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Can the architectural project offer new ways of interpreting, reading, and understanding heritage and the patrimonialization process?

What are the investigation tools and design actions useful for strengthening the relationships between heritage and context?

How can heritage sites best be valorized, while defining ways to sustainably use heritage and actions for its protection?

Starting from an idea of heritage seen as a *sense of time and a sense of place*, this book poses a hypothesis: that the perspective of the project, at architectural, urban and landscape scales, can be taken as an interpretative key through which to analyse potential and critical issues related to the tourist valorization of heritage.

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Between Sense of Time and Sense of Place

Between Sense of Time and Sense of Place

edited by
Mauro Marzo
Viviana Ferrario
Viola Bertini

Designing
Heritage
Tourism
Landscapes

The series brings together a number of studies dedicated to the phenomenon of heritage tourism. A driving force for territorial regeneration processes and, at the same time, a factor in the alteration of the nature of places, this particular form of tourism represents a field of investigation for a vast number of disciplines.
Open to dialogue with different fields of knowledge, the essays of the series present research focused on the relationship between heritage, landscape and architecture.
In this framework, the analysis of contexts and the project's cross-scale perspective are assumed as lenses through which to read the potentialities and the critical issues related to the touristic use of material and immaterial assets. Can architectural design offer new ways of knowledge and interpretation of heritage? What are the analytical tools and the design methodologies useful for establishing a dialogue with that sense of past and sense of place proper to the concept of heritage itself?
The series answers these questions by illustrating the results of research, teaching experimentations and design explorations which, in light of the complex problems posed by tourism, address the study of the relationship between architecture and the historical city, the transformation of landscapes, and the delicate balance between protection and the use of heritage.

Brazil, *Rio de Janeiro from the Corcovado viewing platform*, 1934. Fondazione Mazzotti photographic archive c/o FAST – Foto Archivio Storico Trevigiano della Provincia di Treviso

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BETWEEN SENSE OF TIME AND SENSE OF PLACE

DESIGNING HERITAGE TOURISM

edited by
Mauro Marzo
Viviana Ferrario
Viola Bertini

LetteraVentidue

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History understanding

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The papers in the *History Understanding* section explore historical understanding in multiple cultural/historical contexts and different disciplines, revealing the relationship between time and place both in the unravelling of the historical process of defining reality and through the by no means neutral interpretation entrusted to design. The result is a complex picture of cognitive and design forms that prioritise, or rather, integrate historical-processual knowledge and perceptible experience, legibility in the physical order of temporal successions or selection of a precise time.

Many of these papers testify, in their relationship with heritage sites, to the broadening of the ways in which history is understood. Alongside the need to document and conserve, the necessity of giving meaning to the experience of history in the present is expressed by rendering the complexity of the topographical palimpsest legible, undermining only apparent museographical coherence (Italica) or, on the contrary, selecting a single moment, that of abandonment, indefinitely fixed in time (Bodie) or even suspending a now mute history in the dimension of myth (Mont'e Prama; Mexico Basin). In each case, moving beyond mere didactic/documentary presentation, design themes and mnemonic images are generated that appeal to the senses and emotions as keys to understanding, narration and refiguration by the public.

Moreover, two main senses of landscape thinking emerge. One explores the perceptible experience of historical space in its visual/perceptual, even auditory and olfactory components, as evidenced by the lesson of Venice for Halprin (Boifava) or the memory of the ghost town of Bodie (Sorbo). Not surprisingly, the experiential space, starting from the category of the Picturesque and the philosophy of Sensism, finds in landscape and urban voids, in *promenades* and narrative sequences, a favoured perspective to conceive space.

The second sense aims at affirming structural knowledge of the historical landscape, whose processes and matrices (Pirro) must be recognised, as well as the spurious components of the historical palimpsest, since it is the dynamic aspect of the landscape that accounts for the current construction of the place, which cannot be univocally referred to the primordial substratum (Sanchez and Gilabert). The Italica site emblematically demonstrates that an understanding of the topological relationships sedimented in the order of superimpositions actually clarifies the structure of the foundational framework.
It is useful for scientific discussion to relate the issues underlying the case studies to certain keywords which, when examined individually, form antinomic pairs. Considered dialectically, they constitute an area of exploration that finds the specific place of a possible composition within architectural design.
The first antinomy relates to perceptible understanding, linked to experience, and structural understanding of historical processes, developed through knowledge-based design. Both belong to the architect's way of knowing. In design, especially in sites that have become mute, there is a need to combine tools for

documenting, analysing and deciphering the historical palimpsest with specific interpretative devices aimed at eliciting emotional involvement and the synesthetic and evocative experience produced by design figures and images of memory that complement or transcend historical knowledge.
However, a number of issues arise from the historical/cultural relativity of the concept of *authenticity* – no longer contained within the limits of material conservation – which raise questions about the authenticity/identity of place, experience and narrative.
Indeed, in contexts where the emergence of intangible social values eventually overwhelms the established principle of material authenticity and the experience of time prevails over the relationship with historical space (Sorbo), what constitutes the authenticity of the experience of place and the narration of historical space?
A third dual notion therefore concerns the now blurred boundary between the procedures of narration and storyweaving within architecture and the performance of tourist entertainment. It is an open, but discriminating question to ensure that places and projects do not constitute a scenography of experience, rather than the modernization of the sense of history and the transmission of heritage.
How can we define the object of reading and narration within the antinomy between the readable and the imaginative? How can the dominance of the visual and the experiential be reconnected to a knowledge project?
The dual notion of description and interpretation is crucial when architectural design considers the evocative character of formal structures as an interpretative tool to diachronically and synchronically read space, time and place within the continuity of the historical process. This is even more the case when the new project's new layer is not placed on the plane of legibility of the palimpsest, but in the metaphysical suspension of the *pure time* of the ruins (Augé), whether archaeological ruins like Mont'e Prama or ghost towns like Bodie.
This reflection leads us to associate the concept of *authenticity* (and *truth*) with the concept of *meaning*, a key word in the conference, indicating the semantic content and significant value underlying form, which is also the substance of ideas and culture of an era.
Architecture is tasked with constructing and shaping meanings through the formal elements of a narrative that unfolds in time and space, establishing relationships of meaning between successive rewritings.[1]
The theme of the architect's responsibility introduced by E.N. Rogers prompts us to pay attention to the boundary between moulding and staging, as well as to the risk of formal over-interpretation in order to jointly enhance the new text and the original text within a meaning that is both syntactic and semantic and offers a general value by which to measure a possible truth, capable of innervating even the writing of new contemporary palimpsests with originality.

The papers can also be subdivided into two logical connections in the relationship between architecture and understanding of the history of places: on the one hand, in accordance with the principle of architecture (or design) as a foundation for tracing the history of places and communities; on the other hand, reversing the

factors, historical understanding is highlighted as a methodological premise for learning to design the architecture of the contemporary city.
In the first case, architectural research (which should find its disciplinary basis in design and which in the *History Understanding* session was only fully acknowledged in Chiri and Pisu's intervention on Mont'e Prama) is a critical tool for unveiling orders, structures, sequences and hierarchies in the process of successive historical transformations. These transformations have etched, over time, a polysemic palimpsest that must be deciphered, recognised and integrated into the places of contemporaneity. This general principle is reflected in some of the contributions that reveal the problematic relationship between the condition of contemporary life in cities or regions and the heritage of their various *archaeological sites and ruins*. Enshrined in statutes that situate them outside of modern life, these archaeological sites force us to reflect on the presumed impossibility of assuming, in the contemporary condition, new and active roles beyond their musealisation.
A number of papers relate to this case, such as the contribution on the archaeological site of Italica (Sanchez and Gilabert) in its relationship with the current urban system of Santiponce; that of the digitalised cultural mapping of the territory of the Area Grecanica (De Luca); that on the ghost town of Bodie (Sorbo), in which the former US mining town experiences a state of frozen time, in the instant before being abandoned, which transforms it into a still life and exposes it in its historical suspension; on the loss of recognisability of the original and ancestral Pre-Hispanic Basin of Mexico (Alvarado), whose distinctive balance between ecosystem and artifice has been mercilessly destroyed by the metropolitan area of Mexico City; or, the design experience for the Nuragic archaeological site of Mont'e Prama (Chiri and Pisu), in which the formal choice of the project critically highlights, with its original layer, the impossibility of recognising a framework and a chronological succession of the pre-existing archaeological layers, but which is presented as a connection device between the place and the profoundly intimate and subjective experience of its discovery; finally, the theme of the reconstruction of parts of the historic city in the typological and procedural analogy of the built (Pirro), with reference to the replacement of building elements in the urban palimpsest of the village of Pollutri in Abruzzo.
In the second case, on the other hand, the understanding of history is read, at the same time, as the premise and theoretical foundation of design culture for constructing contemporary cities. We therefore look at historical space in search of principles, learning from the lessons of antiquity: as in the case of the *Lezione di Venezia* (Venice Lesson) for American landscape architect Lawrence Halprin, whose exemplary experience was illustrated by Boifava. According to this interpretation, the experience of multisensory and bodily immersion in reality (which recalls the best tradition of the Grand Tour educational journey) is a form of knowledge learned *en plein air* that stimulates the formation of a propensity for a *typological understanding* of reality (an attitude that Giuliano Gresleri attributes to the young Charles-Èdouard Jeanneret when describing his exploits in his *Journey to the East* travel diary written in 1910-11).

This ability to recognise the characteristics of urban space and its architecture – we might speak more generally of forms –, their measures, their ability to be a place of relations and interactions that characterise the life of a community, is active, prolific heritage that can stimulate the production of ideas for the construction of the contemporary city.

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Texts, essays and reference books are cited in the notes.

Notes

1. L.A. Pezzetti, *Continuare a scrivere nel paesaggio storico: Lettura, interpretazione, figurazione,* LetteraVentidue, Siracusa, 2020.