

# Places of Tourist Attraction: Planning Sustainable Fruition by Preserving Place Identity

Marichela Sepe

**Abstract**—Massive use of places with strong tourist attraction with the consequent possibility of losing place-identity produces harmful effects on cities and their users. In order to mitigate this risk, areas close to such places can be identified so as to widen the visitor's range of action and offer alternative activities integrated with the main site. The cultural places and appropriate activities can be identified using a method of analysis and design able to trace the identity of the places, their characteristics and potential, and to provide a sustainable improvement. The aim of this work is to propose PlaceMaker as a method of urban analysis and design which both detects elements that do not feature in traditional mapping and which constitute the contemporary identity of the places, and identifies appropriate project interventions. Two final complex maps – the first of analysis and the second of design – respectively represent the identity of places and project interventions. In order to illustrate the method's potential; the results of the experimentation carried out in the Trevi-Pantheon route in Rome and the appropriate interventions to decongest the area are illustrated.

**Keywords**—Place-identity, PlaceMaker method, sustainable fruition, tourist attractions.

## I. INTRODUCTION

**A**NTHROPIC risk posed by places of strong tourist attraction represents a hazard for cultural heritage and the area in which it is located. Massive use of these sites with the potential loss of place identity produces harmful effect on cities and their users [1]. Several elements cause anthropic risk and are not easily identifiable due to the dynamic and often uncontrollable character of phenomena linked to the presence of humans [2]-[4]. The main factors which contribute to such risk are demographic dynamics, tourist pressure and susceptibility to theft; to these factors several activities are linked which also contribute to anthropic pressure and influence the environmental and cultural quality of places. This study mainly concerns the effects resulting from a huge human load caused by an increasing tourist flow concentrated in some focal points, namely heritage sites which due to their undoubted beauty and to intense area marketing operations, could become subject to the risk of gradual damage. In order to mitigate the risk, areas close to these sites

can be identified so as to expand the visitor's range of action and offer alternative activities integrated with the main site. The purpose is to distribute the main site over a wider area, with activities closely connected to the site so as to decongest it. The cultural places and appropriate activities can be identified using a method of analysis and design able to trace the identity of the places, their potential, problems and qualities, and to provide a sustainable and integrated use [5]-[9]. The identification of elements that constitute the identity of a site, understood as a fundamental element of cultural heritage, permits a complex reading of a place within a territory and, at the same time, allows an interpretation of its meaning and value not only for the purposes of its stewardship and enhancement, but also its design and reconstruction [10]-[13]. Present-day studies in the field of human risk have rarely focused on questions linked to place identity, probably due to the difficulties in obtaining objective results. Starting from this premise, this work aims to propose the PlaceMaker method of urban analysis and design, developed by the author in the context of a broader research under an agreement between the Italian National Research Council (CNR) and the Urban Design and Planning Department of the University of Naples Federico II and for a specific CNR project. PlaceMaker is a method to analysing and designing the urban landscape which both detects elements that do not feature in traditional mapping and which constitute the contemporary identity of places, and identifies appropriate project interventions [14]. The main products are two final complex maps, one first of analysis and one of design, which represent the place-identity and project interventions in order both to establish a dialogue with local people and support planners and administrators in the sustainable construction and transformation of the city. By way of example, we outline the results of the experiment carried out in the Trevi-Pantheon area in Rome. The information collected during the phases of analysis constitutes the basis for constructing orientations for sustainable planning of de-congestion measures. Place-identity will be considered the fundamental resource for sensitive stewardship and enhancement of the cultural heritage in the study-area.

Marichela Sepe is with the National Research Council – Institute for Service Industry Research, Via Schipa 91 - 80122 Napoli, Italy (+39 (0)81-253-8818; fax: +39 (0)81-360-6885; e-mail: marisepe@unina.it).

## II. THE PLACEMAKER METHOD OF ANALYSIS AND DESIGN

PlaceMaker method comprises eight phases – five of analysis [15] and three of design – and a Phase 0 that consists in constructing the grid required for the operations which are to be implemented later. The different types of database have to be created to contain the different types of data collected: there are data from anticipatory analysis (sketches, poems, collages, etc...); the denominative and perceptive (through words), the graphical (signs and symbols), the photographic (fixed images), video (moving images) surveys; the elements deduced from the study of traditional planimetries (graphic signs, symbols etc...); the questionnaire administered to visitors to the places in question (sketches, words, etc...). It is necessary to decide the categories of elements to analyze, which are particularly connected to the urban events identified above, and the corresponding measurement parameters. Moreover, it is necessary to establish which days are the most significant and the most appropriate time slices for surveys. The *first phase* of PlaceMaker is devoted to anticipatory analysis aimed at a primary investigation of places; after the preliminary choice of the city and of the part(s) to be analyzed, the ideas about that particular area can be described using any type of instrument or tool of expression, using the information known prior to the first inspection. These notes can be represented in different ways and the result of this phase will be a map of the emerging ideas. The *second phase* is that of the five surveys. The first, the denominative one, consists in collecting data regarding constructed elements (presence of monuments, buildings, etc.), natural elements (presence of urban green areas, trees, animals etc.), transportation mode (presence or transit of cars, buses etc.), people (presence of tourists, residents, etc.). The localization of all these elements and the kind and amount, expressed as a low, medium or high percentage, are indicated. As well as the denominative data base there is a cognitive one which constitutes a kind of flexible input, where it is possible to insert elements which are not decided previously, but deduced during inspection. The second relief is perceptive; a survey is carried out of the smell, sound, taste, touch and visual sensations, and of the global perception, focusing on the localization, type, amount (present in low, medium, high percentage) and quality (non-influential, pleasant, annoying). The survey of the amount and quality of the data, the three options regarding, respectively, the percentage of presence and the feelings induced, are intended to summarise the processing of data that can however be extended during collection. The next survey is graphical: it consists in sketching the places; the sketches will represent the area in question according to a visual-perceptive standpoint and will be supported by annotations where necessary. This operation constitutes a preliminary study for the construction of the graphical symbols for the complex map. Photographic and video surveys of the whole study area are carried out, taking care to record facts rather than an interpretation of the places. The product of the five reliefs is a map visualizing the results

obtained from the different surveys. The *third phase* involves the analysis of traditional cartography of the selected sites in the city. The types of maps used in this phase derive from different disciplines and depend on the nature of the place; the study is carried out at the urban scale, in order to identify the characteristic elements and their relationships with that particular area, and at the areal scale, in order to identify the relationships between the site and the whole city. The result of this phase is a map identifying the components required for the site description that can be found only through a traditional planimetric reading. The *fourth phase* is that of the questionnaire administered to visitors to the area in order to gain an idea of the place as perceived by those who are not involved in the study and are not specialists in related fields, but only perceive the site as users, at various levels: the inhabitant, the passer-by, the tourist. The questionnaire consists of questions asked on the basis of images of the area or an inspection visit with the interviewee. The information deduced from the questionnaire is transferred onto a map that, like the previous ones, will constitute the basis for the construction of the complex map. The *fifth phase* is that of assembling the collected information. In this phase, we test the maps produced, the congruence of the various collected data, and choose the useful elements to construct the final map. The recorded data represent the basis for the construction of the graphical system of symbols to represent the elements of the urban landscape and the elaboration of the complex map of analysis. We then have three design phases. The *sixth phase* is devoted to surveying identity resources in the study area. During this phase, the complex map of analysis drawn up with the PlaceMaker method is used as a basis to detect the resources available for the project. The sixth phase is realized through three measures. The first is the identification of the identity potential, namely of the elements of the complex map which characterize the area in question in order to recognize those which may assume a focal role in the project. In this respect, both the comprehensive presence of a specific type of element (e.g. how many points of visual perceptions are present) and the quantity measured for each of them (e.g. such an element is assigned a certain size of symbol depending on its visual importance: namely medium size=presence of a given element in a medium percentage). Then there is the second action where the identity problems are highlighted. The activities are devoted to observing places in the complex map with the presence of unsustainable elements and annoying points of perception. With the aim of identifying these places the relationship among the different elements in the map need to be observed. An element may be sustainable in itself, for example a shop which sells typical products; but the presence of several of them may create a site with a concentration of businesses which is unsustainable with respect to place-identity. The goal is to understand the impact of people, things and activities and relative issues. The third action is the survey of identity quality. The actions to be performed here involve noting places within the complex map of analysis with the presence of sustainable elements and

points of pleasant perception. The elements which contribute to defining that sustainable place or perception will need to be analyzed. In this case the aim is again to detect the impact of people, things and activities and relative relationships which are sustainable for identity of places. The product is a synthesis derived from interpreting the complex map of analysis where the identity resources available for the project are represented: a sort of map of intents, the first step for the construction of the complex map for the identity project in question. The *seventh phase* is the survey of the identity resources by users of places, locals, passers-by and tourists. A questionnaire designed to elicit information emerged from the previous phase will be administered. The questions aim to ascertain whether the data observed until now are consistent with aspirations, desires and thoughts of the users of the area in question and to collect further suggestions and proposals. The product of this phase is the fourth partial map which will represent the identity resources from the perspective of users of places and/or privileged actors. The *eighth* and last phase consists in the overlay of data collected during the previous four phases and identification of the project proposals. In this phase we identify the places around which the project hypothesis to be conducted to enhance the identity resources are focused and the relative interventions. The products of this phase are a suitable system of symbols which represent the project activities and the construction of the complex map for the identity project. This map is the last step in the planning process, where the information contained in the complex map of analysis, after being filtered and transformed into resources, gives rise to proposals for the construction and enhancement of a sustainable place-identity.

### III. EXPERIMENTATION

The PlaceMaker method was conceived in 2001 and has been regularly updated since its pilot case-studies started in 2002 in urban sites in Europe and elsewhere [16].

In order to study the urban identity of places, the areas selected are mostly of historical importance and at all events highly representative of the city and of its changes, alterations and redesign. The main users to whom the method and the complex maps are addressed are urban designers and planners, and administrators, while a simplified form of the complex map is addressed to local citizens, place users and visitors. The experiment below was been carried out in the framework of the research project "Sustainable enhancement and fruition of Cultural Heritage: incidence and monitoring of anthropic factors" of the National Research Council Institute for the Conservation and Promotion of Cultural Heritage in Rome. The Trevi-Pantheon route in Rome, which is affected by an intense flow of mass tourism, may risk to damage the identity of the place in question. In this case, the PlaceMaker method

was used as a tool both for analysing tourist impact on identity of this site and for a sustainable redistribution of activities and tourist itineraries. In this regard, we outline below the main results of the method and the complex maps both of analysis and design.

#### A. The Complex Map of Analysis

The most striking overall finding in constructing the complex map (Fig. 1) of the Trevi-Pantheon route is that the identity of this area can be seen as *porous*. These places constitute a *porous* urban structure which is able to absorb elements of various kinds. As it is deduced from the denominative and perceptive relief (second phase) and the traditional analysis (third phase), this is probably why with the passage of time different strata of urban fabric, buildings, commercial outlets whether temporary or permanent, people of different cultures have become superimposed. It emerges as a non-rigid urban structure, *spongy*, ready to receive but without filtering. The route links two major monuments located in two piazzas, Piazza della Rotonda and Piazza Trevi, and we might characterise it as a (musical) piece of the city which leads from the *sacred* (point) to the *profane* (counterpoint). The most significant *break* along the route comes in Piazza di Pietra which in historical terms is no less important, but which has to some extent escaped the magnetism of a tourist, cultural and commercial attraction. In spite of its impressive appearance the Hadrianeum is less of a tourist pull, probably on account of its current function as Chamber of Commerce, so that passers-by may pause here briefly but then go on to visit other monuments. It is the only place among those analysed where the respondents referred to the beauty of the overall scenario, perhaps because it is the only place that is not crowded and where one can get an idea of the scene as a whole. By contrast, the *break* represented by Via del Corso is merely an interruption rather than a change in pace on the route. The streets linking the piazzas constitute a sort of *recurrent motif* with similar characteristics. Via di Pietra, Via dei Pastini, Via delle Muratte are primarily thoroughfares with several possibilities for eating and souvenir shopping. Along the sides the paving is in porphyry and down the centre special paving has been laid for the blind. There are also some modern steles made of burnished metal which recount the history of this *route of Hadrian* in Italian, English and Braille, with a plan of the itinerary (see the map symbols indicating the steles and special paving for the blind). In some points there are graffiti on the facades. The most striking perception of the whole area is the noise of the water cascading in the Trevi fountain (see the map symbols indicating sound perception). This inevitably elicits an emotional response in visitors, at the expense of other perceptions as observed by some respondents (fourth phase).

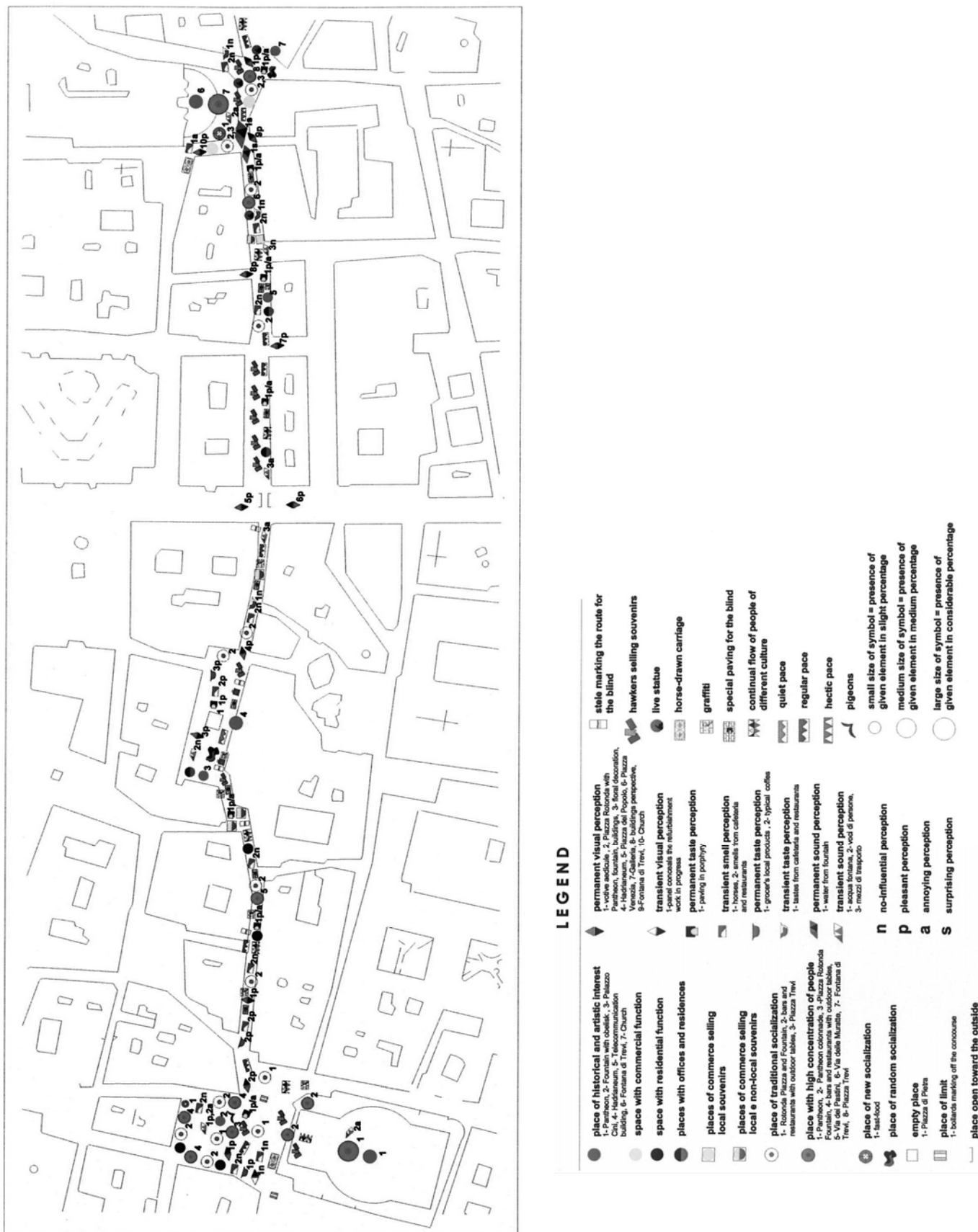


Fig. 1 The complex map of the analysis

Even before you reach Piazza di Trevi, you catch sight of the scenic Trevi fountain in white marble with ramps and the statue of "Ocean" as its centrepiece. The fountain is built against one side of a building. There are flights of ramps both inside and outside, giving different perspectives and encouraging people to linger.

Walking into the piazza you feel you are taking part in a scene or an event rather than merely arriving somewhere. The scene is made up of the spectacular fountain but also the enormous quantity of people (see the map symbols indicating high concentration of people) who throng the piazza observing, admiring, listening, taking photographs, throwing coins into the water, eating ice cream or a sandwich, sketching, taking it easy, dangling their feet in the water, or buying souvenirs. There are hawkers selling souvenirs and other goods, a water seller, men dressed up as gladiators who tourists can be photographed next to, living statues, cripples begging (see the map symbols indicating hawkers and living statues). The paving is in porphyry cubes, the urban décor streetlamps and litter bins in decorated metal, with angular iron benches around the fountain. The tactile perceptions involve: the paving material and slight differences in slope, probably due to the constant tramping; the materials and sculptures of the fountain; the water in the fountain, which people often use to cool down. The visual perceptions: the churches of San Vincenzo e Anastasio and Santa Maria a Trevi, and the aedicule at one corner of a building. The acoustic perceptions: the predominant noise of running water, and the voices of the people who throng the piazza. The perceptions of taste and smell concern the products of the cafés, ice cream parlours and fast-food outlets which hang in the air without being oppressive (see the map symbols indicating perceptions). The pace is slow. Although it has different elements, Piazza della Rotonda appears comparable to the Trevi fountain. It is a typical location for traditional socialization; its conformation, the extraordinary beauty of its monuments, and the pleasant atmosphere ensure a constant throughput of people. The first element that catches the eye is the Pantheon, an ancient religious edifice, circular in shape, which dominates the scene and somehow embraces it. The voices of visitors and the noise of the constant tramping of feet constitute a strong acoustic perception (see the map symbols indicating transient sound perceptions). Not only those who come to visit the monument but also passers-by often pause for a while outside the monument, sitting at the foot of the columns or on the perimeter walls, chatting or having a snack, creating a scenario which at times gets rather chaotic, as remarked by some respondents (fourth phase). A large nondescript throughput of people ebbs and flows in front of the Pantheon, which invariably includes hawkers, perhaps selling concert tickets dressed in historic costume or souvenirs or miscellaneous goods. In front of the Pantheon a fountain with an obelisk and dolphins forms a focal point which not only characterises the piazza and adds to the overall scenario but becomes a place of socialization for many visitors and

tourists. The steps around the fountain encourage many visitors to pause or stop for lunch, photographing the fountain and the Pantheon or reading a guidebook or feeding the pigeons. The ground floor of the buildings is occupied by bars and restaurants with outdoor tables that are always thronged with people. One of the restaurants emanates the unmistakable smell of fast food, while smells of food and coffee colour the atmosphere. A grocer's selling local products on one side of the piazza attracts many tourists. In spite of the large throughput, the overall pace here is moderate and tranquil (see the map symbols indicating pace). The urban décor comprises old-style street lighting, litter bins and round metal bollards marking off the concourse; the paving, in small porphyry cubes, slopes at different angles and makes for a pleasant tactile perception.

These then are the main elements to have emerged from the PlaceMaker complex map of analysis to be borne in mind in attempting to reduce congestion in the area.

#### *B. The Complex Map of the Identity Project*

Analysis and the relative complex map with PlaceMaker indicated the basic elements and critical features in the area, and how to go about enhancing and using it in a sustainable fashion, creating a high quality public space.

Thanks to the survey of elements which are both objective and perceptive, permanent and transient, we can recognise a twofold anthropic load on this route, the *physical* and *emotive* one. The problem is not the mere concentration of mass tourism that affects many areas of cultural interest. Here visitors find themselves emotionally involved, and this must be a fundamental consideration in any operation promoting enhancement and sustainable use. Other two fundamental issues underlay the project phases and the entire experiments: the complexity of analysing sites with a deep-rooted historical identity, and the massive presence of tourism, currently on the increase in all heritage sites, creating overcrowding, chaos and gradual degradation not only for the works of art but also for the image of these sites. The PlaceMaker method enables us to identify their deep structure, and the elements, places and monuments of interest, adopting both traditional maps and on-site reconnaissance using various kinds of map surveys. Hence the complex map of identity project (Fig.2) was achieved by identifying elements which characterize place-identity as well as observing the number of them, both with respect to the percentages of each element and to the number of elements of each kind that are present. Identity resources were identified through observation of: potential; places with a presence of non-sustainable elements and annoying perceptions; places with a presence of sustainable elements and pleasing perceptions (sixth phase). Various interesting features of the whole route are not immediately apparent. The streets linking the three monuments are regarded merely as thoroughfares in spite of the presence of

historic buildings. Some monuments, such as the church of Sant'Atanasio in Piazza Trevi and the nearby churches of Santa Maria in Trevi and Sant'Ignazio, and the Galleria in Santa Maria in Via do not seem to be given enough attention. Then again, nobody seems to notice the remarkable religious icons scattered along the route. The lack of vegetation, remarked by some of the respondents, is another element to be evaluated. In spite of the creation of a route for the blind, it does not seem to be used. The main problems are due to the increasing use of this area by mass tourism rather than residents and locals. This has led to the concentration of various kinds of trading activities - sometimes of low quality - that is slowly diminishing the perception of the identity of place and the cultural enjoyment of the area. Indeed, this trend is triggering a series of events where, paradoxically, the culture is becoming a *cause* of impoverishment of the quality of places rather than the *engine* of sustainable development: from the increase in fast-food outlets, street vendors and non-local souvenir shops, to the wearing out of the historical pavement and monuments; from an appropriate use of colour in facades to frame ground floor shops, to the spread of the open-air tables of cafes and restaurants. With respect to the identity qualities, due to the great historical, architectural and urban interest of this place, such qualities are various and clearly deducible from the complex map of analysis: namely not only the squares and historical monuments, buildings and urban fabric, but also the pleasing and sometimes surprising visual, acoustic and tactile perceptions and the slow pace which pervades this route. The identity resources identified in the sixth phase were developed in the form of questions to be administered in the questionnaire (seventh phase) to users of the places as the first test of project interventions to be proposed. The first important issue was that of the quality of the place. In this regard, it seemed useful to bring to the attention of the visitors two types of questions. The first aimed to understand whether the visitors had seen only the elements of outstanding interest of this place or also the problems. They were therefore asked for example if they had noticed the state of upkeep of built elements, the pavement, the presence of non-local souvenir shops, vendors, whether they had the sensation of insufficient cleaning in some points of the route, etc. Furthermore, we asked questions concerning possible interventions aimed at improving both the usability of the route, decongesting it, and the perception of its identity. The 28 respondents were all tourists, aged between 28 and 65 years, from Australia, U.K., Belgium, Netherland, Luxembourg, Czech Republic and Italy. In this specific case, the responses provided supported the hypothesis of the project explained below. And finally, we highlighted the project interventions to be made to allow for sustainable enhancement and fruition and mitigate anthropic risk (eighth phase). Differentiating and restoring, slowing down, introducing vegetation, denoting and giving identity to what is transitory, virtualizing are some of the interventions which, if duly

integrated, should prove beneficial. One might well start from the differentiation of routes and activities. This might involve: creating different linking routes between the monuments of the Pantheon and the Trevi fountain: a short route (Hadrianeum) and a longer one featuring the stratification of the urban fabric as well as the monuments; creating alternative routes focusing on the elements of perception. This solution may well prove both educational and sustainable: it would show visitors how pleasing perceptions can be easily blotted out by unpleasant ones. Thus one could introduce routes featuring the sound of water playing in the fountains, the ancient materials found along the route, admiring religious icons, buildings, churches, architectural features which pass unobserved in a hasty visit, sampling local produce, breathing in the *scent* of Rome; restoring the route for the blind, perhaps adding other perceptions; creating integrated historical-cultural-perception routes meeting specific requisites. The activities might include restoring handicrafts producing local products, including high-quality goods, so as to reduce the commercial confusion in these streets and rescue vanishing skills. Furthermore, we suggest the design of a coordinated project for shop signs and windows, above all as regards the streets which connect the squares. In this way, re-designing the critical points would ensure greater balance in the set-up of spaces and organisation of the various activities, it would act as a dissuader to additional fast food outlets and would pressurise those already in place to conform.

A second intervention designed to reduce the excessive physical and emotional load is the creation of breaks, to be introduced in: Piazza di Pietra, the only true moment of relaxation, where one might build – for example – a little conceptual garden, also serving an educational function, where people can pause and indulge their perceptions and then proceed, in the central space of the Hadrianeum; the *Galleria* in Santa Maria in Via, currently under-used, not strictly on the route but close by, could serve as a break with the inclusion of exhibitions, featuring the route of Hadrian for example, and other functions.

A third intervention involves the introduction of vegetation, currently lacking in the area: in a small garden in Piazza di Pietra; in small well-defined spaces, for example at the start of Via delle Muratte, and also close by the study area such as at the end of Via del Seminario (parallel to Via di Pietra) in Piazza Sant'Ignazio.

A fourth intervention consists in giving identity to what is transitory by: creating lightweight multifunctional structures to be introduced at the focal points of monuments and street commerce, variable in extension and dimension, opening and closing, where artistes, hawkers, living statues and others can create their own fluid spaces within a dynamic, light grid which nonetheless constitutes a framework. This form of urban décor can be equipped for various functions including multimedia.

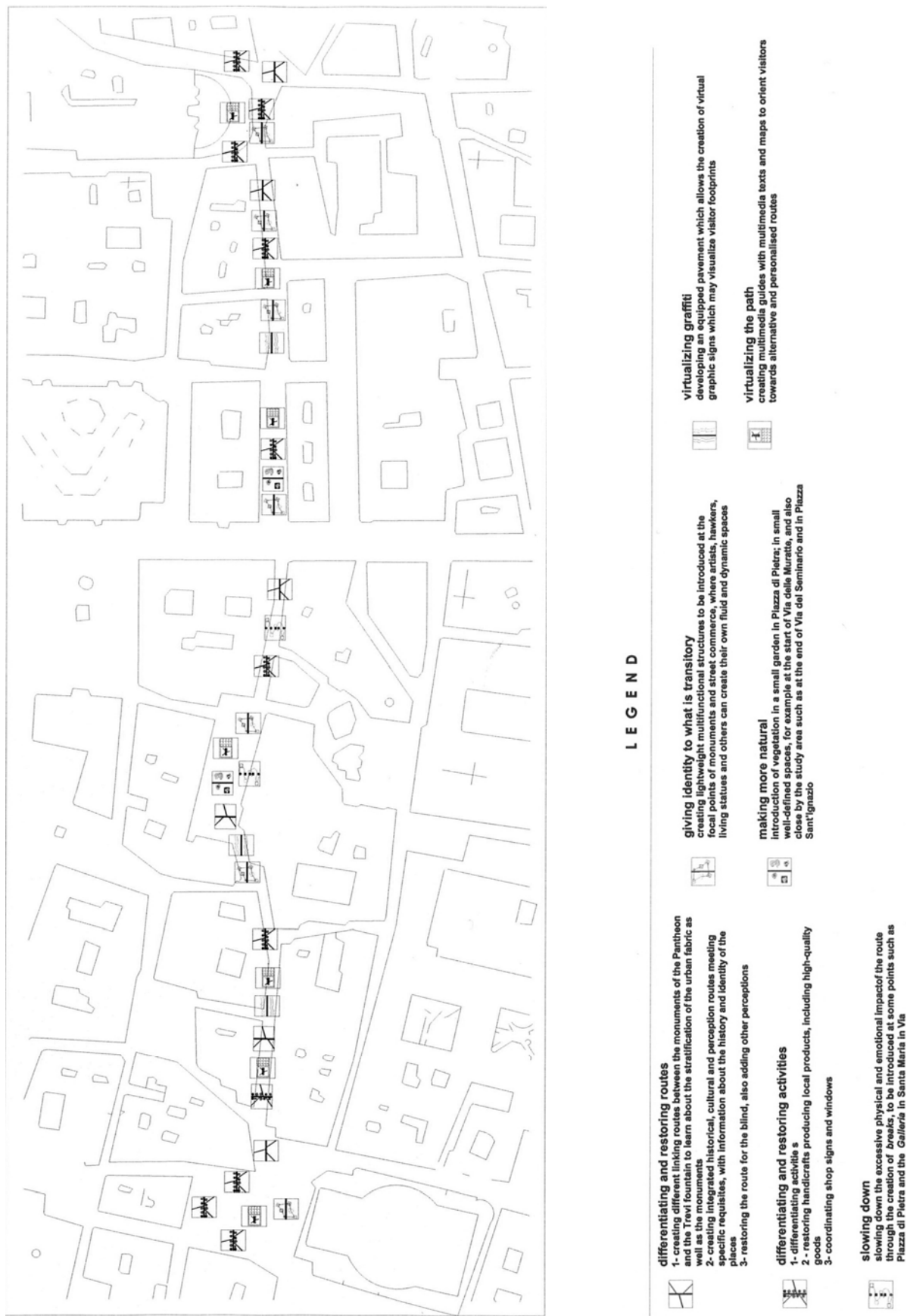


Fig. 2 The complex map of the identity project

A fifth intervention involves virtualizing the graffiti and the path. In the first case at some points, where there are more graffiti and the historical pavement has been replaced by a recent one, a special pavement could be inserted which allows the creation of virtual graphic signs which may visualize the footprints of visitors.

In the second case it involves going on line with the creation of multimedia guides. The various routes can be presented and made more user friendly by means of multimedia guides via satellites accessible for example from cell phones. In this way visitors can be oriented towards alternative personalised routes which they can follow with the help of multimedia texts and maps.

#### IV. OBSERVATIONS AND CONCLUSION

This paper illustrated the method of urban analysis and design - elaborated by the author - called PlaceMaker and the case-study of the Trevi-Pantheon area in Rome in order to establish the current identity of such places and issues of anthropic risk. The complex maps with the PlaceMaker method indicated the basic elements and critical features in the area, and how to go about enhancing and using it in a sustainable fashion, creating a high-quality public space.

The proposed method allowed us to pinpoint some significant elements. The difficulties noted in the first phase were associated with the choice of the most suitable means of expression to represent expectations: in this phase, we are led to think that the type of observations made is vague and does not make much sense. It was interesting to note at the end of the analytical process just how these comments can come in useful for understanding the place. The imagery associated with the study area is very extensive, since the piazzas and monuments are very famous. In such cases it is important to view them from unconventional perspectives. The gathering of data for this phase of PlaceMaker can involve sketches, ideas jotted down, collages or any other means of expression considered opportune. In order to facilitate the transformation of the elements and places in the study area into symbols, it is better to choose a single means of expression for each analysis, which in this case was the written word.

In the second and fourth phases of analysis, attention must always focus on collecting data obtained from the specific tool used for each survey and not from logical deductions or previous knowledge of the place. We noted that different types of surveys and interviews of visitors should preferably be carried out in parallel in order to obtain results that can be compared and superimposed.

The most time-consuming parts of the surveys were those covering the senses of smell and touch. In these cases we worked on the basis of comparison and deduction, describing and measuring these elements of perception partly by approximation and partly in relation to other senses such as sight and hearing. The sense of taste offered no particular stimuli. We feel that the vagueness of results obtained for the above senses does not substantially impair analysis, because

final perception of the place was provided by the sum of perceptions and not by any single one, unless one perception is so strong as to outweigh all the others: in such a case, in view of its exceptional nature, it is actually simpler to note and measure it.

The third phase involved some difficulties in terms of the choice of elements to be noted. We decided to implement it after the survey phase to avoid being influenced by knowledge of the ground plan; but this meant we had to take care to interpret traditional cartography objectively, without letting ourselves be influenced by the reading of the site obtained from field surveys. In a historical centre like Rome there are any number of monuments and places of interest and it is difficult to decide whether to take note of all of them or only those which seem to be more closely related to place-identity.

With regard to the interviews in the fourth phase, great care was taken to ensure that the questions were suited to the place in question, but at the same time comprehensible to all: they must not be too specific or specialised, but be suitable for passers-by, tourists and residents alike. As in other pilot projects, however much trouble is taken over the type questionnaire, this aspect of PlaceMaker entailed various unknowns owing to the reactions of individuals. There are places where people are more willing to spend time answering a questionnaire, such as tourist attractions or other particularly agreeable sites, and others where people are primarily intent on getting to work and thus have little time or wish to respond. In this particular case everyone was quite willing to answer. It was interesting that the question "Can you compare this area to another area in Rome or in another city?" elicited answers including the Colosseum and all sorts of places throughout Europe and America, denoting a certain confusion among some tourists. However, although it did provide interesting data, the type and number of interviewees must be tested and classified more systematically and with greater accuracy in order to obtain more complete results.

As regards the complex map of analysis, the difficulty encountered in this part of the analysis concerns the synthetic, reasoned use of the several different types of data available and the maps, and their transformation into straightforward graphic symbols. To check the congruency of data collected there is need for constant comparison with data of the same type collected from the expectation analysis, from analysis of traditional cartographic material and from field surveys, and also from data collected by the various tools used. We noted that the areas where we found the greatest information inconsistencies were urban areas where new facts or critical situations had occurred: these are the areas of greatest interest for the purposes of analysis.

It is also important to build up a complex map which, while containing all the essential information, is not overcrowded with data and is clearly legible, and has a suitable legend showing how each symbol corresponds to the concrete contents. In the case of the symbols created for this place in particular, we sought to focus on just a few elements considered interesting for the proposed objects. For example



the symbol relating to a marked concentration of people was initially assimilated to the traditional symbol for a place of socialization. But it was then realised that a sizeable concentration of people does not necessarily imply such a place. Subsequently, we decided to create a specific symbol for a trade location selling souvenirs because this does indeed characterise this route, in particular concerning souvenirs which have nothing to do with Rome, representing a singular anomaly. Finally the symbols created for paving and the steles marking the route for the blind indicate a special route linking the Trevi fountain and the Pantheon.

With respect to the sixth phase, the observation of identity resources is an essential step because the results of this phase allows us to set the second questionnaire for place users and then draw up the complex map of design. It is important that the three actions which characterize this phase are realized separately. Indeed, while the identification of potential resources leads to the knowledge of quality sites, whose use is currently either sustainable or non sustainable, the identification of problems shows only the places with issues just as the identification of qualities resources shows only the places of good quality. By overlaying the results of these three actions we may truly understand the resources available for the project.

With respect to the *questionnaire of project* (seventh phase), it can be composed in different ways and depends, in contrast to that of analysis, in particular on the results of the sixth phase. The questionnaire, in this case was composed of a greater number of questions (12) than that of the analysis (9), requiring more time for answers, and was preceded by a brief explanation of its purpose. As a positive point, some of the interviewees not only gave a simple answer but also established a conversation on the subjects in question, often comparing the place concerned to their place of origin. The problems in this case line in the fact that it is difficult to ask questions along the way, but one can only administer them in the two main squares – Piazza della Rotonda and Piazza Trevi –, namely where people stop. In contrast, in Piazza di Pietra, where there is the Hadrianeum, few people stop and for little time, making it difficult to find people to interview.

There was no need to explain the concept of identity of places, clear to all respondents. One may notice a certain difference between the answers given by respondents of Italian nationality and those of other nationalities. While the former have mostly observed the effects of mass tourism, the latter only detected the presence of too many people. Hardly no one noticed the presence of the modern stele which recount the history of the *route of Hadrian*.

Finally, in the last phase devoted to the construction of the complex map of design it is considered that the synthesis carried out to represent the project interventions is quite effective. A further consideration may be based on the degree of detail of interventions to be proposed. In the case-study of Rome for example, while some interventions are quite simply imaginable, in the case of others, such as the creation of

structures for mobile urban furniture, more detail is required to allow better comprehension.

## REFERENCES

- [1] J. Boissevain, (Ed) *Coping with Tourists: European Reactions to Mass Tourism*. Oxford: Berghahn Books, 1996.
- [2] M. Haldrup, J. Larsen, J. Urry, *Performing Tourist Places*. Aldershot: Ashgate, 2004.
- [3] G. Richards, (Ed) *Cultural Tourism in Europe*. Oxford: CAB International, 1996.
- [4] J. Urry, *Consuming Places*. London: Routledge, 1995.
- [5] D. Appleyard, *Livable Streets*. Berkeley: University of California Press, 1981.
- [6] E. Carter, J. Donald, J. Squires, (Eds) *Space & Place, Theories of Identity and Place*. London: Lawrence & Wishart, 1993.
- [7] K.S. Christensen, *Cities and Complexity*. Thousand Oaks: CA Sage Publications, 1999.
- [8] J.L. Nasar, *The Evaluative Image of the City*. Thousand Oaks: Sage Publications, 1998.
- [9] D. Massey, P. Jess, (Eds) *A Place in the world? Place, cultures and globalization*. Oxford: Open University/Oxford University Press, 1995.
- [10] A. Gospodini, "Urban Space Morphology and Place-identity in European Cities; Built Heritage and Innovative Design", *Journal of Urban Design*, vol. 2, no. 9, pp. 225-248, 2004.
- [11] L. Frers, L. Meier, *Encountering urban places. Visual and Material in the city*. Aldershot: Ashgate, 2007.
- [12] C. Hague, P. Jenkins, (Eds) *Place Identity, Participation and Planning*. Abingdon: Routledge, 2005.
- [13] P. Nijkamp, A.H. Perrels, *Sustainable Cities in Europe*. London: Earthscan, 1994.
- [14] M. Sepe, *Il Rilievo Sensibile. Rappresentare l'identità per promuovere il Patrimonio Culturale in Campania*. Milano: FrancoAngeli, 2007a.
- [15] M. Sepe M., "Sustainable Walkability and Place Identity", *International journal of social sciences*, www.waset.org, vol. 1, no. 3, pp.148-153, 2007b.
- [16] M. Sepe, "PlaceMaker: supporting sustainable urban planning", *Planning Practice & Research*, vol. 3, no. 21, pp. 349-366, 2006.

**Marichela Sepe** was born in Napoli, Italy, on August 5, 1966. She received the Laurea degree in Architecture and the Specialization School degree in Urban Design from the University of Naples Federico II in 1991 and 1996, respectively. In the summer 2000 she was visiting scholar at the Laboratoire Jardins, Paysages, Territories of the Ecole d'Architecture Paris La Villette. In 2002 she attended the specialization course in "Urban planning and sustainable development: analysis, planning, project and management of the city and territory" organized by the Research Centre in Urban Planning "A. Calza Bini" at the University of Naples Federico II. Her research interests include: urban landscape analysis and planning; urban design; territorial, landscape and environmental planning.

Since 1995 she is with the Italian National Research Council (C.N.R.), where since 2001 she is a Researcher. Since February 2009 she is with the Institute for Service Industry Research (IRAT-CNR) of Naples. From 2003 to January 2009 she joined the Department of Urban Design and Planning of the University of Naples Federico II. She has published several national and international books and book chapters, magazines articles, conference papers, newspapers articles.

Arch. Sepe is an effective member of INU (National Institute of Urban Planning) and directive member of its regional section. She is also member of Urban Design Group, EURA, DO.CO.MO.MO, and IAPS. She has participated to several Design, Architecture, Urban and Landscape competitions, in which she took two first places and two selections.