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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

CONTENTS

14 **Foreword**
Mauro Marzo

Introductions
18 Benno Albrecht
22 Ana Luiza Massot Thompson-Flores

26 **On the sense of time and place in relation to heritage tourism**
Mauro Marzo, Viviana Ferrario, Viola Bertini

42 **Time and duration**
Luigi Franciosini

54 **Heritage and tourism: the experiential turn**
Maria Gravari-Barbas

64 **Heritage tourism in the aftermath of the Covid pandemic**
Mirella Loda

72 **Mass tourism, extraordinary heritage and valorizing the ordinary past of everyday life**
Dallen J. Timothy

78 **Recurring words**
Mauro Marzo, Viola Bertini

88 **Designing heritage tourism: 4 axes, 12 topics**
Susanna Campeotto, Mattia Cocozza

SECTION 1
1.1 LANDSCAPES

96 **Landscapes**
Luigi Coccia, Orfina Fatigato

102 **Historical evidence, the enigma of beauty in Italy's great war border territories**
Claudia Pirina

110 **Experiential travel in protected areas**
Projects, methodologies and case studies
Olivia Longo, Davide Sigurtà

118 **Cultural map for a project on tourism**
Ottavio Amaro

126 **Campania Felix**
Ephemeral landscapes in the gulf of Cratere
Simone Guarna

132 **Dwelling the landscape**
Tradition and innovation
Martina D'Alessandro

140 **Heritage interpretation and tourism**
Architecture for archaeological routes in Alentejo and Algarve (Portugal)
Laura Pujia

148 **Sense of past, loss of place**
The case of the Palace of Versailles
Francesca Talevi

156 **The heritage project in the shapes of civilization**
The territory as an expression of meaning
Ludovica Grompone

1.2 LANDSCAPE ITINERARIES

164 **Landscape itineraries**
Susanne Stacher

170 **Terrestrial lines**
Cycleways and the heritage of historical infrastructures
Riccardo Palma, Andrea Alberto Dutto

178 **Walking the invisible line**
The landscapes of the Lucca–Pontedera railway
Giacomo Dallatorre

184 **Fortified cities in Lombardy**
An itinerary from Lodi to Cremona, between towns and castles along the Adda and Serio rivers
Raffaella Simonelli, Piero Favino

192 **Walking the Appian Way**
New life for an ancient route
Egizia Gasparini, Valentina Dallaturca, Laura Sanna

200 **Designing a sustainable tourism**
A project for Matera
Anna Veronese, Silvia Parentini

208 **Contemporary transit itineraries**
Prospects for the enhancement of the archaeological landscape of the inner Balkans
Bruna Di Palma, Lucia Alberti, Francesca Colosi

216 **Distilleries in Ilhabela-Brazil**
Designing a cultural itinerary
Barbara Marie Van Sebroeck Martins

1.3 MARGINAL AREAS

224 **Marginal areas**
Giovanni Marras, Fabrizio Toppetti

228 **The inherited rurality and its sustainable enhancement**
Pierluigi Grandinetti, Roberto Grandinetti

236 **Rural identity**
Landscape, heritage, tourism in the mid-Adriatic areas
Luigi Coccia, Sara Cipolletti

244 **Rural landscape heritage and tourism in the inner areas of Italy**
Some considerations on community-centred practices
Francesca Vigotti

252 **What's the meaning of heritage tourism in the inner areas of Italy?**
Giovangiuseppe Vannelli, Angela D'Agostino, Piero Zizzania, Giancarlo Stellabotte

260 **Research and proposals for a new type of tourism**
The Abruzzo case
Claudio Varagnoli, Lucia Serafini, Clara Verazzo

268 **CultLANDS**
Cultural heritage as a resilience reserve of inner areas in Marche region
Maria Giada Di Baldassarre

276 **New strategies for the historic centre of Savoca**
Emanuele Fidone, Vito Martelliano

SECTION 2
2.1 SCENARIOS

286 **Scenarios**
Andrea Benedetti, Luca Merlini

290 **A tool for the evaluation of non-performing cultural heritage renovation projects**
Elena Vigliocco, Roberta Taramino

298 **The reuse of Caprera's coastal batteries and other decommissioned military sites in Gallura (Sardinia)**
Davide Pisu, Giovanni Marco Chiri

306 **Creative landscape: production and sociality as a care of cultural heritage**
The case study of the Terra delle Gravine in Palagianello (Taranto)
Rossella Laera, Roberto Pedone

314 **Tourism delivery – tourism toolkit in your place**
The case of Matera
Silvana Kühtz, Chiara Rizzi

322 **Earthquake damaged churches**
A link between past and present in the sense of identity
Gessica Sferrazza Papa

330 **Tourism and heritage after Covid-19**
Reconsidering local tourism in the Greater Paris Region
Susanne Stacher, Roberta Borghi

2.2 CITIES

340 **Cities**
Ángeles Layuno, João Rocha

346 **Beyond the Taj Mahal**
A framework for enhanced visitation of the city of Agra
Derek A.R. Moore

356 **Heritage and capital in contemporary China**
Strategies and approaches in the case of Suzhou
Elena Longhin, Luis Martin

366 **The memory of the territory**
The case of the precolonial city of Maní, Yucatán, México
Laura María Lázaro San José

374 **Touristocracy**
The death and life of great tourist-historic cities
Francesco Caneschi

382 **UNESCO historic centres**
Experiences and synergies between ideal cities and consolidated realities
Maria Grazia Turco

392 **Venice, Venices**
Readings and strategies between the picturesque and contemporary consumption towards the search for new significance
Paolo Gasparoli, Francesco Trovò, Katia Basili, Fabiana Pianezze

400 **Transitory vs permanent**
Cultural explorations in Naples' heritage
Orfina Fatigato, Maria Luna Nobile

410 **Matera, water and tourism**
Heritage in balance
Ettore Vadini, Monica Dell'Aglio, Mariafara Favia, Paolo Giannandrea

2.3 URBAN ITINERARIES

420 **Urban Itineraries**
Roberta Borghi, Emanuela Sorbo

426 **Heritage and the anti-city**
Pizzo Sella in Palermo between modern ruins tourism and civic reappropriation
Zeila Tesoriere

434 **Heritage tourism in Old Delhi**
A second life for the historic havelis of Shahjahanabad
Gianluca D'Agostino, Anuradha Chaturvedi, Valeria Minucciani

442 **Urban landscapes of memories**
Three parks in Berlin
Alessandro Gabbianelli

448 **New experiences of the heritage**
OHN 2019: The architecture of Naples reveals itself
Maria Pia Amore

456 **The underground tourist route as the object of the city tourism infrastructure**
Kateryna Shklianka, Mykola Rybenchuk, Olena Rybenchuk, Mariia Moskalyuk

464 **Drawing the water heritage to understand Rome's cultural landscape**
A travel towards liquid urban sceneries
Francisco J. del Corral del Campo, Carmen M. Barrós Velázquez

474 **Digital journey toward experimental architectures**
Skopje brutalism
Marina Tornatora, Blagoja Bajkovski

SECTION 3
3.1 ARCHAEOLOGY

484 **Archaeology**
Giuseppe Di Benedetto, Marco Ferrari

488 **The lesson of Villa Adriana**
Project for the new UNESCO Buffer Zone
Valerio Tolve

496 **Places and tourism**
From real place to place as instrument of nostalgic memory
Cristina Casadei

504 **Mapping the immaterial**
The case of Centocelle Archaeological Park
Irene Romano

512 **From enclosed to diffuse heritage**
For a geographical view of archaeological remains
Giulia Cervini

520 **Designing the past**
A contemporary metaproject for the ancient Elea-Velia
Chiara Barbieri

528 **Ancient and modern like water de-sign**
Emanuele Navarra

534 **Operate on heritage: letter of intent**
Milan towards a *Passeggiata Archeologica*
Elisa Valentina Prusicki

542 **On the scene of the ancient**
Studies and ideas for archaeological site of Delos
Gianluca Sortino

3.2 HISTORY UNDERSTANDING

550 **History understanding**
Fabrizio Foti, Laura Anna Pezzetti

556 **Images and cultural heritage**
Sense of past and sense of place in Bodie American ghost town
Emanuela Sorbo

564 **Approaching Italica through the lens of landscape**
Marina López Sánchez, Cristina Vicente Gilabert

572 **Pre-Hispanic remains of the Mexico Basin as motivational resources for archaeotourism**
An immersive proposal
Abe Yillah Román Alvarado

578 **Venice reflected**
The observations and impressions of Lawrence Halprin
Barbara Boifava

586 **Does tourism generate ugliness?**
The role of the building between knowledge, conservation and tourism: the case of Pollutri, a minor historical center in Abruzzo
Michela Pirro

594 **Design of a cultural map as a tool of acquiring knowledge about sites**
Experiment in the Area Grecanica Calabria
Alessandro De Luca

602 **The *Nuragic Heroon* of *Mont'e Prama***
From the excavation to the project
Giovanni Marco Chiri, Davide Pisu

3.3 MUSEUMS AND MUSEALIZATION

612 **Museums and musealization**
Francesca Mugnai, João Rocha

618 **The flow of history in the city**
Museums to protect, connect, communicate
Alessandra Carlini

626 **National Museum of Scotland**
Heritage of a *becoming* architectural project
Nikolia-Sotiria Kartalou

632 **Heritage and valorization**
An integrated project for the San Marco Museum in Florence
Elisabetta Matarazzo

640 **Memory and figures**
Designing the new archaeological museum and service center at the archaeological site of Villa Romana de Rabacal
Riccardo Renzi

648 **The transmission of the past in Basque country**
Marco Russo

656 **Sensitive atmospheres and archaeological heritage**
Museum as narration by Studio Azzurro
Marianna Sergio

664 **An imaginary museum of the Manhattan Project**
Ludovico Centis

SECTION 4
4.1 ABANDONMENT, DEGRADATION AND REUSE

674 **Abandonment, degradation and reuse**
Federica Morgia, Marina Tornatora

680 **Banganga Tank in Mumbai**
Sacred space and urban imagination
Stefania Rössl

688 **Looking for the balance between patrimonial restoration, social revitalization and touristic development**
Project for the enhancement of the fortress and castle of Beas de Segura (Jaén, Spain)
Pablo-M. Millán Millán, Javier Muñoz Godino, Simona Belmondo

696 **The past and present sense of place**
A project for an historical district
Maria Rosa De Luca, Ilde Rizzo

704 **In *another* sense**
Uncovering memories, rediscovering denied heritage
Angela D'Agostino, Maria Pia Amore, Giovangiuseppe Vannelli, Giuseppe D'Ascoli, Marianna Sergio

712 **Megara Hyblaea and the landscape of contrasts**
Strategic design and technological innovation for an inter-scalar project to enhance tourism in the archaeological park
Simona Calvagna, Mariangela Liuzzo, Pietro Militello, Vincenzo Sapienza

720 **Liminal landscapes in transformation**
Industry, nature and heritage
Ángeles Layuno

730 **Mining narrations**
Vocations and opportunities in abandoned places of Sulcis-Iglesiente
Giorgio Peghin, Andrea Scalas

738 **Industrial tourism and heritage protection: architecture as a resource**
The case of Mollificio Bresciano in San Felice del Benaco (Brescia)
Silvia Bassani, Giulia Stefanina

4.2 PROJECTS

748 **Projects**
Renato Capozzi, Gustavo Carabajal

752 **The reversal of time**
Type, scale, and material
Marco Ferrari

760 **Earthquake as heritage**
Sense of past, sense of place, sense of time
Paolo Belardi, Carla Zito

768 **Recycling to accommodate**
Gonçalo Byrne: rhythmics of life
Elena Mucelli

776 **Domesticated wilderness**
Pietro Porcinai and the ENI holiday village in Pugnochiuso
Viola Corbari

784 **Two stories about mountain ski heritage transformation**
Roccaraso and Planica compared
Federico Di Cosmo

792 **Between identity and otherness**
The example of the Hakka villages
Giovanni Comi

800 **Inclusive heritage**
A project for the Olympic Theatre in Vicenza
Federica Alberti

808 **Ephemeral architecture as a medium for regenerating the historic city**
The case of the Venice Biennale and the proposal for a code of ethics to manage the staging of artistic events
Alessandro Zorzetto, Ángela Barrios Padura, Marta Molina Huelva

4.3 TOOLS, METHODS AND STRATEGIES

816 **Tools, methods and strategies**
Mauro Marzo, Viola Bertini

822 **Hybrid/ephemeral/in motion**
Experiencing places
Anna Lorens

830 **From the neglected to the cherished**
Abandoned lands and new archaeological landscapes
Federica Morgia

838 **Designing branding actions**
Working with communities on heritage enhancement to achieve more resilient and open habitats
Maddalena Ferretti, Caterina Rigo

846 **Reconnecting Diuenses opportunities of heritage tourism for Diu Town**
Anisha Meggi

852 **Revisiting the design of cities for culture-based tourism in a spatial context of social and economic heterogeneity**
A case study of Jaffa, Israel
Komal Potdar

860 **Methodological issues**
The touristic enhancement of Albanian rural heritage
Kamela Guza, Valbona Flora

868 **Heritage-led branding and marketing as the instruments to communicate the *sense of past* and *sense of place* in heritage cities**
Özgün Özçakır, Anna Mignosa

876 **An idea of lagoon heritage**
Territorial preservation between speculation and civic rights
Michela Pace, Maria Chiara Tosi

Ephemeral architecture as a medium for regenerating the historic city

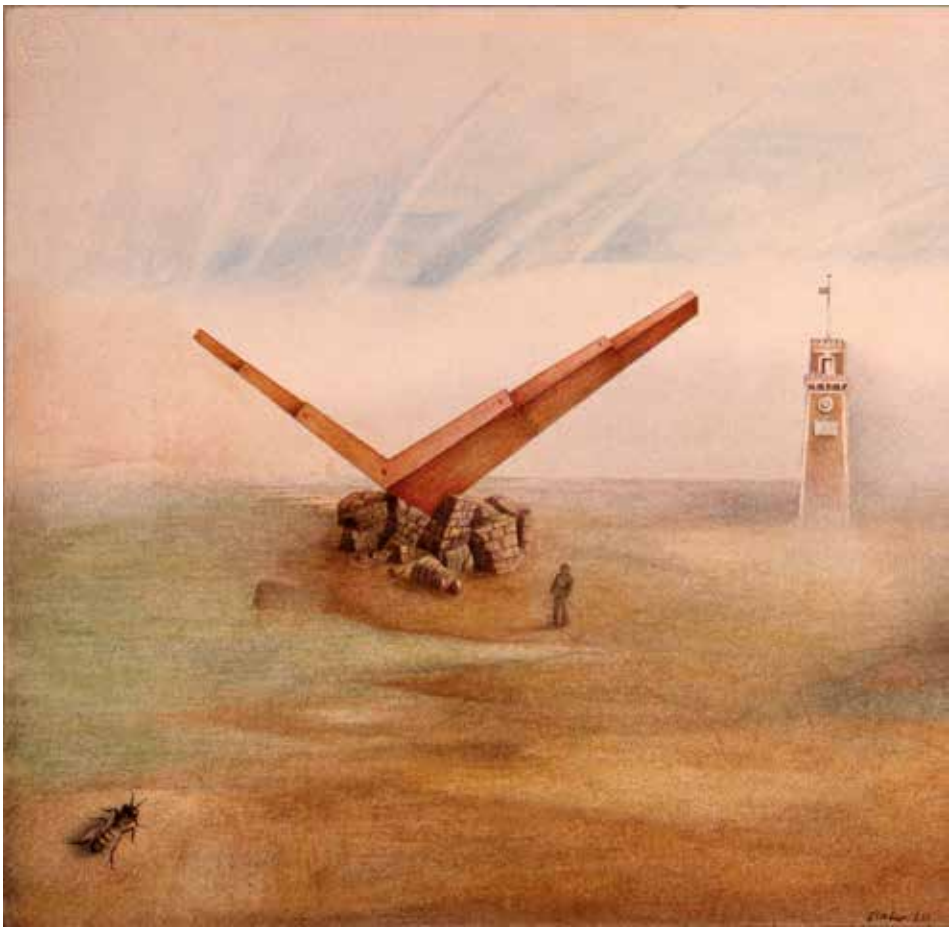
The case of the Venice Biennale and the proposal for a code of ethics to manage the staging of artistic events

Alessandro Zorzetto, Ángela Barrios Padura,
Marta Molina Huelva
Universidad de Sevilla

In the Romantic era, the young Goethe undertakes the *Grand Tour* towards Italy, in the same way as many other aristocratic contemporaries who venture on an educational journey through Continental Europe, a phenomenon from which tourism as we know it today originates. *Eine zweite Natur*[1] is the definition of architecture according to the German writer, expressed while contemplating the Roman aqueduct of Spoleto and subtending its public utility.[2] *Mutatis mutandis*, in an age marked by the influence of man on the environment,[3] it is legitimate to think that the act of building, and *a fortiori ratione* of composing, takes place in the sphere of *second nature*, as 'double harmony with the community of humans and with *first nature*, itself anthropized in the form of the landscape',[4] according to Salvatore Settis' definition. In applying these definitions to ephemeral architecture, in particular to the field of historical architectural heritage, the latter can be considered as *second nature*. It is therefore necessary to broaden the spectrum of research and also to turn to the world of art, as the ephemeral is a genre that often crosses the boundaries of conventional architecture. Illustrating the theme of artistic composition, in a letter addressed to Nanni Balestrini, Toni Negri indeed affirms the ineluctability of poetic constructivism whose function is rooted in 'an abstract, factitious, indeterminate world, in senses and values'.[5] Likewise, the decontextualisation of the architectural work through the mechanism of the *display*[6] involves the transposition of compositional poetics to a higher level of abstraction, towards a *third nature* in which significance and signifier short-circuit, in a continuous ambivalence between *œuvre* and *ouvrage*.[7] The field of research therefore stimulates the exploration of the meaning of ephemeral architecture also in a context of semantic hybridisation.

This path can already be perceived from the first International Architecture Exhibition held in Venice in 1980, in which composition and construction both become scenographic. 'It is therefore not illicit to consider that the real spectacle offered by this theatre is the one that occurred first on the shipyard, in Fusina',[8] states indeed Manfredo Tafuri, reflecting on the 'alienating effect'[9] of the paradigm of contemporary ephemeral architecture, Aldo Rossi's *Teatro del Mondo*.[10] The architectural historian dwells on another ephemeral moment of the work, which sums up and completes its typological definition, concerning the *voyage* across the Venetian lagoon. With the same lightness with which the *Teatro* ventures out to sea to reach Dubrovnik,[11] in the 1991 edition of the Exhibition Massimo Scolari's *Ali*[12] seem to hover in the sky from the Fondamenta de l'Arsenal[13] to rest on the roof of the Venetian *Cotonificio*,[14] testifying to the eternity of the ephemeral. The poetics of the voyage thus reveals the constant precariousness of ephemeral architecture, since the values for which some works of this type survive beyond their intended lifespan are other than the conventional practice. The fate of the *Teatro* is in fact different from that of the *Ali*. Rossi himself wonders about it in the aftermath, reflecting on the doggedness in its deconstruction.[15] Such is the author's bitterness that leads him to think that the definition *ephemeral architecture* referred to his *Teatro* is just 'a distortion of the title – perhaps that is all one has read – of Manfredo Tafuri's fine essay'.[16]

In his letter, Negri examines in depth the methodology of contemporary poetic constructivism, identifying two lines of action, the first of which is analytical-recompositional: the abstraction of reality is demonstrated, systematically criticised



Massimo Scolari, study for the Ali installation at the entrance to the Corderie dell'Arsenale. Venice Biennale, Fifth International Architecture Exhibition, 1991, watercolour on cardboard, 256 x 264 mm. © courtesy of Università Iuav di Venezia, Archivio Progetti, Collezione Archivio Progetti.

and reconstructed according to a new semantics.[17] This methodology corresponds to that applied in the new millennium by the Venice International Architecture Exhibition, with the critical framework of *Less Aesthetics, More Ethics*,[18] the deconstruction of architecture into elements conducted in *Fundamentals*[19] and the resignification promoted in *Freespace*[20]. Evaluating the phenomenon retrospectively, it would suggest that the same methodological procedure was applied during the regeneration of the *Corderie dell'Arsenale*[21], in a subtle but no less radical way,[22] giving origin for the first time to the exhibition *The Presence of the Past*,[23] which is part of an effort to revitalise tourism in the city of Venice, following the depopulation of the island caused by the disastrous flood of 1966. In conjunction with the Biennale, in fact, there is an attempt to intensify cultural tourism also through joint initiatives between the Municipality, *Teatro La Fenice*, *Palazzo Grassi* and other city institutions, valorising the Venetian scenic aesthetics with initiatives such as the exhibition *Venezia e lo spazio scenico*,[24] the re-edition of the

Carnevale,[25] after almost two centuries of interruption, and the setting up of the *Teatro del Mondo*.

The second method illustrated by Negri is 'the decidedly punk one',[26] which is 'idealtypical and diffusive, antagonistic and cathartic'.[27] The folksonomic[28] application of a design strategy detached from the local context is an ideal type, as occurs for example in the composition of Rural Studio's *Theater of the UseFULL*[29] and in the construction of Muf Architecture/Art's *Stadium of the Close Looking*.[30] The former is an installation that recreates a scenic environment through the repetition of *useful* elements chosen by the local community, while the engineering of the latter is strongly influenced and adapted to the reuse of materials by an activist agency. In both examples, the *voyage* of these ephemeral architectures continues following a moment of morphological rupture, which again determines their fragmentation and recomposition according to new forms. Not without criticism, the consequent diffusionism determines a recompositional paradigm once again inscribed in *eine zweite Natur*, defining an architectural heritage that regenerates itself through a realistic binary mechanism: the *œuvre* ontologically reconstructs the image of the ancient city, the *ouvrage* epistemologically reconstitutes its public utility.

In reference to the impact that the ephemeral is able to generate on the historical-architectural heritage, it is worth echoing Plutarch and the continuous regeneration of Theseus' ship, which is achieved by replacing worn wooden elements, which Settis advocates for the development of a 'poetics of reuse'[31] for Venice as well. The concept of reuse can be applied in different ways, as on the occasion of the *Fifth International Architecture Exhibition*, Pippo Ciorra already plans the restoration and reconfiguration of the ephemeral devices, inherited from the previous editions, for reuse in the *Corderie* rooms.[32] Another Negrian method, antagonistic and cathartic, on the other hand, is that applied by Rebiennale,[33] an agency born from the sodality between the Exyzt collective and a group of Venetian activists, which starting from the exhibition *Out There: Architecture Beyond Building*[34] promotes for about a decade the transit of materials used at the Biennale towards the city of Venice, allowing the construction of equipment for collective use in marginal areas, places of aggregation and popular neighbourhoods. Thus, ephemeral architecture not only enhances the regeneration of the historic heritage, but also plays an important role in regenerating the mutual cooperation of the population living in the historic city.

Referring to Plutarch's treatise *De sera numinis vindicta*,[35] in which the fate of the city is conceived as bound up with its citizens and the operational connections that unite them, Settis' hope is that the regeneration of the historic city will be undertaken with a view to the future of its inhabitants.[36] Part of this transformation is happening nowadays thanks to the Biennale, through the spin-off of resources generated by the main venues, the temporary pavilions in the city and the micro-experiences of antagonistic nature, in general by ephemeral architectures, of which it is proposed to prepare an atlas. On the downside, the intensification of the phenomena of touristification and gentrification threatens to disrupt the delicate balance that sustains the Venetian citizenship, today reduced to a small number, just over 50,000 inhabitants. A careful study is therefore necessary to



Rural Studio, *Theater of the UseFULL*, Venice 2016. © photo by Alessandro Zorzetto.

safeguard the relationship between tourism and residency, which is currently unbalanced due to the excessive impact of the former on the latter. At the meantime it is interesting to believe that in the future ephemeral architecture may also be regulated by a code of ethics inherent to the set of taxonomies regarding artistic installations, in order to begin to reconstruct the future of Venice and its citizens in the same way as the ancient Greeks reassembled the legendary ship of Theseus.

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Notes

1. 'A second nature' in J.W. von Goethe et al., *Viaggio in Italia*, Mondadori, Milano, 1983, p. 133.
2. Ibid.
3. 'Anthropocene'. See S.L. Lewis & M.A. Maslin, 'Defining the Anthropocene', *Nature*, vol. 519, 2015, pp. 171-180.
4. S Settis, *Architettura e democrazia: paesaggio, città, diritti civili*, Einaudi, Torino, 2017, p. 106.
5. A. Negri & N. Martino, *Arte e multitudo*, Roma, DeriveApprodi, 2014, p. 54.
6. T. Arrhenius, *Exhibiting architecture: place and displacement*, Lars Muller, Zurich, 2014, p. 8.
7. 'In French there are two terms translated as *work*. One is *ouvrage*, referring to the built work; and one is *oeuvre*, referring to the project, the design, the intellectual work.' See Y.A. Bois et al., 'A Conversation with Jean-Louis Cohen', *October*, vol. 89, 1999, p. 4.
8. M. Tafuri, 'L'ephemère est eternel: Aldo Rossi a Venezia', *Domus*, no. 602, 1980, pp. 7-11.
9. Ibid.
10. Tr. *Theatre of the World*.
11. A. Rossi, *Il teatro del mondo da Venezia a Dubrovnik*, Ater, Bologna, 1980.
12. Tr. *Wings*. See G. Marzari & M. Scolari, *Massimo Scolari*, Skira, Milano, 2007.
13. On the occasion of the Fifth International Architecture Exhibition in 1991, Scolari's installation was placed at the entrance to the *Corderie dell'Arsenale*, in a Venetian street called Fondamenta de l'Arsenal. The etymology *Fondamenta* refers to a stretch of walkway running alongside a canal or stream.
14. The ancient Cotton mill of Venice, where the Iuav University is now located.
15. M. Brusatin & A. Prandi, *Aldo Rossi. Teatro del Mondo*, Cluva, Venezia, 1982, p. 12.
16. Ibid., p. 13.
17. A. Negri & N. Martino, op. cit., p. 56.
18. Curated by Massimiliano Fuksas in 2000.
19. Curated by Rem Koolhaas in 2014.
20. Curated by Yvonne Farrel + Shelley McNamara in 2018.
21. The sector of the Venice Arsenal where ropes were woven for use on ships.
22. D. Severo & P.A. Val, *Temporalità e rigenerazione della città storica: l'Arsenale di Venezia – Temporalités et régénération de la ville historique: l'Arsenal de Venise. Ediz. bilingue*, Anteferma Edizioni, Conegliano, 2020.
23. Curated by Paolo Portoghesi in 1980.
24. Tr. *Venice and the scenic space*. M. Brusatin, *Venezia e lo spazio scenico: mostra a palazzo Grassi*, La Biennale di Venezia, Venezia, 1979.
25. Tr. *Carnival*.
26. A. Negri & N. Martino, loc. cit.
27. Ibid.
28. 'Folksonomy' is a neologism derived from the fusion of the words 'folk' and 'taxonomy', used in computer science to indicate the classification of web content by users. See T. Vander Wal, 'Folksonomy Coinage and Definition', *Vanderwal* [website], 2 February 2007, <https://vanderwal.net/folksonomy.html>, accessed 15 April 2021.
29. Mostra internazionale di architettura, *15. mostra internazionale di architettura*, A. Aravena Mori ed., Marsilio, Venezia, 2016, p. 246.
30. A. Dannatt et al., *Villa Frankenstein: The Journal of the British Pavilion, 12th International Architecture Exhibition*, vol. 1, British Council, London, 2010.
31. S. Settis, *Se Venezia muore*, Einaudi, Torino, 2014, p. 59.
32. Mostra internazionale di architettura, *Quinta mostra internazionale di architettura*, La Biennale di Venezia, Electa, Milano, 1991, p. 48.
33. P. Kelly, 'Rebiennale Venice.', *Blueprint*, P. Kelly ed., vol. 295, 2010, pp. 50-58.
34. Curated by Aaron Betsky.
35. Plutarch, *On the Delay of the Divine Justice*, Little, Brown, Boston, 1885, p. 43.
36. Settis, *Se Venezia Muore*, op. cit., p. 60.