

Towards Slow Heritage

An approach to ecological and architectural heritage through the lens of rhythm, temporality and slowness

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BARC0011 Advanced Architectural Thesis

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2023-2024

Word Count: 9,147

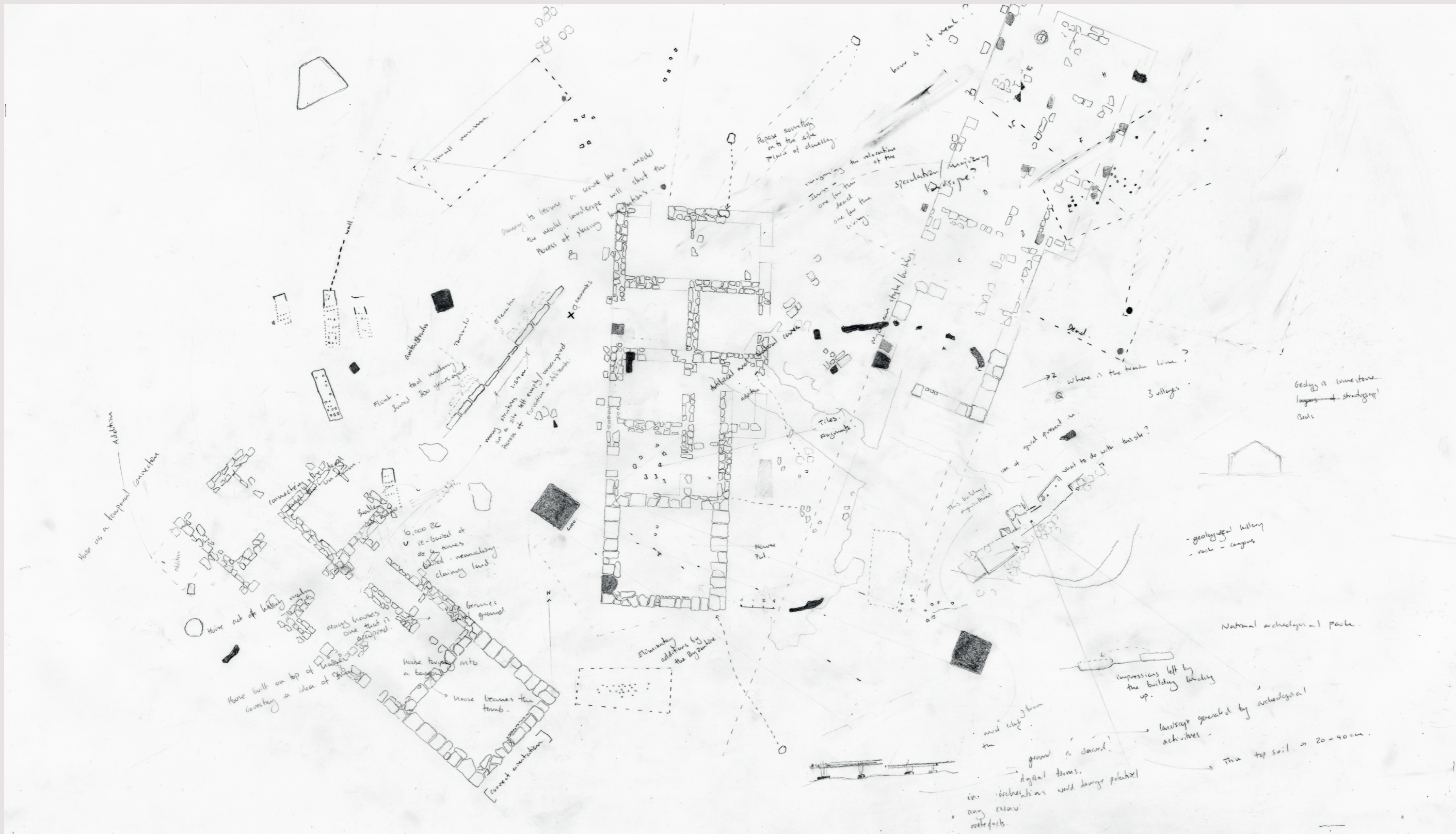


Figure 1: Pantalica analysis drawing, authors own (2023)



Figure 2: North Cemetery, Pantalica, by Rober Leighton (2011)

Acknowledgements

I would like to thank Tim Waterman for his continued support, guidance and encouragement through the development of this thesis. I would also like to thank Stamatis Zografos for guiding me down a strong interest in heritage studies, as well as Marce Botin for his valuable input and assistance.

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Figure 3: Signing of World Heritage Convention in Stockholm 1972. UNESCO, Unknown author.



Figure 4: Noto Cathedral after the 1996 collapse, A town nearby the Necropolis of Pantalica, also inscribed as a UNESCO World Heritage Site, Unknown author.

Introduction

Heritage we are told is a discipline concerned with the past. According to UNESCO, “Heritage is our legacy from the past, what we live with today, and what we pass on to future generations.”¹ The inscription of ‘World Heritage Sites’ originated from the 1972 World Heritage Convention in Stockholm, where it was internationally agreed that nation-states would protect sites of cultural and natural importance.² World Heritage Sites are considered places of “outstanding universal value to humanity, [and are] to be protected for future generations to appreciate and enjoy.”³ The purpose of this ‘heritage’ is to preserve and prolong the life of material, cultural and other phenomena constituting these places.

Principles of ‘slowness’ will be explored to expand and question pre-conceived notions of heritage practice. An application of slowness within heritage discourse is not to call for a literal slowing down of methods in conservation and preservation,⁴ rather these principles can encourage alternative ways of perceiving the world around us.⁵ Slow principles, as evident in their application across many fields (food, tourism, transport), promote a greater awareness of the multiple temporal processes at play in cultural, ecological and urban landscapes. This theoretical approach subscribes to the view that landscapes are a product of the work conducted by many humans and more-than-human participants over time.⁶ Subsequently, this thesis argues for an approach to heritage that moves beyond UNESCO’s definition while respecting the procedural, rhythmic processes that construct cultural and ecological landscapes. A ‘slow’ conception of heritage opens the possibilities of what is considered as heritage practice. Current states of ecological breakdown, crisis and cultural uniformity highlight “the need to develop more sustainable and resilient future-making practices.”⁷

1 “World Heritage,” UNESCO.org, accessed April 9, 2024, <https://www.unesco.org/en/world-heritage>.

2 “World Heritage,” UNESCO.org, accessed April 9, 2024, <https://www.unesco.org/en/world-heritage>.

3 UNESCO World Heritage Centre, “The World Heritage Convention,” UNESCO World Heritage Centre, accessed April 22, 2024, <https://whc.unesco.org/en/convention/>.

4 Koepnick, Lutz P. (Lutz Peter). *On Slowness : Toward an Aesthetic of the Contemporary* / Lutz Koepnick. New York: Columbia University Press, 2014, 4.

5 Koepnick, *On Slowness* , 9.

6 Lefebvre, Henri. *Critique of Everyday Life: The One-Volume Edition* / Henri Lefebvre; Translated by John Moore and Gregory Elliott ; Preface by Michel Trebitsch. Translated by John Moore and Gregory Elliott. London: Verso, 2014.

7 “About Assembling Alternative Futures for Heritage,” Heritage Futures, accessed April 22, 2024, <https://heritage-futures.org/about/>.

Slow principles encourage a greater awareness of the temporalities that constitute a place and therefore provide the foundation to critique attempts to control or pause the effects of time, emblematic of conventional practice. This reveals how heritage sites are in motion, rather than static monuments of a previous time. Developing theoretical perspectives on rhythm, temporality and care provides a foundational basis to examine 'slow heritage', these themes build upon the work by Henri Lefebvre, Timothy Ingold and Maria Puig de la Bellacasa. In applying this theory, a study of Pantalica, a Necropolis in South-Eastern Sicily will be examined. An aim to place oneself in the landscape, immersed within its multiple temporalities at play, this study asks how an approach to 'slow heritage' could expand pre-conceived strategies of conservation and preservation practice.

Attitudes to care and heritage should not be limited to a scope of sites considered as having "outstanding universal value." Instead, a rollout of subsequent methods of care and temporal awareness can be applied across all ecological and cultural landscapes. However, this approach does not aim to put forward a universal or global strategy, rather the aim is to embolden local participation in heritage discourse, and potentially provide a framework for this. The objective is to expand the scope of heritage practice into fields usually considered beyond its remit. The expansion beyond UNESCO's World Heritage classification encourages the participation and union between fields usually concerned with the future, and those with the past.⁸

The thesis is divided into four main sections: The first chapter will outline the key definitions and origins of conventional heritage practices and principles in slowness. Asserting why slowness may help address contemporary ecological and cultural concerns. Furthermore, the chapter will introduce contemporary alternative conceptions of heritage. Chapter two, 'On Rhythm and Temporality', is divided into two parts, the first establishes the processes that compose everyday life. This is achieved through a reading of Henri Lefebvre's *Rhythmanalysis*. Building upon this framework, an understanding of rhythm is applied to a temporal observation of the landscape, revealing a world in motion. The second part of

8 Harrison, Rodney. "Beyond 'Natural' and 'Cultural' Heritage: Toward an Ontological Politics of Heritage in the Age of Anthropocene." *Heritage & society* 8, no. 1 (2015), 27.



Figure 5: Pantalica, Cavetta Valley, 2011, by Robert Leighton

the chapter examines ecological temporalities and the destructive effects of modernity's ignorance of such ecological systems. The chapter will ask how a 'slow' way of perceiving and being in the world can address ecological and cultural concerns defining our time. Chapter three will introduce Pantalica, the key case study in this thesis, as well as offer a critique of the view to freeze the effects of time on this Sicilian ecological and archaeological 'landscape'. The final section applies the theoretical framework developed in the opening chapters to a method of observing and reading Pantalica, through a lens of slowness and more-than-human temporalities. The methodology involves deconstructing the site into its components and corresponding rhythms. This analysis will conclude by summarising the core principles of slowness, and how it can contribute to the discourse of heritage as well as highlighting its value to architectural, urban and landscape design disciplines.



Figure 6: Cathedral of Syracuse, Etching, by Saint-Non Jean-Claude, 1785, The cathedral of Syracuse is emblematic of buildings as a procedural body of work over time, instead of a fixed object.

Slowness and Heritage

To outline a slow approach to heritage, we must first define and expand on what the principles of slowness and heritage are. This requires an understanding of conventional heritage frameworks, while also challenging the scope of and methods in conventional practices. Principles of 'slowness' may offer answers to contemporary ecological, cultural and economic concerns, often regarded as beyond the remit of 'heritage'. This chapter argues for an approach to heritage concerned with methods of care and awareness of the more-than-human components that constitute a place and, therefore, a framework that immerses oneself into the multiple temporalities driving everyday life.

On Heritage

Contemporary notions of heritage find their origin in nineteenth-century France, Britain and Germany.⁹ These notions emanated from colonial, imperial and elitist groups who developed practices of conservation, preservation and restoration to manage traces of the 'past'. This conception of heritage can be "identified as 'old', grand, monumental and aesthetically pleasing sites, buildings, places and artefacts."¹⁰ However, it is important to note that alternative practices of conservation and preservation can be dated much further back and are not restricted to European contexts.¹¹ This elitist Eurocentric set of ideas has transitioned and been applied across a global heritage framework. The roots of bodies such as UNESCO, ICOMOS and IUCN can be found in predominantly Western traditions of thought.¹² While it appears perverse to attempt a universalisation of heritage practice globally,¹³ it is also in the methods and scope of such practices where further critique can be found.

⁹ Smith, Laurajane. *Uses of Heritage*, (New York: Routledge, 2006), 17.

¹⁰ Smith, *Uses of Heritage*, 11.

¹¹ Zografos, S. *Architecture and Fire*. (London: UCL Press, 2019), 64.

¹² Smith highlights how such ideas have formulated world heritage frameworks: "These principles have also [become] embedded in the *Athens Charter for the Restoration of Historic Monuments* of 1931, and the *International Charter for the Conservation and Restoration of Monuments and Sites* (Venice Charter) of 1964", Smith, *Uses of Heritage*, 21.

¹³ According to Poullos the world heritage concept is still a "uniform and non-flexible set of conservation theory without recognizing the broader meanings of heritage and cultural diversity", Poullos, Ioannis. *The Past in the Present: A Living Heritage Approach*, Meteora, Greece, (Ubiquity Press, 2014), 18.

The view that historical buildings, monuments and objects are considered 'heritage' originates from this Western tradition. Contemporary understandings of preservation can be traced to notions of the sublime and the picturesque in nineteenth-century landscape painting.¹⁴ Such depictions lead to an objectification or aestheticisation of ruins, buildings and landscapes which has resulted in a fundamental misunderstanding of heritage sites as fixed in time. This process has limited what is considered heritage to this set of values, while also separating this 'heritage' from its reality in time and space.

This separation and imperialistic global roll-out has received extensive from non-Western heritage practitioners. According to Kris Pint, this conventional or stagnant approach to heritage as fixed objects is inaccurate, often regarding buildings "as specific moments in time, conserved in stone. Yet such a static approach ignores the fact that architecture itself is most of the time a dynamic, transitional process in which past forms continue to interact with the present and get reinscribed in new contexts."¹⁵ Therefore, places considered Heritage exist and unfold in time, they are continuously experienced and evolve in the present. Eliminating distinctions between tangible and intangible categories is necessary. Manipulating the effects of time by freezing its material life cycle to one or several moments in its history¹⁶ has the potential to corrupt the very essence of a place. Thus, by stalling the effects of time through conventional heritage practice, this prolongs a Western, monumental or ideal 'version' of a place yet separates it from its dynamic, temporal present.

As outlined above, Eurocentric applications of heritage have influenced the scope of what is considered a 'cultural heritage site'. Notions of monumentality, authenticity and the picturesque relegate heritage to "inherently material,"¹⁷ phenomena. This framework limits the scope exclusively to things that can be maintained and prolonged *materially* while relegating the immaterial, performative and intangible aspects that contribute to a place.

14 Zografos, *Architecture and Fire*, 2019, 65.

15 Pint, Kris. "If These Walls Could Walk: Architecture as a Deformative Scenography of the Past," In *Performing Memory in Art and Popular Culture*, (Taylor and Francis, 2013), 123–134.

16 Zografos, *Architecture and Fire*, 2019, 79.

17 Smith, *Uses of Heritage*, 25.



Figure 7: Martino Pedrozzi, *Recompositions*, a slow heritage project in the Italian Alps, recomposing and giving presence to agricultural ruins.



Figure 8: Las Heras, Catalonia, Spain

“No place has an ‘owner’ as such. It belongs to itself, entirely in its own right [...] any incumbent proprietor should see themselves foremost in the role of protector, a sort of guardian in place to protect against malign or un-doing influences” (Will Alsop, *Las Heras an Imagined Future* (London: John Rule, 2016). ix.)

Alsop’s characterisation that a caretaker should recognise a site’s sense of place, character and essence [or something like that]. This guardianship of a place re-orientates a perception of heritage practices to align with methods of care and management.

As mentioned earlier, according to UNESCO, “Heritage is our legacy from the past, what we live with today, and what we pass on to future generations,”¹⁸ which could effectively refer to all things that establish the make-up of everyday life. Everyday life is founded on timescales that transcend separations of past, present and future. Heritage consequently knows no bounds, and therefore the practices of it are expanded, unprescribed and left open-ended. It could be argued that “there is no such thing as heritage.”¹⁹

‘Heritage Futures’ is an interdisciplinary research programme expanding the limitations of heritage.²⁰ Its principle investigator, Rodney Harrison, encourages us to “think of heritage as a series of activities that are intimately concerned with assembling, building and designing future worlds.”²¹ Consequently, this understanding invites practices that deal with, and take care of the material *and* immaterial aspects assembling everyday life, escaping the limitations of conventional preservation principles. Practicing heritage could therefore be seen as procedural or performative set of actions that unfold in time. If we are to adopt a procedural and temporal notion of heritage, it is critical when considering cultural, material and ecological preservation. We must then study such phenomena as they exist through time, rather than from a fixed point in it. This thesis will look to principles that encompass concepts of more-than-human temporal awareness and subsequent methods of care. Thereby developing an expanded heritage framework through the lens of slowness.

18 “World Heritage,” UNESCO.org, accessed April 9, 2024, <https://www.unesco.org/en/world-heritage>.

19 Smith, *Uses of Heritage*, 11

20 UCL, “Heritage Futures,” Institute of Archaeology, January 30, 2019, accessed April 23, 2024, <https://www.ucl.ac.uk/archaeology/research/directory/heritage-futures>

21 Harrison, R, C DeSilvey, C Holtorf, S Macdonald, N Bartolini, and E Breithoff. *Heritage Futures: Comparative Approaches to Natural and Cultural Heritage Practices*. (UCL Press, 2020), 4.



Figure 9: Slow Food Protest, 1986 in Piazza di Spagna, Rome.

On Slowness

“Slowness, in this expanded understanding, [enabling] us to explore spatial relationships through physical engagement and mobile interaction. It makes us pause and hesitate, not to put things to rest and to obstruct the future, but to experience the changing landscapes of the present in all their temporal multiplicity”²²

In Bruno Latour’s ‘Compositionist Manifesto’, Latour advocates a “subtle but radical transformation in the definition of what it means to progress.”²³ Latour critiques modernity’s impression that progress lies in avant-garde, technological and industrial advancement. The Slowness movement advocates a cultural shift away from modernity’s seemingly ever-increasing pace and speed of daily life. Principles of slowness encourage a shift towards greater temporal awareness²⁴ and a re-definition of what it means to offer radical solutions.²⁵ The slowness movement, in its contemporary context, originated from a protest in 1986 to the opening of a fast-food restaurant in Piazza di Spagna, Rome.²⁶ Since then, several grass-roots movements have launched in their respective fields, for example; “Cittaslow” is an organisation concerned with the slowing down of pace in urban life.²⁷ Principles of slowness attempt to address issues of pace and speed by advocating a decelerated, sustainable and mindful appreciation towards cultural, urban and ecological phenomena.

Movements towards slowness are responding to doctrines of global uniformity, cultural homogenisation and endless economic growth. Conventional heritage practices have played their role in global and cultural homogenisation. Principles of slowness respond to the ecological and biological effects of modernity’s obsession with technological and industrial advancement. Measures towards notions of time, ecology and production

²² Koepnick, *On Slowness: Toward an Aesthetic of the Contemporary*, 9.

²³ Latour, Bruno. “An Attempt at a ‘Compositionist Manifesto.’” *New literary history* 41, no. 3 (2010): 473

²⁴ Butcher, “Architectures of Slowness: Actioning Historical Loops and Repetitions.” 161.

²⁵ Puig de la Bellacasa, María. *Matters of Care: Speculative Ethics in More than Human Worlds*. 1st ed. Vol. 41. Minneapolis: (University of Minnesota Press, 2017), 212.

²⁶ “Our History.” Slowfood.com, accessed April 23, 2024, <https://www.slowfood.com/our-history/>

²⁷ “Cittaslow Manifesto,” Cittaslow.org, accessed April 23, 2024, <https://www.cittaslow.org/content/cittaslow-manifesto>

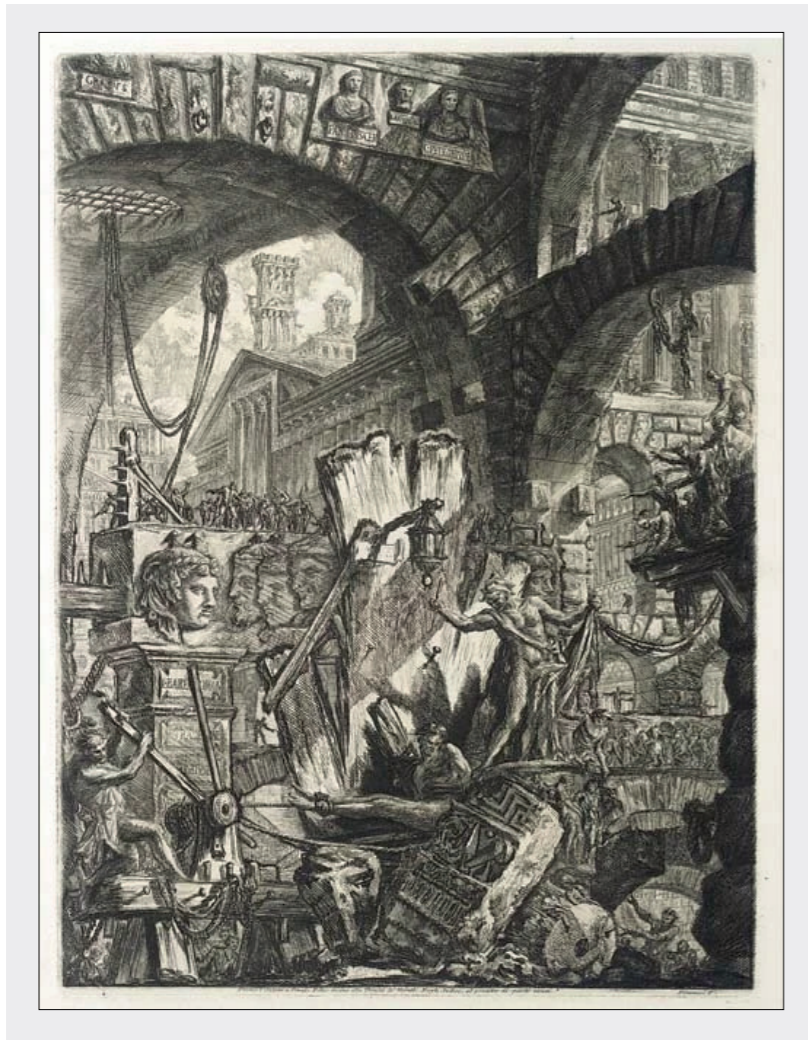


Figure 10: Carceri d'Invenzione, by Giovanni Battista Piranesi, circa 1749-61

"Time and space died yesterday. We already live in the absolute, because we have created eternal, omnipresent speed" (Marinetti, Filippo Tommaso, 1909, quoted in, Koepnick, Lutz P. (Lutz Peter). *On Slowness: Toward an Aesthetic of the Contemporary*, 2014, 11.)

are "out of step with the essential timetables dictated by our biological clocks,"²⁸ while also bringing about an increasing "[separation] from our natural habitat and our cosmic reality."²⁹ Anthropogenic applications of standardised time across diverse ecological and cultural phenomena have resulted in the ecological, biological and environmental issues concerning heritage practice today.

Slow Heritage

"Thinking with care invites us to question unilateral relationalities and exclusionary bifurcations of livings, doings, and agencies. It brings us to thinking from the perspective of the maintenance of a many-sided web of relations involved in the very possibility of ecosystem services rather than only of benefit to humans."³⁰

As this chapter illustrates, the limitations of conventional heritage practices must be understood to outline its potential expansion. Firstly, practices should not be concerned with fixing or objectifying material heritage in time, and therefore manipulating the effects of decay and weathering upon an object. Secondly, limitations of what is considered heritage under Western conventions should be paused to put forward alternative theoretical frameworks. Slowness and heritage put together is about managing traces of the past through being aware of the varying timescales and temporalities in the present. This awareness requires an understanding of the processes that constitute a place's unique cultural, and ecological identity. This attempts to move heritage away from standardised, modern units of measure, and towards a wider interpretation of temporal timescales that dictate human and non-human everyday life.

28 Koepnick, *On Slowness: Toward an Aesthetic of the Contemporary*, 15.

29 Rafael Aranda Quiles, Carme Pigem Barceló i Ramon Vilalta Pujol, "Journey", *A+U*, April 2019, 105.

30 Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human World*, 188.

Rhythm, Motion and Temporality

This chapter will outline the theoretical framework of temporality and rhythm in human and more-than-human ontologies. An understanding of the diverse timescales and temporalities at play is critical to partner principles of slowness to expanded notions of heritage. These ideas will build upon three key texts: *Rhythmanalysis* by Henri Lefebvre, "The Temporality of Landscape" by Timothy Ingold and *Matters of Care: Speculative Ethics in More than Human Worlds* by Maria Puig de la Bellacasa. To begin, a recognition of the processes that drive everyday life is established, primarily exercising Lefebvre's work on rhythm. Heritage requires a strong understanding of everyday life. From this, notions of rhythm and temporality are applied to an understanding of landscapes as in 'motion', and continuously under-construction. A study of ecological temporalities is then examined through Bellacasa's extensive research and theoretical framework developed in her chapter 'Soil Times'. Finally, this section will outline the importance of care, awareness and stewardship to combat ecological and cultural 'arrhythmia'. This will provide valuable context to argue for the importance that principles of slowness can offer potential practices in heritage.

On Rhythm and Temporality

Heritage practices require a strong understanding of everyday life, its rhythms and its biological basis. A study of Lefebvre's *Rhythmanalysis* can offer a strong foundation for the temporal process that constitutes a sense of place.³¹ Lefebvre's collection of essays, published in 1992,³² is often regarded as the fourth volume in the *Critique of Everyday Life*.³³ The text builds on the term 'rhythmanalysis', as first coined by Brazilian philosopher, Lúcio Alberto Pinheiro dos Santos in 1931 and later developed by Gaston Bachelard.³⁴ Lefebvre, as suggested in the title of his book works with rhythms as a tool for analysis³⁵ and as an approach to understanding space and the experience of it. This provides an important parallel with heritage practice, which requires a fundamental consideration of what constitutes a sense of place, particularly if interventions are to be made.

31 Edensor, Tim. *Geographies of Rhythm : Nature, Place, Mobilities and Bodies / Edited by Tim Edensor*. (Farnham: Ashgate, 2010), 1.

32 Lefebvre, Henri. *Rhythmanalysis : Space, Time, and Everyday Life / Henri Lefebvre ; Translated by Stuart Elden and Gerald Moore ; with an Introduction by Stuart Elden*. (New York: Bloomsbury), 2013.

33 Thanks to Tim Waterman for pointing this out to me and providing context on Lefebvre's early work.

34 Zografos, *Architecture and Fire*, 75.

35 Lefebvre, *Rhythmanalysis : Space, Time, and Everyday Life / Henri Lefebvre; an Introduction by Stuart Elden*, iix

Constructs of space that are produced through a set of processes are understood through rhythm. For Lefebvre, "the every day establishes itself, creating hourly demands, systems of transport, in short, its repetitive organisation."³⁶ Therefore, the rhythmic repetitions that construct space are to be understood as either cyclical or linear.³⁷ The repetitive nature of cyclical rhythms are distinguished by "something new and unforeseen that introduces itself."³⁸ The organisation of space, time and duration can be understood through a multitude of intersecting rhythms and cycles,³⁹ where each component is working to its own rhythmic tempo. Lefebvre classifies systems or collections of rhythms through these terms;

"Polyrhythmia is composed of diverse rhythms. Eurhythmia (that of a living body, normal and healthy) presupposes the association of different rhythms. In Arrhythmia, rhythms break apart, alter and bypass synchronisation (the usual term for designating this phenomenon) A pathological situation – agreed! – depending on the case; interventions are made, or should be made, through rhythms, without brutality"⁴⁰

Within these systems, the distinction between components is observed relative to other components, or as Lefebvre expresses it; "we know that a rhythm is slow or lively only in relation to other rhythms (often our own: those of our walking, our breathing [or] our heart). This is the case even though each rhythm has its own and specific measure: speed, frequency [and] consistency."⁴¹ Throughout *Rhythmanalysis*, Lefebvre outlines the ways that rhythms are perceived by the senses. Therefore, perception of rhythmic tempos and timescales is relative only to human understandings of time; "the theory of rhythms is founded on the experience and knowledge of the body."⁴² Intangible cultural heritage is seen as performative, made up of bodily rituals and activities. Thinking about and observing existing strategies to prolong or preserve intangible heritage⁴³ can help an approach to

36 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 16.

37 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 25.

38 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 16.

39 Ingold, Tim. "The Temporality of the Landscape." *World Archaeology* 25, no. 2 (1993), 160.

40 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 67.

41 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 10.

42 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 77.

43 This has become a popular topic in the discourse of heritage that

temporal, more-than-human heritage. Consequently, for slow heritage, an effort has to be made to work with a non-hierarchical heritage framework, this is necessary to tap into more-than-human rhythms that constitute a sense of place.⁴⁴

Lefebvre's term; 'arrhythmia' will be utilised at length throughout this thesis to describe sites (ecological, cultural or architectural) where one or a group of rhythmic processes are overwhelming a system, resulting in a state where "rhythms break apart."⁴⁵ If heritage practice is concerned with taking care of a place for future generations, a state of arrhythmia is something to be concerned by, yet a fundamental part of biological, material and architectural lifecycles. To understand the rhythmic systems at play in the context of heritage, there must be an understanding that, through rhythm, nothing is static or fixed in time. For Lefebvre, "everywhere where there is interaction between a place, a time and an expenditure of energy, there is *rhythm*."⁴⁶ Therefore, challenging the notion that something can be understood as static. There are always a series of processes at play, tangible or intangible, even in the most seemingly static phenomena. This counters conventional Western traditions of heritage where practices preserve a fixed version of something in time. In *Architecture and Fire* by Stamatis Zografos, he builds on this rhythmic understanding of architectural conservation, for Zografos, "conservation practice comes to capture and preserve a building's vibration at certain points in time, for if this vibration stops, the building will cease to exist."⁴⁷ It is through this understanding of rhythm that a heritage framework will be based upon.

UNESCO is catching up to, beginning from the Nara conference in 1994.

44 Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human Worlds*, 176.

45 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 67.

46 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 25.

47 Zografos, *Architecture and Fire*, 79.



Figure 11: Campo Marzio, by Giovanni Battista Piranesi, circa 1762

Piranesi, the Campo Marzio, representing a version of Rome that never existed. Flattening the effects of time through a cartographic representation of Rome's iconic, monumental landscape. Placing moments of Rome's past onto one cartographic representation.

Landscapes in Motion

This framework or method of analysis can be used to observe landscapes as being composed of a series of processes. For this thesis, a temporal understanding of landscapes is critical as Pantalica, the case study examined in the following chapter, covers a large 'natural landscape'. If we are to think of heritage through rhythms, we must analyse their temporalities and timescales that construct notions of landscape. To explore this, I will refer again to Henri Lefebvre, however, referencing his earlier work on the "oeuvre"⁴⁸ in the first volume of *Critique of Everyday Life*. In addition to this, Tim Ingold's notion of "taskscape"⁴⁹ in 'The Temporality of Landscape', originally published in *World Archaeology* journal in 1993, this will provide an important foundation for the study. Lefebvre understood landscape as a body of work, over time and contributed to by many participants:

*"Tools, and the way workmen handle them - be they peasants, craftsmen or factory workers - appear like elements, moments in the totality of labour: and we know that this totality of labour has modified and transformed the face of the world. [...] in the landscape, slowly shaped by centuries of work, of patient, humble gestures. The result of these gestures, their totality, is what contains greatness."*⁵⁰

Similarly, for Ingold, dwelling and working on "the landscape is constituted as an enduring record of - and testimony to - the lives and works of past generations who have dwelt within it, and in so doing, have left there something of themselves."⁵¹ Therefore, a conception of a landscape is defined by the processes at work on it; "the landscape is never complete neither built nor 'unbuilt', it is perpetually under construction."⁵² While Lefebvre speaks of the human processes on the landscape, Ingold takes a step further by discussing the

48 Lefebvre, Henri. *Critique of Everyday Life: The One-Volume Edition* / Henri Lefebvre; Translated by John Moore and Gregory Elliott ; Preface by Michel Trebitsch. Translated by John Moore and Gregory Elliott. (London: Verso, 2014), 134.

49 Ingold, "The Temporality of the Landscape," 155.

50 Lefebvre, *Critique of Everyday Life: The One-Volume Edition*, 134.

51 Ingold, "The Temporality of the Landscape," 152.

52 Ingold, "The Temporality of the Landscape," 162.



Figure 12: Remains of the Temple of Vulcan, Agrigento, Sicily, drawing and engraving by Jean-Pierre Louis Laurent Houël.

"To perceive the landscape is therefore to carry out an act of remembrance" (Ingold, "The Temporality of the Landscape," 152)



Figure 13: Photograph by Alex Maclean from *Taking Measures, Across the American Landscape*. Modern marks on the land.

more-than-human forces that drive it. This framework reveals a world in motion. Exposing the tenuous frameworks of conventional conservation practices. Ingold's conception of landscape as in motion can be understood through this passage:

"What appear to us as the fixed forms of the landscape, passive and unchanging unless acted upon from outside, are themselves in motion, albeit on a scale immeasurably slower and more majestic than that on which our own activities are conducted. Imagine a film of the landscape, shot over years, centuries, even millennia. Slightly speeded up, plants appear to engage in very animal-like movements, trees flex their limbs without any prompting from the winds. Speeded up rather more, glaciers flow like rivers and even the earth begins to move. At yet greater speeds solid rock bends, buckles and flows like molten metal. The world itself begins to breathe. Thus, the rhythmic pattern of human activities nests within the wider pattern of activity for all animal life, which in turn nests within the pattern of activity for all so-called living things, which nests within the life-process of the world."⁵³

Therefore, for Ingold, the landscape is understood as a multitude of processes *in motion* – constituted through rhythms working to their corresponding tempos and timescales. The passage describes, through the imagery of a sped-up film, a world beyond the scope of anthropological time. Similarly, for Tim Edensor, editor and co-author of *Geographies of Rhythm*; "many rhythms offer a consistency to place and landscape over time."⁵⁴ Tectonic, geological and hydrological rhythms are steadily at work forming the landscape. All sites considered heritage under current conventions are situated within cultural, urban or ecological landscapes. Subsequently, heritage practices that freeze the effects of time or isolate them from their dynamic contexts fail to recognise the very structures of space and everyday life. This is perhaps the most important principle for a framework of slow heritage.

53 Ingold, "The Temporality of the Landscape," 164.

54 Edensor, Tim. *Geographies of Rhythm : Nature, Place, Mobilities and Bodies*, 7.

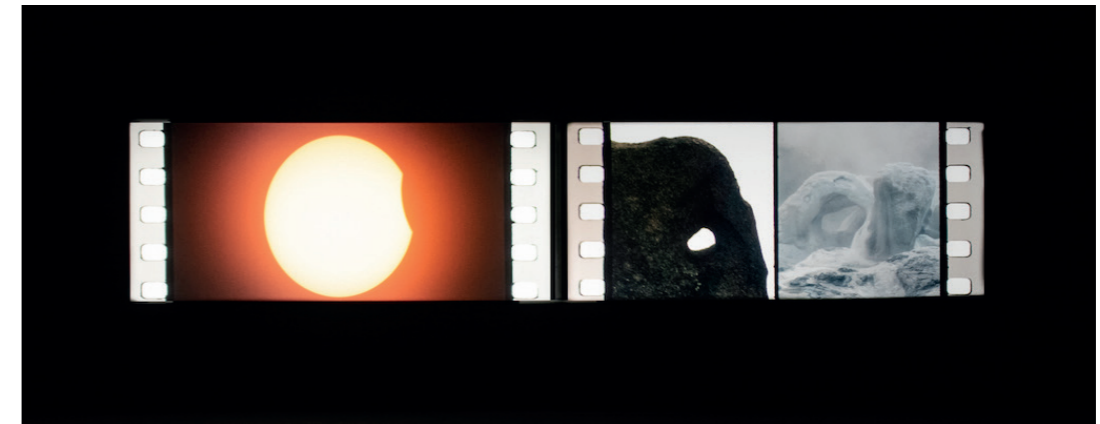


Figure 14: Atigone by Tacita Dean, photograph by Jonas Hanggi,

The 53 minute film, provides an example of the temporalities of landscape



Figure 15: Edward Burtynsky, "Oil Fields"

Ecological Arrhythmia and Care

The consequences of disregarding these nuanced and often delicate systems can result in states of arrhythmia, and subsequent damage to a sense of place. The understanding that human activity "nests"⁵⁵ within a larger set of ecological, geological and biological systems results in an awareness of the environments human activity sits within. If we are to consider heritage practice as processes of protection "against malign or un-doing influences"⁵⁶, an understanding of ecological temporalities is required. Modernity's doctrines of production, speed, and extraction are at odds with the ecological rhythms that facilitated its industrial growth. Alongside modernity's grasp on industrialisation, urbanisation and technological advancement, modern conceptions of linear, standardised time were established.⁵⁷ Such regulated forms of time are at odds with the cyclical varying temporalities present in the natural world. For Lefebvre, "everyday life is modelled on abstract, quantitative time, the time of watches and clocks. This time was introduced bit by bit in the West, [...] This homogenous and desacralized time has emerged victorious since it supplied *the measure of the time of work*."⁵⁸

"Though we know that our culture has placed our own lives on a demonic fast-forward, we imagine that the earth must work on some other timescale. The long slow accretion of epochs—the Jurassic, the Cretaceous, the Pleistocene—lulls us into imagining that the physical world offers us an essentially stable background against which we can run our race"⁵⁹ (7) (Bill McKibben

Ecological, natural and environmental rhythms are often regarded as this canvas or setting for human occupation to take place. Human activity is just "one element in a seething space

55 Ingold, "The Temporality of the Landscape," 162.

56 Will Alsop, *Las Heras an Imagined Future* (London: John Rule, 2016). lx.

57 Rovelli, Carlo. *The Order of Time / Carlo Rovelli ; Translated by Erica Segre and Simon Carnell*. Translated by Erica Segre and Simon Carnell. (UK: Allen Lane, 2018), 30.

58 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 82.

59 McKibben, Bill, "Worried? Us?" *Granta* 83, Autumn 2003: 7–12. Quoted in: Bastian, M. (2012) "Fatally Confused: Telling the Time in the Midst of Ecological Crises." *Environmental Philosophy* 9, no. 1 (2012): 25.



Figure 16: Regenerative agricultural practices in UNESCO World Heritage Site, Agrigento, Sicily, from *The Landscape of the Valley of the Temples as a Time Capsule*

pulsing with intersecting trajectories and temporalities,⁶⁰ and therefore human activity must become more aware of the effects actions have on more-than-human life cycles and time-frames. Ecological systems have been exploited to facilitate economic growth since the turn of Modernity. A clear separation between human and more-than-human worlds has been delineated; “non-human dimensions of place [are seen as] a passive backdrop upon which human activity unfolds.”⁶¹ An understanding of more-than-human temporalities as a backdrop must be reevaluated to align with the theoretical framework outlined in this thesis. Subsequently, methods and approaches towards temporally aware heritage practices can be examined.

Ecological care

In Bellacasa’s *Matters of Care: Speculative Ethics in More than Human Worlds*, she outlines agencies and approaches towards ecological systems. Methods of care are essential to protect places or systems that constitute cultural, ecological and architectural heritage.⁶² For Bellacasa, “focusing on the temporal experiences of ecological care helps to reveal a diversity of interdependent temporalities of beings and things, human and not,”⁶³ it is through this framework that a heritage of slowness can be conceived. As mentioned earlier, Lefebvre’s description of ‘arrhythmia’ argues that in the case of a breakdown of rhythms, “interventions are made, or should be made, through rhythms.”⁶⁴ Bellacasa’s chapter on ‘Soil Times’ expands pre-conceived notions of care through a study of ecological temporalities; “focusing on experiences of soil care that offer alternative modes of involvement with temporal rhythms [...] can contribute to disrupting the primacy of technoscientific futurity by acknowledging temporal diversity and questioning the anthropocentric traction of predominant timescales and notions of innovation.”⁶⁵ As a result, for responsible and careful methods of heritage to be proposed, an analysis must tap into the varying timescales constituting the make-up of a place.

60 Edensor, *Geographies of Rhythm*, 7.

61 Edensor, *Geographies of Rhythm*, 7.

62 However, here I don’t mean to limit the scope of heritage practice to what is conventionally understood as a cultural heritage site.

63 Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human Worlds*, 172.

64 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 67.

65 Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human Worlds*, 177

Uncertain futures can be caused by interventions that disregard the ongoing processes that constitute a place. The conventional response to states of arrhythmia is to control the rate or degree to which systems come undone. In Barbara Adam's *Timescapes of Modernity*, she critiques these attempts as the "relentless work involved in managing anticipation and calculation in the face of uncertain futures is the late capitalism pendant of modernity's impossible efforts to manage and control time."⁶⁶ Therefore, alternative approaches away from standardised notions of time should be considered. I will reference Bellacasa's "Soil Times" again to reveal how "the temporal pace required by soil's ecological care as a slow renewable resource might again be at odds with these conditions of emergency, running against the accelerated linear rhythm of intervention characteristic of technoscientific futuristic response."⁶⁷ Consequently, as shown in the case studies alongside this text, methods are available to work *with* alternative, slower and non-linear conceptions of time.

Slow food and eco-agricultural movements often advocate for ancient methods of farming to reinstate and repair ecological systems.⁶⁸ Regenerative practices in agriculture aim to restore the arrhythmia present in the landscape, healing the living systems for future use,⁶⁹ rather than exhausting its resources, as evident in conventional agricultural methods today. This, as outlined in chapter one is to be considered a form of heritage. Principles of slowness that include 'regenerative' agricultural practices can assist a re-thinking of heritage discourse. Slowness questions what it is to be radical, and for Bellacasa "some of the 'new' technologies that they implement could be a thousand years old."⁷⁰ A return to a time when communities were more in touch with the systems that sustain them is required, through slowness, this return can be regarded as radical.

⁶⁶ Adam, Barbara. *Timescapes of Modernity : The Environment and Invisible Hazards* / Barbara Adam. (London: Routledge, 1998), 7.

⁶⁷ Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human Worlds*, 173.

⁶⁸ "About", *Organicconsumers.org*, accessed 22 April 2024, <https://organicconsumers.org/about/>

⁶⁹ "Regenerative Agriculture", *nrdc.org*, accessed 22 April 2024, <https://www.nrdc.org/stories/regenerative-agriculture-101>

⁷⁰ Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human Worlds*, 212.



Figure 16 & 17: Regenerative agricultural practices in UN-ESCO World Heritage Site, Agrigento, Sicily, photographs by Alessandra Badami



Figure 18: Pantalica Landscape, Authors Own

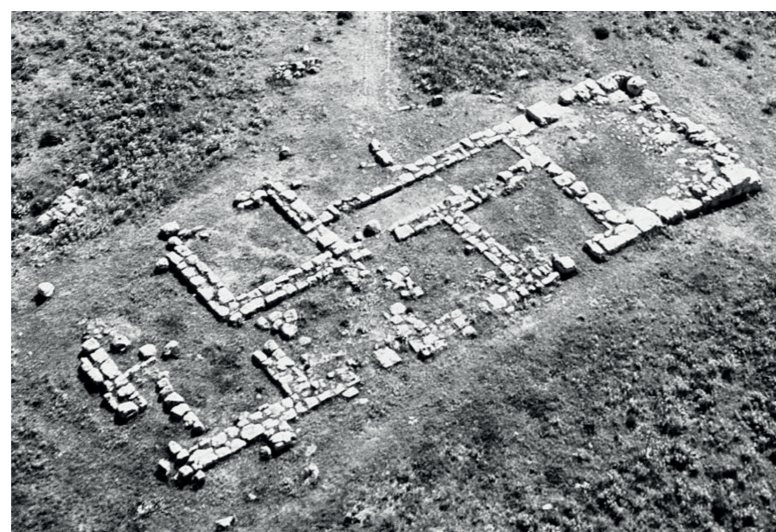


Figure 19: Pantalica, Cavetta Valley, 2011, by Robert Leighton

Putting Pantalica in Motion

Freezing Time through Conventional Heritage Theory

This thesis will now attempt to apply the theory to a reading of a contemporary landscape, not through practical means but by providing an example of a way of thinking about a place. Principles of slowness and expanded perceptions of heritage will help further a theoretical approach to thinking through rhythms and corresponding time-frames. The key texts from Bellacasa, Ingold and Lefebvre are critical in this investigation. The analysis encourages a temporal way of thinking about landscape. As outlined in the introduction, Pantalica is a necropolis in south-eastern Sicily. The Necropoli di Pantalica is regarded as one of the largest and most important in Europe.⁷¹ The site is situated at the foothills of the Hyblean mountains, the region is characterised by an impressive natural landscape of rivers, plateaus and gorges. The region is populated with small, baroque towns and the rural areas are home to small farms dividing the landscape with drystone walls and small storage buildings.

In 2005, Pantalica was inducted as a UNESCO World Heritage Site alongside the city of Syracuse. Pantalica is categorised under a cultural heritage site, instead of a natural or mixed heritage site (both cultural and natural). According to UNESCO, "The cultural, architectural and artistic stratification evident in the Syracuse/Pantalica ensemble bears exceptional testimony to the history and cultural diversity of the Syracuse region over three millennia from the ancient Greek period to the Baroque."⁷² Under UNESCO's core principles of 'integrity' and 'authenticity' an evaluation of the site can be seen here, revealing the hierarchy of site components in a global heritage framework:

Integrity: "The core area of the Necropolis of Pantalica corresponds to the parts of the site that contain the most important and significant archaeological evidence. Today this area is complete and each element of the rocky villages in the necropolis and in the landscape is perfectly intact and is in an excellent state of conservation."⁷³

71 "Pantalica," Visit Sicily, May 10, 2022, <https://www.visitsicily.info/en/itinerario/pantalica/>.

72 UNESCO World Heritage Centre, "Syracuse and the Rocky Necropolis of Pantalica," UNESCO World Heritage Centre, accessed April 15, 2024, <https://whc.unesco.org/en/list/1200>.

73 UNESCO World Heritage Centre, "Syracuse and the Rocky Necropolis of Pantalica."

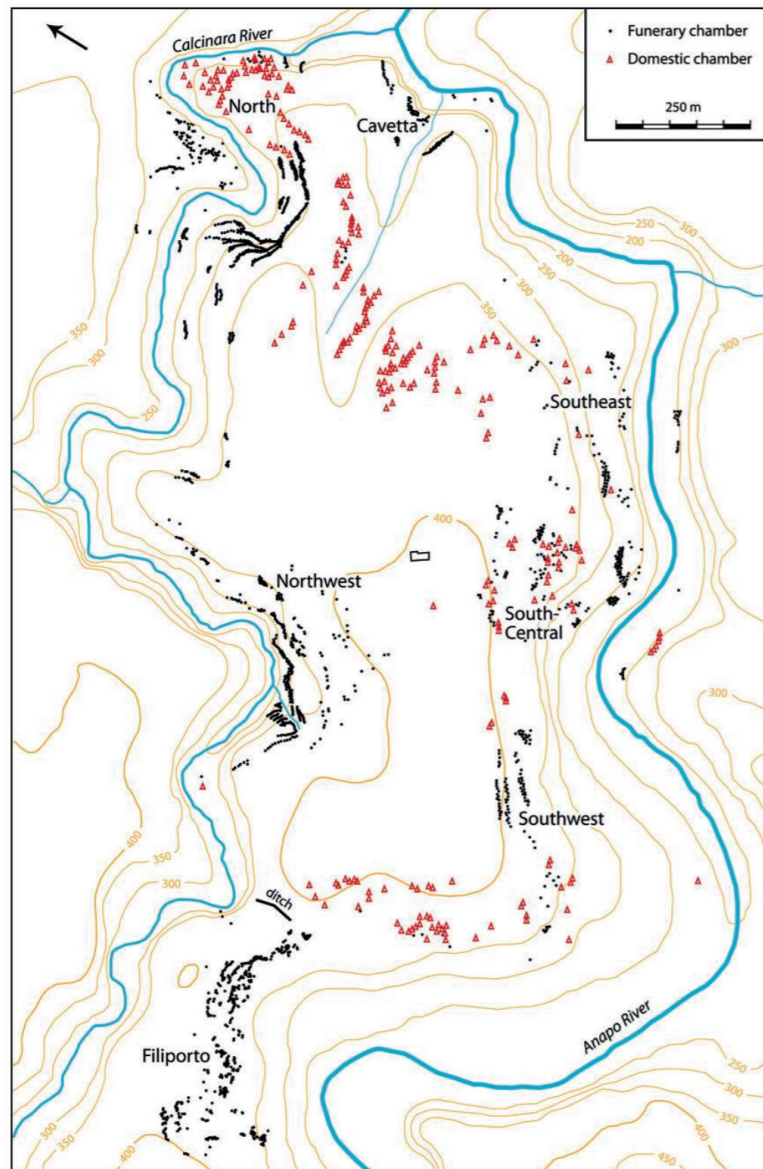


Figure 19: "Site Map of Pantalica" by Robert Leighton

"This starts with the Pantalica 1 phase (or North phase, after the North Cemetery) from ca. 1250–1000 B.C.E., which is followed by the Pantalica 2 phase from ca. 1000–850 B.C.E. and the Pantalica 3 phase (or South phase, after the South Cemetery) from ca. 850–730 B.C.E. (Leighton Pantalica (Sicily) from the Late Bronze Age to the Middle Ages: A New Survey and Interpretation of the Rock-Cut Monuments, page 448).

Authenticity: "Despite the fact that the tombs were plundered in different periods, the Rocky Necropolis of Pantalica has a high level of authenticity due to its integrity, good level of conservation and absence of modern developments. It represents an extraordinary landscape as it was in a precise historical period without any significant variations in subsequent times."⁷⁴

Pantalica is no longer inhabited as a settlement today, other than light agriculture and tourism, permanent human inhabitation is believed to have ended in the 8th or 9th century.⁷⁵ The human origins of the site trace back as far as the 12th century B.C.⁷⁶ Early settlers are believed to have originated from Magara Hyblea⁷⁷, a pre-historic settlement north of the current city of Syracuse. Greater protection from increasing coastal invasions was found further inland, while the natural resources around Pantalica sustained the development of a substantial settlement. Pantalica is situated on an isolated plateau surrounded by the Anapo River and its tributary Calcinera. The sites' natural topography provided an ideal strategic defensive position because of the steep banks of the Anapo. Many cultures have inhabited the site throughout its long history and the traces of inhabitation are characterised by thousands of artificial cut-out caves from the limestone rock that acted as burial sites or tombs between 1250 BCE to 730 BCE.⁷⁸ In later centuries small oracles and chapels were created by expanding existing artificial caves facilitating Byzantine monastic practices.⁷⁹ At the centre of the plateau, stands the foundations of a large, megalithic palace known as the Anaktoron.

⁷⁴ UNESCO World Heritage Centre, "Syracuse and the Rocky Necropolis of Pantalica."

⁷⁵ Albanese, Rosa Maria. *Pantalica in the Sicilian Late Bronze and Iron Ages : Excavations of the Rock-Cut Chamber Tombs by Paolo Orsi from 1895 to 1910 / Edited by Robert Leighton ; with Contributions by Rose Maria Albanese Procelli*. Edited by Robert Leighton. (Oxford ; Oxbow Books, 2019), 2.

⁷⁶ Leighton, Robert. "Rock-Cut Tombs and Funerary Landscapes of the Late Bronze and Iron Ages in Sicily: New Fieldwork at Pantalica." *Journal of field archaeology* 40, no. 2 (2015), 193.

⁷⁷ "Premesa", Pantalica.org, accessed 22 April 2024, <https://www.pantalica.org/premessa>

⁷⁸ Leighton, Robert. "Pantalica (Sicily) from the Late Bronze Age to the Middle Ages: A New Survey and Interpretation of the Rock-Cut Monuments." *American journal of archaeology* 115, no. 3 (2011), 448.

⁷⁹ Carlo Inglese, Roberto Barni, Marika Griffo., 3D Archeolandscapes. Pantalica rupestre, in: FrancoAngeli srl. (2021): <https://doi.org/10.3280/oa-693.44>

Before 1954 the site was difficult to access and not possible by car. Expert guides were required to take visitors from Sortino or Ferla; “most of the tourists and also the scholars who went to Pantalica, after hours of tiring hiking [...] without a beaten path, returned having seen only a small part of what [they] would have liked to see.”⁸⁰ In 1954 a road was built to provide access to “facilitate tourism and access, but the project was controversial due to the manner of its execution and scant respect for the affected archaeological remains.”⁸¹ A reminder of the damage caused by approaches only concerned with creating the fastest, and most direct point between settlements. Previously, a railway line was constructed in the late 19th Century to connect Syracuse, Ragusa and Vizzinni. A small station situated adjacent to the Anapo River provided access to Pantalica in the early part of the 20th Century.⁸² The railway was dismantled in 1954 and has been turned into a gravel path providing a network for hikers and cyclists to access Pantalica.⁸³

In 1957 the land containing Pantalica was transferred over to the state from a local Countess.⁸⁴ In this continual period of state ownership, the area received public funding in the 1960s to facilitate the establishment of interconnecting paths across the site.⁸⁵ These paths still stand today and provide the primary means of transport through the archaeological park. In 1997, the Pantalica Nature Reserve was established, referred to locally as the ‘Riserva naturale orientata Pantalica, Valle dell’Anapo e Torrente Cava Grande’. This status enabled national and regional laws to protect the area. Several ‘heritage’ management plans were in operation before the site’s admission as a ‘UNESCO World Heritage Site’ in 2005. The UNESCO buffer zone adopted the existing border of the Nature reserve and built on existing local heritage management plans⁸⁶. Today, Pantalica is an important nature reserve and archaeological park, attracting many local and international visitors because of its relative proximity to Syracuse.

80 Bernab Brea, Luigi. *Pantalica: Ricerche intorno all’anktoron*. Naples: Publications of the Centre Jean Bérard, 1990. <https://books.openedition.org/pcjb/1972>. 68.

81 Albanese, Leighton, *Pantalica in the Sicilian Late Bronze and Iron Ages*, 8.

82 “Pantalica,” Visit Sicily, May 10, 2022, <https://www.visitsicily.info/en/itinerario/pantalica/>.

83 Similar to slow tourism strategies present across Sicily: Domenico Mollura et al., “I Borghi Rurali Siciliani. Tracce Sbiadite Di Una Colonizzazione Mancata,” TRADIMALT blog, November 8, 2019, <https://blog.tradimalt.com/borghi-rurali-siciliani/>.

84 Bernab Brea, *Pantalica: Ricerche intorno all’anktoron*, 69.

85 Bernab Brea, *Pantalica: Ricerche intorno all’anktoron*, 69.

86 UNESCO, ‘Syracuse and the Rocky Necropolis of Pantalica’, 9.



Figure 20: “King Vittorio Emanuele III boards the train in Pantalica”, 1933, author unknown

Existing Framework: Pantalica

Protection and management requirements:

“The property is protected under the national provisions of the Legislative Decree 42/2004, Code of Cultural Heritage and Landscape, a safeguarding measure that ensures any activity on the site must be authorized by the relevant Superintendence of Environmental and Cultural Assets of Syracuse”⁸⁷

“The necropolis of Pantalica is located in a zone that is distant from all urban areas and industrial facilities, and there are few risks to the site.”⁸⁸

“It has been noted that the principal elements of the site have been managed by public bodies already for several decades, especially by the Soprintendenza per i Beni Culturali ed Ambientali di Siracusa, reaching standards which can in many respects be considered excellent and exemplary”⁸⁹

Since the creation of The Nature Reserve of Pantalica and its subsequent induction as a World Heritage Site, many cultural management plans have been developed to maintain, preserve and prolong the ‘outstanding cultural value’ of the site. “The main protective measures can be found in the laws for the protection of the patrimony of art, monuments, landscape, natural beauty, hydrogeology and forestry.”⁹⁰ The Nature Reserve is overseen by the Dipartimento Ripartimentale alle Foreste (forestry department). Much of the management and upkeep of the area is by controlling the ‘overgrowth’ of vegetation so as not to hide the archaeological remains as well as reducing wildfire risks.

87 UNESCO, “Syracuse and the Rocky Necropolis of Pantalica,”

88 UNESCO, “Syracuse and the Rocky Necropolis of Pantalica,”

89 UNESCO, ‘Syracuse and the Rocky Necropolis of Pantalica’, 19.

90 “The Legislative Decree of 29th October 1999 n. 490: a consolidation act of the legislative provisions on the subject of cultural and environmental assets, according to article 1 of the law of 8th October 1997, n° 352”, UNESCO, ‘Syracuse and the Rocky Necropolis of Pantalica’. 173.

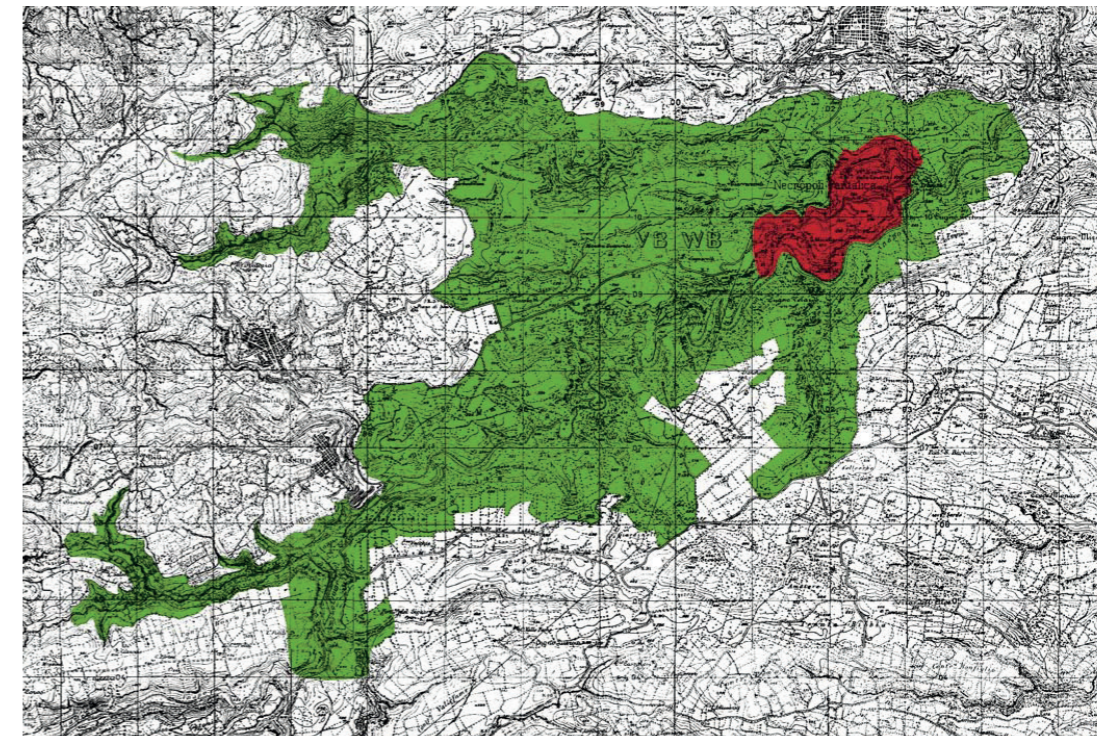


Figure 21: Buffer zone and core zone, Pantalica, UNESCO

Periodic Report - Second Cycle

Section II-Syracuse and the Rocky Necropolis of Pantalica

1. World Heritage Property Data

1.1 - Name of World Heritage Property
Syracuse and the Rocky Necropolis of Pantalica

1.2 - World Heritage Property Details

State(s) Party(ies)

• Italy

Type of Property

cultural

Identification Number

1200


Year of inscription on the World Heritage List

2005

1.3 - Geographic Information Table

Name	Coordinates (latitude/longitude)	Property (ha)	Buffer zone (ha)	Total (ha)	Inscription year
Necropolis of Pantalica - Italy	37.142 / 15.028	205.86	3699.7	3905.56	2005
Epipolae, Achradina, Tyche and Neapolis, Euryalus Castle, Dionysian fortifications and the Scala Greca area - Italy	37.096 / 15.225	635.96	874.45	1510.41	2005
Ortygia - Italy	37.059 / 15.293	56.64	945.25	1001.89	2005
Total (ha)		898.46	5519.4	6417.86	

1.4 - Map(s)

Title	Date	Link to source
Syracuse and the Rocky Necropolis of Pantalica - maps of inscribed property	15/07/2006	

1.5 - Governmental Institution Responsible for the Property

• Adele Cesi
Ministero per i Beni e le Attività Culturali
Funzionario
Ufficio Patrimonio Mondiale UNESCO, Segretariato Generale - Servizio 1

Comment

Adele Lagi Funzionario Ufficio Patrimonio Mondiale UNESCO, Segretariato Generale, Servizio 1 Via del Collegio Romano, 27 00186 Roma Italy Telephone +39 06 67232683 e-mail adele.lagi@beniculturali.it

1.6 - Property Manager / Coordinator, Local Institution / Agency

• Giuseppa Scialabba
Sicily Region - Superintendence for cultural and environmental heritage of Syracuse
Soprintendente

Comment

Sicily Region - Superintendence for cultural and environmental heritage of Syracuse Beatrice Basile Soprintendente Piazza Duomo 14 96100 Siracusa Italy Telephone: +39 0931 4598201 Fax: +39 0931 21205 Email: soprstr@regione.sicilia.it

1.7 - Web Address of the Property (if existing)

1. [View photos from OUR PLACE the World Heritage collection](#)

1.8 - Other designations / Conventions under which the property is protected (if applicable)

2. Statement of Outstanding Universal Value

2.1 - Statement of Outstanding Universal Value / Statement of Significance

Comment

The Statement of Outstanding Universal Value has been revised in compliance with the new format, based on the Decision 34 COM 10B.3 of the World Heritage Committee in 2007. It is currently subject to the evaluation of Advisory Bodies.

2.2 - The criteria (2005 revised version) under which the property was inscribed

(ii)(iii)(iv)(vi)

2.3 - Attributes expressing the Outstanding Universal Value per criterion

2.4 - If needed, please provide details of why the Statement of Outstanding Universal Value should be revised

2.5 - Comments, conclusions and / or recommendations related to Statement of Outstanding Universal Value

3. Factors Affecting the Property

3.14. Other factor(s)

3.14.1 - Other factor(s)

An updated management plan was put in place following its inscription as a world heritage site, this management plan is being carried out by the corresponding public bodies under the guidance of UNESCO heritage conventions. Pantalica is an appropriate example to reveal conventional practices in cultural heritage across a large, uninhabited area of sublime and picturesque natural beauty.

While the guidance of on-site heritage practices originates from a global heritage framework, UNESCO has no direct involvement with activities on the ground, nor do they take part in decision making. In short, 'UNESCO has no real power'.⁹¹ However, local heritage authorities follow conventions and guidelines from ICOMOS and UNESCO. The global heritage framework facilitates some regional engagement "as each site is specific and diverse, every national or local authority must indicate and develop the most suitable structure for its own site, considering existing laws and specific situations."⁹² This thesis does not aim to disregard the extensive work by heritage practitioners. The ideas discussed do not seek an alternative method of practices on Pantalica, rather they seek to encourage an alternative way of thinking or approaching the wider rhythmic systems that this important cultural heritage 'nests' within.

The multiple reports produced by UNESCO in the build-up to its induction in 2005, during this process and since then the site is often referred to as static.⁹³ To protect and prolong its *current* state through conservation and preservation practices. Again, aiming to fix it at a specific point in its history. For UNESCO, any changes, additions, or interventions must "not jeopardize safeguarding the overall static nature of the estate."⁹⁴ It is forbidden to touch any features regarded as important under their guidelines.⁹⁵ A further examination of the 2014 "Periodic Reporting Cycle 2" [see figure 22] reveals the nature of standardised and homogenised global heritage practice. Reducing the heritage practice to an exercise in box-ticking seems perverse and emblematic of bureaucratic management systems. Heritage practice should not be confined to dense report documents, the scope of processes can be poetic as much as scientific. Managing and engaging with a landscape is about so much more than a place fitting into a quantitative set of measures against UNESCO's framework. To contest this, Pantalica will read using the theoretical frameworks developed in the opening chapters of this thesis.

91 Thanks to Francesco Moncada (give context and introduction) for providing this information.

92 UNESCO, 'Syracuse and the Rocky Necropolis of Pantalica'. 5.

93 UNESCO, 'Syracuse and the Rocky Necropolis of Pantalica'. 220.

94 UNESCO, 'Syracuse and the Rocky Necropolis of Pantalica'. 93.

95 UNESCO, 'Syracuse and the Rocky Necropolis of Pantalica'. 93.

Figure 22: Periodic Report - Second Cycle: UNESCO



Figure 23: The Harvesters by Pieter Bruegel the Elder, 1565.

Rhythmanalysis of Pantalica

Case Study:

“In dwelling in the world, we do not act upon it, or do things to it; rather we move along with it. Our actions do not transform the world, they are part and parcel of the world transforming itself.”⁹⁶

At first, it seems contradictory to select a world heritage site and burial ground to discuss landscapes in motion. Pantalica exemplifies heritage discourse that has developed from notions of the sublime and the picturesque. There is a contradiction in arguing this landscape is always in motion. The site is helpful for this study as, unlike sites with many ‘obvious’ dynamic components, Pantalica forces us to investigate the nuanced and more subtle rhythmic patterns at work. We will look to analyse and study Pantalica through the lens of an 18th-century etching of the site as well as the experience I had on a weather-affected fieldwork trip.

Archive Illustrations

“The point of immersed observation is to take the time to ‘experience’ the specific ‘schedules’ happening within the arrangement of life [...] that constitute temporal niches in a particular ecology.”⁹⁷

To conduct this analysis of Pantalica, we will look, again at Ingold’s, “The Temporality of Landscape”. Ingold uses *The Harvesters*, a painting by Pieter Bruegel in 1565 to break down the components of the landscape and the temporalities present within it. Ingold invites the reader to immerse themselves in the sunny August day depicted within the painting.⁹⁸ A similar method will be applied to a reading of Pantalica. The components and processes that have manifested themselves in the landscape are to be understood through their varying timescales to enhance comprehension of landscape temporalities.

96 Ingold, “The Temporality of the Landscape,” 164.

97 Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human World*, 201.

98 Ingold, “The Temporality of the Landscape,” 165.

This reading of Pantalica will base itself on an etching and subsequent print by Jean Claude-Richard, a French printmaker, who illustrated a visit to Pantalica by Deodat de Dolomieu in 1785. Many foreign geologists, painters and archaeologists visited Sicily, and Pantalica throughout the 18th and 19th centuries.⁹⁹ These numerous visits are well documented by Robert Leighton. It is Dolomieu's visit and its documentation that will assist this study. Dolomieu was a prominent French geologist of the 18th century. The prints depicting Pantalica, and the journey can be found in *Voyage Pittoresque*. A four-volume collection of illustrations, maps and portraits.¹⁰⁰ The engravings document visits to the South of Italy and much of Sicily, the volumes were "one of the most celebrated illustrated books of the eighteenth century,"¹⁰¹ and exemplify the depictions of landscape as sublime and picturesque that conventional heritage practice originates from.

The two prints illustrate the visit to Pantalica, the first [figure 26] depicts a river crossing (most likely a tributary of the Anapo). The scene depicts the passage, or journey undertaken to reach Pantalica. The second etching [figure 25] reveals a view of the impressive topography, characteristic of Pantalica and the wider region. The image shows the visitors arriving alongside the Anapo and under the perforated rock faces above. Upon closer inspection the print reveals a series of characters positioned at the opening to a cave beneath the rock face, it is unclear whether these figures are locals, or perhaps the group of characters are an illustration of pre-historic settlers living within the natural and artificial caves. The two groups of men do not interact, the dogs with the travellers seemingly don't notice them. The print therefore provides a narrative of not only the topography of the landscape but also the multiple, present and extinct rhythms and processes that have been at work producing this landscape. It is for this reason, (along with the subtle irony of using works that have contributed to conventional heritage theories in the first place), that these illustrations have been chosen to base my analysis.

99 Albanese, Rosa Maria. *Pantalica in the Sicilian Late Bronze and Iron Ages : Excavations of the Rock-Cut Chamber Tombs by Paolo Orsi from 1895 to 1910 / Edited by Robert Leighton ; with Contributions by Rose Maria Albanese Procelli*. Edited by Robert Leighton. (Oxford ; Oxbow Books, 2019), 4.

100 "Voyage Pittoresque, Ou, Description Des Royaumes de Naples et de Sicile.," Wellcome Collection, accessed April 17, 2024, <https://wellcomecollection.org/works/mua385ws>.

101 "Print; Illustrated Book: British Museum," The British Museum, accessed April 17, 2024, https://www.britishmuseum.org/collection/object/P_1936-0519-4-1-109.



Figure 24 "Artificial dwelling cave" by Robert Leighton

The Anapo River

The Anapo River and its tributaries are continuously at work in this landscape. The rhythmic tempo of the water flowing is the sound of deposition, erosion and corrosion.¹⁰² The vibrating movement of pebbles and rocks is the comprehensible measure of this process – it belongs to geological time, the time of every day, as well as the repetitive intermittent floods.¹⁰³ The steep, gorge-like topography is a manifestation of this ongoing work. Pantalica is a landscape of two contrasting land typologies. The plateaus, enable visual connections to the wider landscape, framing distant horizons, the plateau provides a more direct relationship with the cyclical rhythms of the cosmos's daily, seasonal and annual calculated movement. The plateaus are exposed to the weather, with no shelter, and little vegetation, gradual erosion is at work, slowly wearing down, layer by layer towards the river below.¹⁰⁴ The gorges, pools and caves contrastingly provide that shelter. A network of waterways dictates and provides the possibility of inhabitation, for both human and ecological life. Pauses of serenity isolate and enclose plant life, bats and as the etching suggests humans and dogs from the weather and summer Sicilian sun. The geological processes defining the landforms are not of the past, not of a previous geological time.¹⁰⁵ The work constructing this landscape is *still* at work.¹⁰⁶ It is just we cannot measure this work to human conceptions of time. The movement of water is the constant of this landscape, for if the Anapo were to stop flowing, the work that is forming the defining character of this place "would cease to exist".¹⁰⁷

102 Ingold, "The Temporality of the Landscape," 167

103 "Anapo", Pantalica.org, accessed 22 April 2024, <https://www.pantalica.org/anapo>.

104 "Premesa", Pantalica.org, accessed 22 April 2024, <https://www.pantalica.org/premesa>.

105 Ingold, "The Temporality of the Landscape," 167.

106 Ingold, "The Temporality of the Landscape," 167.

107 Zografos, *Architecture and Fire*, 79.



Figure 25: Site pittoresque Dessiné près des Grottes de San Pantarica en Sicile, by Saint-Non Jean-Claude Richard, 1785



Figure 26: Site pittoresque Dessiné près des Grottes de San Pantarica en Sicile, by Saint-Non Jean-Claude Richard, 1785

Rhythms of Movement and Access

The paths providing access to the landscape are an embodiment of movement, of walking through Pantalica. The route depicted in Claude-Richards's print follows the Anapo leading into the natural caves below. The path, and therefore the journey or multiple journeys it is shaped by reveal a defining character of the place, its remoteness, situated within a wider hydrological and biological network across the region, fuelling life along the waterways as shown in Claude-Richard's first print. The repetitive rhythms of movement across the land are the work of building access to this landscape.¹⁰⁸ Some paths however leave a trace of abrupt disruption to the land, through modern infrastructural intervention, interventions of modernity, infrastructural projects facilitating transportation and access, the railway, the rhythmic presence of this path of mobility echoes the ceased rhythms of a steam engine winding its way beside the Anapo. These traces that have marked the land are a product of workers, laying the tracks and the tarmac. Their contribution to the landscape remains.

Ecological Rhythms

The more-than-human ecological life living in the landscape works to numerous rhythmic cycles. These cycles vary in their temporal duration and are often measurable to the human eye. The first, and perhaps most apparent is the seasonal fluctuations visible through varying leaf coverage, and arid and wet conditions. The temporalities of organic life reflect the temporal dimensions of soil. Climatic fluctuations and sea level change have altered the make-up of this ecological landscape over millennia. Invasive species, artificial forests and declining precipitation levels have transformed this landscape.

Biological Rhythms

Pantalica is home to a host of living, animal life. They settle and migrate through this environment; their traces, activities and life cycles contribute to the manifestation of this place. Claude-Richards's print excludes non-human life (other than the dogs belonging to the travellers or guides), however, their presence is felt in the wild and sublime depiction of

¹⁰⁸ Ingold, "The Temporality of the Landscape," 167.

seemingly untouched nature. Today, we know Pantalica is home to species of bats, rabbits, weasels, porcupines as well as falcons, buzzards, snakes, and an abundance of insect life.¹⁰⁹ The temporalities of these species belong to nuanced and delicate ecological rhythms. They, like us, do not own this landscape, their presence within it facilitates and defines other ecological rhythmic phenomena. They are at work constructing this landscape.

Anthropogenic Rhythms

A process of extraction has defined the cultural dimension of this landscape. Upon arrival in Pantalica, the four travellers gaze up at the rock face littered with rectilinear cut-out tombs. The tombs reveal an ancient funerary landscape. A resting ground for the deceased. The artificial caves are spread across several burial zones, each used at different stages of Pantalica's occupation.¹¹⁰ An ancient rhythmic process of carving out the limestone rock once echoed along the valley floor. A repetitive process of work at play in the landscape, this rhythmic work has ceased to exist, and its manifestation has been transferred over to the slow, gradual corrosion of limestone rock, an invisible process of decay to the human eye. The tombs are sites of decay, for the temporality of the rock, as well as the remains of the deceased. These artificial tombs once situated burial rituals in space, they were timed, and performed throughout the calendar.¹¹¹ They are also sites defined by the life cycles of vegetation, hiding, and exposing the tombs. States of growth and "overgrowth" are routinely managed and tamed.¹¹² The traces of an extinct cultural, intangible 'heritage' define this landscape. Like the church in Bruegel's *The Harvesters*, where, for Ingold "the church spans human generations, yet its temporality is not inconsonant with that of human dwelling,"¹¹³ Equally, the tombs in the rockface provide this temporal dimension to the human activity that has defined Pantalica. This activity nests within a wider ecological and geological set of rhythms.

109 "Riserva-pantalica-siracusa", [isulatravel.com](https://www.isulatravel.com), accessed 22 April 2024, <https://www.isulatravel.com/blog/riserva-pantalica-siracusa>

110 Leighton Pantalica (Sicily) from the Late Bronze Age to the Middle Ages: A New Survey and Interpretation of the Rock-Cut Monuments, 448.

111 Albanese, Rosa Maria. *Pantalica in the Sicilian Late Bronze and Iron Ages : Excavations of the Rock-Cut Chamber Tombs by Paolo Orsi from 1895 to 1910 / Edited by Robert Leighton ; with Contributions by Rose Maria Albanese Procelli*. Edited by Robert Leighton. (Oxford ; Oxbow Books, 2019), 41.

112 UNESCO, 'Syracuse and the Rocky Necropolis of Pantalica'. 93.

113 Ingold, "The Temporality of the Landscape," 169.



Figure 27: Pantalica from above, unknown author.

A Temporal Landscape

Full immersion *within* a landscape is required to know how to care for it and how to intervene or settle in it. Perhaps this aim is beyond the capacity of a written piece, however, the perspective and way of thinking about Pantalica can translate into real-world experience and immersion. For Ingold, the farmer sleeping under the tree in *The Harvesters* "is not in any kind of rhythmic relation to what is going on around. Without wakeful attention, there can be no resonance."¹¹⁴ Practices of slow heritage require this engagement with a site and the knowledge of how interventions could affect wider regional systems.

114 Ingold, "The Temporality of the Landscape," 171



Figure 28: Opening Scene, *Volver*, by Pedro Almodóvar
Making time for ritual, habitual care.

Towards Slow Heritage

“Intervention through rhythm [...] has a goal, an objective: to strengthen or re-establish eurhythmia.”¹¹⁵

To advocate for an approach to heritage using principles of slowness reveals open-ended possibilities. Activities considered heritage, in this wider framework, have the potential to intervene respectfully and nestle within existing temporalities that produce ecological and cultural landscapes. Wider global concerns could begin to be addressed with a reconsidered scope of heritage. Practising this heritage, through the lens of slowness encourages time to be given to immersion and care, to step away from the speed of modern everyday life and immerse oneself in the environment they are in. Slowness is “to experience the present aesthetically and in the mode of slowness is to approach this present as a site charge with multiples durations, pasts and possible futures.”¹¹⁶ This framework is critical to work towards a more sustainable, respectful relationship with landscapes. Intervention through rhythm becomes a means to restore balance and harmony, prolonging the *living* site for future generations. For Bellacasa, “To argue for a disruption of futuristic time through making care time is therefore not so much about a slowing down of “time”, not a redirection of timelines, but an invitation to rearrange and rebalance relations between a diversity of coexisting temporalities that inhabit the [world]”¹¹⁷

This thesis has attempted to map out the key theories and relevant historical context. In this concluding section, we revisit the core arguments and findings of this thesis. The aim has been to demonstrate how conventional heritage practices misguidedly freeze the effects of time on ‘material heritage’. Intending to prolong the state of a building, landscape, monument, or ruin from one point in its history. This is at odds with the dynamic temporal realities of everyday life. This fundamental misconception is emblematic of wider concerns regarding the superiority of anthropological time. Slow heritage argues for an enhanced perception of the world around us, to put to one side the rhythmic pace of modernity. This enhanced perception and mindful recognition of more-than-human timescales has the potential to offer alternative methods of working with legacies of the past. An analysis and

115 Lefebvre, *Rhythmanalysis: Space, Time, and Everyday Life*, 78.

116 Koepnick, *On Slowness: Toward an Aesthetic of the Contemporary*, 4.

117 Puig de la Bellacasa, *Matters of Care: Speculative Ethics in More than Human Worlds*, 215.

synthesis of the key theoretical perspectives reveals rhythm as a fundamental underpinning to expanding heritage discourse. Misconceptions of time and the increasing separation of ecological and anthropological worlds have led to destructive technological landscapes¹¹⁸.

By examining heritage through the lens of slowness, grassroots movements have revealed themselves as key players in shaping the discourse around future heritage practice. Through a study of Pantalica, the limitations of conventional heritage are shown to control time and freeze sites in a static state. Instead, this thesis proposes an alternative reading of heritage sites as dynamic landscapes in motion. The importance of stewardship and care for places that have been shaped by diverse cultural, ecological, and material forces over time. An expanded reading of John Ruskin's contribution to building restoration reveals the importance of observing landscapes as a manifestation of many different authors: "We have no right whatever to touch them. They are not ours. They belong partly to those who built them, and partly to all the generations of mankind who are to follow us."¹¹⁹ Through shifting our understanding of heritage discourse, new possibilities for future-making activities have the potential to regenerate the detrimental impacts of modernity. If preserving a site is the objective of heritage, then slow practices should aim to prolong and care for dynamic landscapes as a whole, rather than isolating one 'culturally valuable' element and freezing it in time. If we are to consider heritage under these terms, what then is the re-defined remit and regenerative potential of heritage practice? How might Slow Heritage shape and contribute to future worlds?

118 Antoine Picon and Karen Bates, 'Landscapes: From the Ruin to Rust', *Grey Room*, No.1(Autumn), 2000, 64-83

119 Ruskin John, *The Seven Lamps of Architecture*, (New York: Farrar, Strauss and Giroux, 1981), 245.



Figure 29: Our visit to Pantalica, photograph taken by Peter Holmes.

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Figure 3: Signing of World Heritage Convention in Stockholm 1972. UNESCO, Unknown author.

Figure 4: Noto Cathedral after the 1996 collapse, A town nearby the Necropolis of Pantalica, also inscribed as a UNESCO World Heritage Site, Unknown author.

Figure 5: Pantalica, Cavetta Valley, 2011, by Robert Leighton

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Figure 19: Pantalica, Cavetta Valley, 2011, by Robert Leighton

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Figure 25: Site pittoresque Dessiné près des Grottes de San Pantarica en Sicile, by Saint-Non Jean-Claude Richard, 1785

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Figure 27: Pantalica from above, unknown author. <https://www.guidasicilia.it/itinerario/la-dove-scorre-l-anapo/1002251>

Figure 28: Opening Scene, Volver, by Pedro Almodóvar Making time for ritual, habitual care.

Figure 29: Our visit to Pantalica, photography taken by Peter Holmes.