Cultural landscape and rural heritage
Landscape can be considered the cultural identity of a territory. In fact, each physical transformation of a territory, caused by new social instances, produces a modification of its identity and of the system of self representing. The landscape, as cognitive and cultural system of representation of a territory, is the medium to understand and to reveal more quickly the possibilities that are inherent in the characteristics of a places.
Moving in a heritage context, this ability becomes even more important: a local community (like the one settled down in the village of Humac), uses the territorial context to settle down languages, common experiences and identity, and to facilitate the

transformation that represent possibilities inherent a specific context: talking about the territory as heritage, "the concept of vision is tight related to the one of vocation" (Mollica, 2006). In this case in fact, this approach is addressed to facilitate conscious processes of re-discovering and re-appropriation of the place by the local community and the visitors, in order to find out the real opportunities to focus on and strengthen to project a reviving action and a sustainable re-use.

 subject keep on debating on: this subject is certainly the one of the author, but also the one of the reader. Therefore the theory of the text provoke the valorisation of a new epistemological item: the reading […]. The theory infinitely widens the freedom of the reading, and, more than this, strongly underlines the (proficient) equality of writing and reading […], - where – true reading is when the reader is the one who wants to write" .

metaphors, useful to express the complex situations in which the territorial elements are located in the reality. One of the metaphors is the use of the concept of layers, to distinguish the stratifications that lay down in a territory and are melted by the time: for instance the landscape and the territory inhabited by men.Others rules of a spatial syntax that refers to aggregative systems can be adopted, according to Paola Viganò (1999) like the puzzle

knowledge sharing between the people who is building the meaning of the place. In fact, if the man permanent inhabitation builds the significance of a places and establishes his primary belongings defining the name, the language, the alimentary and garments habits, the religious and political context, it is the landscape that makes sense of single portions of world, fixing relations, functions and orientations. This capacity to coherently understand and socialize the cultural values of a place, makes the landscape a privileged place to investigate looking for opportunities of transformations and valorisation of the local identity and history. Placed in a panoramic position in the centre of the island of Hvar, the ancient and small seasonal village of Humac, today semi-abandoned, has been singled out as a typical Croatian rural culture of living and inhabit the territory, and therefore a meaningful form of cultural landscape patrimony, that needs a strategic and synergic system of rediscovering, divulgation and valorisation.

A descriptive methodology of valorisation
Corresponding to the theories of the descriptive geography (Dematteis, 1995), a metaphorical mediation of the physical and spatial meanings of the places has been adopted, and a descriptive approach has been used as methodology of work. A project is descriptive if is directed to generate models of

Consequently, the actions of analysing, describing and representing the site, the architecture typologies and their relations with the natural context, are considered as a powerful experience-led approach, necessary for the comprehension and definition of the already existing and exploitable intangible and tangible values of the village.
In this process, the descriptions, using conceptual categories that over pass the traditional ones of the cartography, became maps of the experience of the space, produced by subjective practices, like the exploration .
These descriptions try to represent routes and relations of the places through the narrative structure typical of a text and may enable a more contemporary and dynamic concept of Cultural Heritage, where the valorisation actions are directed to allow an active culture fruition and experience by individuals.

A direct experience of reading and representing Humac heritage

"Every meaningful activity can generate text: painting, composing music, filming, etc..[…] If the theory of the text tends to abolish the separation between the different art disciplines it is because their artworks are not anymore considered as simple 'messages' […] but as perpetual products, statements, which the

The theory of the text of Roland Barthes assumes the act of reading as an interpretation and re-writing of the sense of the text operated by the reader. Borrowing this model and applying it to the comprehension of the territory, it means to adopt an active process of knowledge enabling the production of a new significance of the place.

"Considering the territory as a text, it means, before all, to look for its oppositions. Texts are complex structures carrying excesses of sense and they can produce memory only through difference (Deridda, 1971), using their skill of combining systems of expressive opposition to create contents"

A text has a meaning because some of its characteristics are agreed as different. In fact, the "indistinct" reduce a text as object without sense. The textual reading instead, as observation praxis able to interpret and signify different elements, allows to represent the specific aspects of a place in a model suitable of interventions.
The application of the textual reading method in the Humac context has led to develop exploration and survey exercises like walks, sketches, photo reports, and to activities of activities of interpretation of the data in order to rebuild sequences, rhythms, repetitions and to specify a territorial syntax. According to Giuseppe Dematteis, the territorial syntax can be usually explained by conceptual

system, that organises elements corresponding to a stated plan, and to a project, or the dominoes, that like the game, works with the approach of the elements margins with the others.
A spontaneous process of shaping of the territory by continuous modifications, can be described, with this system, according to Paola Berenstein Jaques (2001) starting from fragments that aggregate with others in form of labyrinth and rhizome, developing a specific and particular structure. In this sense the ancient rural village of Humac responds to a cultural complexity different from the one of a formal and planned city, but owns a specific aesthetic.

Syntactic maps represents this information as the cultural elements of the process of rediscovering and valorisation of the site, providing two different forms of communication: a descriptive form, textual and iconic, of the context features, and a narrative one, more focused on the production of new significance of those characteristics, like the creation and the staging of the imaginary of the place in a tourist perspective.The process of exploration and reading of Humac produced various analytic representations of the place and clarified the cultural and social values of the architecture and the manufactured elements of the village in relation with the surrounding landscape that would have been considered as the essential factors of the genius loci and basic bonds forthe exploitation projects.

The significance produces by these representation is basically direct (physical and spatial) or mediate (relations), depending on the kind of information included :

1.   enumerative if is related to the physical location of single things at different scales;
2.   syntactic, if is related to the relationships among the categories of objects, like relations, configurations, patterns. This level selects and arranges the information of the previous one;
3.   symbolic, if makes explicit and culturally legitimate the whole sense of the representation, assigning objective meaning to abstract forms and transforming the space as container for real facts.Some examples will show these different qualities and scales of observation analysed in the site. The surveys related to the landscape privileged an evocative and narrative language, as shown by the sketches and the maps.

Corresponding to this approach, the possibilities of reuse have been selected within activities characterised by temporary presences, substituting the seasonal use with another one. The village is transformed in an International Information and Education Centre; a place where private companies, public institutions can arrange intensive meetings or workshops, for short times, far away from the stress of the contemporary city. This use will fulfil the calendar of the activities for the whole year, but with different groups of individuals for each period, allowing people to experience the seasonal memory of the place.

As stated before, the intervention is based upon simple remarks derived by the context knowledge gained by the reading practice.
The recovery interventions of the integral buildings and the voids have been projected privileging the respect of the existent situation and the necessity to distinguish the new structures from the old ones by materials and aspect. The new structures are autonomous in perimeter and roof and "inserted" in the old ones, to maintain the actual visual impact. The new roofs projected for the voids are pitch shaped, to be similar to the others. Not all the voids have been closed by the roof: many of them have been reused keeping the perceptive relations of a hortus conclusus, a closed garden or a room under the sky.

preferred places far away from the quotidian life of the guests.
The necessity of changing scenery and context, together with the intuition of the intense and evocative impact supplied by places full of history and culture, have decreed the fortune of sites that were outside of the tourist routes.These places have become the highlights of a global tourist system, and have been equipped to guest in the best conditions similar meetings. The increasing of the communication and transportation systems, especially by water or by plane, helped those places to free themselves from other heavy systems like the roads and the railways. Secluded and wild localities have suddenly become little but essential knots of

At the urbane scale, the representations try to find out the syntax of the place collocating in different layers all the elements of the village: the buildings still existing (dividing them by the number of the floors), the ruins, the empty areas, the courts and the public spaces, the pathways.

At a more detailed scale one single building is described using the conventional drawings.

A functional typology according to the identity of the place

Humac Village, like many others rural villages, was destined to be occupied only seasonally, during the time connected with the cultivating activities: olive trees, and more recently, lavender. For this reason the building typologies and the structure of the village present characteristics that are more simple that the ones typical of a permanent inhabited rural architecture. It is missing an idea of urban shape and the village is more or less the "petrifying" of a nomadic camp: the settling choices are guided by contingent opportunities and correspond to the character of temporary inhabitation of these places. The village in fact derives its historical and cultural identity from these peculiarities, and the research of a new functional typology has been developed according to the same elements, in order to guarantee an ideal continuity between past heritage and future uses.

This precise introductive statement of the project specifies our cultural and methodological approach directed to the sustainable recovery and transformation of the Rural Heritage (dismissed, abandoned or not fully active). Refusing the theory and the technique aimed exclusively to stylistic questions (the maintenance of the status quo) or economic ones (the maximum commercial exploitation), the project developed for the village of Humac is based on the awareness that the knowledge of the places, its history and manufactured elements (a knowledge as it is before showed not only philological but also phenomenological), should lead to a project able to interpret the identity and interrogate the memory of the site. That is a project capable to propose new uses respecting the cultural continuity.

The morphological aspects and the master plan for the intervention

The morphological fragmentation of the village, arranged in independent units in different state of maintenance (there are preserved building as well as ruins), the presence in the site of a system of dry-stone walls (that suggests a sort of matrix of the settling down), and the availability of further enlargements (as in the history of the village), constituted the elements of negotiation of the project and delimitated four areas in the site.Expecting a maximum amount of 100 contemporary presences (that correspond with the measurement of the disposability offered by the existent buildings), the project was developed undergoing the following guidelines:

1.   the residences for the guests are located in the buildings actually still integral;
2.   the organisers residences are located in new buildings places in the western area of the village, individuated by a slight slope and low dry-stone walls;
3.   the halls for the meetings and the workshops are foreseen as independent new buildings aside the unroofed existent ones; these voids are used to provide the necessary services for the working rooms;
 4.   reading halls, common living rooms and kitchens are located in the same voids, but with the condition to keep free at least a part of the existent situation, saving the hybrid nature of "interior area under the sky";
5.   Beside the kitchens are located the dining rooms, projected like further enlargements of the buildings, in order to increase with new structures the density of the edification;
6.   all the volumes of the voids that are not used for different scopes, are destined to become gardens and equipped relax areas, enabling the experience "to be inside being open air";
7.   Finally in a more isolated context, in the eastern part of the village, close to some evocative traces, the place for a multi purpose hall (exhibitions, parties etc.) has been chosen.

These places satisfy the ambiguous situation of entering in a space that maintains the memory of the previous building without any covering. To underline this perceptive relation, all the voids not used as new buildings, are projected as relax areas in the village: entering in these places we are introduced in a sort of Eden garden, delimitated by the perimeter in dry stone, the luxurious vegetation and the coloured sky.

The ruins, semi destroyed buildings pointed out by few stones, are projected with the same approach: in this way the interventions on the ruins rebuild the empty areas with the same typologies of the village. For the new building instead, the use of the pitch roof resulted impossible, and it has been chosen to insert these new constructions trying to locate them simulating the natural process of stratification of the village, and creating a debate in order to make more actual the old structures.

The organisers residences, have been considered as a natural expansion of the village, according with its making: they are integrated in the landscape and with the system of dry stones walls, and define a new building typology, more horizontal and close to the ground.

Finally, the multi purpose space has been conceived as the only occasion for an autonomous architectonic element, but it still operates a negotiation with the presence of a meaningful walkble wall. With the same concept is characterised the Church of the village, the only structure with a different functional destination, that is far away, located at the margins of the village.

A cultural project of sustainable tourism and development

Always more frequently, small and big enterprises, educational institution like schools and Universities, organise moments of training that last from few days to weeks, that is a time never too much long in order to make them not difficult. Whether they would be training courses or intense workshops or international and national meetings, the organisers, following the indications of psychologists or sociologists and experts of educations, have

the global system that involves the whole world.

In ha same way, the small village of Humac, located in as isolated place in the island of Hvar, will lose its marginal condition and become one of the possible destination of this cultural tourism.

A tourism different, directed not to escape from the stress of the work and urban life but to find better and stimulating contexts in order to improve the creativity and effectiveness of the same work.

In this vision, the development of some infrastructures, still missing in the island, but under discussion within the public institutions, like a national airport, will connect Humac with the global relations net. The island is moreover easily reachable by the sea, from the main harbours of Italy, Greece, Croatia and Turkey. This position in the barycentre of the Adriatic sea will transform the island in destination of new important commercial flows. In this case, however, persons and their intelligences and culture will travel, and not products, improving the awareness of the strategic importance of Cultural Heritage within the Soft Economy, based on knowledge, innovation, creativity and quality: "an economy that connects social cohesion and competitiveness, and able to learn from communities and territories" (Cianciullo, Realacci , 2005).

As an international cross-road, Humac, will provide its International Information and Education Centre, and the adequate hospitality infrastructures, attracting groups from all over the world. The process will get the points of improving cultural heritage fruition providing the tools, infrastructures and services, and increasing an innovative competitiveness in the global system based on relations and cultural differences preservation (Trimarchi, 2005; Semprini, 2005).

This ancient village in fact could offer the opportunity of a different nomadic life, more conscious and well educated than the one which shaped its existence. A "chic nomadic life", according to the famous architecture critic Banahm, able to change the future of this rural Heritage in the middle of the Adriatic sea, on the top of the ridge dividing the island of Hvar.

2_functional program

_programma funzionale

1_residenze per studenti
2_residenze per responsabili
3_sale lettura / sale lavoro
4_spazio multifunzionale / percorso / foyer
5_ percorsi / luoghi di sosta / cucine
6_bar belvedere

_villaggio humac

_A

_belvedere

_C

_terrazzi lavanda

_B

_stanza nel bosco

_D

aree di intervento

_D

_C

_B

_A

_A

residenze per studenti [zona _A]

_persone = 80
_nuclei compatti o dispersi
_collocazione = costruito
_dimensionamento = 2 persone x campata
_arredi = letto, contenitore, piano, 1 porta,
1 finestra
_infrastrutture = 1 presa elettrica, 1 punto
luce, 1 doccia, 1 lavabo (impianti a vista)
_superficie esterna (giardino, terrazza,
patio) = 1/4 superficie stanza
_servizi comuni = 1 x 4 abitanti
_vincoli di progetto: non eccedere nè
volume nè sagoma esistente
_materiali integri (non rivestiti) e strutture
reversibili (ad eccezione del pavimento)
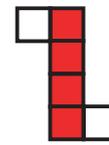
nucleo compatto

nucleo disperso

servizi

1 servizio comune per 4 studenti
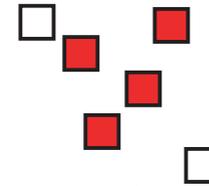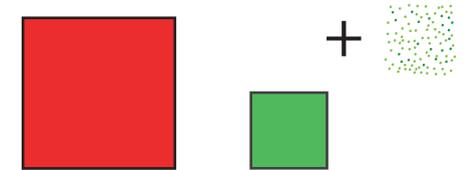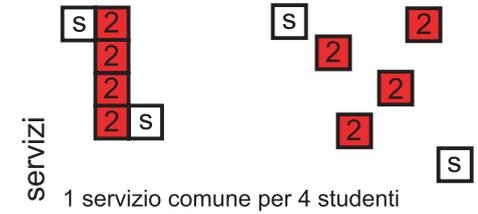
1/4 superficie stanza = spazio esterno

_B

stanza

1/4 superficie pavi-

1/4 superficie

residenze per responsabili [zona B]

_persone = 20
_collocazione = terrazze della lavanda
_dimensionamento = 1 persone x unità = 36mq
_arredi interni = letto, contenitore, piano
_arredi esterni = pergola, piano, sedute
_infrastrutture interne = 2 prese elettriche, 2 punti
luce, 1 doccia, 1 lavabo, 1 wc (impianti a vista)
_infrastrutture esterne = 1 prese elettriche, 1 punto
luce, 1 doccia, 1 lavabo (impianti a vista)
_superficie esterna (giardino, terrazza, patio) = 4
volte superficie stanza (almeno 1/4 piantumato e
non meno di 1/4 pavimentato)
_vincoli di progetto: addossato ad almeno 1 muro
esistente, altezza max 1m oltre filo superiore muro
esistente, quota massima pavimento = -70cm
_materiali integri (non rivestiti) e strutture reversibili
(ad eccezione del pavimento)

copertura stanza

1m max

muro esistente

piano calpestio

-70 max

A
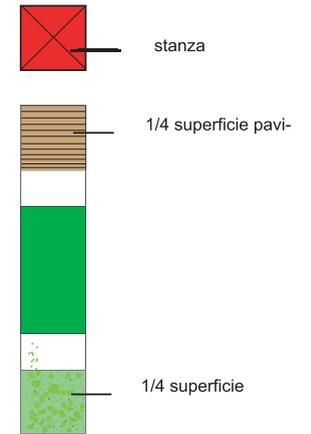
sale lettura [zona A]

_collocazione = vuoti
_dimensionamento = 8 sale x 60
persone
_arredi = librerie, sedute infor-
mali, sedute, tavoli da lettura, 1
porta, 1 finestra, 1 copertura
_infrastrutture = impianti a vista
superficie esterna (giardino,
terrazza, patio) = all'interno del
perimetro dei muri
-vincoli di progetto: non eccedere
nè volume nè sagoma presunta,
massima diversificazione
tipologica e dimensionale
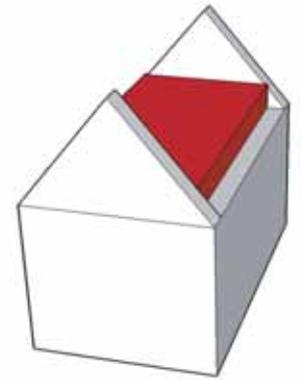
collocazione
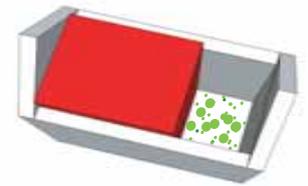
superficie esterna

vincoli di progetto

A
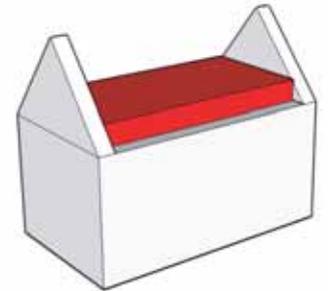
sale lavoro [zona A]

_collocazione = vuoti + ampliamento
_dimensionamento = 4 sale da 25 persone
_arredi = contenitori, sedute, tavoli da lavoro
_infrastruttura = impianti a vista
_hardware: (servizi, deposito, strutture per lavorare) nell'esistente
_ampliamento: spazio di lavoro
_vincoli di progetto (hardware): non eccedere nè volume nè sagoma presunta
_vincoli di progetto (ampliamento): materiali integri (non rivestiti), strutture reversibili (ad eccezione del pavimento), massima apribilità

+
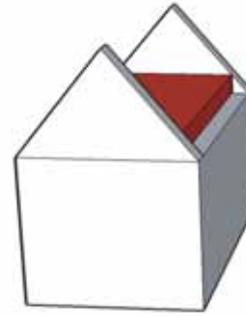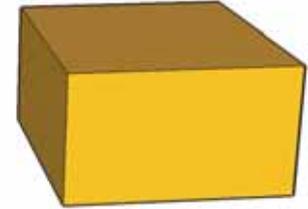
_esistente

_servizi
_deposito
_strumenti

+

_spazio di lavoro

_ampliamento
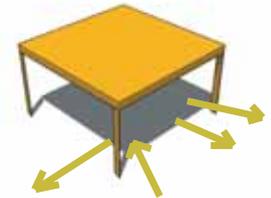
massima apribilità ampliamento

4.5_multifunctional space/foyer

_D

_foyer

_percorso

_sala multifunzione
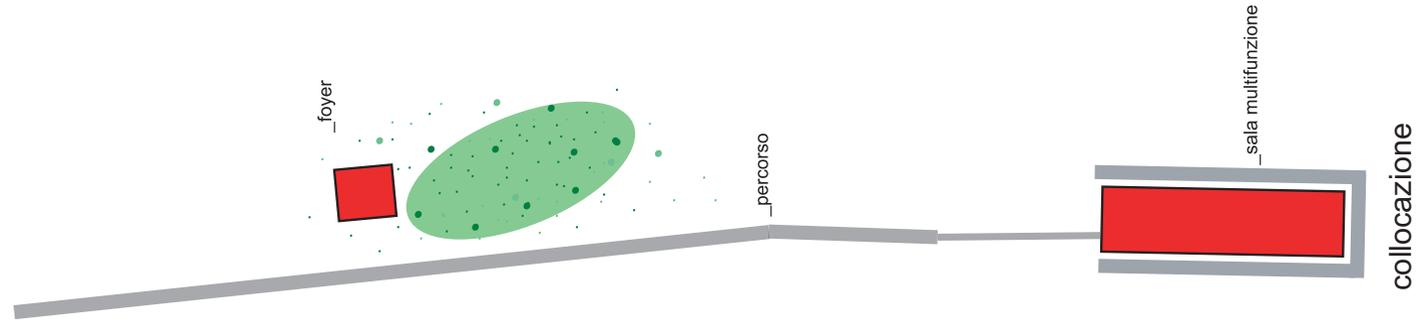
spazio multifunzionale / percorso / foyer [zona D]

_collocazione = la stanza nel bosco e percorso
dimensionamento = 200 posti
_spazio multifunzionale = sedute, superfici
espositive, strutture, deposito
_foyer = servizi, volume attrezzato coperto (max
50mq), arredi fissi esterni
_percorso = rendere percorribile il muro esistente
_vincoli di progetto (spazio multifunzionale e
foyer): materiali integri
(non rivestiti), strutture reversibili (ad eccezione
del pavimento),
_massima apribilità

_conferenza

_mostra

o multifunzionale

_A
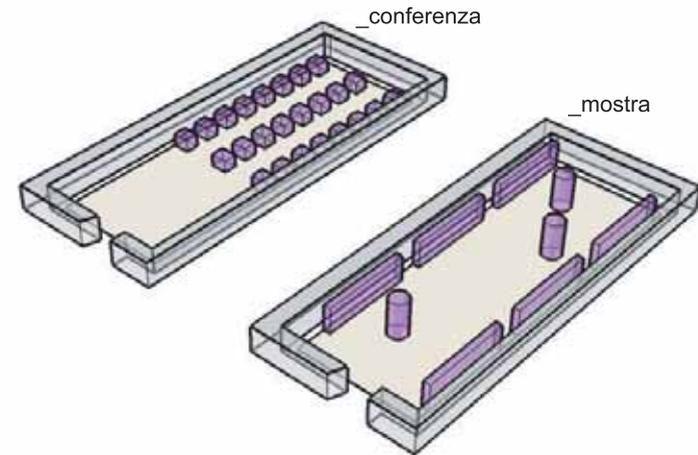
percorsi / luoghi di sosta [zona A]

_luoghi di sosta interni = orti conclusi
(collocazione nei vuoti)
_luoghi di sosta esterni = interventi di
completamento sulle corti esistenti e
pavimentazioni
_percorsi = studio della pavimentazione
e ricucitura degli interventi degli altri temi

4.7_kitchen

A
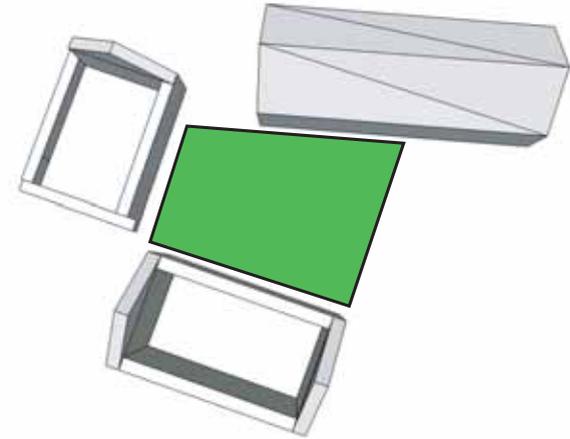
non eccedere volume presunto rudere
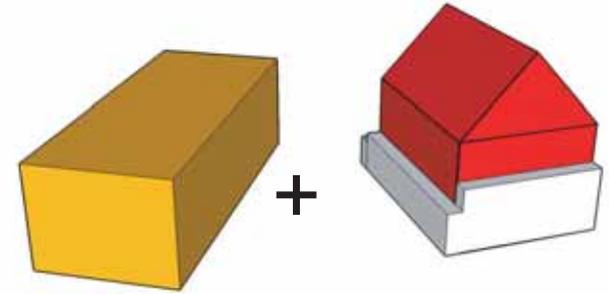
cucine

_collocazione = vuoti + ampliamento
_dimensionamento = 3 da 40 mq
[ampliamento] + 1 campata wc + 1 campata
cucina [vuoti]
_infrastruttura = impianti a vista
_vuoti: cucina e servizi
_ampliamento: sala da pranzo
_vincoli di progetto (vuoti): non eccedere nè
volume nè sagoma presunta
_vincoli di progetto (ampliamento): materiali
integri (non rivestiti), strutture reversibili (ad
eccezione del pavimento), massima apribilità

distribuzione

massima apribilità ampliamento

_C

4.8_bar
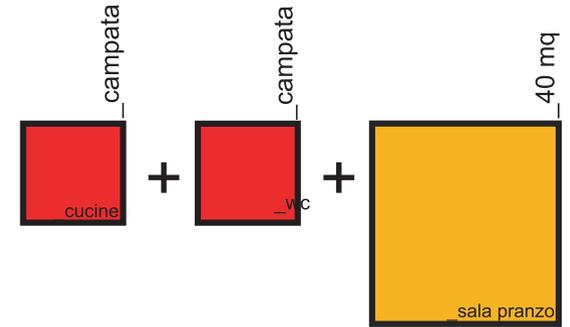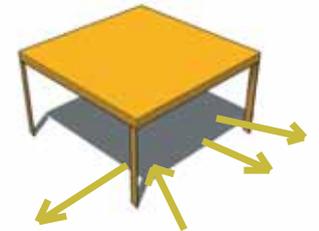
bar belvedere [zona C]
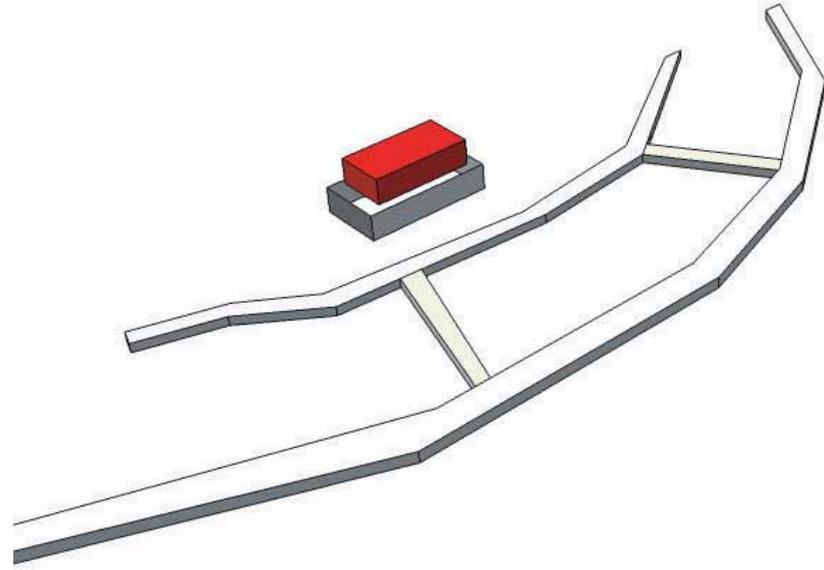
_collocazione: belvedere + buco
_dimensionamento = max 1 livello fuori terra
_arredi esterni = pergola
_superficie esterna = terrazzo-belvedere
_vincoli di progetto: materiali integri (non rivestiti), strutture reversibili (ad eccezione del pavimento), affacci interni, buco amplia-bile per 1/3 del suo volume per servizi e scale

_bar
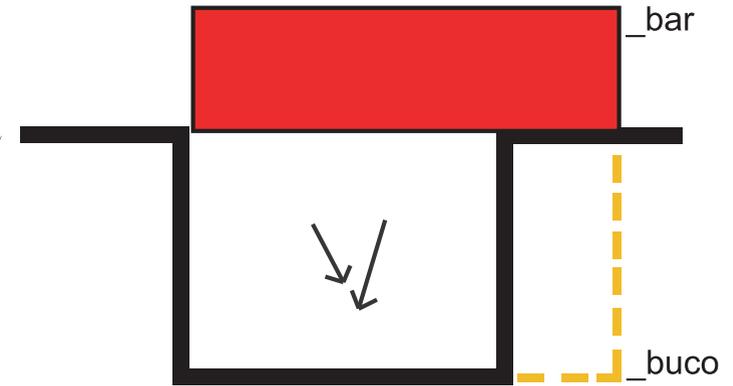
_buco

affacci interni
1/3 volume buco scavabile
massimo un livello fuoriterra

exterior street

interior street

building

5.2_to choose

principal streets

trasversal streets

external users street + parking

responsabiles/students' residence

kitchens

working/reading's rooms

bar

restaurant

expositive/conference room
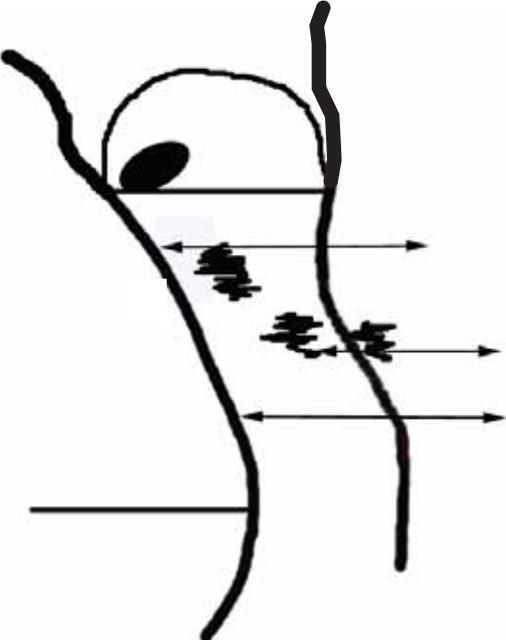
pricipal streets

trsversal streets

external users streets + parking
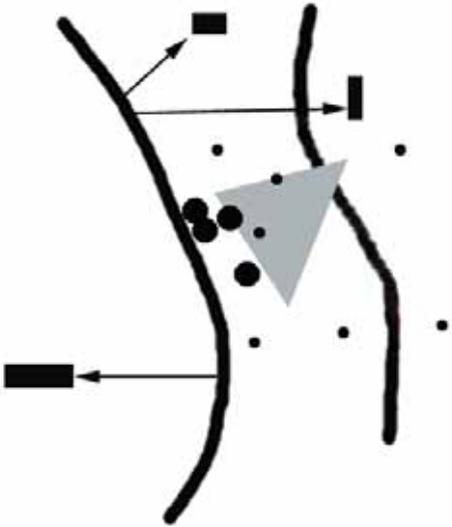
kitchens

bar

retaurant

working rooms

reading rooms

exposition/conference room
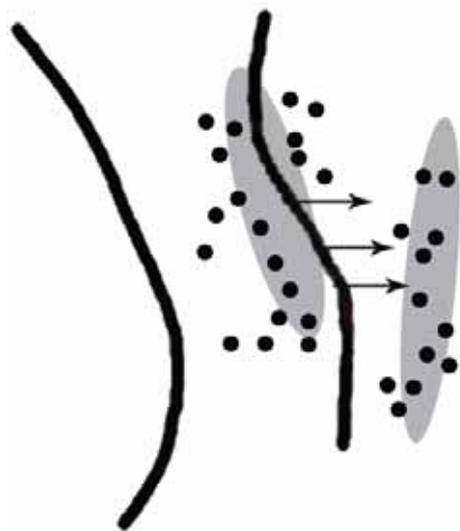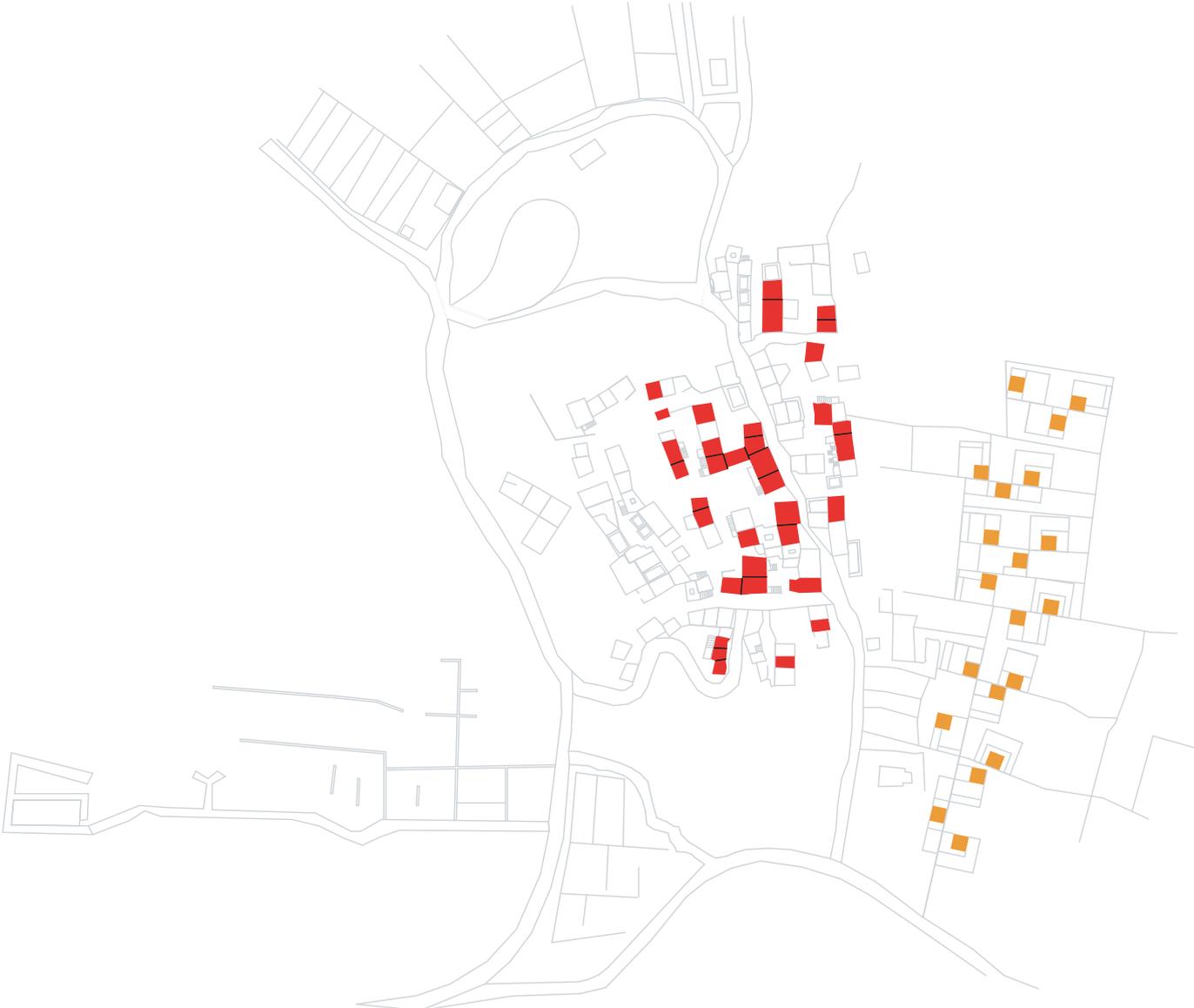
responsabiles' residences

students' residences

principal streets

trasversal streets

external users street + parking

responsabiles/students' residence

kitchens

working/reading's rooms

bar

restaurant

expositive/conference room