TANGIBLE - INTANGIBLE HERITAGE(S): AN INTERPLAY OF DESIGN, SOCIAL AND CULTURAL CRITIQUES OF THE BUILT ENVIRONMENT

• Paper / Proposal Title:
Heritage as a field to walk across: Enric Miralles’s representation of a past vision in a future now.

• Author(s) Name:
Elena Rocchi

• University or Company Affiliation:
Arizona State University

• Presentation Method. I would like to:
  i. present in person (with a written paper)

• Abstract (300 words):
What do we mean by ‘heritage’? This paper seeks to explore its definition by considering it as a physical form to understand ways we can preserve the architecture of the past while building for the present. It does it examining two projects Enric Miralles (Barcelona 1955/2000) developed with Benedetta Tagliabue (Milan 1963) to observe his interdisciplinary way of combining history and design issues: their Barcelona apartment (1993/94) and six dwellings in Amsterdam (1996/1998). Within this framework, an initial comparison of Miralles’s apartment amplification of spaces with John Cage’s insertion of pauses in his 44 Harmonies from Apartment House 1776 suggests ‘heritage’ to be the physical disposition of elements in space-time coordinates. The body of the paper then moves into the specific analysis of Miralles’s two projects to show his process of time-density construction of physical elements and existential situations as spaced out by passages. As abstract demolitions inserted in the continuity of the drawing, passages as gaps are equal to ruins of historical cities: markings of the past, they speak of heritage as
initially the re-presentation of absence, a past vision of a future now Miralles wishes to build starting from the place of the drawing. Therefore, the analysis of his personal question on the value of heritage in contemporary design moves into the explanation of the use of drawing as his primary medium to represent a *mise en intrigue*, the narrative structure to design the interplay of past and present, his original way to construct quantification of time in space. ‘Heritage,’ he seems to say us, is a field someone can inhabit while drawing it: because to architects, it is the speculation’s process of drawing the most approximate simulation of time/space conversation in a context.

• Author(s) Biography (200 words each):

Current Ph.D student at Doctor of Philosophy in Design, Environment, and the Arts program at Arizona State University, BSED Program Coordinator and Clinical Assistant Professor at ASU The Design School, Former Fellow at Taliesin the Frank Lloyd Wright School of Architecture. She has been Professor at the Architectural School at ESARQ-UIC, Barcelona, Spain, and Professor of Thesis and Co-Director of Master “Interior Design for Commercial Spaces” at IED Istituto Europeo di Design. She won an Honorable mention in Europan 8, Architectural competition for young architects in 2006 and the second prize in the young architects competition for Housings, Barcelona in 2003, and she has been Senior Architect and Office Director of Miralles Tagliabue Associated Architects from 1995 till 2008. She gave lectures and Workshops in different Universities and institution as ETH Zurich, Cornell University, Ithaca, IUAV of Venice, UNAM, University of Architecture of Mexico, Ecole d’Architecture de Nancy, Architectural Society of Casablanca, Morocco, Architectural School of Bordeaux, CCA Art School San Francisco. Her research interests are: Architecture from Body To Field; Architecture as the interface between humans and nature, and with a focus on writing (theory), drawing (design), and History of Architecture; Drawing on Origin; Analog + Digital; Urban Scenography; The Image of Rome; the Post-production of ideas.