

Tokyo and Venice as Cities on Water

Tokyo and Venice as Cities on Water:

*Past Memories and Future
Perspectives*

Edited by

Rosa Caroli and Stefano Soriani

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In memory of Federica Letizia Cavallo (1973-2023),
our cherished colleague who will be dearly missed.

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- Fig. 1) The Japanese levelling datum (by the author, February 2020).
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Chapter 10) *The Venice Tools for its Conservation are Ineffective: Why?*, Giorgio Gianighian

- Fig. 1) Venice Masterplan 1992 (detail of the area of Incurabili, Dorsoduro). The master plan followed the principles of typological restoration (from the Bologna Masterplan from the late 1960s). The motto of the plan is Back to the Past! (photo credits: Venice Masterplan, 1992).
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- Fig. 9) Castelforte survey by Giorgio Fossati of the ground floor, in A.S.V., Scuola Grande di San Rocco, 2° cons., “Catastico Universale di tutte le Fabbriche...”, 1770, reg. 29, c. 22.
- Fig. 10) Survey of all the floors of Castelforte by Roberto Vaglio, 1988, in his thesis while at Istituto Universitario di Architettura di Venezia. From the original 4 houses, in 1988, there were 18 apartments, and only one house kept its original distribution in 5 floors (courtesy of Roberto Vaglio).

- Figs. 11-14) The dynamic transformation of the noble floor windows of a building in its pristine appearance, “re-Gothicizing” them, even as the general appearance was due to an old transformation of the Gothic building into a seventeenth-to-eighteenth-century façade, which remained the same for all the floors except the noble one. Fig. 13 shows what happened to the gothic tracery of the windows during the first “modernization”. *Fondamenta del Megio, Santa Croce 1755* (by the author).
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- Fig. 19) *Ca’ da Mosto, Corte del Leon Bianco, Cannaregio*, from the Grand Canal. Chronological layering (courtesy of Mark E. Smith).
- Fig. 20) *Ca’ da Mosto* and attached palaces from the Grand Canal. Chronological layering (by the author).
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- Fig. 25) Research on 13,000 important building permit applications in Venice (1993-2002). The word restoration, defining the intervention, appears less than 100 times across these 10 years (by the author).

Chapter 11) *Preservation and Continuation of “Local Ecosystems”:* The Case of Tokyo’s Public Baths, Haruka Kuryu

- Fig. 1) A bathhouse with Mount Fuji, which can be said to be a characteristic of public baths in Tokyo, at *Tsukino-yu*, a *sentō* in Bunkyō Ward that closed in 2015 (by the author).
- Fig. 2) *Otome-yu* in Bunkyō Ward which was closed in 2014. *Miya-zukuri sentō* – public baths designed with temple or shrine-like architectural features – have a strong presence in the area (by the author)
- Fig. 3) *Yuya* as a daily social gathering place for the people of Edo the period, in *Ukiyo-buro* [A floating world bathhouse] by Shikitei Sanba (National Diet Library Digital Collection).

- Fig. 4) “Where will I see you next time?”, “Regional ecosystems” crisis. The public bath has become a welcoming place for various people. Otome-yu in Bunkyo Ward (by the author)
- Fig. 5) “Regional ecosystems” crisis. The owner of Otome-yu being thanked by the local people on the closing day of his public bath (by the author)
- Fig. 6) “Regional ecosystems” crisis. Otome-yu about to be dismantled in 2014 (by the author)
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- Fig. 9) A drone-taken photograph of the whole area before the public bath was closed, 2015 (by Ukekawa Hiroichi).
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- Fig. 11) Images of the old *idobata* from a postcard and *Tōkyō eiri shinbun*, March 29, 1884 (Hayashi Jōji collection).
- Fig. 12) Inari-yu in Kita Ward, located in the area that was left unburned, 2018 (by ShimadaYusuke/apgm*).
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- Fig. 14) Public bath as an irreplaceable asset that accumulates local stories. Kikusui-yu in Bunkyo Ward, closed in 2015 (by the author).

Chapter 12) Conservation Issues between Venice and Tokyo, Matteo Dario Paolucci

- Fig. 1) Canaletto, The Entrance to the Grand Canal, c. 1730 (Museum of Fine Arts, Houston, Wikimedia Commons); Hiroshige, Merchants on Nihonbashi Bridge, 1830-40 (Bruikleen van de Vereniging van Vrienden der Aziatische Kunst, legaat Maartje Draak, 1996).
- Fig. 2) While canals are still important for transportation in Venice, canal use in Tokyo is now subordinated to roads and highways (by the author).
- Fig. 3) Matthias Stom, San Nicola da Tolentino spegne un incendio al Palazzo Ducale di Venezia, 1677 (Basilica di San Nicola da Tolentino, Wikimedia Commons); Ryōgoku Bridge and Kokugikan Hall, sight of the spread of a terrible fire, 1923 (Edo-Tokyo Museum, Wikimedia Commons).
- Fig. 4) As cities on water, they have repeatedly paid the price during exceptionally high tides in Venice and flooding due to typhoons or heavy rain in Tokyo (left: by the author; right: Wikimedia Commons).
- Fig. 5) Historic buildings in Venice are always the result of transformations through the years, adding layers upon layers. The Ca’ da Mosto palace is a meaningful example: built in the thirteenth century, its upper floors show extensions from the renaissance and later periods (by the author).
- Fig. 6) GIS-based map showing the consistency of historic plaster before the twentieth century on Venetian buildings in the San Marco, San Polo and Cannaregio districts.

- Fig. 7) Examples of historic plaster (left) and modern cement-based plaster on a listed building (right) (by the author).
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- Fig. 11) Examples of historic and modern iron gratings (by the author).
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- Fig. 13) Examples of traditional doors replaced by prefabricated models (by the author).
- Fig. 14) Companies take advantage of scaffoldings (San Moise church) for commercials. Disney Sea in the outskirts of Tokyo (by the author).
- Fig. 15) Aerial photograph of the Nihonbashi Hamachō area after the 1945 bombing (Chuo City Peaceful Prayer Virtual Museum).
- Fig. 16) Traditional house in the Yanaka district (by the author).
- Fig. 17) The upper part of Yanaka is still rich in temples and shrines (by the author).
- Fig. 18) The main Yanaka cemetery with the Nippori district in the background (by the author).
- Fig. 19) Remains of last historic/traditional houses amidst the rising real-estate economy (by the author).
- Fig. 20) The traditional residential areas of Tsukishima overwhelmed by the new high-rise buildings (by the author).
- Fig. 21) Kagurazaka district and its urban landscape formed by narrow alleys with many restaurants (by the author).
- Fig. 22) The very dense district of Golden Gai and its microbars (by the author).

Chapter 13) *Venice, When the Territory is Water*, Franco Mancuso

- Fig. 1) The Venetian Lagoon, separated from the sea by long sandbanks (40 km) (Magistrato alle Acque di Venezia – Consorzio Venezia Nuova; Commons Licence).
- Fig. 2) The network of lagoon canals, with the peculiar tree shape: the trunk is in the harbour mouths. Venice is on the southern branch of the tree that originates from the mouth of the Lido (by the author).
- Fig. 3) A piece of the lagoon with canals, water spaces and emerged lands (*barene*) (by the author).
- Fig. 4) The city was formed through the organic growth of cells, gradually reducing the water spaces that separated them. Hypothesis of the formation of Venice, based on the historical presence of churches (1: late ninth century; 2: early twelfth century; 3: thirteenth century; 4: early fourteenth century) (by the author).

- Fig. 5) The city of wood (thirteenth century) and the city of stone and brick (1500) (left: Biblioteca Marciana, Venezia; right: Jacopo de' Barbari, *Veduta prospettica della città*, Venezia 1500).
- Fig. 6) Structural scheme of building foundations (A: brick walls; B: Istrian stone block walls; C: canals or lagoon water; D: layer of sand or mud into which the wooden posts are forcefully driven; E: layer of *caranto* (by the author).
- Fig. 7) Structural schemes of Byzantine and Gothic buildings (left); section and plan of a *fondaco* (a warehouse and residential facility) overlooking a canal (on the ground floor: *portego*, warehouses, courtyard with well; on the main floor: rooms for the owners; in the attic: rooms for the servants) (by the author).
- Fig. 8) The texture of the spine walls always presents an arrangement perpendicular to the channels and the open spaces (in black, the *campi* and *corti*) (by the author).
- Fig. 9) Design of the facade of the typical Venetian building: the space for installing the flues and hoods pushes the windows towards the transverse walls. A: internal walls perpendicular to the canal; B: chimneys. The *portego* in the palaces of different periods overlooking the Grand Canal (by the author).
- Fig. 10) The *insule*: varying in extension and morphology, they are delimited by the canals and open onto one or more *campi*. They are the elementary cells that have developed on emerged lands and on subsequent consolidations, giving shape to the network of the city (by the author).
- Fig. 11) Forms of large *campi* (left: Campo Santi Giovanni e Paolo; Campo San Geremia; Campo San Polo; Campo Santa Margherita, Campo Santa Maria Formosa. Right: Campo Santa Maria Formosa, aerial view) (left: by the author; right: *I centri storici del Veneto 2*, eds. Franco Mancuso and Alberto Mioni, Cinisello Balsamo: Silvana Editoriale, 1979).
- Fig. 12) Structure of the Venetian well. Left: plan and section; right: mouth and stone flues (*pilelle*) of the large Campo dei Frari well (A: bottom and walls of clay tank linings; B: sand; C: stone slab at the base of the barrel; D: brick barrel with lining jacket; E: real with iron lid; F: brick caissons dry stone with limestone or sandstone slab roofing; G: stone flues; H: counterslope upper floor of the *campo*) (by the author).
- Fig. 13) The network of canals is organically inherent to the formation of the city (above). The network of pedestrian paths, on the contrary, is the result of interventions carried out to connect the internal layout of the *insule* (below) (by the author).
- Fig. 14) The shape of the bridges is often articulated and complex and testifies to the effort to connect the original internal layout of the *insule* in a unique urban system (by the author).
- Fig. 15) The bridges, with all their complexity, are fundamental elements of the Venice urban landscape (by the author).
- Fig. 16) The urban landscape is dominated by the banks, with shapes and articulations that allow boats to approach, stop and access buildings, churches, warehouses and local markets (by the author).
- Fig. 17) The invasion of the Grandi Navi in the San Marco Basin (by the author).
- Fig. 18) High water in a *campo* (Campo Santa Margherita) (by the author).

Chapter 14) *Wine on Water/Oil on Water. Traditions and the Liquid Modernity of Viticulture and Olive Growing in the Lagoon of Venice*, Federica Letizia Cavallo and Davide Mastrovito

- Fig. 1) Straw palisades to shelter vines from sea winds on Lido Island, 1920 (Dalmasso, 1920).
- Fig. 2) The “gentrification” of wine production by the Carmelite fathers of Venice: to the left, a bottle of the 2012 Vin Scalzo white; to the right, a bottle of 2018 Ad Mensam white. The transition from simplicity to refinement (in the name of the wine, the bottle and the label) is evident.
- Fig. 3) A moment of the 2020 “social” harvest by Laguna nel Bicchiere members in the former San Michele Convent on the homonymous island (by F. Cavallo, September 12, 2020).
- Fig. 4) Aerial view of the island of Sacca Sessola, “Isola delle rose”, with the 5000 square metres olive grove in the centre (courtesy of JW Marriott Venice Resort & SPA).

Chapter 15) *Reflecting the Changing Landscapes of Edo-Tokyo’s East Bank Waterways*, Paul Waley

- Fig. 1) Edo in the early nineteenth century (drawn for the author by colleagues in the School of Geography, University of Leeds).
- Fig. 2) The cherry blossoms on the Mukōjima embankment by Hasegawa Settan (ca. 1838), from *Tōto saijiki* [Festival calendar of the eastern capital], vol. 1, part 2 (spring) (from the author’s collection).
- Fig. 3) *Pleasure Boat on River Sumida*, by Ogawa Kazumasa, in *Scenes in the Eastern Capital of Japan* (Tōkyō, 1911). The cherry trees and embankment of Mukōjima are shown in the background of this photograph, probably taken in the 1870s (courtesy of the former Tokyo Metropolitan Records and Archives Institute).
- Fig. 4) Mukōjima, ca. 1908-1910, showing early factories among places of recreation (drawn for the author by colleagues in the School of Geography, University of Leeds).
- Fig. 5) *Hyakkaen Flower Garden at Mukōjima*, by Ogawa Kazumasa, in *Scenes in the Eastern Capital of Japan* (Tokyo, 1911) (courtesy of the former Tokyo Metropolitan Records and Archives Institute).
- Fig. 6) *Cherry Blossoms at Mukōjima*, by Ogawa Kazumasa, in *Scenes in the Eastern Capital of Japan* (Tokyo, 1911) (courtesy of the former Tokyo Metropolitan Records and Archives Institute).
- Fig. 7) Post-card of “Mukōjima’s Kototoi modernised with concrete”. Sumida Park with a railway bridge under construction in the background, suggesting a date of 1930 for the photograph (from the author’s collection).

Chapter 16) *Water and the Waterfront(s), or the Missing Dimension in the Debate on “Metropolitan Venice”*, Stefano Soriani and Alessandro Calzavara

- Fig. 1) A temporary control gate for regulating tourist flows near the Santa Lucia train station, Venice (by S. Soriani).
- Fig. 2) An example of the actions aimed at restoring the lagoon morphology and ecosystem (photo by S. Soriani).
- Fig. 3) The subsystems of Venetian waterfronts (Magistrato alle Acque di Venezia – Consorzio Venezia Nuova; Commons Licence; www.salve.it/wiki; and authors' elaboration).
- Fig. 4) A cruise vessel passes through the Giudecca Canal, historic Venice (by S. Soriani).
- Fig. 5) The Lagoon of Venice: the three lagoon inlets, historic Venice and the industrial port area of Porto Marghera (Source: Magistrato alle Acque di Venezia – Consorzio Venezia Nuova; Commons Licence; www.salve.it/wiki; and authors' elaboration).
- Fig. 6) Example of the “linear tourist city” in the Venetian coastal region, Jesolo Lido (Google Earth: Map data ©2019 Google).
- Fig. 7) The plan for nature-based engineering solutions and renaturalization in Vallone Moranzani, Porto Marghera (Regione Veneto, Accordo Moranzani, March 31, 2008).
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- Fig. 9) Relevant dimensions for the design of a metropolitan vision for the Venice coastal region.

Chapter 17) *Danchi and Tower Mansions. The Origin and Current Situation of Collective Housing in Tokyo: From Centre to Periphery, from Inland to Waterfront*, Makoto Shin Watanabe and Yoko Kinoshita

- Fig. 1) Akabanedai Danchi, 1962: 3,373 housing units, one of 108 largescale *danchi* built in the suburbs of Tokyo, most of which are built in inland areas (provided by Urban Renaissance Agency).
- Fig. 2) Locations of Kōdan Danchi around Tokyo mapped by the authors' laboratories. Red dot in the center indicates the location of Tokyo Station. Concentric circles drawn at 10-km intervals.
- Fig. 3) Harumi High Rise Apartments, 1958, designed by Kunio Maekawa, the first high-rise housing built in the waterfront area, also reflected the notion developed by Ōtaka Masato, Maekawa's young collaborator, in his “City on Tokyo Bay”, 1959 (provided by the Urban Renaissance Agency).
- Fig. 4) Ohkawabata River City 21, 1986-2010 (provided by the Urban Renaissance Agency).
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- Fig. 6) Locations of tower mansions until 2010 mapped by the authors' laboratories.
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 Fig. 10) Harumi Flag, partially completed in spring 2020 (courtesy of Harumi Flag).
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 Fig. 12) Existing Kuki Aoba Danchi model made by Hōsei University graduate students.
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Chapter 18) *The Revival of Tokyo as a City of Water and a Future Vision for the City, Hidenobu Jinnai*

- Fig. 1) Utagawa Sadafusa, *Tōto Ryōgoku yūsuzumi no zu* [View of an evening cool at Ryōgoku, the eastern capital], early nineteenth century, National Diet Library Digital Archive.
 Fig. 2) Residence of Shibusawa Eiichi on the Nihonbashi River. Inoue Tankei, *Edobashi yori Yoroibashi enkei* [View of Yoroibashi from Edobashi], mid Meiji period, Chūō Historical Museum/Planetarium.
 Fig. 3) Tokyo seaside city sub-center development project (1988), Tōkyō Metropolitan Government.
 Fig. 4) Kuwagata Keisai, *Edo meisho no zu* [Illustrations of famous sites in Edo], early nineteenth century, Hōsei University Research Center for Edo-Tokyo Studies.
 Fig. 5) Café with high ceiling (converted warehouse) (by the author).
 Fig. 6) River terrace of LYURO Tokyo Kiyosumi (by the author).
 Fig. 7) *Tōto kinkōzu* [Map of the suburbs of the eastern capital, 1830] showing the network of rivers and canals in the territory of Edo, National Diet Library Digital Archive.
 Fig. 8) The Imperial Palace and Chidorigafuchi (inner moat) viewed from the Italian Cultural Institute Tokyo (by Paolo Calvetti).

Fig. 9) Utagawa Hiroshige, *Inogashira no ike to Benten no yashiro* [Inogashira pond and Benzaiten shrine], in *Meisho Edo hyakkei* [One hundred famous views of Edo], National Diet Library Digital Archive.

Fig. 10) Tamagawa Aqueduct passing through the Musashino Plateau (by the author).

Fig. 11) Conceptual diagram of Edo-Tokyo water circulation system (illustrated by Kamiya Hiroshi).

Fig. 12) Evening scene at Odaiba Marine Park (by the author).

FOREWORD

ROSA CAROLI AND STEFANO SORIANI

In the volume *Fragile and Resilient Cities on Water: Perspectives from Venice and Tokyo* (Caroli and Soriani, 2017) published in 2017, we stated that cities on water are characterised by intrinsic fragility resulting from the combined work of the continuous emergence of technological, economic, social and environmental forces, which affect the urban structure and landscape.

This volume continues these considerations by focusing on the tangible and intangible (material and immaterial) heritage of these two cities on water. As a point of fact, while continually subjected to transformation mainly due to infrastructural modernisation, urbanisation, industrialisation and, more recently, touristification, cities on water still retain historical and architectural landmarks and values, which are the results of long-term encounters and exchanges of commercial, cultural, technological, and entrepreneurial characters that gave them their distinguished character. This heritage plays a fundamental role in maintaining their peculiar maritime identity and, thus, is crucial for their future urban, economic, and cultural fortune.

Indeed, both material and immaterial heritage are fundamental dimensions of resilience, as this heritage is transmitted or acquired from the past and plays a key role in forging community and place identity. Accordingly, this volume focuses on how the rediscovery of water both from architectural and cultural points of view, as well as the preservation of the historical and local character of the use of water, can contribute to new forms of resilience. From this perspective, the volume divides the concept of heritage into four major cores, namely, “water and the city”; “memory of place, memory of water”; “the future of past heritage”; and “inhabitants of ‘global’ cities: economy, culture and governance”. Against this background, the contributions from scholars, experts, and practitioners in various disciplines – from the social sciences and humanities to architecture and urban planning – that are brought together in this volume help to clarify the basic importance of maintaining and preserving the distinctive identity of two paradigmatic cases of cities on water, Tokyo and Venice.

The concept of heritage as a dimension of resilience is well apparent in the origin and development of both Edo (the toponym of Tokyo until 1868) and Venice, which grew not only through successful urban planning and water management but also thanks to the building of shared traditions, narratives, ways of behaving, and belonging.

In the Japanese case, for several decades after Tokugawa Ieyasu (1542-1616), the future founder of the Tokugawa military government, settled in Edo in 1590, the city lacked any historical and cultural legacy, nor any reputation able to compete with the cultural heritage of the imperial capital Kyoto or with the commercial fame of Osaka. Indeed, the striking spatial and demographic growth of Edo, which evolved from a small fishing village to a metropolis with one million denizens within about a century, was due to the influx of people of diverse birthplaces, occupational statuses, and cultural backgrounds – from the military classes settled in the hilly areas (*yamanote*) to the theoretically lowest status groups of merchants, craftsmen, manual labourers, performers, and practitioners of other subsistence occupations gathered in the low and reclaimed lands along the seashore and waterways (*shitamachi*). These lowest classes fell in the same category of *chōnin* (“townsman” or “urban commoner”), even though they initially may not have shared a common sense of the city. However, the development of Edo’s fame resulted from the combination of the idea of “the city as power” centred on the majestic Edo Castle with an increasingly “desamuraised city” where an ethic of thrift and diligence blended with profit and consumption, as well as with a spirit of impermanence that especially pervaded the amusement and pleasure quarters. Two cities in different worlds were linked by the increasingly heavy dependence of warriors on the *chōnin*’s services and, above all, on merchants’ economic and financial power and were capable of being reciprocally permeable in several respects. Indeed, while the theatre and pleasure districts were frequented by the members of the warrior class, the *chōnin*’s large spending habits came to capture the public’s imagination. Although a counternarrative to the idea of Edo as the *shōgun*’s city, the image of Edo that flourished in the low city greatly contributed to the fame of the megalopolis nationwide. Significant in this regard is that the books known as *meisho zue* (“illustrations of famous sites”), which provided a rich textual and visual description of places frequented by people of different statuses thanks to many illustrations and much historical, literary and practical information, were printed about Edo in the watery districts of the *shitamachi* as the result of the joint work of craftsmen, writers and artists. These books, which allowed the readers to “experience” a place even without being there, widely circulated beyond the boundary of the city and were integral to the success of its place branding. Notably, the

revered Mount Fuji, which was located approximately one hundred kilometres away from the city and was visible by the populations of both the high and low cities, was adopted as a marker of Edo's townscape identity. Portrayed much more frequently than the Tokugawa Castle, Mount Fuji became a matter of pride for Edo's inhabitants regardless of class – and later the most iconic and recognisable site in Japan.

The recent commemoration of the 1600th anniversary of the legendary foundation of Venice in 421, marked by a year-long calendar of events promoted by local institutions and associations, clearly shows how urban identity myths still matter. These narratives make present a sense of identity, one which particularly salient at a time when the ongoing touristification, commodification of housing and exclusion of permanent residents are undermining the historical value of Venice and its unique way of life, thus transforming it into an unmanaged theme park for tourists and daily visitors. Indeed, the anniversary revived a myth of the origin of Venice, which, as has been astutely observed, came to be attested to in official documents produced centuries later that were strongly regarded as true albeit without the least justification and in spite of their substantial falseness (Ortalli 2021). Carefully developed and updated over the years, this myth attempted to demonstrate an independence from Byzantium and to fill a historical vacuum in the city's past just as its political, military, and economic rise required a historiography suitable to the Venetian state ideology. This foundation myth connected the origins of Venice to the Roman empire and the classic world and created a legacy of political freedom and independence that would have nourished the Venetian identity, as well the city's reputation from the perspective of the outside world. As described in one of the several books published for the 1600th birthday, this myth was the fruit of a wise as well an unscrupulous marketing strategy that meticulously recruited testimonials by bestowing honours, money, and gifts on Venice's admirers, and ridiculed, opposed, and sometimes persistently harassed the detractors of the Queen of Adriatic (Zorzi 2021).

Hence, although in different periods and ways, both cities on water constructed themselves as places of communities regardless of the heterogeneity of their populations. Their own identities were shaped as entities able to arouse the pride of their inhabitants and the admiration of outsiders. Indeed, the image of Tokyo and Venice, as we acknowledge, currently results not only from the process of building a city in the swamp and creating a liveable urban environment but also from that of transforming "spaces into places that are charged with distinctive kinds of intergenerational significance" (Hershock and Ames, 2019: 1). In this sense, although their use has changed over time, (hi)story building and (hi)storytelling positively