

(IN)TANGIBLE HERITAGE(S)

A conference on design, culture and technology
- past, present and future

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(IN)TANGIBLE HERITAGE(S): Design,
culture and technology – past, present, and
future

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INTRODUCTION

(IN)TANGIBLE HERITAGE(S): Design, culture and technology – past, present, and future

The buildings, towns and cities we inhabit are physical entities created in the past, experienced in the present, and projected to inform the future. The same can be said of the artefacts we use daily: designed furniture in the home, the mobile devices in our hands, the vehicles we see on our streets. However, each of these places, buildings and products had, at their inception, social and cultural roles beyond their 'object' status. They continue to have them today. What we understand a designed object to be then, is a complex question of material and social import, and an intricate play of the tangible and intangible identities. Increasingly, it is also a question of hybrid experiences and overlaid histories. This conference addresses the range of issues connected to this scenario.

The complexity described above is even more pronounced in the case of digital artefacts and experiences such as computational design, VR simulations of ancient buildings, mobile apps, digital photography or virtual exhibitions. Intangible at the very moment of their inception, such designed artifacts not only blur the difference between the object and the experience, but, increasingly, the past and the present. Computer generated imagery creates 'life like' reconstructions of historic sites. Laser scanning gives archeologists glimpses of pasts erased long ago. Computational design gives designers instant recordings of their work in progress. Coupled with digital cataloguing, it gives us the instant asynchronous design archive.

Considered in this context it is not surprising that recently questions about the nature of heritage and design have opened up to redefinitions of the tangible and the intangible. In responding to this scenario the work of the authors collected in this publication present a diverse range of perspectives from various fields including art, architecture, design and cultural studies, to name but a few. They present reconsiderations of 'heritage' as both a tangible and an intangible concept and overlay our notions of the digital, on ideas of heritage and concepts of physicality and the present.

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METROPOLITAN ENCHANTMENT AND DISENCHANTMENT. METROPOLITAN ANTHROPOLOGY FOR THE CONTEMPORARY LIVING MAP CONSTRUCTION

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EMOTIONS, BELIEFS AND VALUES IN THE SYMBOLIC REPRESENTATIONS OF THE CITY

The symbolic representations of the contemporary Metropolis versus the 'accounting' dimension of the homo oeconomicus of last century's Grossstadt. A shift in the cultural paradigm



Figure 1. The two Urbanities. The space of places and the space of flows

The technological capitalism of complete mechanisation described by Weber in *Economy and Society*¹ and *Economic History*² results from the technologically driven city. It has forgotten history, producing a type of rationalisation that has eliminated magic and ritualism and has contributed to the formation of the modern globalised world in the name of mechanised routinisation promoted by global markets.³ The product is metropolitan disenchantment. According to Weber, the loss of the use-value of objects in favour of pure exchange-value and the reproduction of art objects seems to link the possibility of generating enchantment instead to religion and magic, which can awaken in the metropolitan inhabitants the passion for action (as opposed to blasé ethics).

The last century Grossstadt was analysed by Massimo Cacciari. The disenchantment stems from the very definition of Grossstadt as the city of capital, consumption and trade. It is from Cacciari's interpretation that we want to read the seeds of a contemporary "second modernity" metropolis that is so different from the "first modernity" one in terms of structure, inhabitants, and complexity, with the latter being unprecedented and incommensurable compared to the city of the past.

According to Cacciari, the function of the Metropolis is to uproot the individual from that conservative fixity which is the result of the traditional-mythical character of rural life. To this

uprooting, the metropolitan citizen reacts with the brainpower, which can abstract again the 'substance' of exchange-value from the 'appearance' of use-value. The Metropolis allows the reciprocal and dialectical functionality of Spirit and Intellect. In the modern Metropolis, seen as the destiny of the city, "production assumes its own 'social reason', determines the modes of consumption and succeeds in functionalising them for the renewal of the cycle. Thus, the Metropolis must implement the *Nervenleben* [Spirit] in order to realise, through use-value, the exchange-value that the *Verstand* [Intellect] produces, to reproduce the conditions of the *Verstand*".

Today, in the contemporary Metropolis, the value of use and exchange has been added to the 'connection-value' or 'relationship-value' that, according to Bruni,⁴ is the real innovation that the Metropolis presents. The metropolitan common good must be sought through different scale relationships directly and intentionally, and not be left to the indirect play of private interests. Intentions are essential and must lead to a direct search for the good of all and not of single individuals.

We can no longer interpret the contemporary metropolis as we did in the last century. The thought of civil economy regarding the contemporary Metropolis conflicts more or less radically with the merely acquisitive dimension of the behaviour of its citizens. What is needed is therefore a new capacity for imagining the economic-productive future of the city: hybrid social enterprises, economically sustainable, structured and capable of using technologies, could be a solution for producing value and distributing it fairly and inclusively.⁵

Metropolitan Urbanity is another issue to establish.⁶ Metropolis needs new spaces where inclusion can occur, and where a repository of the imagery can be recreated. What is the ontology behind the technique of metropolitan planning and management, its vision and its symbols? Competitiveness, speed, meritocracy are political words, not technical ones. Metropolitan Urbanity is the characteristic of a *polis* that expresses itself in its public places. Today, however, public places are private ones that destined for public use. The Common Good has always had a space of representation in the city, which was the public space. Today, the Green-Grey Infrastructure is the metropolitan city's monument that communicates a value for future generations and must therefore be recognised and imagined; it is the production of the metropolitan symbolic imagery, the new magic of the city.

The new codes of the magical and the extraordinary through metropolitan Green-Grey Infrastructure

A paradigm-shifting way of thinking about new metropolitan spaces produces different sets of mental maps where the higher ones imply the lower ones. In every moment of discontinuity and change, the architecture meaning is re-founded through the definition of a new formative trace. At each stage of the development of our societies, social codes of a "language of relations"⁷ change, and a new symbolic organisation is founded. From a city of faith to a city of machine transition,⁸ the body ceased to orient itself in the world through the network of symbols the citizen was used to employ to distribute space, time and order of meaning. In the opening between the city of the machine and the ecological city, the formation emerges of a body-space⁹ structured by a built-landscape¹⁰ to construct a metropolitan mental map. It is an open space that inverts itself from an object's background to a self-figured subject,¹¹ functioning as a creative driver for constructing a mental map of the void at the metropolitan scale. This structural paradigm shift also entails new built form types. For Shane,¹² Heterotopias are new built form types, the origin of a contemporary metropolitan urban space that has changed the paradigm, whose structure is now represented by a Green-Grey Infrastructure and no longer by the solid street-piazza matrix.¹³ In Recombinant Urbanism, "Heterotopias, - says Shane -, are sites that replace places". The site in genetics is a section of the gene capable of mutating independently and recombining with adjacent sites due to crossing over between genes. Heterotopia

replaces the concept of place with an artificial transposition of geographic uniqueness (the site) within a new metropolitan morphotype. It is a new nature. Lynch's¹⁴ question about geography and nature as the city spatial phenomena is still in the background. Moreover, the tectonic image of contemporary design¹⁵ as a constructive montage of images and not as scenography, supports these scale transitions by constructing a set of landscapes. It is therefore necessary a new image of a map conveyed by signs within the study of a structural paradigm that regulates the transitions of scale, which are the primary reason for the city models to change.

We must reconceptualise the infrastructure in between space. Its deep structure has the syntactic capacity to order the metropolitan space according to specific internal laws. It must connect the architectural type to the deep structure of the ground project¹⁶ as a founding part of the new built form type, and must also determine new urban-rural linkage patterns. New ways of using the land must be determined, allowing the recognition of a new conventional form of spaces "in between" the different urban, rural, natural landscapes.¹⁷ This provides the potential for a system of contrasts and hierarchies of rhythmic differences, sequences and oppositions that give rise to gradations of public, semi-public and private spaces within a functional logic, which allow the new architectural sign to express itself. In this way, a new perceptive structure of the architectural language, the signs that, as in the talking architecture,¹⁸ convey meanings to the imagination, is also enhanced. In this sense, we must introduce the concept of memory and symbolic mediator that can regenerate the enchantment, the magic of the metropolitan city. This form has a syntactic value and a semantic play that makes it vital.¹⁹



Figure 2. Metropolitan Green-Grey Infrastructure. Ahvaz, Shadi Aein Drawing

The body-space, the Green-Grey Infrastructure, is not physically an architectural object. However, conceptually, through the new types of metropolitan architectural projects (urban morphotypes, megastructures, hybrid buildings, comfort containers, big boxes), it is part of living since it brings the domestication of space that we link to architecture's ability to create spaces. The Green-Grey Infrastructure that spans the contemporary metropolitan city at the scale of the Bigness²⁰ must also allow rediscovering an intimate contact with the local scale space, amplifying sensations of our body, elevating them to that "something mystical" that characterises the act of discovery. However, these

are sensations that are never fully revealed and retain the charm of mystery, the secret, the magical and the extraordinary.²¹

The Green-Grey Infrastructure could thus be added to the list of those “beloved spaces” mentioned by Gaston Bachelard in *The Poetics of Space*. It is a space that can be inhabited with the body, and even if it constitutes the incommensurable dimension in the contemporary metropolitan city, it is the object of memory.

Memory is always in an operational nexus with imagination and the symbolic. It is an intermediary between an actions programme in the agenda of appointments with things and people that must be equipped with maps and charts; metropolitan citizens create a map loading on it and organising different temporalities and memorable symbolic relationships. Venturi taught us to draw different maps and hypothesise interactivity between mental maps. We are looking for that which guides the possibility of memorable mental representation through the object detected in reality.



Figure 3. Milan Metropolitan Heritage and Memorable Image, V. Galiulo Drawing

The surreal enchantment. Re-sensualising the architecture of the metropolitan city

Aragon introduced us to the world of the surreal image and the unconscious. A second way towards knowledge starts from real data but tries to understand the world in an atmosphere that generates correspondences and expresses itself through a language that tells of the encounter with the mystery of people and things. Shane introduced the surreal by describing the Heterotopias of illusion as “fast-changing and flexible, with a high potential for change and recombination”. Lynch also argued a symbolic resonance that conveys the meaning of place.

The unconscious, the dark side of things, is created through a progressive unravelling of deep meaning. Therefore, the primary structure of the city must allow a symbolic deepening as it is fully

experienced to encourage the construction of new meanings through which inhabitants can make the world their own.

THE METROPOLIS AS SECOND NATURE

The role of form in the contemporary Metropolis and Zarathustra's Monkey

For Cacciari, the Metropolis without aura, the commodity city or terrain of class struggle where even the arts are capitalistically exploited, opens the door not “to suffer destiny – as the monkey of Zarathustra – however, to theorise about it without contempt”(pp.29).

The problem is understanding the forms of the city's role in the overall process of capitalist rationalisation. The Metropolis is a political concept, an original political organisation that makes the capitalist system a multi-articulated urban type, an overall service, a whole, a political power, a state as absolute order, destroying the corporative relations of the past. The Metropolis, then, is not only an economic or military fact as it was for Haussmann in 1848.

Concerning the meaning of the notion of the memorable in the Metropolis of the last century, the architect's task was to conceive the Metropolis as the “new Beauty”.²² Benjamin's Images of Cities was born. In the second Modernity era, the Metropolis memorable image is the experience of the shock, the contradiction, the complexity, the multiplicity of times and existence and the possibility of a synthesis given by culture, but only through a synthesis of times in duration, where the values of the Metropolis' public good are affirmed.²³ Shane's Heterotopias of Illusion are the Metropolitan urbanity solution to imagine new building types such as urban morphotypes, urban-rural linkages and new land-use patterns to build memorable beauty. Therefore, we need new tools to conceive and map the new metropolitan reality.

Metropolis: the open place as destiny. For an anthropology of the inhabited Metropolis

Today, metropolitan citizens, like Anthony Giddens' reflexive individual, inhabit a stratification of urban maps on an ever-increasing scale with which they are connected in real-time and virtually by web networks. That signifies atopic proximity and equivalent time between cities at different distances (multiple) enabled by networks with different speed standards. It is necessary to carry out an analysis that tends to be anthropological rather than sociological to explain how to inhabit a metropolis where the "subject feels the full weight of his work of 'disenchantment', of tragic awareness of the Data".²⁴ Contemporary Metropolis dialectical structure once again expresses the life of the modern spirit.

We encourage the Anthropology of the inhabited Metropolis. The metropolitan phenomenon has been reduced to a discussion on the multiplication of jurisdictions. Anthropology, instead, considers the city structure as concerning the citizens' behaviours in scheduling their time to move around according to the most diverse motivations. We therefore deal with the "inhabited Metropolis", which involves a theoretical investigation on the technical tools required to conceive a memorable image of real metropolitan architecture projects, an image that enables a metropolitan mental (virtual) map to plan the citizens' agenda.

A Metropolis communicating through ‘imagines agentes’. The City of Muses

The heart-motor of an anthropology of the inhabited city considers the contemporary Metropolis a City of Muses.²⁵ This means conceiving a project idea and its strong communication through imagines agentes,²⁶ archetypes repeated as analogues in the Metropolis construction. We are talking about a project as context's components relations rooted on topographical/geographical maps looked at with the hermeneutic eye. This is the key to the City of Muses: hermeneutics that discovers/invents

the "public good" as including natives, residents, and new inhabitants. The Metropolis map must be constructed for geographical reasons, highlighting its Green-Grey architecture (the metropolitan structure) and its new edges that transcend the administrative limits of today's jurisdictions. It must address and communicate ecosystem services as the foundation of spatial and environmental justice and a new definition of its trans-action hybrid landscapes.²⁷ The true-to-life map of the contemporary Metropolis invested with ideal meanings must be highly evocative of the profound mission of the Metropolis' decision-makers as curators of a delicate asset. They have to see and understand this analogous map, which is so much more complex and accurate than the one, now forgotten, of A. Rossi's Analogous city - so intimate compared to the epic one of today. What is more, it is not just a metropolis map, but is an actual entity that concretely interacts with the citizens.



Figure 4. Metropolitan Capriccio, V. Galiulo Drawing

THE TOOLS

The Map of Otranto. The origin

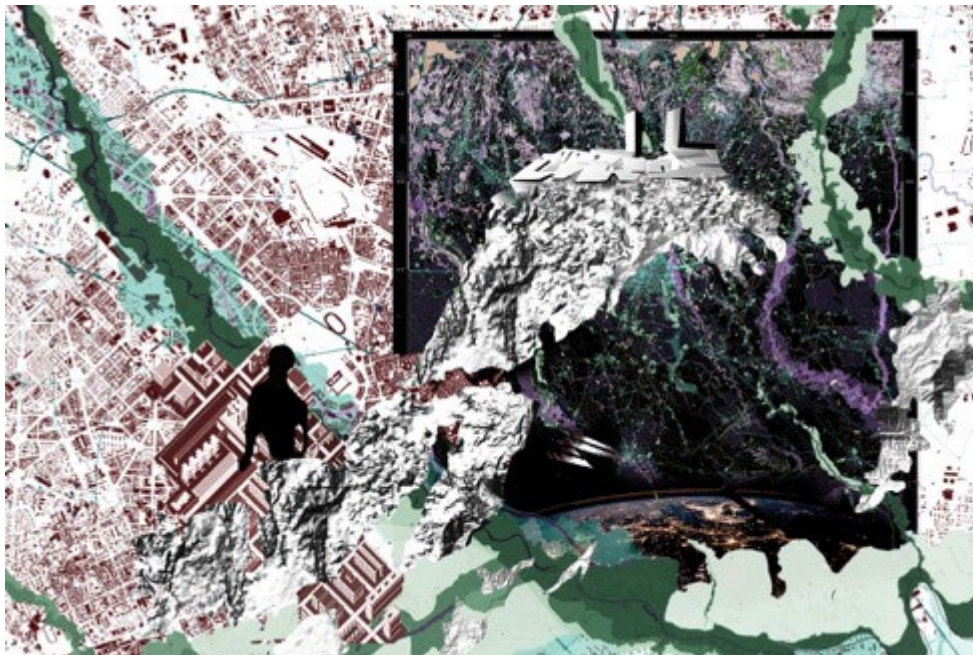


Figure 5. Otranto Cathedral, The Floor

The technical interpretation of a map through the science of language does not fully describe its power. It is a map image that keeps alive the story of the life that pulses there. The signs of the map are like the words of a language. Words/voices/songs are modern distinctions.

The floor mosaic of Otranto Cathedral is a map without geography, without the technical structure of the military component. It is composed like music by a cyclic movement, wave, breath, alternation, voices, songs. The beauty of the Otranto 'map' is that, in addition to possessing intrinsic rhythms, it is perceived according to the beholder's rhythm/direction/step (physical, mental step, sensitivity). The Otranto map well represents the concept of harmony, of a non-random interlocking of voices/parts. We must map all this when we have to describe the deep meaning, the aura of a place, which seems lost forever.

De-colonising the mind. The irruption of the symbolic through the female gaze

The Metropolitan Cartography, produced by MSLab,²⁸ intends to propose a method for the production of maps for fragile European and South American territories; this method takes shape in the rules of language but also in the dimension of the local symbolic, to recognise and renew the enchantment of places. This dimension characterises the mapping of the territory by women's experience. The Metropolitan Cartography subject is a woman.

That is the fruit of the symbolic revolution that allows each culture not to be enclosed within the narrow concept of "identity" but to open up through the search not of what makes us different but rather of what makes us similar.²⁹

The enchantment of the word and the voice of the map

Cavarero explores how to extract the uniqueness of a place and its inhabitants from the narration of each story, teaching us that there is no mutual understanding if there is no relationship between a "self" and a "you" capable of narrating its story. The author proposes a philosophy of narration rather

than logos, which can restore the uniqueness of the embodied subject and the necessary interweaving of beings-in-relationship. Cavarero also introduces the theme of voice as a revelation of uniqueness. We introduce the discourse of the words' relations map, understood as signs and symbols, capable of recognising and communicating the enchantment and beauty of the city again through the narrating voices. We are defining the construction process of the Metropolitan Cartography maps at the S and XS scale, dealing with what is considered fundamental according to which mechanisms, signs and symbols. We also introduce the possibility to think differently by recognising the diversity and the invisible in the map—the rebirth of the enchantment for the works of human beings is necessary for a fair distribution of resources based on the concept of the value of relationships and bonds, and social justice.³⁰

The map is seen as the product of the relationship between the uniqueness of the words; the sound of each narrated voice is unique. Indeed, we are not only looking for an abstract universal metropolitan territory/subject, but also for the fragile subject, with its relational character embodied in the irreducible uniqueness of the narrative of a specific territory, of intelligence to be recognised, protected and developed, really lived and acted upon by metropolitan citizens.

This theme is also common to another author who is fundamental to the definition of feminist cartography as capable of revealing dissonances and differences in order to weave new bonds. Braidotti³¹ argues that no map is without its performative character: doing, acting, becoming. "Map as (social) staging" that through certain norms of recognition and schemes of intelligibility produce new subjects, undoing the territory's solid matrices.

The concept of reality and new information technologies

Today, the metropolis cannot grow by elementary additions but by integral ones that require subversions in the paradigms of urban form and the tools for imagining and pre-seeing it. Our question is related to how the concept of reality changes with the new information technologies and if the communication of this reality changes at different scales. Consequently, our map must integrate the signs marked on the ground of past places with those left by contemporary crossings.

Our cartography is the rupture of the map—its signs gradual loss of ability to communicate profound meanings about inhabiting the earth. We deconstruct maps by including the artistic phenomenon in the construction of maps. It is a matter of thinking about a technique that investigates and explores the components of the landscape and its narratives, energy flows, symbols and stories that are part of the understanding of the territory and that can be mapped to represent contemporary movements stratified in the space/time of exploration; the elementary anthropological signs of the local space will change and hybridise with those of the past.

The images produced by human beings build an essential part of metropolitan maps; with our mobile phones, each of us immediately becomes part of a map. So, the moving body itself is a kind of territory because it is the product of identity, relational/emotional capacities and biometric properties that today can be calculated through wearable technological applications.

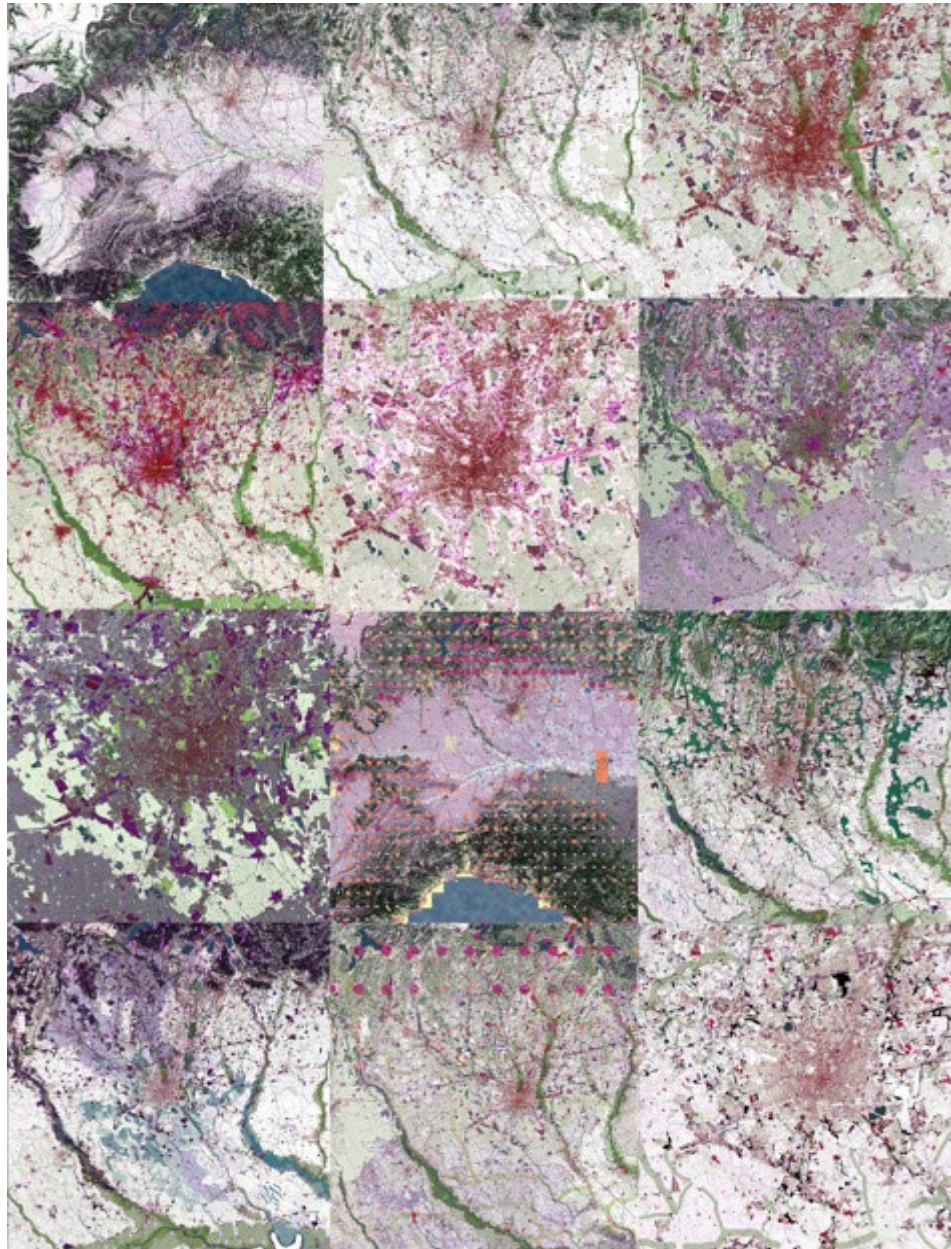


Figure 6. Metropolitan Cartography, Protocol Maps. V. Galiulo 2020 - 2021

Dis-similarity and de-figuration for figures that do not 'visibly represent' but 'visually show'

According to Didi-Huberman, the image can signify reality, but with a completely different intent; it has the value of a transfer, passage, association, and not of a definition; it becomes a mental path that is never mere aestheticism, but leads to aesthetics towards conceptual, rational and spiritual paths.

Thus, in the map, the figure of the relationship between the elements is created and read, paradoxically, through a process of de-figuration, i.e., going beyond the mere iconic representation of an element of the territory to arrive at the hidden meaning of the subject represented, at its relationships, which we have found through a process of key words and relative concepts within a Metropolitan Glossary.



Figure 7. *New Information Technologies in Metropolitan Cartography Maps. La tebaide, Beato Angelico 1420 on Ecosystem Services Protocol Maps, Milan L. Galiulo, V. Drawing*

Through the Glossary, the map image becomes knowledgeable because it is the means to represent qualitatively, i.e., in relation, the quantity of data.³²

We needed for our maps, especially those that work at small scales, to introduce a mode of representation that, while acknowledging the primacy of Alberti's principles, which founded the structure of our virtual/mental mapping, could represent local territory elements' deep meaning. According to Didi-Huberman, it is a question of conceiving an infinite universe of relations, of interpretative grids. Even the smallest element of reality enters into ever new and original correspondences with another particle, opening up its meaning and the related imagery.

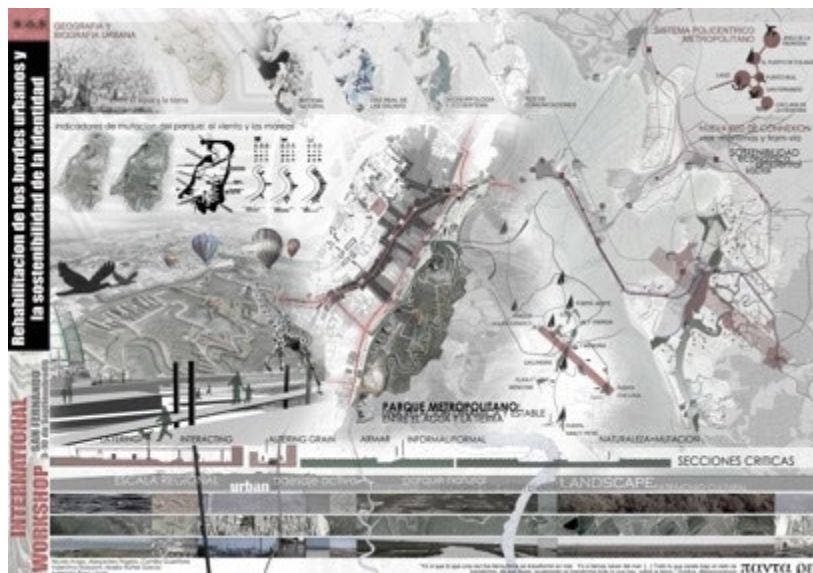


Figure 8. *Cadice- S. Fernando Metropolitan Park, N. Avigo, A. Frigerio, C. Guerritore, V. Mazzanti, N. Nunez Garcia*

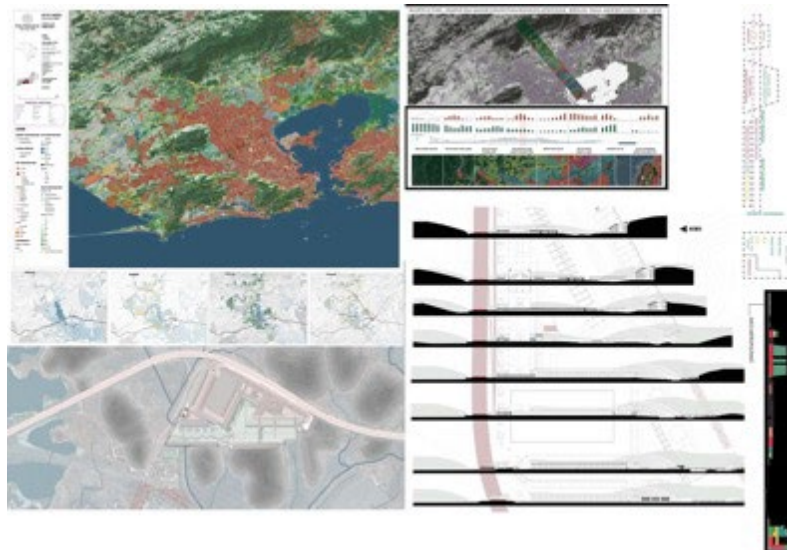


Figure 9. *New Built Form Type for Rio de Janeiro*, D. Marcon, A. Contin, V Galiulo, F. Mistò.

CONCLUSION

Dis-similarity and de-figuration are the two operations that create figures which "are not valid for what they represent visibly, but for what they show visually, beyond their appearance".³³ Therefore, the map presents clues to ways of looking at reality. Didi-Huberman refers to Peirce and Poe and defines the clue as the vestige of a contact, a mark left, a material imprint. We called it a symbolic mediator, and today we add to this concept, borrowing from Didi-Huberman, the notion of symptom.

Maps allow us to imagine and involve the observer through the mimetic paradoxes of dissimilarities.

We cannot forget that our maps are also a technical tool for raising awareness of a context with particular criticalities to remediate. Therefore, we must provide the observer and the map's curator with conceptual tools that allow for coherence in their actions. Thus, we introduce a phenomenological assumption that refers to the act of the subjects curating the map, to what they want to represent; an aesthetic assumption that aims at the subjects of the gaze and refers to what they want us to understand; an anthropological assumption dedicated to the definition of images that deeply concern the inhabitants of our contexts; and finally, a semiotic assumption, related to the deep meaning.

Furthermore, it is in this way that, as Didi-Huberman points out, we can also recognise the freedom of imagery associations as a fact of structure in which "each image is only clarified in the global vision of all the others, however disparate and dissimilar they may be".

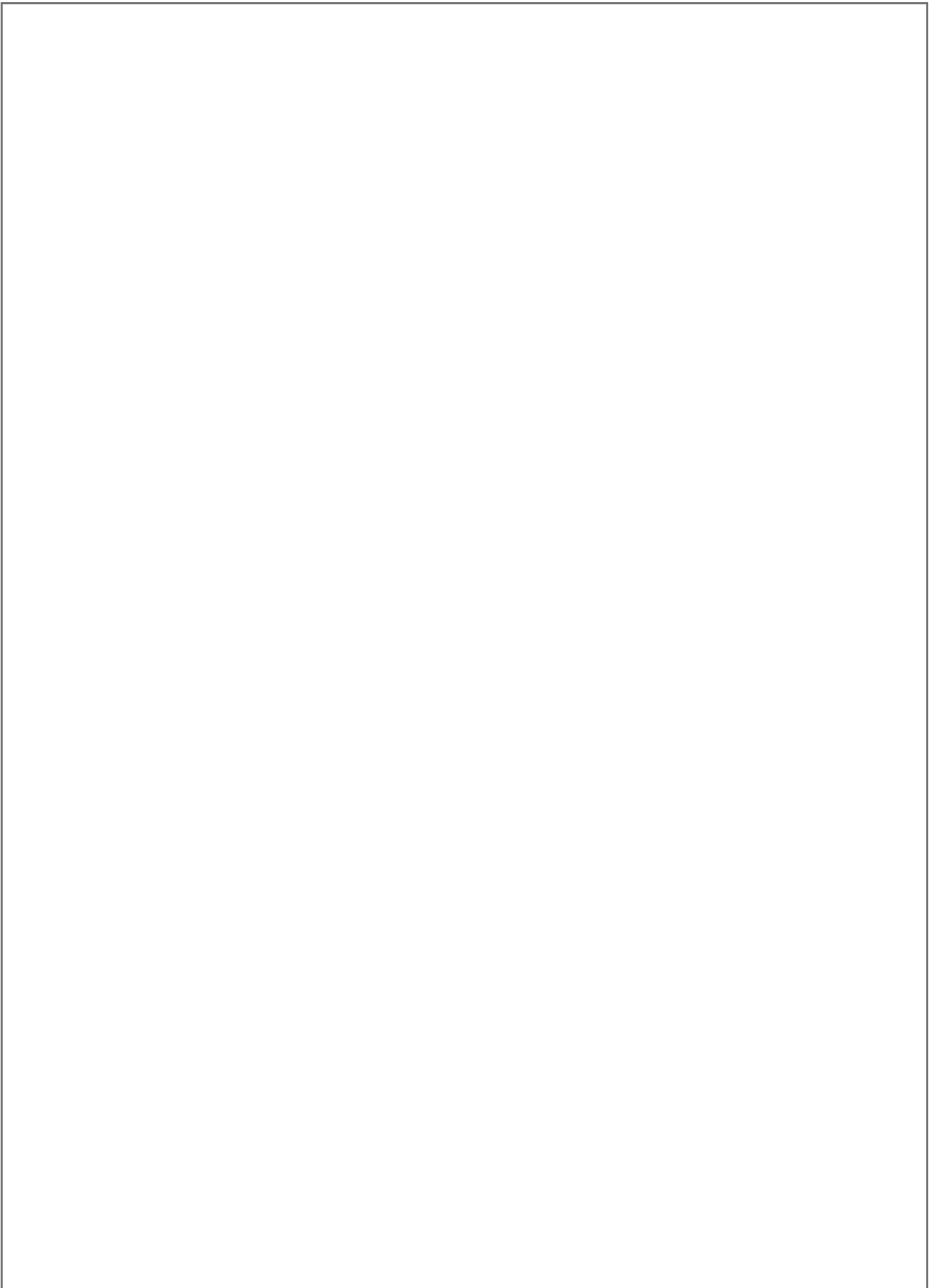
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