

UNKNOWN AND INTERPRETED: EXPLORING THE NEED TO REPRESENT, UNDERSTAND AND RESPOND

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ABSTRACT

Interpreting Past as one of the basic human traits is the main thread of this paper.

Addressing communication delivery of meaning, usage and construction methods of Cultural Landmarks within tourism phenomenon that provides information and knowledge to everyone, regardless of their schooling level and qualifications. Chosen examples and issues explored:

Embodying Cultural Reference - *Canopus* of Emperor Hadrian's Villa at Tivoli near Rome Adoptive Reconstruction - *Teatro Olimpico* Palladio's Renaissance performance space in Vicenza inspired by ancient Roman architect Vitruvius' treaties on theatre construction. Shared Intentions and Structural Expressions - Hattusha - Cumae: Striking programmatic and tectonic similarity and documentary evidence that help comparative understanding and interpretation of both heritage sites. Tangible - Intangible Heritage - *Omphalos / Naval of the world*: Mediterranean stone markers at ancient oracle sites and possible ritual use of specially trained birds.

The closing statements reflect on the culture, needs and psychological underpinnings of the tourism phenomenon as *wonder experiences*. The seven wonders of the Greco-Roman world exemplify the *out of the ordinary* character of major heritage sites. Strategies of interpretation that acknowledge and attempt to understand the original building and placing motivations can enrich the experiences of contemporary visitors.

Keywords: Cultural Expedience; Redefining Tourism; Intangible-Tangible Relationship.

JEL Classification: Z110

1. INTRODUCTION

Interpreting the past as a basic human trait is the main motivation of this paper. It is followed through descriptions, analyses of historic and documentary material and meaning making through heritage narratives, both existing and augmented by new findings presented in this paper.

To open up narrative and educational possibilities this introduction includes ideas from broader disciplinary fields than what is usually associated with *heritage interpretation*. To that end the brief introductory reflections are based on works of Donald Winnicott, Carl Jung, Titus Burckhardt, Lewis Mumford and Simone Weil. The literature cited is intended to contextualize and create an open scholarly field surrounding and nourishing the possible understanding of diverse cultural experiences.

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2. CULTURAL EXPERIENCE

D. W. Winnicott (1900-1960) pediatrician and psychologist who practiced in the first half of the twentieth century wrote extensively about child development, adult relationships, cognition and conciseness. In expanding his theories of play and creativity he wrote an essay *The Location of Cultural Experience* (Winnicott, 1967). This essay became a chapter in his renowned book *Playing and Reality* (Winnicott, 1999) which we will quote. Winnicott's thoughts help position understanding and open questions about cultural experience for this discourse. Winnicott writes:

The place where cultural experience is located is in the potential space between the individual and the environment. The same can be said of playing. Cultural experience begins with creative living first manifested as play. (Winnicott, 1999: 96-99)

In another place he says:

It is in the space between inner and outer world, which is also the space between people - the transitional space - that intimate relationships and creativity occur. (Winnicott, 1999: 96-99)

In looking for the location of cultural experience Winnicott offers a very broad and undogmatic statement:

I have used the term cultural experience as an extension of the idea of transitional phenomena and of play without being certain that I can define the word 'culture'. The accent indeed is on experience. In using the word culture I am thinking of the inherited tradition. I am thinking of something that is in the common pool of humanity, into which individuals and groups of people may contribute, and from which we may all draw *if we have somewhere to put what we find*. (Winnicott, 1999: 96-99)

Winnicott dealing with clients' narratives and ambiguous memories has an acute sense and appreciation for recollections, hearsay and inherited stories. He continues reflecting on cultural experience with this statement:

There is dependence here on some kind of recording method. No doubt a very great deal was lost of the early civilizations, but in the myths that were a product of oral tradition there could be said to be a cultural pool giving the history of human culture spanning six thousand years. This history through myth persists to the present time in spite of the efforts of historians to be objective, which they can never be, though they must try. (Winnicott, 1999: 96-99)

In concluding his thoughts Winnicott shows a profound sense of cultural continuity and gives an inadvertent critique/reflection on the contemporary cult of originality, superiority through progress and de-contextualized information:

Perhaps I have said enough to show both what I know and what I do not know about the meaning of the word culture. It interests me, however, as a side issue, that in any cultural field *it is not possible to be original except on a basis of tradition*. Conversely, no one in the line of cultural contributors repeats except as a deliberate quotation, and the unforgivable sin in the cultural field is plagiarism. (Winnicott, 1999: 96-99)

The social aspect of cultural communications can be describe by this almost poetic statement by Winnicott:

The interplay between originality and the acceptance of tradition as the basis for inventiveness seems to me to be just one more example, and a very exciting one, of the interplay between separateness and union. (Winnicott, 1999: 96-99)

Winnicott's articulations help set an open-ended psychological context for this paper's examination of the need to represent, understand and respond in the context of *heritage interpretation*. Also Winnicott's articulations help towards exploring and presenting the meanings and intentions of *heritage sites* that could be further developed as a major aspect of general and cultural education outside educational institutions. Communicating the meaning, usage and construction methods of Cultural Landmarks within the contemporary phenomenon of tourism provides information and knowledge to everyone, regardless of their schooling level and qualifications.

The work of another twentieth century psychologist Carl Jung may help us bridge the gap between theory and meaningful public interpretations for heritage narratives. The statement we chose for this introductory section may help understanding that psychology is closer to the discipline of *heritage interpretation* than philosophy or social science. The narrative flow of heritage values is or could be stifled by theoretical language and the insistence on abstraction as a superior reality.

Stephan A. Hoeller in his book *The Gnostic Jung and the Seven Sermons to the Dead* analyzes the intention of Jung's writing and helps provide understanding of the *Jungian sense* of the relationship between *transcendence deliberations* and *embodied experience*. S. A. Hoeller explains Jung's position vis-a-vis metaphysical expositions:

[...] he [C. Jung] vowed to deliberately bring everything that purports to be metaphysical into the daylight of psychological understanding. He unequivocally stated that to grasp anything metaphysically is impossible, that one must of necessity do so psychologically. (Hoeller, 1982: 75)

In this way *Jungian thought*, which is not theoretically philosophical, quantitatively analytical or theological, is a distinct advocacy for the experiential depth that tangible and intangible heritage offers.

Within the discipline of Art History the specific understanding and articulations of Titus Burckhardt (1908-1984) offer examples confirming a broader disciplinary approach nurtured by this paper. Also his constellation of ideas offers a significant contribution to Art History as discipline in general. Burckhardt's sensibilities and commitment to inter-cultural understanding and heritage preservation can be sensed from his writing. An example is a book chapter entitled *How to Approach Medieval and Oriental Civilizations*:

Nothing brings us into such immediate contact with another culture as a work of art, which within that culture, represents, as it were a "center". This may be a sacred image, a temple, a cathedral, a mosque, or even a carpet with a primordial design. Such works invariably express an essential quality or factor, which neither a historical account, nor an analysis of social and economic conditions, can capture. (Burckhardt, 2009: vi)

With this insight of centrality and vitality of cultural expressions Titus Burckhardt forwards ideas and implementation strategies:

Schools of traditional arts and crafts must never be allowed to become refuges for pupils not gifted enough to study at ordinary schools. On the contrary, the schools of traditional craftsmanship must attract an élite [exceptional, gifted] in the area of visual talent [...] (Burckhardt, 2003: 18)

T. Burckhardt deeply understood the synthesis of multiple expressions that are fluid and integrated into daily life:

The importance of calligraphy does not merely reside in the fact that Maghribi [Islamic North Africa] ornamentation includes epigraphy: Arabic calligraphy, with its synthesis of rhythm and form, is, as it were, the key to all Islamic art, as well as the touchstone for the mastering of its style [...] (Burckhardt, 2003: 16)

Titus Burckhardt dedicated his life to the heritage preservation and particularly of the Medina of Fez (Burckhardt, 1992). In spite of not being allowed re-entering Morocco for twenty-five years by the French Colonial Authority. He diligently worked and helped articulate the UNESCO heritage policies and criteria in a poetic and contemplative way. His commitment to perennial values permeating through acknowledged and cherished diversity of traditions is a role model for a younger generation of *Heritage Preservation Advocates*.

To enrich this introductory searching for texts and subtexts helpful to heritage preservation advocacy and related academic reflections, we turn to one of the prominent critics of *Modernity*, Lewis Mumford (1895-1990). He was dedicated, observant and erudite public polemist, respected on both sides of the Atlantic. American born, his views were published in the leading magazines and newspapers as regular columns culminating in a series of influential books.

Mumford's quote from his book *Art and Technics* may give us sense of his concepts and commitment in his ongoing unraveling of contemporary cultural issues:

[...] we find ourselves more absorbed than ever in the process of mechanization. Even a large part of our fantasies are no longer self-begotten: they have no reality, no viability, until they are harnessed to the machine, and without the aid of the radio and television they would hardly have the energy to maintain their existence. (Mumford, 2000: 6)

Mumford wrote this even before the advent of computer games, smart phones, reality shows and social media.

Mumford's observations on contemporary societal relationship to technics and resulting impoverished expressions is the subject of the chapter titled *Cultural Integration* from his book *Art and Technics*. He writes:

By contrast, we overvalue the technical instrument: the machine has become our main source of magic, and it has given us a false sense of possessing godlike powers. An age that has devaluated all its symbols has turned the machine itself into a universal symbol: a god to be worshiped. Under these conditions, neither art or technics is in a healthy state. (Mumford, 2000: 138)

To help understand the shortcomings of technology Mumford reflects on pre-industrial technics, tools and bodily engagements:

The essential distinction between a machine and tool lies in the degree of independence in the operation from the skill and motive power of the operator: the tool lends itself to manipulation, the machine to automatic action. (Mumford, 2010: 10)

The following quote is pertinent to the interest of this paper exploring cultural needs to represent, understand and respond. Mumford in his book *Art and Technics* writes:

Yes: the burden of renewal lies upon us; so it behooves us to understand the forces making for renewal within our persons and within our culture, and to summon forth the plans and ideals that will impel us to purposeful action. If we

awaken to our actual state, in full possession of our senses, instead of remaining drugged, sleepy, cravenly passive, as we now are, we shall reshape our life to a new pattern, aided by all the resources that art and technics now place in our hands. (Mumford, 2000: 162)

Mumford, Winnicott, Burckhardt, Jung and Weil are a small sampling of contemporary wisdom holders who understood the importance of a living connection to continuity and re-defining for the preservation of cultures and societies knowledge.

In her inimitable way with penetrating uncompromising perception Simone Weil echoes preoccupations of authors cited in this introduction. She writes:

Rather, mathematics itself is to be viewed historically and culturally, in order to break the idolatry of the modern age, which is scientism, and replace it with a more ordered understanding of the proper role of science and technology. (Taylor, 2001: 5)

After setting the stage with the fragments from *contemporary* wisdom holders this paper will offer an assessment and portrayal of four *ancient* legacy examples. These heritage remains, with there hoped for protected existence, content and potential capacity to convey accessible information has been carefully chosen. These representative cases are based on surviving archaeological research, visual or written records that point to sophisticated intentions and formations worthy of our care, protection and study.

3. EMBODYING CULTURAL REFERENCES

Figure 1. Canopus Colonnade Enclosure



Source: Artship Foundation Archives and Copyright

3.1 Canopus of Emperor Hadrian's Villa at Tivoli near Rome

The audacity to reconstruct an aspect of the Nile between 131-138 AD in the vicinity of Rome is a tribute to the imagination of Hadrian, emperor/architect. The project is soaked in Hadrian's lament and grief for his friend who drowned in the actual Canopus near Alexandria in Egypt. The Canopus is also a celebration of other parts of the world as trophies of Roman Imperial possessions. The villa/palace complex, greatly plundered throughout the centuries, is still impressive.

This amount of programmatic content in one place, both public and private, offers interpretive possibilities.

Example of Public and Private element of a Heritage Site.

The Canopus Complex and its water feature offer a respite to contemporary travellers. The make-believe enactment of Canopus with architectural elements and its shallow body of water are a unique space representing the navigable canal in ancient Egypt that connected the main branch of the Nile with Alexandria. Herodotus refers to Canopus as a functioning port with ancient, possibly pre-classical Greek trade route connections.

In Hadrian's villa, the canal is only approximately one hundred and thirty yards long (one hundred and twenty meters). One can behold it in a glance. It is a space full of layers of meaning of its own while evoking and paying homage to the Egyptian water canal, urban space and associated sanctuary. A graceful semicircular open colonnade on one end edges Hadrian's Canopus. Today it contains remains of three fragmentary sculptures: one of a warrior sometimes referred to as the god of war, Mars; then a figure of an Amazon; and most significantly a sculpture of a Nile crocodile. When approached from the main complexes of buildings slightly higher up, the colonnade frames and contextualizes the canal. The colonnade also gives the place its signature look. At the other end of the canal is a semicircular building that may possibly allude to the sanctuary of Serapis or Serapeum, also in the district of Canopus. In earlier centuries, *The Ptolemaic Dynasty* (323 BC to 30 AD) already promoted the *Cult of Serapis* as the Alexandrian divinity of deliverance and salvation. One of the sculptures found on the grounds of Hadrian's villa is a Romanized statue of Osiris, a god that dies and rises again. Hadrian deeply understood the reconciling, inter-cultural values of the cult of the Alexandrian *Greco-Egyptian God Serapis* and was a strong patron and protector of the cult. The Nile flooding and its presiding deity Isis-Sothis-Demeter were celebrated in the Serapeum of Hadrian's villa with a sculpture of the composite goddess and the waterfall fountain powered by a sophisticated hydraulic system. The fountain drew water from a large cistern nearby on a higher elevation than the Serapeum and Canopus, affording the generous flow of the waterfall fountain. Antony Everitt, in his book *Hadrian and the triumph of Rome* (2009), writes about the possible significance of the Egyptian Canopus to The Roman Emperor:

Hadrian allowed himself some free time with Antinous. He relaxed at the Canopic canal, which ran from Alexandria to the port of Canopus. Although it was well known as a temple of Serapis where the sick could sleep overnight and hope for healing. The place was mostly notable for its disreputable pleasures. (Everitt, 2009: 223)

A. Everitt also quotes the remarks of Strabo, the Greek travel writer and geographer:

Some writers go on to record the cures, and others the virtues of the oracles there. But to balance all this is the crowd of revelers who go down from Alexandria by the canal to the public festivals; for every day and every night it is crowded with people on boats who play the flute and dance without restraint and with extreme licentiousness, both men and women. (Everitt, 2009: 224)

Hadrian, returning from a yearlong sojourn in Egypt where his best friend Antinous drowned in the waters of Canopus, began to finalize his gardens design of the model of Canopus with a number of particular private and public meanings. The more personal meaning of the Canopus-Serapeum complex at Hadrian's villa is that they became a memorial to Antinous – Hadrian's tribute and hope for the revivification and other-worldly peace of his friend's spirit – and possibly housed his tomb. The other more public meaning

of Canopus and other parts of the villas were intended to evoke the grandeur of the Roman Empire. A. Everitt, earlier in his text, describes the extent of Hadrian's Villa's Intentions:

The *Historia Augusta* reports that the emperor built his villa at Tibur in wonderful fashion, and actually gave to parts of it names of provinces and places there, and called them, for example, the Lyceum, the Academy, Prytaneum, Canopus, Poecile, and Tempe. So that he might omit nothing, he even made a Hades. (Everitt, 2009: 264)

As stated earlier at the beginning of this section: this amount of programmatic content in one place, both public and private, poses interesting questions and open discourse about developing *Heritage Narratives* that are archeologically, culturally well researched and include critical *interpretive* elements from the *intangible heritage* dimension gleaned from primary sources.

3.2 Adoptive Reconstruction - Teatro Olimpico

The second example of multiple and even contradictory readings of programmatic intention and spatial arrangement is Teatro Olimpico in Vicenza (1580), which was conceived of and designed by Andrea Palladio and finished after his death by Vincenzo Scamozzi. Of interest for this paper dealing with heritage interpretations and presentations are the complexities and ramifications of an imaginative sixteenth century indoor reconstruction of the principles of ancient Roman outdoor theaters. The Renaissance performance space in Vicenza was inspired by ancient Roman architect Vitruvius' treatise on theater construction.

The material presented in this section of the paper may appear too detailed and specialized. Often the history of the complexities of architectural, art and ideas are of no interest to scholars dealing with regional and state tourism policies, demographics, statistics and the quantifying data about *Visitor Phenomenon*. Frequently these studies are not informed or engaged in the history and meaning of the sites to their makers and subsequent generations. So tourist places became more of an *entertainment fare grounds* where simplistic presentations are a brief prelude to shopping, swimming, gambling, attending discos or sports events. All of these have a place in the life of visitors.

The treasury of heritage sites lies not only in the materiality of edifices and remains but also in their Cultural History. Heritage sites are repositories of ingenious problem solving of the ancients and deeply considered *Place Making*. To that end we present *Teatro Olimpico* as a rich and worthy example for this paper titled *Unknown and Interpreted*, dealing with the exploration of the need to represent, understand and respond, in this case through reflections on sources for *historic interpretation*.

Figure 2. Teatro Olimpico, Vicenza, 1580 CA



Source: Artship Foundation Archives and Copyright

In 1556, *Accademia Olimpica* was founded in Vicenza, northern Italy by twenty-one leading citizens. It was a learned society and the architect Andrea Palladio was one of its founding members. *Accademia Olimpica* in Vicenza was the Renaissance civic cultural institution inspired by the Florentine model of the *Platonic Academy*, itself inspired by civic institutions in ancient Athens.

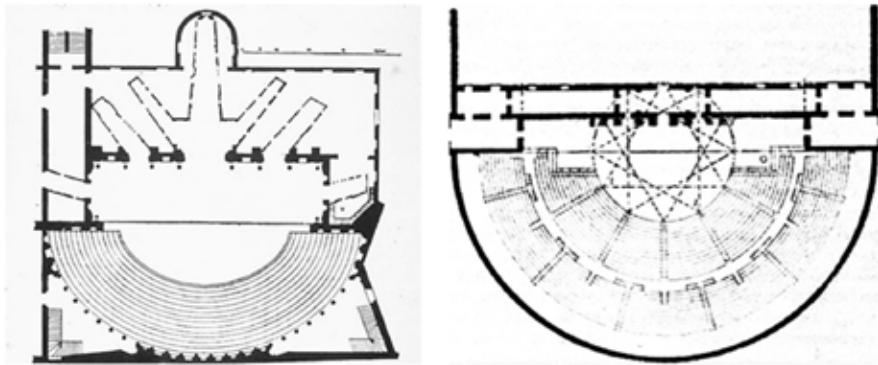
Vicenza's Olympic Academy's central public endeavor was the production of theatrical performances, often reconstructions of Greek and Roman plays. The initial performances took place in the *Casa Academica*, the home of the learned society. It became evident that these premises were not suitable for performances evoking civic pride and communal gatherings of earlier historic periods. Following the construction of a number of temporary wooden stages at different locations throughout the town after 1556, the Olympic Academy was able in 1579 to secure a space for a full reconstruction of a Roman theatre. The construction began in 1580. Palladio's plans and design were for a permanent theatre building that adopted the Roman circular theatre model to occupy the irregular site of the *Castello del Territorio*, an old fortification that served as a prison and storage for gun-powder and then was abandoned for a period of time. The topographical difference of actual and ideal, ancient and Renaissance notions of space and civic gathering bring out the issues of the coexistence of two communicative functions of space in one building: the classical allusion and the poetic reality of the space.

Palladio studied and applied some of the principals from the Roman architect and engineer Vitruvius' *The Ten Books of Architecture*, published in the first century BC. Palladio, a practicing architect for more than half a century, was inspired throughout his life by Vitruvius. The Roman architect's writings and ancient ruins were Palladio's anchor; he carefully studied, rendered and re-rendered both in his remarkable drawings. Palladio's study and non-verbal spatial interpretations of Vitruvius through his designs for the *Teatro Olimpico* are among the reasons for and the starting point of this inquiry. Beyond site restrictions that influence the *tectonic solutions* and *spatial forming*, there are also Renaissance societal values and the poetic, idiosyncratic spatial gestures of the architect. The interplay of Vitruvian principles, site restrictions, societal needs and the artist's decisions create intriguing multi-layered messages

in the *Teatro Olimpico's* space. These when well understood are not too complex for a well-constructed heritage narrative.

Vitruvius, in Book V, Chapter VI of *The Ten Books of Architecture*, describes the conceptual construction of the Ancient Roman theatre as a zodiac. He advises the builders to first draw a circle and then inscribe four equilateral triangles at regular intervals in a manner similar to astrologers drawing their circular charts. So from the start, a configuration of the Roman theater is infused with a signifier of meaning, a programmatic intention that makes the public- civic space legible through culturally shared signs and symbols: a diagram of the annual procession of constellations. In the twelve pointed ordering, seven are for the audience and five for the performance areas. Once this meaning is mapped out, the agreement of seating, performance area, acoustic properties and circulation are adjusted to the constellation's diagram. It is interesting to ask an open question: What kind of reading and ongoing relationship did ancient citizens have to the familiar public space with the knowledge that it was based on a diagram of the zodiac?

Figure 3. Plans: Teatro Olimpico and Vitruvius Roman Theater



Source: Artship Foundation Archives and Copyright

This aspect of Roman theater planning was familiar to the members of *Accademia Olimpica* in sixteenth-century Vicenza. Palladio's brief was to design an accurate reconstruction of the Roman theatre on the cramped and oddly shaped site of the old fortress. To accomplish this, Palladio had to transform the seven part semicircular seating area of the Roman theatre and the five-part area for the stage into an ellipse as a response to the long, but not very deep space. This acceptance and adjustment to the site is the first strong spatial signifier felt throughout the project. Even if a visitor had not read or known Vitruvius, but had experienced the archaeological remains of Roman and Greek theaters, *Teatro Olimpico* would dazzle by the make-believe quality of spatial arrangements that are and are not an ancient theatre. The bodily reading of the space's uniqueness is available to connoisseurs and visitors coming upon it for the first time. The idiosyncratic quality becomes its spatial signature.

Figure 4. Teatro Olimpico, Perspective Illusion Scenery



Source: Artship Foundation Archives and Copyright

One of many aspects of the *Teatro Olimpico's* riches is a response to the Renaissance ideal of a theatre that is not only governed by its play, but also by the rationale of a renaissance perspective.

Licisco Magagnato, in his article *The Genesis Of The Teatro Olimpico*, writes, "Profound historical needs lie behind that type of Renaissance stage." L. Magagnato argues that the emergence of the new type of stage scenery perfected at the beginning of the sixteenth century corresponds to a shift in the history of the drama both as literary form and as spectacle, a shift that is equally interested in the literary form of the play and in the architectural and scenic settings. L. Magagnato writes:

To the passage from *sacra rappresentazione* to humanist drama corresponds the passage from the medieval scene, made up of separate elements, which lasted to the late fifteenth century to the scene conceived organically in terms of perspective. (Magagnato, 1951: 3)

The completion of the building of the *Teatro Olimpico* achieved the fulfillment of the vision of humanist scholars, artists, architects and architectural theorists of the Renaissance, providing the embodiment of and fascination with the form and programmatic underpinning of the building of the classical theatre.

The completed building, with its three-dimensional trompe l'oeil perspective scenery, transcends mere reconstruction and becomes punctuation for the history of theater and scenic presentations. It opens the doors for the illusionist proscenium arch of more modern theaters, but also becomes a *spatial architectural performance* of the Renaissance worldview with a classical building type underpinning it. The *Teatro Olimpico's* unmovable scenery - the illusionist three-dimensional cityscape, the painted sky on the ceiling, the fully sculpted architectural palace-like façade - serve as a background to the performance, while the elongation of the circular zodiacal program and, above all, Paladio's artistic and non-verbal poetic ability makes this building more of a *spatial provocation* for *cultural enjoyment*, a landmark of history, than a usable theatre.

In reading the space, the members of *Accademia Olimpica* in Paladio's time may have been aware of all the similarities and differences to the ancient prototype, the Renaissance

architectural ideals and the function of rational perspective. Some of them may have lamented the difference Palladio had to make; others may have relished in the illusion achieved. The learned and educated visitors and users of subsequent pre-industrial centuries may have cherished different aspects of the theatre. One example is the acoustics afforded by the shape of the elliptical colonnade enclosing the seating arrangement and the ceiling catching the sound bouncing from the architectural backdrop on the stage. Others may enjoy the intimacy of the spectator to the stage in spite and because of the architectural backdrop. Late nineteenth and early twentieth century visitors may have marveled at Italian Renaissance genius, and Palladio's in particular. Pre-computer age visitors, enjoying the increased ease and ability to travel, brought more exposure to the building, giving people a general sense of the sophistication, intricacy and attention to detail of previous centuries. The generation entirely bred on computers and virtual realities are given a layered experience of a real place with strong intention, but with an artful illusion of cunning quality. The history of different readings of the same space is of particular interest here for the sake of opening the discourse on history, systematic observation and documentary collection of *reactions to a space* as a possible contribution to the field of Heritage Interpretation.

3.3 Shared Intentions and Structural Expressions

Hattusha in Anatolia and Cumae in Southern Italy have striking programmatic and tectonic similarities and accompanying documentary evidence that help a comparative understanding and interpretation of both heritage sites.

In this section the paper explores heritage connections crisscrossing the Mediterranean that were well known in the literature of the classical period and the sanctuary formations lore of pre-classical periods.

The heritage discontinuity is often the result of the nineteenth century formation of post feudal *European States* and *National Identities*. The new *Sovereign Parliamentary Assemblies* created separate and separatist institutions of higher learning and archiving, insisting on more modern border divisions. The best-preserved Greek temples are in what is today Southern Italy. For example the Trans-Mediterranean character of Greco-Roman culture rests on the previous cults, oracle centers, real and symbolic routes and possible pilgrimage journeys and is beyond the boundaries of Modern Greece or Italy.

This section of the paper follows particular strands of documented pre-classical conceptual evocations, worship and connections. The important heritage aspect of these ancient and sophisticated cultures is the fact that the written language was only available to a small group of experts but the main communication was through images and architectural arrangements imbued with orally shared myth and lore.

3.3.1 *Mediterranean Heritage Studies and Sanctuaries Societal Function*

In his paper on the archeological findings titled *The Classical Mediterranean, its Prehistoric Past and the Formation of Europe*, R.R. Holloway points to connections over the considerable distances across and in spite of the Mediterranean Sea in Prehistoric and Classical Mediterranean. He articulates with a profound understanding of the social and political structure, the institution of ancient Greek Polis, the city-state. R. R. Holloway brings attention to the citizens' direct access to the government retaining something of a village assembly's character. R. R. Holloway asks a key question:

But we have not faced the question of what it was that permitted the citizen villages [Polis] to unite in the face of great powers. The answer lies in **the sanctuaries** [our bold] of early Greece and Italy and the power of federation,

temporary or permanent that the federal associations based on them gave to their members. (Holloway, 1997: 1-5)

R. R. Holloway's insights into the possible federation of small units through shared sanctuary could be a starting point in re-examining assumptions about ancient societies.

A deeper and broader understanding of heritage plays a central role in this, with all the inner, outer and ethical issues. R.R. Holloway's research and articulations may also contribute to a greater understanding of questions about societal structures and ethics addressed in Plato's *Republic* that are at the root of European formation but influenced by ideas coming from ancient Egypt, ancient Persia and the sanctuaries of Asia Minor.

3.3.2 Cumae, Hattusha, Malta and Sphinx

It is generally accepted that Cumae was the first Greek colony on the Apennine Peninsula, today Italy. Colonizers from the Greek island of Euboea founded it in the 8th century BCA. Euboeans were already established at the island of Ischia – Pitheculsae.

If we reflect on Holloway's thesis of sanctuaries as binding city-states into allegiances and federations, the view of colonizing begins to change. The paradigm of a band of brave urban, literate, culturally advanced explorers reaching lands that were empty, wild and with very few primitive people, also begins to change. A model emerges of colonizing as a territorial and ideological quest for hegemony, protection and control of trade routes and access to natural resources. Cumae's physical characteristics of fortress-like cliffs facing the sea with a highly defensible hinterland covered with a dark and foreboding forest of pine and oak make it a remarkably strategic point. This all sounds too modern and simplistic. The profound difference is that the sanctuary connection and understanding of the special significance of an oracular site has the value of a locality endowed with a mythic, transcendent connection. People understood early that gods could replace gods and that sanctuaries could be adopted or built on top of each other because the ground was auspicious and sacred. The volcanic nature of the Cumaean location and the region was unique, a place where *mother earth* and the *underworld* were near and exuding. This was why Greeks, Romans and latter Christians appropriated and tried to control and curb the influence of the Cumaean Sybil. Often the temple of Apollo, patron of prophecy, on Cumaean acropolis was presented in the western history of culture as a cause of Sybil's caves. In the opinion of this paper's research it is the other way around.

The archaic, pre-classical origins of the oracle were acknowledged even in R. M. Peterson's writing mostly about Greco-Roman cults in Campania focused on Cumae, Pozzuoli and Naples because his research reveals classical authors' references to preconditions even if in disparaging, patronizing or indifferent ways. R. M. Peterson's comments:

[...] the prophetess did not at first receive her inspiration from Apollo, but was connected with the worship of a chthonic deity long before the arrival of the great deity of the Greeks. As at Delphi the worship of Apollo was superimposed upon that of an older deity, whose influence gradually faded away, so here, although it did not precisely usurp the ancient seat of prophecy, it succeeded in ousting the other cult and appropriated the priestess along with the mantic functions of the older deity. The Greek cult of the Sibyl as distinguished from the old native oracle was introduced [...]. (Peterson, 2012: 55-56)

The symbolic, strategic and commercial value of an area with a renowned trans-Mediterranean sanctuary cannot be underestimated. The influx of foreign visitors seeking Sybil's help may not be as numerous as contemporary tourists, but kings and people of means with bad consciences, bereft or needing council were bringing gifts and tributes to

the sanctuary's treasury. The primary oracular site in the fortress-like rock was only an introduction to the possible in-depth *oracle of the dead* a mile or so from Cumae. This second stage involved preparation and the journey to and through an underground enactment of *Hades* and the visiting the *shades of the underworld*. The Greek colonization appropriated it, Hellenized as Apollo worship. The Romans banned it and made every effort to suppress and destroy it, altering the surrounding landscape and developing the area as a spa and place for elegant villas. The Etruscans, Phoenicians - that includes Hannibal and local tribes, fought Greeks and Romans for the hegemony of the Cumae's District but were in the process destroyed, absorbed and Hellenized / Romanized.

3.3.3 Oracle of the dead

Virgil in the *Aeneid*, Book VI, writes that at the *Temple at Cumae*, Aeneas asked to enter the underworld and was guided to Hades by the Sibyl after she tells him:

Trojan son of Anchises, sprung from the blood of the gods, the path to hell is easy: black Dis's door is open night and day: but to retrace your steps, and go out to the air above, that is work, that is the task. (Virgil, 2002: 6)

R. M. Peterson comments that both Virgil and Strabo make a clear distinction between the sites of the Oracle, the *Antrum at Cumae* and the *Aornos Cave*, where Aeneas and the Sibyl entered the Underworld.

In 1932 at Cumae proper, below the Greek acropolis a more archaic Antrum – cavity, the cave of the Sibyl was uncovered. In the 1950s, two structural engineers interested in ancient technology, Robert Paget and Keith Jones embarked on systematic territorial exploration for the Aornos cave radiating from Sibyl's Antrum to the Lake Avernus and beyond. After a long search they finally ended in Baia at the aspect of an archeological site of the Roman Baths that had not yet been excavated. The Italian authorities believed that the passage was unsafe, emanating poisonous gasses. Paget and Jones, with a permit, explored it and found an artificial cave probably fit for an assembly or ceremony with a set of sophisticated carefully conceived and engineered tunnels carved out and embedded into the volcanic rock. The author Robert Temple has been allowed access to this site in the last decade and has written a book, *Oracles of the Dead* where he dedicated a section to the complex:

The Inner Sanctuary at Baia is oriented toward the sunset of the summer solstice. And the long entrance tunnel is absolutely accurate in its construction, the first 408 feet being oriented toward the point of sunrise of the same day, the summer solstice (which is Midsummer's Day, the longest day in the year). (Temple, 2005: 30)

In this way the site under jurisdiction of ancient Cumae has the characteristics of a number of sites of the pre-classical world. Robert Temple comments on a published report about the sanctuary of the *Oracle of the Dead* at Baia:

As the engineer Paget says in a masterpiece of understatement: ...There are several engineering problems that call for a little discussion... (They) testify to an engineering skill of a high order. How were the unknown builders of this remarkable underground complex able to construct it with such precise orientations, and with no deviations, 140 feet beneath the earth's surface? The whole complex was quite obviously planned as a single uni. (Temple, 2005: 31)

Our reason for bringing this site into the context of the *Mediterranean Cultures and Societies Knowledge*, aspect of 2017 conference at the University of Algarve, in Portugal, is to touch upon the need and importance of comprehensive heritage analysis and re-evaluation

of communal and symbolic spaces of the ancient world and their archeological remains. Of interest here are the architectural elements and places present in the ancient pre-classical world that were set aside for traditional communal rituals and theophanic practices.

If the sanctuaries were the binding force of the ancient world, there are some correlations to a number of ancient cities and sites that ask more questions than give answers, but as a part of reflecting on cultures, civilizations and myth based practices are worth consideration and inclusion in heritage narratives and education.

3.3.4 Hittite Room with Hieroglyphs echos Cumae

F. Cimoc in his book *The Hittites* describes a complex at the ancient city of Hattiusa that has resemblance to both the entrance to the *Antrum of the Cumaean Sibyl* and programmatically and physically to the *Sibyl's Caves* and *Oracle of the Dead*:

This chamber is built of limestone blocks assembled to create a parabolic shape. The 'divine earth road' mentioned in the hieroglyphic Luwian text on its wall gives the impression that it was, symbolically, regarded as an entrance leading into the earth or the Underworld and this may be the reason why the chamber's floor slopes down and becomes narrower towards the closed end. (Cimoc, 2010: 87)

Figure 5. Cumae Sibyl's oracle and Hattusha underworld entrance with back wall Sun God



Source: Artship Foundation Archives and Copyright

The similarity of the motives points to the shared knowledge and procedural practices both tangible and intangible. The systematic observation of astronomical phenomenon and accurate earth measurements were documented preoccupations of the cultures of antiquity. This interest was expressed through the methods of *Geodaisia*.

Geodaisia was ancient science of Earth segments, increments, geometric sub-divisions or units. *Geodaisia* was practiced not only as a surveying tool to determine property boundaries or delineate regions, but also as a ritual science of placing sanctuaries and habitable theophanic and administrative centers of the ancient world. Today without sanctuary preoccupation this science is known as *Geodesy* in the English language and is part of Earth Science dealing with measurements and geometric, cartographic representations of the Earth. In its ancient sense this science is tied not only to sanctuary positioning but very importantly to the alignment of *ceremonial places* to Earth's co-ordinates, other sanctuaries and the astronomical phenomena.

There are many theories and hypotheses about ancient and prehistoric Geodesy and for a conference on *Mediterranean Cultures and Societies Knowledge* and in the context of this paper

it is worth mentioning the concept without entering the polemic or favoring any particular author or point of view.

The Geodesic lineage in the west can be traced from the Ancient Egyptian science to Pythagoras and Eratosthenes. This strand of Geodesic lineage combined with sanctuaries' placements point to the possibility of ancient knowledge of the Earth as a globe. One of the probable reasons the priesthood engaged, studied and understood the *spherical conception* within their inner circles was need for an embodied, lucid and sharable framework for the theophanic knowledge distribution, practice and congruent, auspicious placing of the sanctuaries. Possibly for the sanctuary keepers, initiated practitioners and leaders, this was an inner esoteric knowledge as if from and belonging to the Gods.

But also in the communal/cultural sense of the *world as it is*, the ancients had a great respect and sensibility to the experiential reality of human perception of the Earth as static disk in relationship to a cyclic, dynamic rotating firmament above. The unity of *spherical* and the *experiential* conception were not polarized in any way but were just aspects of understanding and respecting totality. This respect and sensibility extended to the cultivation and domestication of other species as a model of partnering with other perceptions that are part of the biological unity of the earth domain. The bond of dogs and humans is just one example of this partnership.

The values of the *Industrial Revolution* and the *Consumer Society* have lost touch with the models of partnership and regard all ancient practices with condescension, disdain and derogate them as quant or superstitious. Mature heritage education needs to create channels of understanding achievements, sophistication and the mindset of our predecessors.

At the time of the Hatti civilization, the center of the known world was Egypt, and most specifically, the capital *Iwnw* at Giza known in Greco-Roman time as *Heliopolis, the City of the Sun*.

Hattusa's geographic placements are at significant intervals from the central co-ordinates of ancient Egypt. This phenomenon is legible to archeologists and scientists studying these geodetic occurrences.

It is interesting to note that all prehistoric temples on Malta face Africa in the southeast direction to Egypt. The fact is that pre-classical science, lore and sensitivities cared and were preoccupied with geodetic issues.

These shared programmatic intentions over large geographic areas also shed a specific light on Cumae. Not in its geometry or spatial organization, but Cumae's acoustic and ritual arrangements resemble Hypogeum in Malta and are somewhat echoed and confirmed by the shape and inscriptions of the *Room with Hieroglyphs* at Hattusa. These resemblances point to a significant sanctuary connection in pre-classical times and grounds the Greek style of colonization as an offspring and a reaction to more ancient trans Mediterranean paradigms. The following example of subterranean chambers and symbolic circuits may also explain the Roman intentions of suppressing, banning and filling with rubble the subterranean corridors of the *Oracle of the Dead* administered from and at Cumae.

3.3.5 *The Sphinx and Subterranean Ritual Circuits*

The team of German archeologists found a significant number of pieces of Hattusa's Sphinxes in 1907 and transported them to the Museum of the Ancient Near East in Berlin. The rationale was to re-assemble and restore them together with about 10,000 Hittite clay tablets they also took with them. Since 1934 one of the Sphinxes was on display at the Berlin Pergamon Museum. It was returned to Turkey in 2011. Since the Berlin Museum's displaying of one of the stone sculptures of the Sphinx from Hattusha, the images most commonly associated with Hittites is the Sphinx. At Hattusha, the pair of Sphinxes not only marks and is part of the main gate's tectonic structure, but also guards the long corridor at

the top of the *Yerkapi* platform. The ascent to the platform and unusual long passage entrance are clearly ceremonial, a part of some ambulatory process like the passages at Cumae and Baia. There is a long tradition of associating the Sphinx with underground passages. C. Kern writes in *Inside the Great Sphinx of Giza*:

The first references of a subterranean chamber under the Sphinx were discovered on the hieroglyph inscriptions on the inner enclosure wall of the Temple of Horus at Edfu. These inscriptions, known as the Building Texts, refer to various grouped documents, now lost, and called *The Sacred Book of Temples*. These scriptures, together with other power objects were supposedly placed inside a Hall underneath the Sphinx and sealed off. (Kern, 1996: 16)

C. Kern describes how Ammianus Marcellinus, a Roman historian of the fourth century CA, wrote a treatise on the Egyptians, and illustrated the initiation associated with the Sphinx. Marcellinus believed there was a secret location between the paws of the monument with a bronze door. C. Kern Quotes R. Bauval about Coptic view of the Sphinx Tradition:

In a similar fashion, various Coptic legends speak of subterranean doorways to the Giza monuments and report “*there exists a single subterranean chamber under the Sphinx with entrances to all three Pyramids...* (Bauval, 1996: 80)

C. Kern also states that many of the Arab chroniclers from the ninth century CA onwards agreed that the Great Pyramid was built before the flood as a repository for scientific and symbolic knowledge.

This look into pre-classical occurrences, requires more research about viewing them together, it is brought here to broaden thinking on the origins and layers of the Mediterranean traditions of shared mythical content and practices.

4. TANGIBLE - INTANGIBLE HERITAGE

Discourse on documented and yet elusive cultural practices across the *Mediterranean* and in the related watersheds of the *Atlantic* and *Black Sea* are full of rich examples. For this paper we chose one that has partial research in specific localities but has not been systematically studied, as far as we know, as a *Trans-Mediterranean* integrated cultural practice, shared knowledge and lore. This cultural node is constellated around archeological remains and the ethos of sanctuary stones known as *Omphaloses / Navels of the world*. These Mediterranean markers at ancient oracle sites as well as having a specific programmatic and ceremonial function also had a possible ritual and practical use of *specialty trained birds* that lived on them and around them.

There are a number of ancient sanctuaries around the Mediterranean that have inherited the title of ‘Earth Navel.’ Most of these sites were the nexuses of earlier cults of mother goddesses, places of veneration, pilgrimage and in some cases prophecy. The most famous *Omphalos* is from Delphi in Greece. They are also found in Greek temple complexes at Delos, Dodona and in the Ancient Egyptian Nubia, at the temple of Amon. The *Omphalos* with birds sitting on or near them are represented on a number of Greek bas-reliefs and coins, as well as in the illustrations for written versions of the *Egyptian Book of the Dead*. The birds represented sitting on *Omphalos* are the same type used by the ancients for navigation. They are homing pigeons, crows and ravens. Outside the rich and diverse visual documentation of the *Omphalos*’ birds there is no positive verbal documentary evidence for the similarity between maritime navigational and *Omphalos* birds. One open hypothesis is that the specially

trained birds, like carrier pigeons offered practical and/or ritualized connections between sanctuaries of the ancient world.

In this writing we look at the human relationship to specially nurtured birds as one of the ancient methods of finding one's way around and in the known world of the *Mediterranean, the Middle Sea*.

Utnapishtim or *Ziusudra* of the Assyrian pre-Biblical deluge stories sends forth birds to seek dry land, similar to the Biblical Noah. A striking similarity also exists between the Mesopotamian *Utnapishtim* and the story of *Deucalion*, son of *Prometheus* and *Pronoia*, and his wife *Pyrrha* who were saved by warning of the deluge by a deity and were advised to build an ark. In the emergence of maritime needs to traverse greater expanses of the sea, mariners formed relationships with sighting birds, particularly homing pigeons, crows and ravens.

We also get a glimmer of the ancient orientation practice through birds in the flood story of Noah's Arc. In the biblical story of the catastrophic flood Noah begins to send out birds. Probing the levels of inundation he sends out a raven several times. After the raven he releases a dove every seven-days. The first time the dove simply returns, while the second time she carries an olive branch in her beak. The third time when she does not return, Noah knows that the dry land has re-appeared out of the water and the flood may be ending.

The Ark Legend's resolution through the birds' assistance presumes pre flood usage of birds for navigational and sighting purposes.

As navigational archeology is almost nonexistent, an indirect hint of navigational use of birds may be found in the obscure and little documented comparative history of Omphaloses, the earth navels and their association with birds.

The trained birds were either partially carried by the mariners or crossed the Great Sea by themselves. In the English language the tallest part of the ship is called the Crow's Nest. Crows, ravens and carrier pidgins mentioned earlier were nurtured and cherished as extensions of human sight in the quest for Geographical and devotional orientation. Non-verbal sources confirm this human bird relationship on a number of significant artifacts from the classical and pre classical Mediterranean.

The ancients certainly observed the miraculous ability of birds to navigate over large areas, particularly at the time of their migration. Modern science has just begun to represent the mechanism of these navigational skills. In the summary of their paper, *The Magnetic Sense of Animals*, T. Ritz and K. Schulten write: "Animals have several types of magnetic organs, often separately specialized for determining direction versus location. Recent results offer hints about how these once-unimaginable detectors may have evolved." The authors also write:

Although the use of the geomagnetic field for directional information is well established experimentally, it is not known by which biophysical mechanism magneto-reception is achieved. The magnetic sense is maybe the last perception mechanism for which the nature of the receptors and of the biophysical mechanism remains unknown. How can the geomagnetic field be perceived? (Ritz, 2009: 609-614)

In the illustration for their paper T. Ritz and K. Schulten represent the perceptual sensitivity of birds to the overall *earth magnetic field* almost as an infra read glow from the south.

The tools, focus and language of navigation have changed, but actual and implied traces of sophistication and keen observation of the ancients leads us to imagine a very special relationship of humans and birds when it came to the navigational partnership in sighting land from the air. Not dissimilar to dogs and horses on land that also have a keen homing instinct. Reflecting upon this specific relationship of humans and birds to specific location

points to intricate networks over vast territory. Is this practice of breeding land sighting birds the background of some of the great dove breeding columbariums' found in many coastal areas of the Mediterranean?

When we viewed the Mediterranean coastal sub-structure in the last glacial period (occurring about 110,000 years ago and ending about 9,600 - 9,700 BCA) we see the region as an above water landscape, with connections over land and transportation with shorter sea journeys. Once the water level rose, it brought with it as a response: *the maritime culture of the Mediterranean*.

Earlier we quoted R. R. Holloway in analyzing connections in the Mediterranean – "... the central Mediterranean, the Aegean and western Anatolia were fundamentally unified, although in a way not emphasized by the archaeological record" He continues in saying – "The Sea was the essential unifier of this region of villages." (Holloway, 1997: 1-5)

In the Mediterranean post glacial, Bronze -Age there were the archaic maritime festivals and lore that survives in some form to this day. *Crossing the line* and *De-naming ceremony* are such examples. The reasons for maritime ceremonies range from appeasing the gods, celebrating successful enterprises, landing safely, surviving a turbulent journey or simply finding one's way.

In attempting to articulate the ambiguities of multiple centers and their connectivity in the *Mediterranean Region*, the ancient navigational relationship of humans to birds opens a vast cultural vista beyond any particular national or territorial bias.

5. CLOSING REMARKS - INTERPRETING HERITAGE SITES AS GENERAL EDUCATION

5.1 Reconstructive Archaeology and Tangible Heritage

Interpretation of heritage is and can be made closer to the branch of archeology that is reconstructive and experimental and its discipline and rigour are suitable for meaningful reconstruction of ancient practices. This *Reconstructive Archaeology* offers possibilities to test hypotheses. In the informed and careful re-creation of ancient place making and production methods, *Reconstructive Archaeology* uses historically accurate materials as much as possible and with the acute awareness of contemporary limitations of the observers' world view. The physical archeological reconstructions and their rigorous methodology can be a model or partner for similarly disciplined portrayals of the past for narratives shared with the non-specialist public.

5.2 Oral Traditions and Intangible Heritage

Although Oral Traditions are considered outmoded and un-scientific in their approach to knowledge retention and transmission, heritage narratives delivered to visitors of historic sites are a form of oral communication.

In these concluding remarks it may be of interest to look briefly at some aspect of performative cultures solely dependent on oral tradition and hypothesize about their potential relationship to heritage narratives.

In the ancient world *the singers of tales* were the essential and central carriers of cultural values and reassuring, edifying expressions of communal sharing. The epics were the focus of events celebrated outside places of worship. This cultural form flourished in the pre-industrial era and was in evidence in more remote regions well into the beginning of the 20th century, replaced by radio, film, television etc. The *Singers of Tales* performing vast

repertoire entirely from memory can be found in ethnographic and musicological research documents from Central Asia, Caucasus, Black Sea regions, Anatolia, and the Balkans.

In the seminal book on oral tradition and epic poetry by A. Lord, *The Singers of Tales* there is a translation of a live interview with one of the last oral epic singing practitioners surviving among mountain regions of Bosnia, recorded in the 1930's by M. Parry:

When I was a shepherd boy, they used to come [the singers of tales] for an evening to my house, or sometimes we would go to someone else's for the evening, somewhere in the village. Then a singer would pick up the gusle, [bowed string instrument typical of the Balkans used specifically to accompany epic poetry] and I would listen to the song. The next day when I was with the flock, I would put the song together, word for word, without the gusle, but I would sing it from memory, word for word, just as the singer had sung it... Then I learned gradually to finger the instrument, and to fit the fingering to the words, and my fingers obeyed better and better... I didn't sing among the men until I had perfected the song, but only among the young fellows in my circle [*druzina*] not in front of my elders... (Lord, 1960: 39)

Now imagine any contemporary teenager first listening to an epic for several hours and then repeating it the next day from memory. How many graduate students or doctoral candidates can do that with their thesis? By contrast, the non-literate shepherd boy was equipped with the necessary plasticity and capacity of brain independent from written record and entirely confident in the ability of comprehension, retention and reproduction through oral means alone.

The example from A. Lord's book may help us understand the dynamics of the oral traditions, something the Singers of tales were deeply at home with. The recitation is approached from the general thematic *over-sense* to the particulars of the *events of the story*. The epic is held as a whole and also as parts simultaneously, as a spatial and temporal continuum in the narrator's internal space. In a similar way traditional music was thought, practiced and performed within the oral tradition of skill training and memorizing vast amounts of music from a variety of sources. This is the point where cultural osmosis, sharing and retention take place.

The other part, which obscures oral traditions' intellectual discipline and rigor, is the fact that most of the singers of tales were "illiterate" in a sense of not using reading and writing as a mnemonic and means of communication. The emphasis on literacy is a product of institutional learning, state or imperial control of knowledge and the values imparted in that worldview that stigmatizes *illiteracy* by denying a person any intellectual worth.

The poetic source, the communicative esthetic of orally expressed and transmitted narratives, like in any art form comes from the uncertain edges of remembered or half remembered memories and lived experiences. The deep understanding of the material presented generates motivation to present the narratives in the framework of received and practiced oral tradition but also creating the story anew each time. Experientially even in written histories what is written may be a fragment of what it is left outside the text.

For us, as intellectual history scholars, the complicated elusive case of sources, interpretations and delivery of orally transmitted, embodied and dramaturgically coherent stories may offer an interesting starting point for understanding the dynamics and potential of heritage narratives delivered *in situ* among the archaeological remains and historic buildings/places.

5.3 Municipal Wonders as Destinations

In the tradition and methodology of Artship Comparative Cultural Studies' papers we summaries with an example and brief critical discourse to avoid generalization and reductionist statements that have lost connection with the subject matter of the paper.

As a context for heritage interpretation, the closing statements reflect on the culture, needs and psychological underpinnings of the tourism phenomenon as *wonder experiences*. The writings of historians of the classical period concerning the seven wonders of the ancient world addressed the *out of the ordinary* character of a number of the heritage sites of Greco-Roman world.

The Mediterranean and Greco- Roman Characteristic of the Seven Wonders of the Ancient World although being culturally, politically and geographically biased are part of the conceptual heritage framework of the region. In this summary reflection for the conference on *Mediterranean Cultures and Societies Knowledge Health and Tourism* they have particular function in briefly exploring the concept of wonder and the travelers' experience.

The great traveler of the ancient world Herodotus (484-425 BCA) wrote in his second book of his nine part work *Histories*, titled *Euterpe* (the presiding Muse of that section) about methods of building the Pyramids and transporting the stones on the Nile. Giving more information to his readers who shared the awareness of pyramids being one of the wonders of ancient world

Another traveler, systematic observer and chronicler of the Classical Greater Mediterranean was Strabo (63 BCA-24 CA). His life's work *Geographies - Book XVI* deals with Assyria. In it he mentions the wonder of *the Hanging Gardens* as feature of Assyrian prosperity.

For the culture, needs and psychological underpinnings of the tourism phenomenon as *wonder experiences* we cite a contemporary example that articulates these issues. The title of that project is *The Egg-Shaped Clock Tower at a Tilt of 45 Degrees (a possible Capital City's municipal wonder)*.

The Egg-Shaped Clock Tower proposal is contextualized by notions of time and measurability expressed by one of prominent critics of *Modernity* Lewis Mumford (1895–1990) who we cited in the introduction to this paper. The questioning of time, measurability and mechanization was one of Mumford's central ideas as a public polemist.

L. Mumford introduces his observations about the social function of mechanization that includes clocks by reflecting on the remarkable technologies that existed in ancient China, Egypt, Mesopotamian, Greco - Roman and the Medieval Arab world. Mumford delineates a difference through pointing to abstraction and commodification of measuring particularly in relationship to time. In *Technics and Civilization* Mumford writes:

The clock, moreover, is a piece of power-machinery whose "product" is seconds and minutes: by its essential nature it dissociated time from human events and helped create the belief in an independent world of mathematically measurable sequences: the special world of science. (Mumford, 2010: 15)

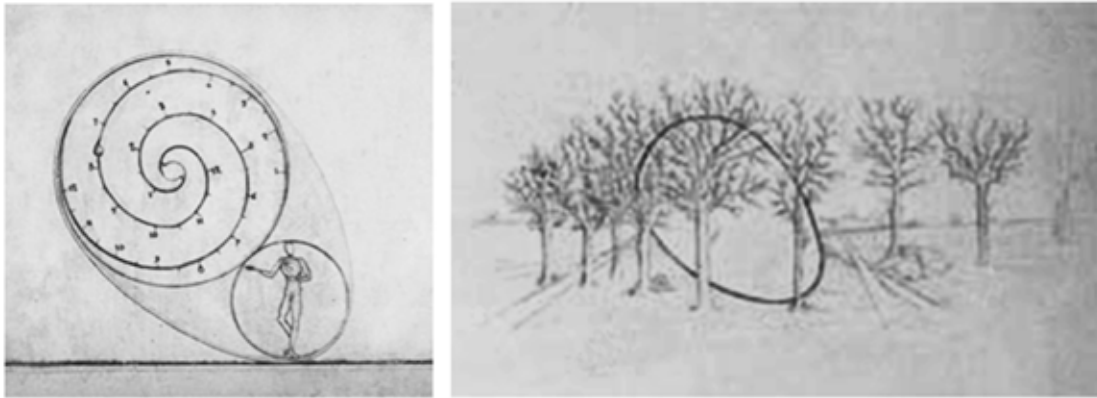
Example of *The Egg-shaped Clock Tower at a tilt of 45 Degrees (a possible Capital City's municipal wonder)* helps our discourse. The Clock proposal won the *Art into Landscape Competition* in 1974, sponsored by the Royal Institute of British Architects, the British Arts Council and the London Sunday Times. The competition called for ideas addressing urban decay and wastelands in modern inner cities. The winning project explored possibilities of including symbolic representation of time in the structural and tectonic arrangements of the piece. The intention was to communicate through a public monument not only the multi-dimensionality of time and/or "to brighten up a patch of waste land" as to make a possible

contribution to popular education, which has been very much neglected in the twentieth century. The catalog of the exhibition in the description of this project carries the statement:

Popular education is the greatest wasteland we have today. Popular education that includes architectural and planning amenities in the modern city may offer inclusive respite, thought and poetic delight. (Noebert, 1974: 24)

By proposing a mechanized sculpture whose main function is reinterpreting time as a symbol, the project subverts the dehumanizing aspect of automation and by placing it in the urban park links it to seasons and vegetation as its environmental context and socially including passersby, local citizens and tourists.

Figure 6. Invisionig Drawing for the The Egg-Shaped Clock Tower at a Tilt of 45 Degrees - 1974



Source: Artship Foundation Archives and Copyright

6. CONCLUSION

The paper posits open hypotheses of whether *wonder experiences* are not only a search for stimulus and entertainment but also for meaning and embodied experience. This paper explores through examples and reflections questions of interdisciplinary research, variety of methods, deeper historically and psychologically based interpreting narratives. The paper also points to the possibilities of attempting to understand the diversity of motivations for building the ancient sacred, often monumental sites. Related questions of possible inner devotional journeys of the ancients as a source of the inspiring, human made destinations are also explored. Strategies of interpretation that acknowledge and attempt to understand the original motivations can enrich the experiences of contemporary visitors.

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