

# URBAN COMMUNICATION FOR A QUALIFIED CULTURAL TOURISM IN HISTORICAL CITIES: EXPERIENCES OF URBAN SIGNAGE

## *Communicating the historic City Museum or civitas?*

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Committee of Historic Towns (Italian ICOMOS - CIVVIH)

# OPEN AIR MUSEUM CITY?

The definition of *museum* needs to find a different understanding

## *Historical cities*

- Are not places to be *looked at*, like a collection of antiquities
- Should be *visited and viewed* in all the splendour of their beauty

## CLEVER CITY

A CITY THAT IS FUNCTIONAL,  
SUSTAINABLE, ETHICALLY LIVED  
IN AND VISITED BY ACCEPTABLE  
NUMBERS OF TOURISTS

CITY

IMAGE

MODELS

COMMUNICA  
TION

VALUES

KNOWLEDGE

CULTURE

LANGUAGES

DIALOGUING  
CITY

EXAMPLES

# A CITY IS A LIVING BEING

it carries all the stratifications and all the memories of its history.

*The signs of its cultural heritage: the monuments and emerging elements, the genuine life in its streets and the traditions form a strong optic and sensitive contact of a historical place to visit:*

They represent its original outline as well as the appropriate semiological image.

CITY

IMAGE

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# FLORENCE - A CLEVER CITY OR AN OPEN AIR MUSEUM?



**CITY**

**IMAGE**

**MODELS**

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# IMAGE - The primary communication

The image is what spreads

As well as “**representation**”:  
*which is to re-present past or far away objects.*

**In its *image*, the historic city holds the most evident means of mediated communication, reflecting the effect it has on the world stage**

CITY

IMAGE

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**XIV CENTURY**



**XIX CENTURY**



**XXI CENTURY**

**IMAGE/FIGURATION OF  
FLORENCE ALONG THE  
CENTURIES**

**But not  
THE IMAGE OF FLORENCE AS  
*CIVITAS***

# Transformation of the image

- **ALTERATION AND DISGREGATION** of the city and landscape's reference points in order to adjust them to the needs of the tourist market (in a commercially driven economy)

## Result

- *Segregation of the monuments, the sequence of associations is altered*
- *Distance between objects*

CITY

IMAGE

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## CONSCIENCE / IMAGE

Describes the *inherent relation* of the processes of constitution and reasons

## MARKET / IMAGE

In the market and politically driven  
TRANSFORMATIONS, the city is a mere  
*representation*



*The market/image* of the city has taken the  
**place of reality** with negative effects that separate  
the historical-contextual aspects from the others.

*Birth of “impermeable” cultures*

CITY

IMAGE

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**Tourism is not a primary necessity  
but rather an existing phenomenon**

**TOURISM**



**COMMUNITY**

**Balanced and respectful meeting in terms of  
*numbers, time and quality* between the Local  
Community and the Visitors and an *ethical*  
*relationship between economy and culture***

**The Responsible Community must**

**take on integrated politics spreading the correct  
*image* and transmit a number of rich contents,  
avoiding the commercial transformation into a  
*touristic image***

**CITY**

**IMAGE**

**MODELS**

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# GLOBALISATION AND MODELS

**Eco-museums, Social Museums and smart technologies, Smart City Territory, Pro-active involvement of the cities and minor communities, Cultural Districts**

## **Three common aspects:**

- A. Outline homogeneous realities and turn them into permeable containers**
- B. Involvement of the territories and union of the material and non-material heritage**
- C. Designed awareness directed to the community, not just to the visitors**

**CITY**

**IMAGE**

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# INVOLVEMENT STRATEGIES:

**But what about the communication?**

**Eco-museums,**

**In their philosophy and practical application, they have shown the fundamental characteristics to govern and COMMUNICATE in the *city and its landscape***

*Eco-museums are «the museum of time and space in a territory» (Georges Henri Rivère's definition dating back to the Seventies)*

## LIFE BEYOND TOURISM

**A Philosophy a best Practice**

**- the worldwide network - the asset places.-**

CITY

IMAGE

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# THE VALUES OF HERITAGE

*Heritage involved objects need to find efficient broadcasting channels in order to be accepted, and these need to be built in a proper **language** and culture, in a “**humane**” manner and have to be witnessed throughout the senses*

*so to create a dual experience, both psychological and physical, which is indeed the background of personal awareness.*

CITY

IMAGE

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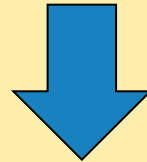
EXAMPLES

# COMMUNICATING HERITAGE

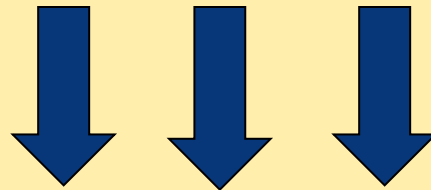
DATA and INFORMATION



CONSCIENCE



LANGUAGE



COMMUNICATION

CITY

IMAGE

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# FRUITION OF HERITAGE

*The public usage and public fruition of the heritage*, in their artistic-historical and social meanings is an enlightened concept adopted by the french Revolution to spread the culture.

The meaning of *fruition and usage* has seen various interpretations and has been abused in time

Today

Easy holiday-tourism or mass visits with  
“pre-cooked” information

CITY

IMAGE

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**KNOWLEDGE**  **CULTURE**

*Knowledge/culture + communication*



**To Contrast the idea**

**that beautiful is only what is presented to  
us with slogans aimed at creating an  
consumistic interest**

**CITY**

**IMAGE**

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# CULTURAL MODELS

*Theories on communication have functioned in the transmission of knowledge and education, because they represented a cultural model belonging to the scholastic education, to the family and a defined area of the social extraction*

## With technologies

The relation in communication has become a two way exchange between *sender and receiver* with a wider broadcasting (globalising), often not controlled at the source, that has been generating ambiguities

CITY

IMAGE

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# DATA AND INFORMATION

In XIX century society the  
absence of usable and available *data*

Now

An exaggerated quantity of *data*

.....

For the experts in communication  
Who are working in the field of technology it is  
important to pass from data to information

**In our case, the use of information is  
paramount as well as that of technology to  
get hold of the necessary results and recover  
a dialogue with the city**

CITY

IMAGE  
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# COMMUNICATION - EDUCATION

## The citizen

Should first of all receive a broader knowledge of his own cultural heritage, which has to be delivered on various levels using the proper educational and public channels

## The visitor

Should be aware of the fact that he is participating to the life of a given context and such awareness cannot be exclusively dependent on the personal sensitivity or personality, but should rather be conveyed towards mutual understanding and sharing

CITY

IMAGE

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# IMAGES AND SYMBOLS

**Drawing** has been a great iconic means of communication that man has used to dialogue with the people and the city

Today there is a great difference depending on the fact that photos, maps, etc. are available “*online*”.

Drawings are easily reproducible.

Cities are mapped and can be navigated.

It seems that everything is available in *real-time*

CITY  
IMAGE  
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# TARGET: DIALOGUING CITIES

A *dialoguing city* is a city that is able to interact with the organic and inorganic structures and artefacts. It uses technology as a sharing platform to connect the different subjects and objects.

To understand the aspect of a dialoguing city, we need to abandon the paradigm of hyper technology as a base.

Such a city is not necessarily based on technology but, *as it has historically proven to be so far*, it based on a society.

**OUTCOMES** : a society based on  
**information, communication, network**

CITY

IMAGE

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# DIGITAL LANGUAGE

New technologies, due to their connecting possibilities, can link information to infinite other information, which relates to the social environment that has generated such information.

## OUTCOMES

*This social network* leads to represent a cultural object without isolating it from its context, thus turning its nature into *solitaire whiteness* of a story

CITY

IMAGE

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## ***The city walls of Massa Marittima (GR), Tuscany..***

**When the Region entrusted our group of experts to take on this integrated survey, a *pilot* project for many aspects, it intended to restore the valour and the vitality of the town, throughout the knowledge and visibility of a yet very strong identity symbol such as the city walls**

.....

## ***Project Culture 2000.***

### ***The Smart history model in the Cinque Terre, Liguria***

**The study of the Cinque Terre in Liguria (2005), with the cooperation of international scholars from five different countries, was intended to find innovative systems to satisfy both the researchers needs as well as the visitors preset *in loco* – which proved hard and not always possible**