



PASOS. Revista de Turismo y Patrimonio Cultural

ISSN: 1695-7121

info@pasosonline.org

Universidad de La Laguna
España

Sarno, Emilia

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PASOS. Revista de Turismo y Patrimonio Cultural, vol. 11, núm. 2, abril, 2013, pp. 459-470

Universidad de La Laguna

El Sauzal (Tenerife), España

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The recognition of intellectual spaces as a cultural heritage: a territorial perspective

Emilia Sarno*

Università Telematica Pegaso (Italy)

Abstract: This contribution illustrates, together with the most up-to-date literature, the concept of cultural heritage and how geography contributed to such epistemological definition of the idea. This vision is the starting point of the research presented here. It deals with the places chosen by intellectuals in the modern age as centres of cultural activities: the academies and literary cafés. They have been forgotten, but represent significant spaces in both the big and small cities and towns of Europe and in particular in Italy. A recognition of them as cultural heritage provides us a better understanding of European identity and allows us to include the academies and literary cafés in tourist routes.

Keywords: cultural heritage, intellectual places, geography, urban spaces, cultural history

El reconocimiento de los espacios intelectuales como patrimonio cultural: una perspectiva territorial

Resumen: Este artículo ilustra – con la literatura más actual – el concepto de patrimonio cultural y como la geografía ha contribuido a la definición epistemológica de esta idea. Esta visión es el punto de partida de la investigación presentada aquí. La investigación se centra en los espacios seleccionados por los intelectuales en la edad moderna por sus actividades culturales: academias y cafés literarios. Estos han sido olvidados, sino que representan espacios significativos en pueblos y ciudades en Europa y particularmente en Italia. Su reconocimiento como patrimonio cultural favorece una mejor comprensión de la identidad europea y permite nos incluir academias y cafés literarios en las rutas turísticas.

Palabras clave: patrimonio cultural, espacios intelectuales, geografía, espacios urbanos, historia de la cultura

1. Introduction to the concept of cultural heritage

Although cultural heritage is today a fundamental concept it is a relatively modern acquisition – given that it was only in the XX century that the idea that some goods of a cultural nature should be preserved and protected was developed.

The need to recognise cultural heritage as a reality to be preserved has become the reason to try to define the concept from the epistemo-

logical point of view. Works, products, environments and other artefacts are not born as cultural goods but become so through a process of recognition based on aesthetic and historical evaluation.

Literature, both geographical and other, has dedicated a lot of time and energy in trying to define the concept of cultural heritage, continually trying to update the concept and proposing a new dynamic and wide-ranging concept¹ (Blake, 2000; Gillman, 2010; Loulanski, 2006).

* E-mail: emilia.sarno@tiscalinet.it

The term 'cultural heritage' was first used in "The convention on the protection of cultural goods in the event of armed conflict" following the Second World War in 1954, when it was realised that armed conflict destroys works of value which should be preserved and saved for future generations² (Famoso, 1998).

In reality, a greater attention to works of art considered to be particularly interesting, or attention to areas of particular natural beauty, had already begun to develop in the wake of discussions on legal issues related to these in the first half of the 19th century³ (Famoso, 1998; Blake, 2000). Works, landscapes, areas of generally recognised aesthetic value, all fell within the definition of cultural goods, and consequently needed to be protected for historical and cultural reasons. Later on however, scientific attention to cultural goods led to a wider definition of the term, which was no longer limited to works of a particular aesthetic value only, but now included any work considered as an expression of culture, both a consequence and factor of civilisation⁴. The concept, which originally had been applied only to works of a particular aesthetic value, has now been extended to any expression or product of human endeavour and civilisation, including elementary objects of significance in terms of function and historical value. This enlarged epistemological definition is fundamental because not only does it value the relationship of the object to the civilisation to which it belongs but it also takes into consideration 'common' objects (Claval, 1995).

This wider definition of cultural heritage has been accepted in some documents of UNESCO (2003) which include also intangible heritage within the definition: "Intangible Cultural Heritage means the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage"⁵.

Geography has become part of this cultural debate by discussing both the functions and implicit and explicit meanings of the different expressions of human activity⁶. It has led to an appreciation of the relationship between cultural heritage and the environment, given that the former cannot be considered apart from the latter (Lowenthal 2005); furthermore, in many cases, areas, however limited, of the territory still to be found in a natural state, reflect the culture of the social group of reference and the environmental policies applied (Delort, Walter, 1998). We might also add that environmental

heritage is itself today the result of, and a part of, the culture of society because they are respected and safeguarded by environmental policies. Moreover, they should not be considered apart from the territory in which they find themselves – they are, in fact, the most representative aspect of them from a physical and historical point of view (Li, Min, Sun, 2006).

Geographical science has focused on the territory and highlighted how itself is a cultural heritage. The territory is not to be considered in a generic sense, but as a territorial system whose development is a result of interdependent actions and relations which can vary through time. On the basis of this definition, landscape can be understood as a "concrete perceptible manifestation, through a particular cultural sensibility, of the state of a territorial system in evolution" (Poli, 2012, p. 27). Stated briefly, mankind adapts and settles into a natural environment and transforms it into a territory. The transformations then become concrete manifestations, then landscapes (rural, urban, etc). Landscape thus emerges in its full dimension as a synthesis of environmental conditions and transformation through human activity in which the former cannot exist without the latter. The territorial system cannot be left to itself, but must be protected and preserved together with its various landscapes.

Geographical thought has found full confirmation in the European Landscape Convention which defines landscape as: "Landscape" means an area, as perceived by people, whose character is the result of the action and interaction of natural and/or human factors"⁷. If geography has always considered landscape⁸ a fundamental object of study, today, through the Convention, every kind of landscape is fully valued, not just those areas of particular beauty. Furthermore, by placing attention on the community, it becomes possible to introduce into the topic of landscape the studies of Smith (2006) on the emotional value of the cultural heritage which should not be considered as a 'thing' but as an experience which relates to our identity and which has thus a 'spiritual non-material' value. Smith has in this way widened the sphere of the concept of intangibility which does not only apply to the specific or particular manifestations already mentioned, but includes the participation of individual people. Consequently, a landscape does not only represent an object of study, but also includes in its definition the common individual who, in a specific part of the territory, is able to find his identity. In this way what is inherited must become an active and

dynamic subject, always possessing vitality, and not simply an object to be conserved and cultural heritage shouldn't be considered as a kind of out-of-date museum which puts together a series of disparate pieces, but as the most significant expression of precise human values rather than expressions of aesthetic principles.

This dynamic dimension is aided by the economic value of the cultural heritage. The use tourism makes of cultural goods is a well-known fact. For these reasons Bowitz and Ibenholt (2009) have reconstructed the economic impact of the use of cultural heritage; but even here the question remains as to how the evaluation of cultural goods is to be included in the general development of the territory in question whilst maintaining a sustainable future outlook (Rizzo, Trosby, 2006). We can therefore say that cultural goods/landscapes are not to be seen, metaphorically speaking, as isolated precious stones, but more like solid rocks extending through time and space. They are a perfect expression of a territory and a certain historical-political climate, but they are also projected towards the future, and their fruition must be considered as a coherent part of social development. Consequently, a need to integrate, as well as protect, cultural goods emerges, as does the need to use cultural goods knowingly and with foresight – a fact which highlights the importance of the explicit as well as implicit meanings of cultural goods. The first important key factor is recognition, that is to say, the exploration and identification of landscapes or entities and objects that are to be considered cultural goods. Part of the process of recognition involves first to highlight the characteristics of a place or the historical-territorial functions of an artefact, product and then demonstrate that it has an inter-generational socio-economic value. This explains why the current idea of cultural heritage is in a state of development and it requires scholars and workers in the field to take part in this process of recognition. In fact, the basis of recognition is to be found in territorial analysis which will allow us to highlight the many different aspects of cultural heritage. This is why in this paper we hope to make known forgotten places: the space occupied by intellectuals.

2. The geography of intellectual spaces

We have researched aspects of cultural heritage that have so far been ignored or not taken into consideration: the spaces intellectuals of the modern age have chosen in which to exercise

their artistic or ideological activities. If today attention is being paid to the industry of culture and its products, the question of where and how intellectual activity in the past was carried out has not in the least been taken into consideration. Past research (Sarno, 2003; Sarno, 2006) has demonstrated how intellectual activity is exercised in both a specific time and place for the production and distribution of intellectual work. Geography can therefore clarify the question of, and contribute to the discovery of the ways in which intellectual work is carried out as well as discover those environments which today might have a double importance: they are a sign of the presence on the territory of intellectuals and they can become cultural goods for us and for the following generations.

Already in the medieval period, as well as in the modern age which tends towards differentiation, scholars aimed at finding their own recognisable space as did the politicians, religious and merchants (Le Goff, 1982). The more the cities⁹ become the centre of political, commercial and religious activity, the more intellectuals become aware of their role and of their participation in the territory. In the medieval period, the courtly palace is the centre of cultural activity par excellence and it is in the palace libraries where the scholar usually found his space of activity. In fact, artistic activity is both found and guaranteed in the palaces. The establishment of nation states in the modern age and the formation of a widely differentiated society leads intellectuals to try to find a space of their own and to distinguish themselves from politicians or courtesans (Friedell, 2008). This is why in the 16th and 18th centuries, they tried to choose those forms of aggregation that had a greater freedom and were less linked to tradition. Coterie are thereby formed as original places where intellectuals can discuss and debate. They often chose the 'hortus' – gardens – as micro-spaces in which to exercise their capacity for debate. This initial experience was later institutionalised in the academies which became the place for cultural exchanges in the entire modern age (Graff, 2007; Quondam, 1982).

The academy becomes the institution in which the literati could meet, but for the freedom of expression another important meeting place was created: the *literary café* (Ellis, 2004; Standage, 2006). This second space, which is always to be found in the cities, possessed a greater freedom than the academies. The *literary cafés* become the centres of revolutionary ideas, often producing gazettes as vehicles of expression. They also benefitted from the characteris-

tic of having a greater contact with the general public, something which the academies never possessed. Urban spaces hosted both these cultural realities – the academies and the *literary cafés* – a reality which today should be recuperated. Despite the fact that they have been overshadowed from the 18th century onwards by the establishment and diffusion of schools, universities, and the publishing press as the major centres of intellectual activity, nevertheless their functions in the past were wide and varied. They were areas which were deliberately chosen for cultural activity. They are not to be seen solely as material expressions of cultural heritage, because they also explicated an intangible function, given that the activities they carried out had a symbolic value for the territory in which they operated. On the basis of these reflections, a wide survey has been initiated to discover the roots, diffusion and functions carried out by the academies and *literary cafés* and it will be presented in paragraphs 4, 5 and 6.

3. Research Methodology

These places and their connected cultural networks have been studied through on the spot research, analysis of documents and the reconstruction of cartography. The research was carried out on a European scale by analysing the major centres and capitals in order to localise the academies and *literary cafés*, and in this way to broadly reconstruct the diffusion of the phenomenon. Specifically, the research has been carried out in a number of steps by researching, in an individual way, the academies and *literary cafés*. The information on a European scale was gathered from documents and maps which illustrate the historical centres. The analysis then concentrated on the Italian territory for both institutions. The Maylander archives were used to research the academies and we found the presence of over 2050 academies in Italy, which were then catalogued in five volumes published between 1926 and 1930. The Maylander maps were studied in order to verify the trend, evolution and diffusion of the academies (Sarno 2003). The study then went on to analyse the diffusion of the academic institutions on a European scale and their social functions in the Italian South (Sarno, 2006). The research has highlighted how the Italian South was an area particularly rich in academies and by making use of local documents, we were able to reconstruct their diffusion in rural areas through a particularly in-depth survey (Sarno, 2009a). As far as the

literary cafés are concerned, documents were examined which illustrated the meetings that took place in them and included maps and photos of the internal areas of the cafés. In Sarno (2003) an outline of the most well-known and important *literary cafés* of 17th century Italy was given, whilst in Sarno (2007) their diffusion on a European scale in the modern age was analysed. The *literary café* is a semi-public area of congregation – a representative point of reference for such in every city. It allows intellectuals to move freely among the crowd and spread both their ideas and distribute their reviews. It is a sort of public court of which the history of some can be traced and seen as a crossroads for meetings within a city.

Now we would like to mention the most important points of the entire survey, as well as the conclusions, and to propose the elements which will allow us to recognise the spaces that are to be considered in the full sense of the term “cultural goods”. The functions that they carried out, and their diffusion and propagation, demonstrates how they have to be appreciated, safeguarded and above all considered a heritage for the future, because, according to Ashworth’s vision (1994), the concept of heritage has to pass from a concern for the preservation of the change surviving relics from the past to a planning approach.

4. The Academies in Europe and Italy

The political evolution of the modern age and the formation of nation states led to the creation of a complex and intricate social organization in which each social class sought public recognition of its role. Even the intellectual class – both literary and scientific – were caught up in the changes and requested greater representation and a more active role than in the past. They formed homogenous groups and began to found academies, which represent cultural places to be discovered as castles and noble palaces (Corna Pellegrini, 2004).

Between the XVI and XVIII centuries throughout Europe and above all in Italy, Germany, France and Spain many academies of literature, art and science were founded and established in palaces, aristocratic residences or places of worship¹⁰.

The most important of these in the European cities are: the Spanish ‘Reale Accademia’ founded in Madrid in 1713, the Parisian academies of Fine Arts (Belle Lettère) in 1663 and Science in 1666, and the German Academy of Natural

Studies established in Erfurt in 1652. Around these academies various groups and literary-intellectual circles were formed as artists and scientists decided to work together. Their presence was initially a characteristic of urban spaces in the capital cities and became a reference point for the intellectuals. In Italy about 2050 of these academies are recorded, to which further centres established by the Arcadia Academy are to be added, thanks to the Maylender (1926-1930), the scholar who wanted to collect and organise all the information about these foundations, and the Maylender Archives. The Arcadia represents, in the 17th century, the maximum point of expansion of the academic institution.

The Academy of the Fenici (Phoenicians) in Milan, founded in 1550, and the Academy of the Crusca in Florence (established 1570-1580), are the most representative of the academies for the study of rhetoric and the Italian language; the academies of the Lincei in Rome and of the Cimento in Florence, founded in 1603 and 1657 respectively, are the most famous for the study of science and philosophy.

The European and Italian academies 'create' their own territory in the sense that each group has a clearly identifiable centre: each centre is similar to a cultural island which is in contact with other centres and so creating a network of communication. A cultural "archipelago" is thereby formed in those areas chosen by the academics, first urban and then rural. Specific spaces for intellectual activity are created primarily in urban areas but also in minor centres of learning, which are also recognized by other social groups.

Each academy is formed by a group of intellectuals who establish a statute and a representative symbol, a centre is established usually in an aristocratic household or in a convent or in a public building. The group decides upon the subjects to be discussed, the number of meetings to be held, the possibility of opening new centres and contacts with other academies. Each academy thus makes its presence felt in the area in which it operates. In this way an academic society is created which is distinct from the world but which reproduces its rules and anthropological model and requests a recognition of its existence. These places have a value tangible and value intangible, are important for their location as for the atmosphere they represent. These are the places of poetry and art and so much can communicate emotions to those who visit them, according to the Smith (2006) standpoint. We can in this way reconstruct the geography of the literary academies and the pro-

cess of the territorial expansion of intellectuals in the modern era.

5. The results of the research in the Italian South

Between the 15th and the 18th centuries there was a gradual diffusion of academic foundations, starting from the capital, Naples, and expanding to the peripheries of the Kingdom of Naples all of which is an indication of intellectual activity. Naples becomes well and truly the capital of the Academies, given that at the end of the 17th century, there are about 146 these academies, demonstrating the intellectual greatness and activity of the city (Quondam, 1982).

Of note was the Alfonsina academy, later transformed into the Pontaniana, which is probably the oldest of the academies, given that it was founded in 1442 by Alfonso I of Aragon. Of equal note is the Academy of the Segreti, established in 1560 by Giambattista Della Porta. At the same time, centres dealing with various topics become widespread, generally having noble patrons or founded in oratories and sometimes even meeting in the open air. It's interesting to note that the Alfonsina academy was first located in the Castel Nuovo of Naples and then in the Pontano Palace. The first small temples for academic meetings were built here.

The strategic role of Naples became strengthened as a centre of political and cultural debate and as a meeting place for intellectuals coming from different states. The academies then represent the cultural quality of the capital in the past as in the present (Tweed, Sutherland, 2007). Moreover, the noble and ecclesiastical classes took an active role in the diffusion of these institutions and approximately 51 academies were founded in large and small urban areas, both around the capital as well as in the bordering provinces. Between the 15th and 18th centuries, a particularly wide network of intellectual space was created for the discussion of topics such as art, literature and science, as is illustrated in detail in figure 1.

This expansion occurs in ever-expanding concentric circles throughout the kingdom, given that in the provinces far from the capital, the presence of the academies becomes necessary due to the lack of intellectual space. For example, of particular relevance is Puglia, (which, in the modern age, corresponded to more or less the provinces of Capitanata, Terra di Bari and Terra d'Otranto) an area lacking in universities, libraries and theatres.

Figure 1 Distribution of the academies in centres around the capital, Naples [Napoli]



(sources: Maylender, 1926-1930, Quondam, 1982; our elaboration).

Given that Naples is the major centre of attraction, the spread of the academies occurs progressively, starting with the towns of Bari and Lecce, each of which had 7 academic centres. Other centres are found present in the 18th century in a more homogenous way throughout the territory, even along the coast as figure 2 documents. In these areas, young people and illustrious men meet to discuss issues regarding local problems as well as agricultural development. Works of scholars are read, in this way creating cultural opportunities (Sorrenti, 1965).

The accurate research into the Kingdom of Naples indicates how wide and deeply rooted the expansion of the academies was. The academies were meeting places for intellectuals as well as being a form of territorial enrichment and therefore they are an expression of a civilization (Ruocco, 1979). Their continuity seems to indicate the existence of a network which is strikingly similar to the electronic information system created in the contemporary age. The fact that the

Figure 2 The distribution of the academies in the 18th century in the Pugliese area of the Kingdom of Naples; the two cities – Bari and Lecce – are highlighted



(sources: Maylender, 1926-1930, Quondam, 1982; our elaboration).

result of the activities of the artistic and literary academies were often considered rhetorical or even sterile, does not mean that we should not take into account their territorial value.

6. The geography of the *literary cafés* in urban spaces

The academies are the most evident consequence of Baroque culture, while the progressive and enlightenment ideologies prefer the *literary cafés*. The intellectuals try to create their own spaces and yet again, stake out the territory. In fact, the *literary cafés*, between the 16th and 17th centuries, become meeting places of ever-increasing importance during the Enlightenment – to the point of becoming alternatives to the academies. The café becomes a sanctuary which facilitates discussion or debate between intellectuals, but, being a public place, it allows greater communication with the wider public. Here, gazettes, leaflets and new ideas circulated. In the cities, evidence of historical areas which functioned as cultural centres can be found, as they were often established in the heart of the cities. Also in this case an accurate research will allow us to discover these spaces in a number of European capitals as well as other areas. Some of these have become famous and characteristic¹¹ and are representative of the relationship between city-culture (Pollice, 2011).

Le Procope, founded in Paris in 1686, is probably the oldest of the French *literary cafés*. These became popular because they were the meeting place of the political and cultural elites as well as of the actors of the Comédie Française. But *literary cafés* were also present in Marseille, Lyon, Toulouse and Bordeaux, frequented by men of letters and famous people. In London, Daniel Eduard opened the first famous *literary café* called Michael's Alley, in 1660 and a quarter of a century later, there were over 300 cafés in London where intellectuals discussed art, literature and politics (Weinberg, Bealer, 2002). Many English intellectuals used to meet in private houses and form coffee clubs to drink the beverage and discuss art, literature and politics. The "*Gran Café De Gijón*" is an old and elegant *literary café* in Madrid. Founded in 1888, it became for a long time the place where the city's intellectuals met. The first German *literary literary café* was opened in Hamburg in 1679 by an English merchant. Other cities followed, notably Frankfurt, Leipzig, Nuremberg and Berlin. *Literary cafés* are also a tradition throughout the former Austrian-Hungarian Empire and

many can be found in the three capital cities of Vienna, Budapest and Prague (Wild, 2005).

In Amsterdam, Pieper the "king of brown bars" is an excellent place frequented by artists and politicians since the end of the seventeenth century (Wild, 2005). The Dantzig coffee house, for instance, has been transformed into a lecture room. In Moscow, the *literary cafés*, opened along the Arbat Street, are famous. In Constantinople (today Istanbul) the first *literary cafés* were opened and considered centres of learning as early as the fifteenth century, predating their spread to the rest of Europe (Yaşar, 2003). In Italy the cities of Rome and Venice are the first to consolidate this tradition (Falqui 1962). The "*Florian*" in Venice (1720), the "*Procope*" in Paris (1686) and the "*Greco*" in Rome (1760) form the triad of the most well-known of the *literary café*. In Rome, the "*Greco*" *literary café* is on Condotti Street, which is as busy as a modern-day railway station. The Demetrio café in Milan uses the salon for discussion and the writing of the most famous Italian Enlightenment periodicals. In Naples, at the end of the eighteenth century, the location of The "*Gambrinus*" is emblematic: it was in the heart of this city. The "*Michelangelo*" in Florence was in a street celebrated for its art, Larga street. Equally important is the "*Giubbe Rosse*" *literary café*, founded at the end of the eighteenth century as a meeting place for artists. These *literary café*, which are important centres of intellectual debate, spread also into the smaller and medium-sized towns becoming a distinctive characteristic even here. In the nineteenth century they become widespread and represent areas of open-minded discussion in the historical centres of the cities.

Between the 17th and 18th century, these become centres of innovation and also revolution. From the geographical point of view, they become part of the nucleus of the historical centres of the city and also meeting places for travellers. Therefore, they are the historical-artistic patrimony to be preserved and re-used (Chapa, 2007).

In the same cities, both the academies and the *literary cafés* were present, each representing two different ways to discuss art and literature, the first being closed off and distant from politics and society whilst the second were open to ideological discussion and debate on social problems. There is, however, a notable difference between the two: the academies built a far reaching network whilst the cafés are typically urban. The cafés do not constitute an alternative literary society to the academies which are coordinated between central and peripheral areas,

because the *literary cafés* are an exclusively urban phenomena. They are part of the cultural landscape and consequently help construct European urban identity by favouring interaction between local events and trans-national developments. In this case they acted as a cross-roads attracting intellectual activity rather than spreading it throughout the territory, and they form a network centred around a few important centres.

The cities therefore were host to both the academies and the *literary cafés*, permitting different forms of intellectual expression. To sum up, as the results of the research demonstrate, the intellectuals of the modern age have given life to two institutions both deeply rooted in the territory. The following centuries and, above all, technological development have overshadowed them, but they deserve to be re-discovered and noted for the role they played and for any new meaning that they may acquire.

7. Conclusions

As has been shown in the preceding paragraphs, the results of two surveys have been presented: one dealing with the spread of the academies in Southern Italy (paragraphs 4-5) and one dealing with the presence of *literary cafés* in European cities (paragraph 6). By following the methodology we have already illustrated, maps showing the places where the academies were found have been produced, these maps also show their relevance. Using either a bibliographic or an internet based research, has allowed us to identify the most famous *literary cafés* and their location. This research can be followed up by choosing a particular geographical area or urban centre.

They deserve to be considered as an integral part of the cultural heritage of a city or of the territorial area in which they were to be found, principally for their activities. The Caffé Greco of Rome and Le Procope of Paris were not only elegant meeting places but were areas in which artistic and political experience had great repercussions in European society. Not by chance in Lisbon, the “*Café A Brasileira*” can be found near a statue of the writer Pessoa in 1905. In 1997 the Portuguese authorities classified it in the Portuguese architectural heritage as property of public interest (Figures 3-4).

We should not, however, think only of the great cities or of the noted and well-preserved spaces. Consider the academies. Throughout the 18th century they were closed and shared

Figures 3-4 The existing interior of the café *A Brasileira* and the statue of Pessoa before the local



(sources: www.wikipedia.it).

the destiny of the palaces which hosted them. Some of the academies have been lost without trace, while a few, the most important, have left a legacy which is still recognised today. Nonetheless, a reading of the territory of a small and medium centre cannot be separated from its cultural background because it is this which will allow us to understand the social and cultural organisation of a territory. On the whole, a recognition of intellectual spaces allows a greater understanding of European cultural identity, favours a more complete reading of urban spaces and becomes useful for a territorial analysis of minor areas.

Intellectual spaces, whilst being a testimony to the specialisation and division of the role of the intellectual, contribute to the consolidation of the geo-cultural dimensions of the European states in the modern age. One example will suffice: a great deal of Enlightenment thought was written in, and spread by, the *literary cafés*. In these places, new and revolutionary ideas were stated and shared. However, the academies also, despite their aristocratic and selective natures, dealt with themes of particular importance for modern Europe, questions of a linguistic and scientific nature. The Academy of the Sciences in Paris debated, for example, the nature of the equatorial bulge. They are therefore places in which the cultural values of Europe were constructed and, as the folkloric traditions, are an authentic expression of human life (Zhang and Cheng, 2008).

The fact that their diffusion was principally an urban phenomena indicates that they should be considered an integral part of the urban history of the city that hosted them. They are not places where people simply met or shared meals

in, but areas that have produced works of art and ideas. Furthermore, in all those places where they have been forgotten, they need to be re-discovered because they represent a part of the identity of a historical centre or of a city (Tweed, Sutherland, 2007). The heritage becomes part of the quality of city life and of its representation (Graham, 2003). Urban geographical literature has now established the importance of culture as the major factor in urban renewal (Pollice, 2011). Consequently, the reappraisal and appreciation of intellectual space can play a notable role in the consideration of culture in its diverse aspects as the primary force of development and competition.

Furthermore, we should not underestimate their diffusion in small centres and even in rural areas, as happened with the academies. Here the academies certainly did not give birth to revolutionary ideas, but they did guarantee the spreading into peripheral areas of ideological and artistic changes. In this way, even minor areas were able to develop values which, up until that moment, belonged only to a few. They should be indicated in those areas where tourist itineraries are created, because they indicate the vitality and the cultural connections of a territory (Nasser, 2003). On the whole, therefore, they are cultural goods to be rediscovered, starting with the denomination, which represents a clue in the territory where it was hosted, and then continue to re-discover those places which were chosen for the foundation of new cultural centres. In those areas where it is not possible to physically trace an academy or a literary salon, it becomes necessary to at least find the place and its name. The name alone should not be considered an empty sign, but as something which points to a concrete experience that has to be brought to light. Furthermore, this allows us to state once again that these spaces do not only have a material meaning but also an intangible one because their function as a cultural crossroads has symbolic value. Indeed, the fact that in these spaces, cultural debates occurred, works of literature were produced, or scientific theories were spread, represents an intangible but significant reality from the point of view of ethics and ideals, because all these things made the territory richer.

Furthermore, given the importance of the cultural factor, these places should be of particular interest to scholars, intellectuals, teachers and even students. It is here that they will be able to find again the atmosphere which characterises the literary and artistic topics which they are studying. Their cultural function may also sti-

mulate the interest of tourists who are usually not concerned with literature or art.

The aspects, which we have just illustrated, not only demonstrate the territorial-historical value of these places but also that they are a heritage to be conserved and to be regenerated (Black, 2000). The present-day experience of internet cafés, of cafés where books or magazines are presented, are an unconscious echo and renewal of a tradition. This kind of cultural good represents a strengthening of the current-day attention towards culture as a factor of territorial development. We would like to highlight the cascade effect which these spaces have had, and which they could become, even in minor localities which participate in local development projects in two possible ways: the re-discovery of the past and the re-planning of the experience. Old spaces can be reopened to the public and can become places of meetings and exhibitions, places for debates, and use can be made of modern information technology (Kalay, Kvan, Affleck, 2007). Where they do not exist, the same cultural atmosphere can be re-created. Multi-medial systems would allow us to get to know the activities that the academies and the cafés carried out and guide tourists to the discovery of places which were not simply cultural but were a complex world made up of artistic or scientific experience. In this way, these goods are effectively not to be considered minor goods but could become a fulcrum of a local cultural heritage as well as the link of an international network to be recuperated.

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Notas

- 1 To consolidate the concept of cultural heritage see some recent books: Gillman, 2010, which explains how the concept has been established; Silverman, Ruggles, 2008, which considers culture as right; Pickard, 2002, which collects all European legislation on the theme. Timothy and Boyd, 2003, deal with in recent times the evolution of the concept with the issue of cultural heritage as a tourist resource.
- 2 The Convention on the Protection of Cultural Property in the Event of Armed Conflict was established between the participating countries at the ONU and UNESCO was chosen as the depositary. It was signed at The Hague in 1954. The theme is treated by. Famoso, 1998. Blake, 2000, summarize also it.
- 3 See Bellezza, 2003; Rombai, 2002; Sarno et al., 2009b. The authors taking as inspiration the rich Italian heritage discuss the issue in general terms.
- 4 The expansion of the concept has already been placet by Ruocco, 1979. The theme is taken by Bellezza, 2003, Loulanski, 2006.
- 5 The step is taken from Convention for the Safeguarding of the intangible Cultural Heritage of the UNESCO General Conference. For a commentary on the intangible cultural heritage see Vecco, 2010. For utility of Convention see R. Kurin, 2004.
- 6 The geographic interest for cultural heritage is first in historical- geography terms for recognition of the patrimony value, then from the point of view of planning or of tourism. See Herdy; Corna Pellegrini, 2004. For planning approach see Tweed, Sutherland, 2007. For tourism approach see Timothy and Nyaupane, 2009.
- 7 See *European Landscape Convention*, 2000. For comment on the Convention see: D. Bruns, 2007. According Turnpenny (2004) the Convention's appreciation of the

value of communities demonstrates the importance that cultural heritage has in the construction of social identity. For the relationship between Landscape and heritage see Quaini, 2008.

⁸ Of the many studies available on the landscape, the following are the most advanced: Turri, 2003, on the relationship between human society and the territory; Raffestin, 2005, on landscape as a mental construct, and Roca, Claval, Agnew, 2011, who study the topic of landscape and identity.

⁹ About the medieval city see Clark (ed), 2002; Classen (ed), 2009.

¹⁰ See the following websites for academies: www.rae.es/rae/noticias.nsf/home?readform; www.institut-de-france.fr/; www.accademiadellacrusca.it; www.lincci.it; www.pontaniana.unina.it; www.filosofico.net/della-porta.htm. The Academy of Erfurt was founded by doctors to promote scientific studies. For the Italian academies see Maylander, 1926-1930. Academy Arcadia was founded in 1690 at Roma and in 1726 it had 40 seats. They were added to other academies.

¹¹ See the following websites for : www.procope.it; www.classiccafes.co.uk/history.html; www.cafegijon.com; www.moscow-life.com; www.igespar.pt/en/patrimonio/pesquisa/geral/patrimonioimovel/detail/

Recibido: 06/05/2012
Reenviado: 24/02/2013
Aceptado: 26/02/2013
Sometido a evaluación por pares anónimos