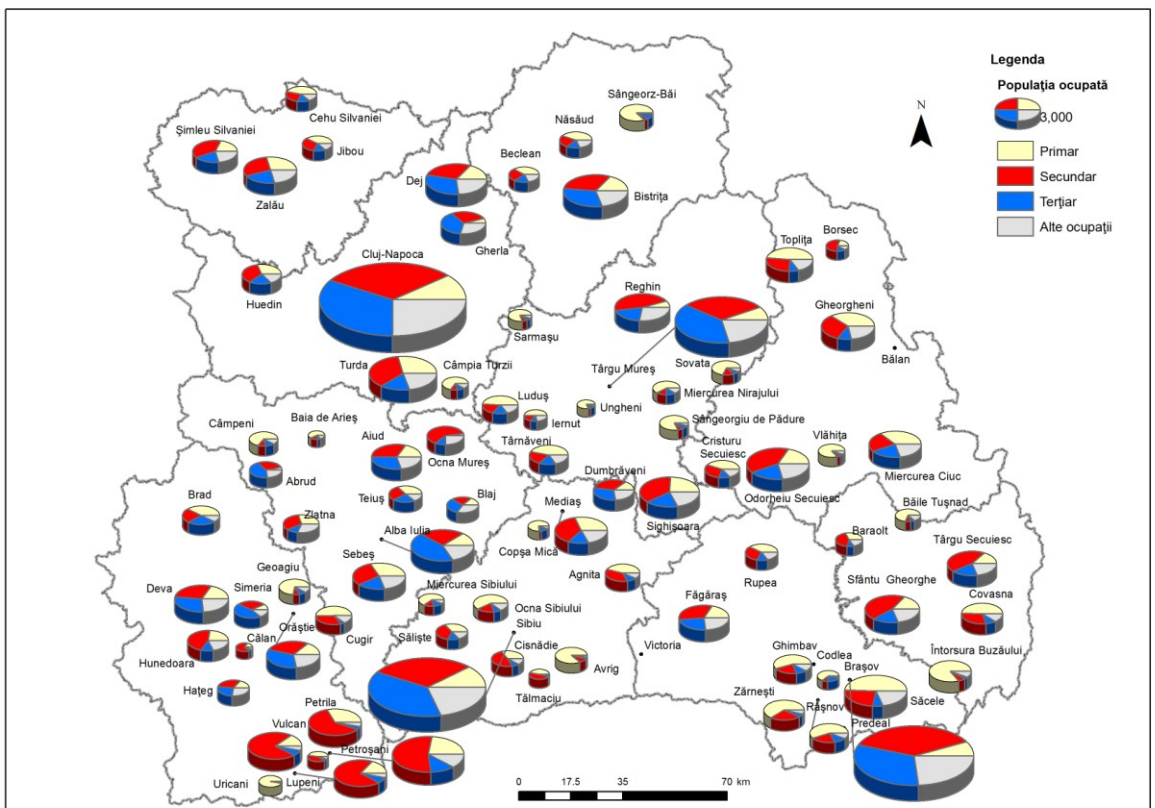
Fig. 19. The structure of the occupied population in Transylvanian urban localities in 1910.

The motivation of this option can be thus argued: the Census in 1857 on activities can be considered as an evolution synthesis of this indicator and its manifestation from the end of the XVIIIth century until the middle of the XIXth century, period when the passage fromcraft activities to the industrial ones, of manufacturing type took place (Fig. 17).

The information from the Census in 1910 can be used and interpreted for the second part of the XIXth century and the beginning of the XXth century, when there was a passing from the manufacturing industry to the mechanized one, with the acknowledgement of the latter one (Fig. 19.).
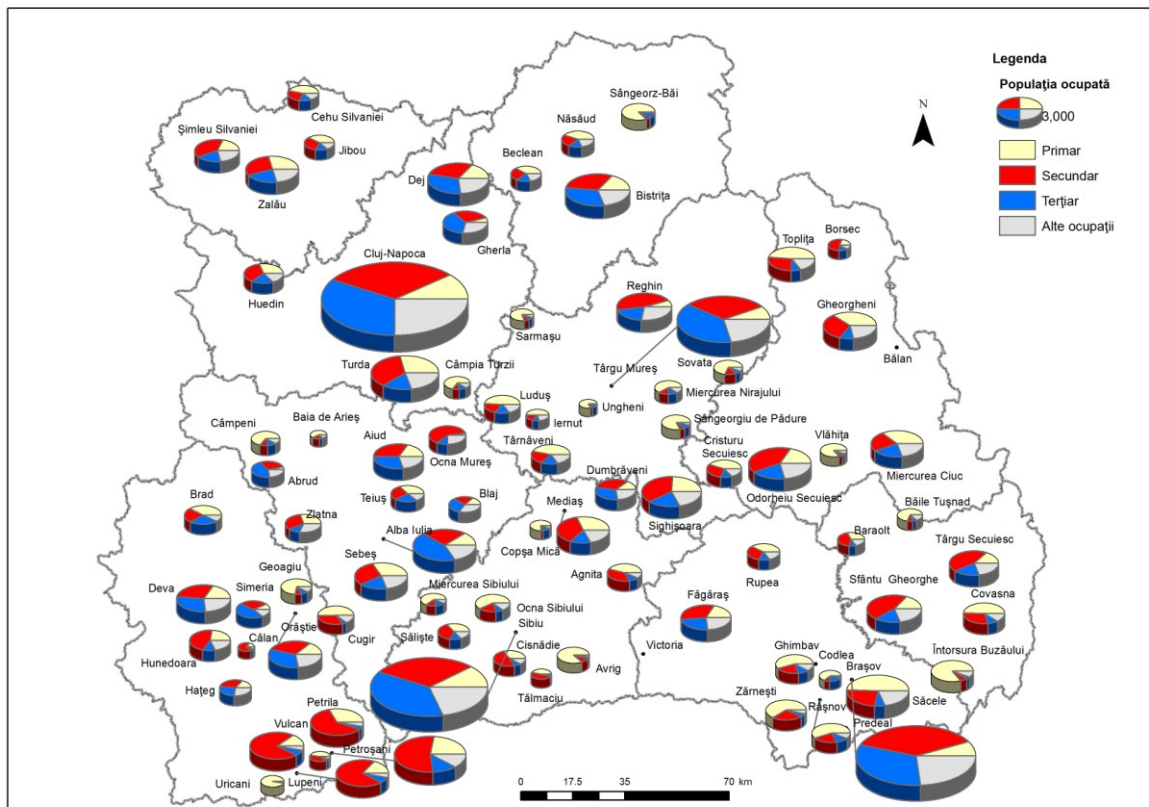
Fig. 21. The structure of the occupied population in the Transylvanian urban localities in 1992.

The census in 1992 reflects (before the abrupt deindustrialization and privatization process in Romania began), the policy of imposing industry as determining factor in the general development of Romania, the phenomenon of hypertrophy being recorded, the complex and mostly extensive development (Fig. 21.).

The Transylvanian cities fit into this trend, showing and receiving all of these trends.

We can notice the fact that most of the Transylvanian cities have received the status of urban settlements beginning with the third decade of the last century, they being

nowadays in the category of middle-small and small city category and having predominant agricultural functions (Fig. 22.).
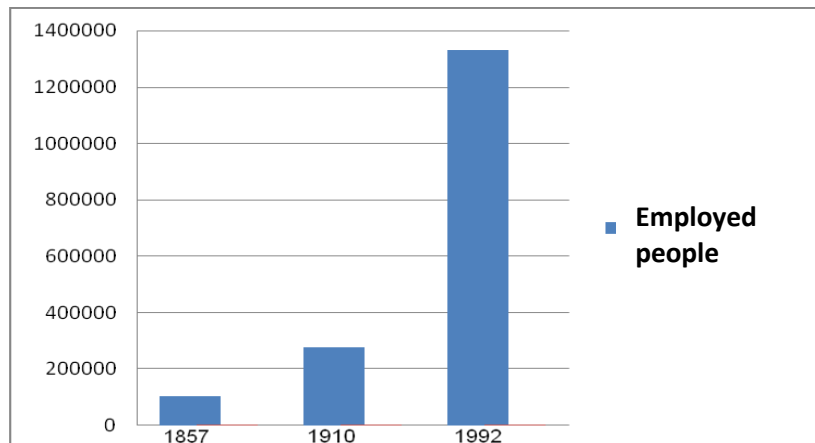
Fig. 22. Evolution of the Transylvanian urban occupied population at the censuses in 1857, 1910, 1992.

3.3. Typologies and urban landscapes in Transylvania, XVII-XIX centuries
3.3.1. Urban typologies

The urbanization represents a long and complex process of numerical multiplication of the cities, of spatial extention, of urban landscape diversification, of growth in the number of inhabitants, diversificaiton of the activities generating urban features on one hand and, strengthning the relations between the cities lead to the achievement of an urban system in Transylvania developed over more than two thousand years. Within this long process, multiple, succesive influences are noticed, which have imposed certain trends and settlement types that, after a certain evolution period, became cities .[10]

Thus we can see specific features for the dacian settlement-city, of which the settlement-city in the ancient-roman period differentiated essentialy, the cities in the Middle Age (on which the hungarian royalty left their mark), with aspects and differentiations imposed by the *national* communities (hungarians, germans, saxons*), under the circumstances of the existance of some representative habitats (principality residence, voivodeship) for the local population, *blachy* (cohabiting with the Pechenegs and with the cumans in the X-XI centuries)

In time, during the modern age, XVIII-XIX centuries, the habsburg administration leaves its mark on the city development (numerical, spatial, demographic, functional,

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[10] Cucu, V. (1970), *Romanian cities*, Scientific Publishing House, Bucharest, p. 38.

structural-physiognomical). The process of the Transylvanian urban system settlement continues with the modern period, in the context of including Transylvanian within the political-geographical area of the Greater Romania.

Fractally, the urbanization process is deeply marked on the Transylvanian urban system including the cities developed after 1950. We can notice multiple trends: emphasizing the industrial function, explosive growth of the urban population and getting used to the existing urban landscape. They are being individualized by two components that became dominant within the Contemporary city in Romanian and Transylvania: residential complexes of the type of blocks of flats and industrial urban areas.

They get to spatially exceed the entire urban accumulation accomplished so far, being frecquently constituted in very contrasting physiognomic parts compared to the cities formed over several centuries.
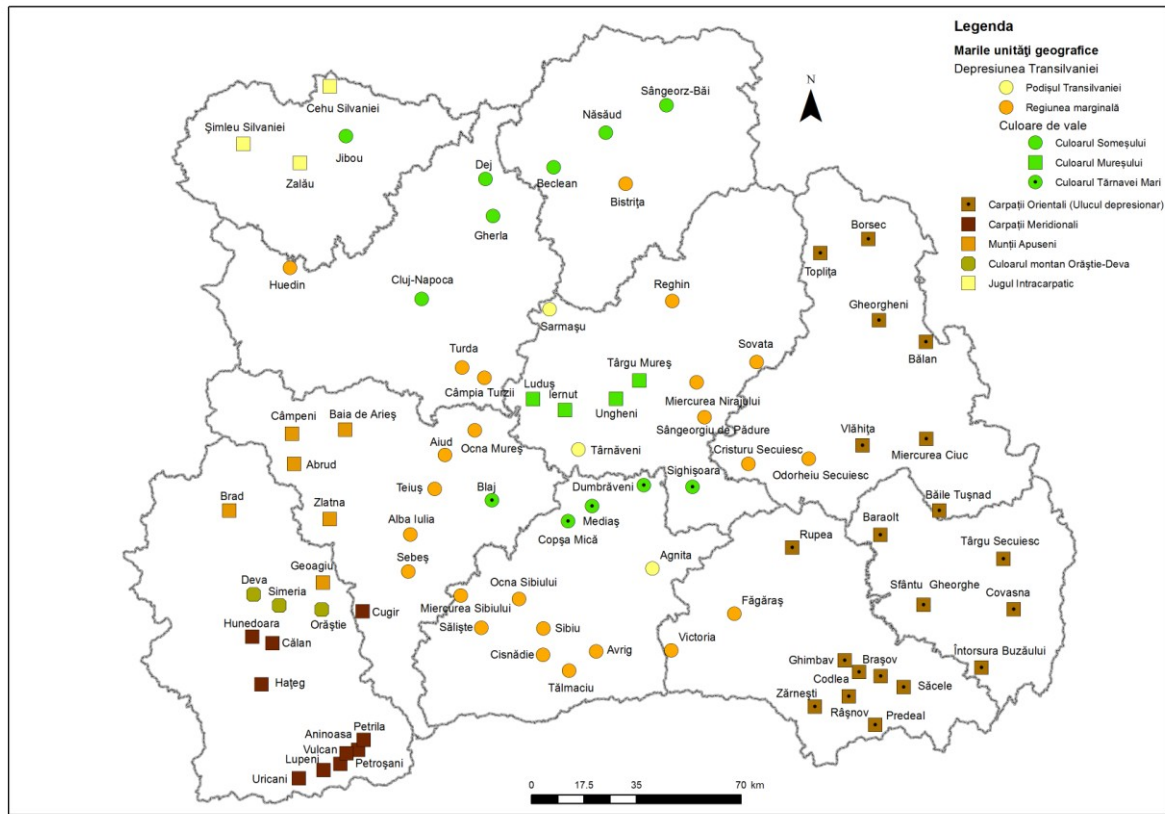
Fig. 24. Territorial repartition of the cities in Transylvania at the level of geographic areas

In Transylvania we can see a thick network of rural settlements divided on the entire studied territory, with different densities and maximum concentration in the south half (Fig. 24.)

From the total of 85 Transylvanian cities, 50.5% are located in the Transylvania Depression. Out of them 23 are in the marginal area concentrated in the foothill valleys from the southern, eastern and western part.

Within the Transylvania Depression, city alignments have developed along the main valley couloirs such as the one of Someşelor, Middle river Mures and Tarnava Mare. We can notice for the Transylvania Depression the small number of cities effectively belonging to the Transylvanian plain (Agnita, Târnăveni, Sărmaşu).

Another development areal of the Transylvanian cities is the Hollow Gutter of the Oriental Carpathians which totals a number of 19 cities – 22% out of the total of the Transylvanian cities. All cities of more than 100000 inhabitants developed within these two big geographical units. The Hunedoara county and the northern-western part of the Alba county focuses the cities within some other three subunits: the Petrosani Depression, Haţeg depression, mountain lane Orăştie-Deva, and in the north-western part of the Alba county the cities belonging mostly to the Tara Moţilor (Land of Moti) developed.
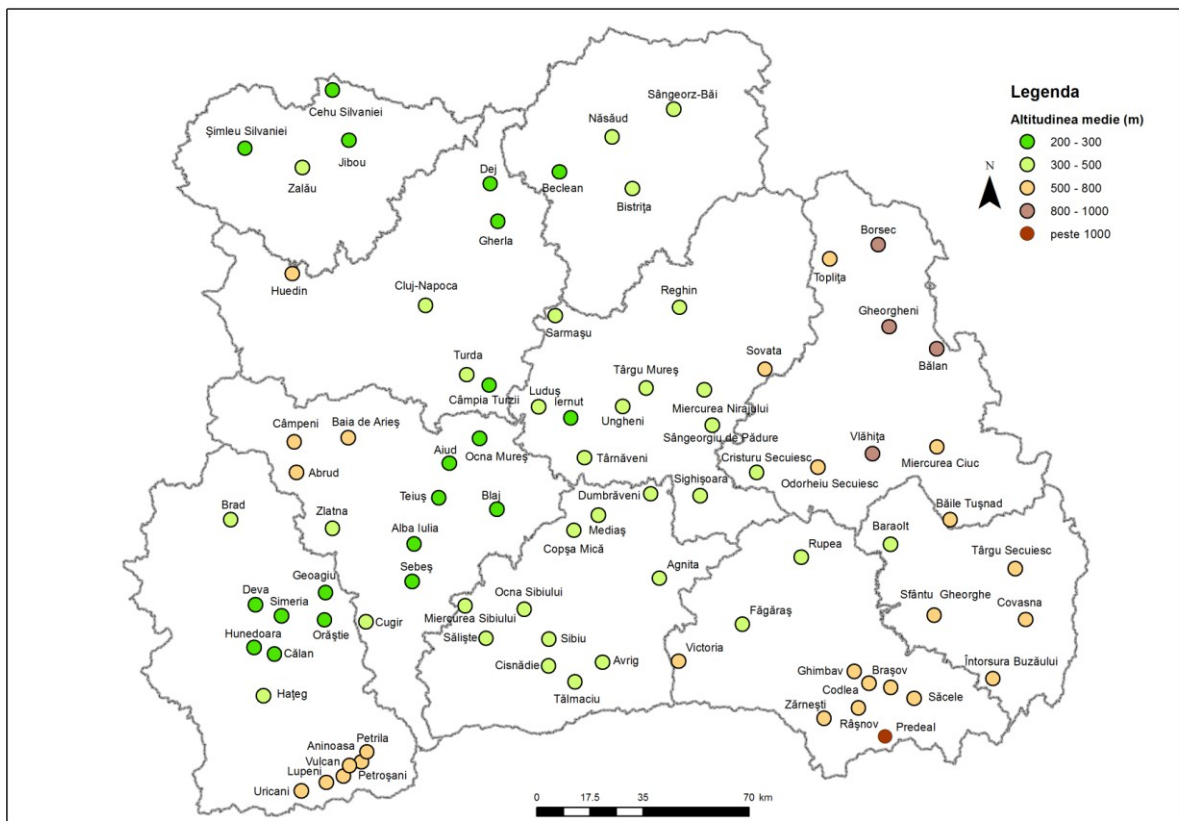
Fig. 25. City repartition according to the average altitude.

The North-Western Transylvania, through the county of Sălaj, has a special geographical situation, the cities being connected by the Someş corridor, by the adjacent

area Jugul Intracarpatic and also the Country of Silvania, on the western part. Under morphological conditions, hilly and carpathian, the city network developed on different heights (Fig. 25.).
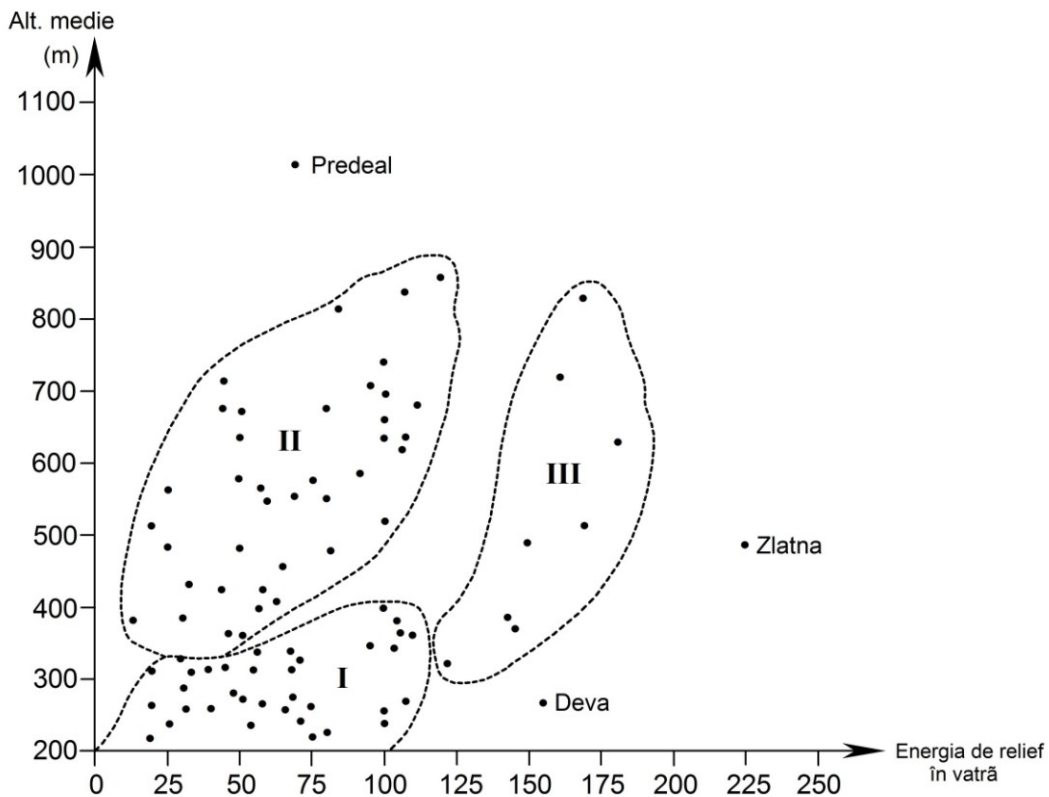
Fig. 26. Correlation of the average altitude with the relief energy in the area.

According to the specific morpho-hydrographic local conditions (meadow, terrace, sidehills, mountain slopes, submountain or mountian depressions) and according to the social-historical development factors of the cities, these expanded differentiately in height. Thus cities will have diverse relief energies, as difference between the maximum and the minimum altitude, which can be correlated with the average altitude, leading to interesting groups according to this criterium (Fig. 26.):

• A first category, including the cities in the Transylvanian depression, with **average altitudes ranging between 200-400 m and relief energy between high limits, 10-125 m;**

• A second category with cities in the Transylvanian Depression and from the mountain space with **average altitudes of 350-850 m and relief energy ranging approximately between the same limits, 20-125 m;**

- The third category of cities with **average altitudes between 300-800 m** (from the Transylvania Depression and the mountain area) and with relief energy between 125-175 m.

From the point of view of the fluvial relief on which Transylvanian cities were developed, most of them containing valley-terraces, valley-terraces-slopes (on one side or on both sides of the river) and in the depression basins due to the confluence with one affluent or more. Only the town of Predeal is a town developed on an interfluve and slopes.

3.3.2. Significant evolution and development types for the urban landscape in Transylvania.

This subchapter presents the diversified evolution of the most important cities in Transylvania, both by emphasizing the key events affecting the urban landscape at the Transylvanian level and also the ones that individually influenced these cities. Among the analysed cities we mention Alba Iulia, Sibiu, Braşov, Cluj, Bistriţa, Mediaş, Sighişoara, Sebeş, Reghin, Aiud, Gherla, Zalău, Blaj, Rupea, Râşnov, Deva, Hunedoara, ecc.

SECOND PART
URBAN LANDSCAPES FROM TRANSYLVANIA DEPICTED IN VEDUTE, 17TH-19TH CENTURY
CHAPTER IV-THE VEDUTISM-THEORETICAL AND CONTEXTUAL ASPECTS

First part of this chapter presents some of the most explicative definitions related to the **vedute** theme (artistic representations of the most popular European cities of the 17th - 18th century). Definitions of the most common graphic techniques used for creating these vedute are also included (Woodcut, Etching, Acvatinta, Dry point, Chisel engraving, Lithography).

This chapter highlights both the main profile publications in Italy who have treated the topic of vedute, and, different stages in the evolution of the urban image in the representations of the various international art schools.

The subchapter **The Vedutismul and the "Grand Tour" phenomenon in Europe** underlines the period when the urban landscape reached its peak in the European art, through representations of vedute type.

Fig. 86.The routes of foreign travelers through Romanian Principalities toward Istanbul in 19th century.[11]

The Grand Tour phenomenon will symbolize the official European recognition of the cultural function of travelling, releasing practically the tourism phenomenon, of travelling *per se.* This cathartic experience had also an educational purpose, especially for the young English aristocrats. Italy will represent the reason, but also the main focus of this initiative travel in discovering the origins of the ancient European culture.

At the beginning, the vedute were indirect manifestations of this phenomenon, with a commercial use for the numerous travelers arriving in Italy. Along the way, these works of art will conquer their own position-local and traveler artists, from different parts of Europe, will practice more and more this type of art.

The next generations of Grand Tour will push farther this exploratory odyssey, reaching the Near and Far East, the archaeological campaigns from Constantinople, Athens and Egypt being increasingly removed from the generator epicenter, Italy.[12]

The Romanian Principalities would be partially included in the exotic tour of exploration of the Near East.[13] (Fig. 86.)

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[11] După Cernovodeanu, Paul (coord.) (2004), *Călători străini despre Ţările Române în secolul al XIX-lea*, Serie nouă, vol. I-VI, Editura Academiei Române, Bucureşti, p. 16.

[12] De Seta, Cesare (1999), *Vedutisti e viaggiatori in Italia tra Settecento e Ottocento*, Electa, Napoli, p. 24.

[13] Oprescu, George, (1926), *Ţările Române văzute de artişti francezi (sec. XVIII şi XIX)*, Editura Cultura Naţională, Bucureşti, pp.5-6.

Venice is known and frequently associated as the city that generated the Italian School of vedutism, being often depicted for social, commercial or tourism reasons, but especially for its distinct urban morphology due, primarily, to its atypical positioning in a lagoon.
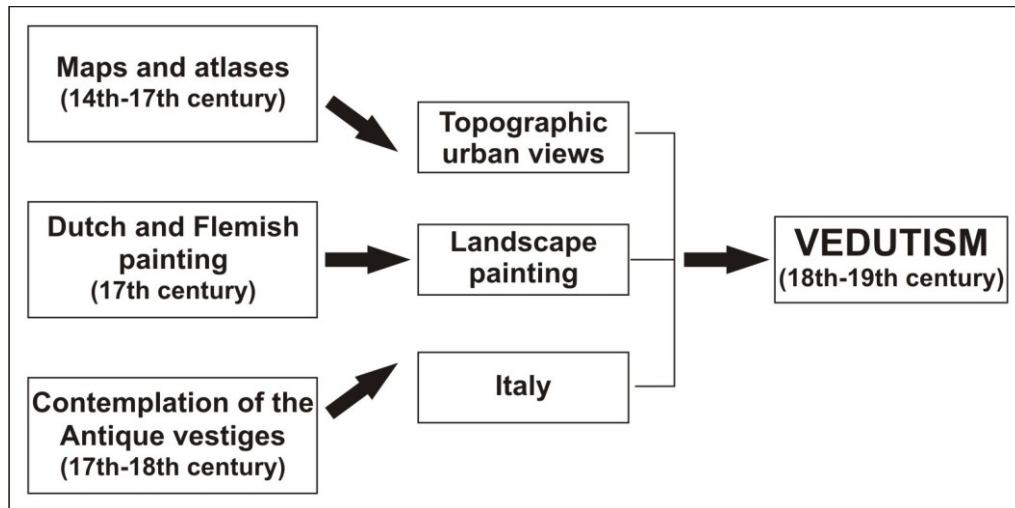
Fig. 87. Factors that led to the genesis of Vedutism.

These artists, lately named with the general term of *vedutisti*, will have an essential role through their artworks, with a distinctive documentary value, even if their methods will be different, if not antagonist.

Giovanni Antonio Canal (Canaletto) (1697-1768), considered the most known "pittor da vedute" of his time[14], would take this genre to the highest level, through his realist representations, depicting in an unprecedented way "the miracle of a city master for centuries of its destiny", Venice[15]. The Venetian is known as the artist who reinvented the city hundreds of times, wanting to impose it as an ideal city, that celestial city of Revelation.

The 18th century vedutism would neglect the previous global representations due to the artist who start combining more frequently the panoramic views with partial views of the city. We are witnessing the *dismantling* of the urban space, which by reducing the distances, will create a more intimate and picturesque atmosphere, animated architecture will form a dominant of the *urban portraits* from now on.

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[14] Berto, Giuseppe (1968), *L'opera completa del Canaletto*, din Colecţia " Classici dell'arte Rizzoli, Rizzoli Editore, Milano, p. 5.
[15] R. Pallucchini, *I vedutisti veneziani del Settecento* (1967) citat de Berto , Giuseppe , (1968), op. cit., p.14.

The end of 18th century and the 19th century will lead to the diversification of the points of view over the urban space, by emphasizing the vertical component of the buildings constructed during this period.

The topographic precision of the photography took the place of these artistic representations in the second half of the 19th century. This situation was triggered by the change of perception of the 19th century artists' generation, which became more concerned about portraying their feelings in these landscape representations.[16]

CHAPTER V- METHODOLOGICAL ASPECTS RELATED TO THE STUDY OF VEDUTE

The urban landscape study, taking into account the vedute representations until 19th century, involves a multidisciplinary approach to the urban phenomena (geographical, historical, architectural, urban and artistic).

As stated Carlo Tosco, the landscape of the past continues to act in the present time[17], this analysis involves a retrospective research, which seeks to identify mechanisms and patterns of the urban landscape' representation thus justifying its further development.

The main sources used are figurative and depict the 17th-19th century Transylvanian' cities called with the general term of *vedute*.

The Italian veduta is the reference model for this study, both technically and typological, highlighting an analysis that capture, by differences or similarities, the specificity of Transylvanian vedute.

Below are the methods used for this study:

1) *Database Management System Method-(DBMS)*

Due to the relatively large number of works analyzed, 338, was necessary to conduct an inventory, divided into several fields (author, title, year, technique, collections, sources…). This inventory could be used in the future to achieve a database using a computerized filing system DBMS (Database Management System). This would allow both the rigorous organization of a vast iconographic material, but also getting the shortest time of some transversal classifications on different areas of interest (chronological, technical, artistic).

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[16] Seta, Cesare (1999), op. cit., p. 108.
[17] Tosco, Carlo (2009), *Il paesaggio storico. Le fonti e i metodi di ricerca*, Editori Laterza, Bari, notă introductivă supracopertă..

2) Methods for evaluation urban landscapes' perception

These, in general, as well as the methods for the evaluation of the geographical landscapes call on knowledge of psychology and sociology, using the questionnaire method, mental maps and other methods.

2.1.The method of comparison the veduta with the current situation

a) Veduta compared with contemporary photographic images

To apply this method it is necessary to identify the observation points from which these vedute were made. Sometimes these allow the visualization of the landscape caught in the past, but in most cases the visibility is blocked by new constructions and vegetation.

b) Veduta compared with author' drawings of the contemporary urban landscapes

The method of research using artistic involvement of the author (panoramic drawings) may be correlated in a direct manner, the geographical approach with the vedutist one, representing a contemporary reinterpretation of the vedutist process, folded on the concerned study' necessities.

c) Veduta compared with contemporary map

Involves the cartographic method by identifying the observation points over the city used in vedute on different maps (current or old). Simultaneously, analyzing these points can be achieved, through advanced software, three-dimensional models, enabling at the end, the comparison with the initial veduta. This way may be recorded novel information related to the evolution of the urban landscape.[18]

2.2. The method of analyzing the observation point of the vedute over the landscape

The method was initiated in 1980 by the urban studies of Professor Enrico Guidoni, coordinator of the magazine "Storia dell'urbanistica" in Rome. Many results of this methodology were highlighted by the publication "I punti di vista e le vedute di citta", Soragni, U., Colletta, T., Micalizzi, P., Greco, A. (coord.) in "Storia dell'urbanistica", from 2010. This method is relevant because it highlights the favorite points of observation over the cities in the past, but also the motivations underlying these vedute.

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[18] După Stroffolino, Daniela (2004), *Alfred Gueston, L'Italia à vol d'oiseau (1849). La veduta a volo d'ucello dalle ali d'Icaro alla mongolfiera* în De Seta, Cesare, (a cura di), *Tra oriente e occidente. Citta e iconografia dal XV al XIX secolo*, Gruppo Mondatori Electa, Napoli, p. 75.

The choice of these points may depend on both the visibility and the ability to recognize the city, but also the political and administrative factor, namely, the imposition of special orders that led to the use of that particular place.[19]

3) Typological method

This method groups the large iconographic material on the most representative features, relevant for the urban landscape through their physiognomy and function.

4) Chronological analysis method

Using this method the vedutist material is grouped on three centuries proposed for this analysis (17th, 18th, 19th) thus identifying the vedutist landscape evolution from the medieval period to the pre-modern and modern times.

5) Method of quantitative analysis

This method groups the vedute of each city according to their number. This way are identified several size categories to whom various cities of Transylvania belong.

CHAPTER VI- URBAN LANDSCAPES FROM TRANSYLVANIA DEPICTED IN VEDUTE, 17TH-19TH CENTURY

6.1. The evolution of the urban landscape in the art from Transylvania

To achieve this study were analyzed a total of 338 work of art (paintings, graphics and drawings) which were identified by consulting the primary source (the original vedute in the collections, archives or in European travel albums, previous to the 20th century), and by using secondary sources (vedute from books already published dealing with the theme of artistic landscape of Transylvania, the engraving in Romania or illustrating the history of Romania).

The landscape will retain a secondary function in Transylvanian painting by 18th century, Transylvanian artists calling on it more in the works of secular nature, the portraits.

Vedute of the Transylvanian cities will experience a diversity of representations and increase of their numbers by using graphical techniques of multiplication.

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[19] Colleta, Teresa (2010), *Le 'innovazioni' dell'iconografia urbana del cinquecento europeo nella scelta dei punti di vista*, în Soragni, U. et. all (a cura di), *I punti di vista e le vedute di citta* in <<Storia dell'urbanistica>>, 2/2010, Kappa, Roma, pp. 112-113.
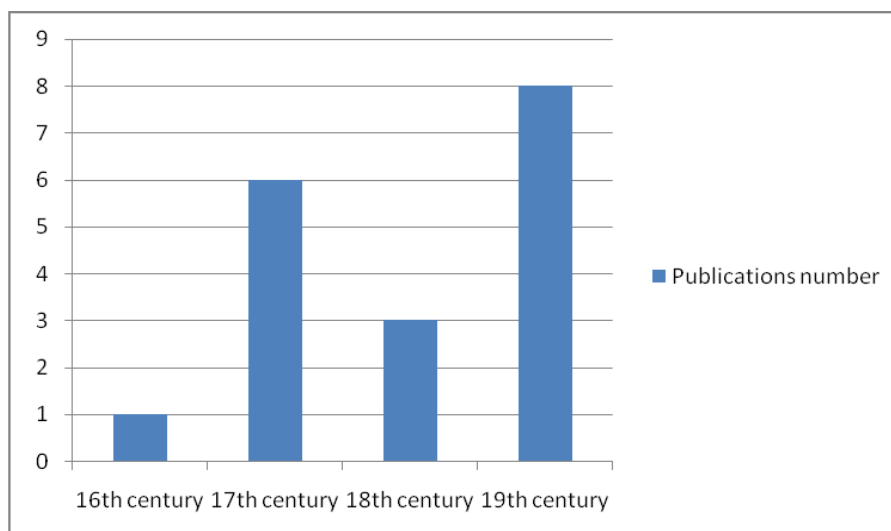
Fig.91. Evolution of publications including Transylvanian maps and vedute.

Among the most popular techniques are those in etching and acvatinta and starting with 18th century, the lithography. Thus we can say that in Transylvania, unlike Italy, vedutist phenomenon manifested mainly in graphic arts, paintings representing sporadic articulation of the representation of urban Transylvanian landscape.

After 1860, the lithography considered at the time of its apparition a useful low cost mechanically technique of whose artistic valences were still discussed, will be eclipsed by the use of photography, a much cheaper process, realistic in representation, but poor in artistic means.[20]

The 19th century was both a century of innovation and artistic development and the century of the affirmation of a a new attitude toward the value of the document, which led to the conservation, protection and especially to the collection of these vedute around the world.

6.2. Vedutist typology and classification criteria

Due to the unequal spread of the artistic trends in Europe, evidenced by nuanced and specific effects of the different geographical areas, in Transylvania many of these influences were sometimes internalized, others have not left significant marks or registered a considerable gap in following the fashion trends.

The imposition of the Italian vedutist model over the artistic styles from Transylvania (Renaissance or Baroque veduta) serves only as general stylistic boundaries

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[20] Pungă, Doina (2009), *Grafica pe teritoriul României în secolul al-XIX-lea. Litografia și gravura în acvaforte*, Editura Oscar Print, București, p.22.

which is more important for a classification of the Transylvanian architectural heritage than the classification of these artistic works.

For establishing the Transylvanian vedutiste typologies were used several criteria for classification such as, compositional criteria, numeric criteria, chronological or functional criteria (referring to the represented buildings) stylistic criteria, the veracity criteria and others.

6.2.1. Compositional criteria

Considering the classification of the composition, but in the same time the general perception of the urban landscape, we identified four dominant types (Fig. 97):
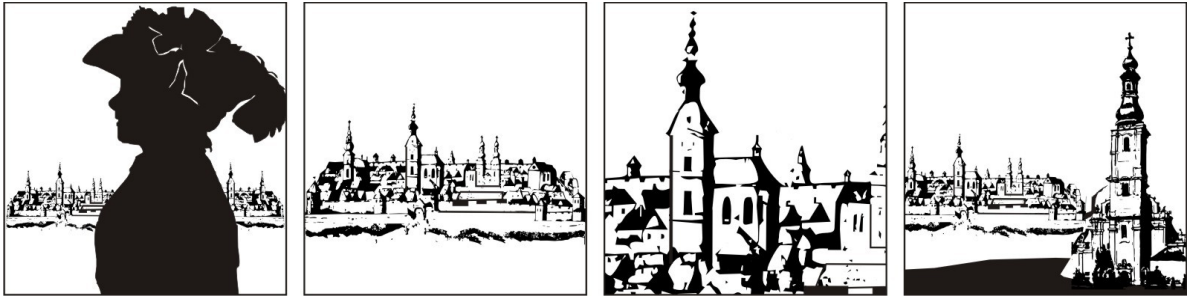
Fig. 97. The four compositional typologies of the vedute (from left to right) a. Veduta, part of a portret; b. General veduta; c. Partial veduta; d. Mixed veduta (general and partial).

1) Veduta, part of a portret (Fig. 97., position a and Fig. 98.)

In this case veduta occupies a secondary plan, serving to highlight the status of the portrayed character or to place it in a specific geographic area significant for it.

The vedute of this kind belong to the 17th and 18th century, period when the landscape didn't occupied yet a favorable position as a genre, being inserted in the background of religious scenes or portraits representing secular nobles, princes and other members of the aristocracy.

Fig. 98. Vedute of the cities Cluj, Braşov, Jibou inside the portraits.

Sometimes, the landscape is idealized, not an authentic representation of the urban physiognomy from the past (the city of Cluj).

2) General veduta (or global) (Fig. 97., position b and Fig. 99.)

This term refers to that urban landscapes captured from large distances and heights which allow the entirely perception within the natural landscape.

Fig. 99. General vedute of the cities of Sibiu, Cluj, Bistriţa.

3)Partial veduta (Fig. 97., position c and Fig. 100.)

This type of vedute summarizes parts of the urban tissue consisting of buildings or groups of buildings, seen up close. Significant for this typology are the architectural details captured and the condition of these buildings as well.

Fig. 100. Partial vedute of the cities of Făgăraş, Alba Iulia, Sighişoara.

4) Mixed veduta (Fig. 97., position d and Fig. 101.)

This is a combination of the general veduta with the partial one which are separated in different planes. Thus, a monument, a magnificent building, or part of an urban landscape can be superimposed on a general veduta, located in the background.

Fig.101.Mixed vedute of the cities Alba Iulia, Sighişoara, Deva.

The same situation can work in reverse, when a general veduta is contrasted by the edifices at height, like citadels and other defense components, sometimes constituted by what is called the upper town.

6.2.2. Cronologic criteria
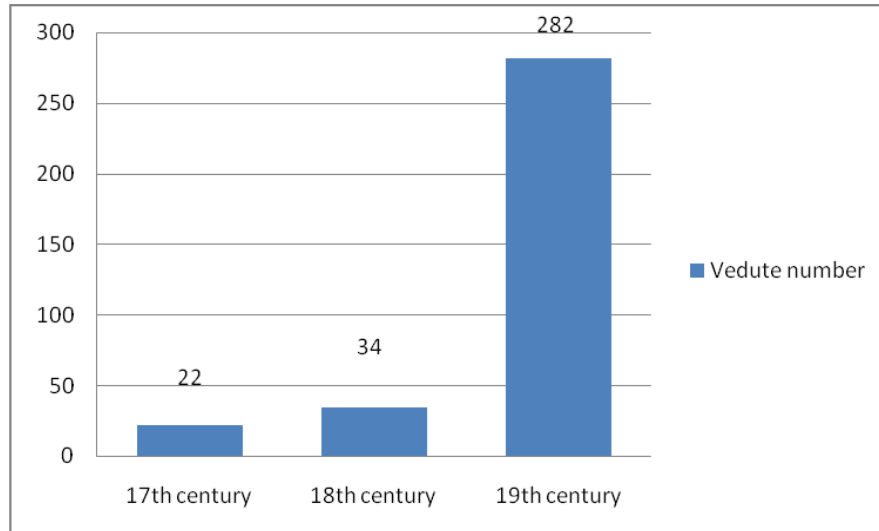
Fig. 106. Numeric evolution of the vedute for the 17t^h, 18th and 19th century.

6.2.3. Veracity criteria (or accuracy) of the vedute

Fantastic representations of the landscape, arising from the popular imagination of the northern European countries, led to the establishment of that genre so frequently used in the 18th century in Italy, named *capriccio*, or fantasy composition.

Fig.107. Fantastic vedute, 17th century. Mediaş, Cluj, Braşov.

Some urban landscapes of Transylvania, captured mostly in the 17th century are also made in a fanciful manner, the landscape being created from imagination, not corresponding to the objective reality. This is because some of the artists have not had the opportunity to carry out a documentary on the spot, or have used models from previous centuries, tributary to a medieval iconography.

6.2.4. Functional criteria

This criterion is based on identifying the main functions of the buildings and urban spaces represented in vedute.

Transylvanian urban landscape had a complex evolution, old and new edifices being modified and built to meet the increasingly diversified functions over time.

Several categories can be distinguished as predominant: edifices with *protection function, religious, commercial, political-administrative, cultural-educational, memorial-symbolic, residential, agricultural, industrial and recreational.*

6.2.5. Stylistic criteria

1) Vedute tributary to the Gothic-Renaissance iconography, medieval (XVII)

These vedute depict the whole city, seen from an imaginary point, located at heights. This way, distinguishes the *forma urbis*, circular or square, represented in a standardized manner, specific to the series appearances in several books or urban atlases.
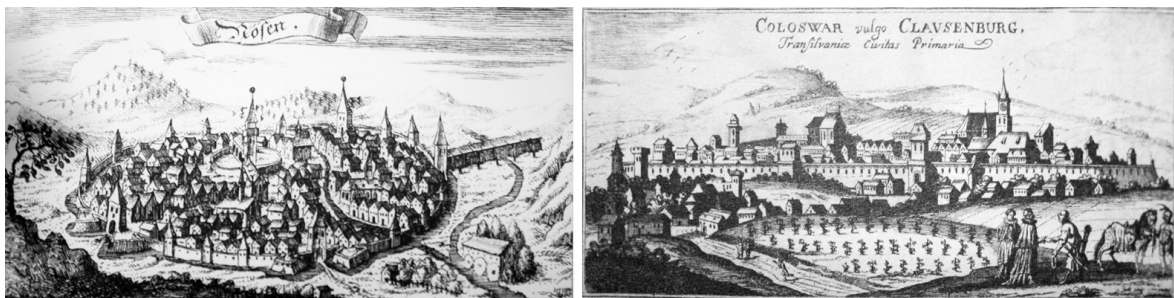
Fig.119. Vedute tributary to the Gothic-Renaissance iconography, medieval, 17th century. Cities Bistriţa şi Cluj.

2) Vedute with Baroque elements (end of 17th century-18[th]century)

Representative for these vedute are the decorative items that border it, flags, coats of arms, dedications accompanied by allegorical drawings, and sometimes the presence of those angels, *putti,* so typical for the Baroque iconography.
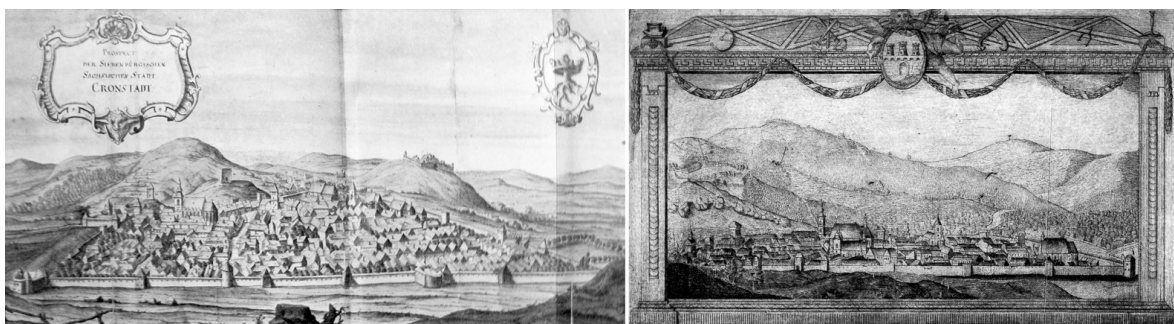
Fig.120. Vedute with Baroque elements (18th century). The cities of Braşov and Cluj.

3) Vedute with classicist-romantic influence (first half of the 19th century)

These vedute borrow the artistic Viennese influence, they have reduced size, but represent subjects in a monumental manner, which gives that „intimate trend of

Biedermeier style".[21] Sometimes the style is slightly naive, although there is greater accuracy in rendering architectural details (Fig. 121.).

Fig. 121. Vedute with classicist-romantic influence (first half of the 19th century). The cities of Sibiu şi Sighişoara.

The atmosphere of these vedute is a romantic one, cached more often in color.

The three predominant elements are the nature, the city and the man, with the emphasis on of the first element in compositions that capture the city as a whole.

4)Romantic-realist vedute (second part of the 19th century)

These vedute have sometime, a documentary character (like the map of Johann Bobel or collection of watercolors belonging to Betty Schuller) following almost the photographic rendering of architectural elements captured (Fig. 122.).
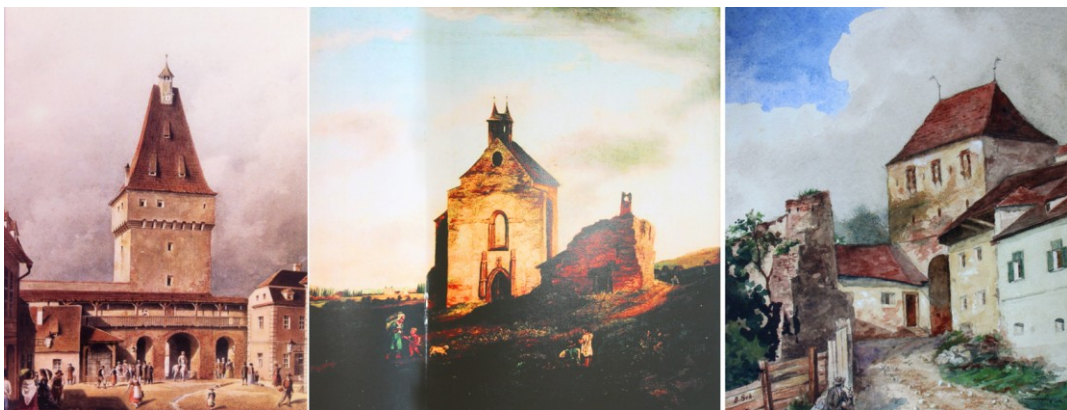
Fig.122. Romantic-realist vedute (second part of the 19th century). Partial vedute of the cities Sibiu, Cluj şi Sighişoara.

Towards the end of the 19th century symbolist and impressionistic elements are introduced gradually in that trend of "incorporating modern experience" in the art of Transylvania, being notable "the artists effort to overcome a sweetish intimate Biedermeier manner so dear to Transylvanian publics".[22]

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[21] Mesea, Iulia (2004), *Pictura în Transilvania, secolul al XIX-lea-începutul secolului al XX-lea*, Muzeul Naţional Brukenthal, Pinacoteca Brukenthal, p. 6.
[22] Ibidem, p. 15.

In concluding this chapter were presented several case studies (Cluj, Sibiu, Cluj-Napoca, Alba Iulia, Brasov, Sighişoara, Târgu Mureş, Gherla) that highlighted the evolution of the urban landscape through the observation point over the city and comparing the vedute of the 17th-19th century to the present situation illustrated by photographs and drawings by the author.

CONCLUZII

The Transylvanian urban system is remarkable due to its complexity, maybe the most complex from Romania, on the territory of Transylvania being developed all the possible generations of the cities, from the Antiquity till today, the present urban landscape being the result of the overlapping historic stages.

The age of attestation of the settlements shows a wide range of their genesis starting with the 11th century till the 20th century, continuing with the first decade of our century.

The evolution of the settlements name highlights their origins from ancient-Roman period and continued throughout the second millennium, when the political power conferred at that time led to the imposition of new or refinement of the previous names.

Also, the development of cities' toponyms underline their status, the human community living and belonging to that place, all that things influenced the functional and physiognomic profile (landscape) at a time. This sequentially feature has become one perennial adding to the future trends.

The numerical evolution of the population from Transylvania, counties and especially, the cities is closely linked to the conditions geodemographic, socio-historical and economic of the cities, but also the differentiated importance that they detained in time, in the geo-political entity: separate principality under the Hungarian Kingdom, principality by itself, province in the Habsburg Empire, affiliation in the Austro-Hungarian Dual Monarchy.

It notes the complex developments of the ethnic structures, in the modern period, the result of the inheritance of the pre-1850 conditions and situations with immediate effect on structures, functions and urban physiognomy.

The study of Transylvanian vedute covers a wide range of scientific interests, emphasizing the stages of urban development of this region from the geographical, historical and artistic perspective.

The rich iconographic material accumulated justifies an intense artistic activity, which highlights the urban landscape of Transylvanian cities, among whom Sibiu represents the most important cultural center of Transylvania in 19th century.

The case studies of the cities in Transylvania, emphasize the importance of ecclesiastical or aristocratic edifices in defining some architectural models, as the symbols of the place (*landmarks*), justifying specific trajectories in the urban development or the selection of certain observation points over the city.

The Transylvanian urban landscape depicted by the numerous vedute already mentioned, can be characterized by the following physiognomic categories:

First, with the highest expression and age, which confers specificity to the urban landscape of Transylvania, is the Burg-type medieval fortified towns and unfortified ones (with fortified churches or the refugee forts located on the dominant landforms);

The second one includes the medieval towns expanded and developed during the pre-modern period through refortification of bastion type (Alba Iulia) or the build of dominant citadels, near the most important cities in Transylvania (Cluj, Brasov);

Third, are the cities emerged or developed in the modern period. Among them are the industrial cities, with a distinct physiognomy, being located near important areas of resource exploitation in Transylvania, or the cities with or the leisure-tourist functions.

Also, the major cities of Transylvania, some with ancient origins (Cluj, Alba Iulia) will continue to diversify their physiognomy adding to their mostly medieval previous architecture, buildings and monumental building with increasingly diversified styles (Baroque, classicist , empire-eclectic historicist, Secession), but also new avenues and thoroughfares that will determine the opening of the cities (by breaking down the walls of the fortress) and their interconnection by the railways, built in the latter part of the 19th century.

In the general context of the existence of a built heritage in Transylvania materialized over many centuries, its components have undergone during the modern era and the current period, functional changes compared to their original purpose, which required changes and adaptations in the internal organization as well as visibility at the outside thereof.

The historical heritage of the cities of Transylvania may suffer because of the harmful human actions, but mostly due to the lack of a culture / education regarding its preservation.

These vedute could be a useful tool by creating a public database of images; a virtual archive of the most frequently represented Transylvanian cities, accessible to both experts and those willing to know the history of the cities.

This could create a virtual educational instrument, attractive as information content and method of operation (interactive) accessible to all generations of users.

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