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Re-imagining the Port Heritage of Rosario: From Grain Storage Silos to the Museum of Contemporary Art of Rosario (Argentina)

In recent decades, there has been a shift in the approach, revaluation, and preservation of architectural heritage, emphasizing the importance of contemporary society's reinterpretation of historical and identity components from a comprehensive perspective that enables new developments and reappropriations. In this context, a pictorial turn also takes place through which heritage no longer remains confined to fixed meanings. Instead, new images with a life of their own emerge, transitioning from traditional representation to presentation. Within this context, this article aims to investigate the images generated around Rosario's port heritage, which began to transform with the reinvention of the river in the mid-1980s and continues in process today. It focuses on the study of grain storage silos, initially known as Davis, transformed in 2004 into the Museum of Contemporary Art of Rosario (MACRO). The research uses a transdisciplinary

qualitative methodology combining urban-architectural heritage, cultural and visual studies. It is recognized that the diverse images generated in recent years around the architectural heritage of the silos have facilitated new and everyday appropriations by the city's inhabitants, redefining it as a new urban icon. This process has sparked a reimagining of the city's heritage, history, and memory with images that speak for themselves and generate new individual and collective meanings.

Keywords:
Port heritage; Art museum; Urban icons; New images; Visual architectural heritage

INTRODUCTION

The revaluation of architectural heritage takes on new perspectives, especially since the last decades of the 20th century. First and foremost, a new perspective from a territorial scale qualifies not only the built objects but the spatial approach as a whole (natural/artificial, tangible/intangible). Additionally, the territory is understood as a complex inheritance, a construction through time, a cultural resource (Ortega Valcárcel, 1998). Following Maurizio Carta (2002), there is a new alternative mode of action on cultural heritage that is prospective. In other words, cultural heritage is introduced into a field of opportunities as an element that calls for creativity and offers multiple development possibilities legitimized by the history of the places; it becomes heritage to invest in, embedded in an open but place-conscious landscape.

In this sense, Alberto Magnaghi (2011) argues that while the treatment of heritage must guarantee the preservation of its structural and identity characteristics, it must also be active and usable, a condition that can only be achieved through the reinterpretation by the local society, as the value of heritage does not exist *per se* but only in the reinterpretation by those who use it. As Sabaté Bel (2020, p.44) suggests: "We must overcome a purely conservative stance towards heritage. Today's construction can also generate identities and heritage for tomorrow. 'Preservation through transformation' could well be the concise statement". Territorial heritage thus plays a new diverse and complex role, encompassing the concepts of environment, landscape, memory, history, cultures, and local knowledge. The approach to territorial heritage values enables new forms of local development. Therefore, the valuation of heritage is no longer viewed from a sectorial perspective but is integrated from various angles, including, for example, new sectors with high added value in knowledge and creativity, such as design, culture, research, among others (Dematteis & Magnaghi, 2018).

There is also a pictorial turn in how society begins

to value and prioritize images with diverse cultural, historical, and symbolic meanings beyond their literal representation (Mitchell, 1986, 1992). This enables new narratives where visual artifacts are no longer confined to static meanings but are endowed with agency and various textures in recognized forms of interpretation. They are not mere inert vehicles for conveying ideas but have a life of their own. The iconic turn thus allows for a deeper dimension of understanding the image, as well as the media and ways in which richness and texture are added to established interpretations. New perspectives focus on how images capture attention and shape reactions so that the physical properties of images are as important as their social function. Contemporary attention is primarily directed at how the viewer engages with the image (straying from the agendas for which it was conceived), emphasizing the status of the image as a "presentation" rather than a "representation" (Moxey, 2008).

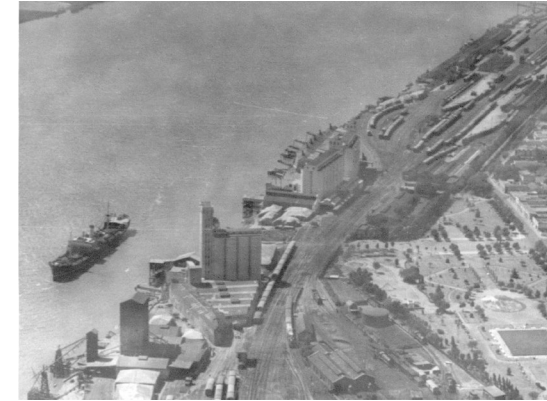


Fig. 1 - Railway and port Infrastructures on the central coast of Rosario. Silos Davis in the bottom left corner, 1939. (Municipality of Rosario).

Fig. 2 - Luis Ovrard: "Port" and "Port of Rosario", c. 1940. (Rosario Stock Exchange).



The visual, therefore, is debated and transformed into new challenging spaces of interaction. It is recognized that visual images are not stable, as they change their relationship with external reality at different times. As specific modes of representing reality lose ground, others take their place (without the previous ones disappearing) (Mirzoeff, 2003). In this context, heritage images acquire new meanings, both related to the visual experience of everyday life, creating and discussing meanings, and establishing dialectical images, because they “establish a relationship between the observer and the moment of space or time, past and present, that they represent” (Mirzoeff, 2003, p.26). Therefore, the objects of a place’s past are intimately linked to societies through time, as explained by Moxey (2008, p.8), they “serve as monuments of collective memory, as expressions of cultural value, as focal points for ritual observation, and satisfy both communal and personal needs”. However, “although created to be one kind of thing, they transform over time to become what they were never intended to be” (Moxey, 2008, p. 11).

This paper aims to critically analyze the new images generated around the port heritage of Rosario, made possible by the “reinvention of the river” (Galimberti, 2015), initiated in the mid-1980s and continuing to the present day. It focuses on the case of the grain storage silos, originally named Davis and designed by architect Ermete de Lorenzi in the 1930s but transformed into the Museum of Contemporary Art of Rosario (MACRO) in 2004. The hypothesis is that the images produced in the first half of the 20th century represented these components, reflecting the role of labor and the city’s development. Meanwhile, actions related to the heritage revaluation and re-functionalization of the waterfront that began in the late 20th century enable new perspectives and images that encompass various visual expressions resulting from different practices and uses. This is approached through a qualitative methodology of transdisciplinary that converges urban studies, heritage studies, cultural studies, and visual studies since, following Valdetaro (2011), it involves



Fig. 3 - Xilographies by Santiago Minturn Zerva: “Wharf in Wartime” and “Old Wharf,” 1947. (Juan B. Castagnino Museum of Fine Arts).

Fig. 4 - Fragment of the Central Coast Cartography Proposed in the 1935 Regulatory and Extension Plan. (Della Paolera, Farengo & Guido, 1935).



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a “conversation” among different disciplines that seek to address complex phenomena. Focusing on heritage images, it is developed through an abductive, critical, and experimental process.

In this framework, starting from an initial study of the surveyed materials, appropriate methodology and techniques were applied, as each record presents its logic of meaning production. This approach delves into the field of representations (its devices of operation and materialization, argumentative, iconographic and symbolic strategies and resources used) and the urban imaginaries that these representations fueled concerning the relationship between the city and its waterfront at different moments of the 20th and 21st centuries. The study of collective representations is considered a highly productive field of analysis for constructing a cultural history of the city and its geographical context to discover the modes of mutual perception and explore how territory and culture reciprocally produce each other. Meanings and their configurations of sense are necessarily imaginary constructions; each society chooses its symbols in each historical context, making them neither unequivocal nor constant. This condition of relative indeterminacy allows for the persistence of the instituted and the emergence of new instituting elements, which, in their dynamics, contribute to the constant self-construction of collective identities.

Our object of study must be understood within this cultural process in which material realities produce significance and, in turn, are produced by imaginaries. Thus, the historiographic operation contributes to the transformation of memory into historical consciousness, whose results cannot be reduced to verifiable issues in terms of efficiency and performance but in the ability to propose strategies for understanding and comprehending the urban culture of Rosario and its identity formations, through the articulation and interrelation of the diverse readings present in the historical process of the transformation of the riverfront.

The different images show variations in the mode of operation: from the technical documentary, whose protocol of existence assumes a certain degree of neutrality in transmitting specific information necessary to recognize the territory or configure a new space, to those where subjectivity in the construction of reality is more pronounced, as observed in literary, artistic, or journalistic production. Appropriation techniques were used for each case depending on the pieces under analysis. Documentary observation techniques (archive, press, official publications, bibliographic texts) involve documentary exploration of the library, information organization and interpretive analysis to overcome the mere level of description guided by the initial questions. Semiotic tools have been used for content analysis techniques and discourse analysis to investigate the links between signs, ideas, and conceptualizations.

The articulation of all these records into a narrative that considers the social, political and cultural dimensions of the city enables the exploration of collective representations as clues or symptoms that illuminate aspects beyond documentary reading and assist in the realm of the symbolic, corresponding to theoretical constellations and knowledge (referring to an image of the city and a particular mode of perception and appropriation), in which they can be inscribed (Ponzini, 2018).

In this theoretical and methodological framework, the article is structured into four parts following this introduction.

Next, in "Images surrounding port development",

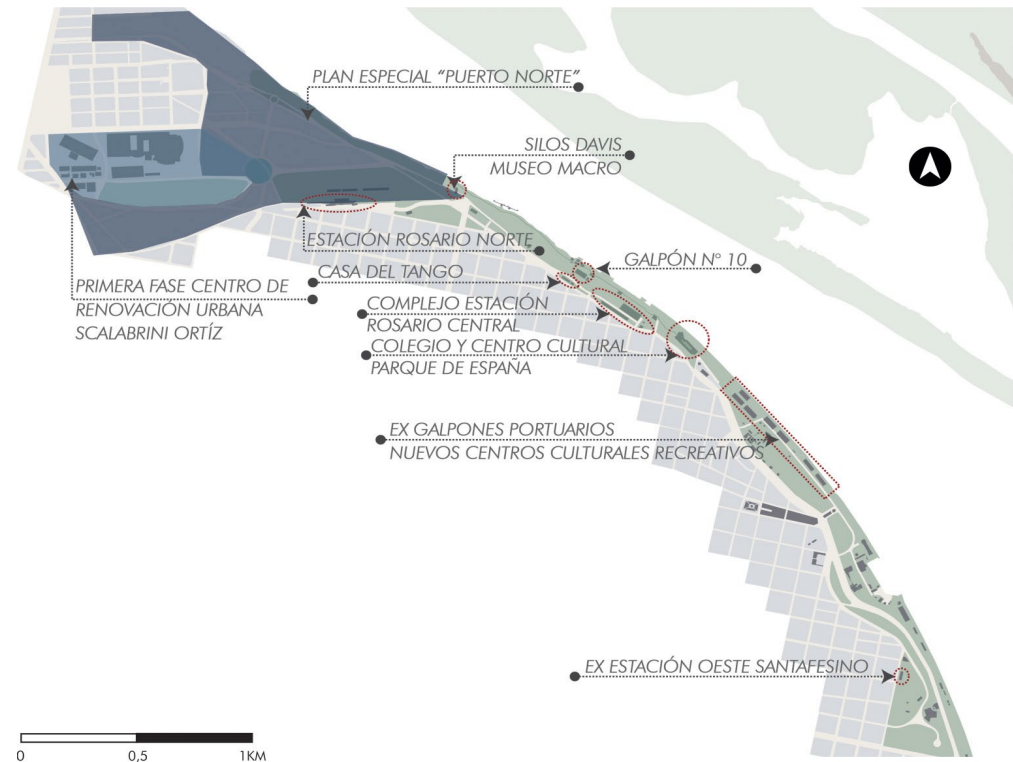


Fig. 5 - Reconversion of Rosario's central coast and repurposing of rail-port components.

we delve into the images of the port components of the central coast of Rosario regarding production and the port's role, primarily focusing on pictures by local artists and their connection to the narratives that emerged throughout much of the 20th century about how the city has developed "with its back to the river", precisely due to the location of these productive components. In the "The Reinvention of the River" section, we address the process of reclaiming the waterfront from a productive sector to a new public space and heritage reevaluation through its re-functionalization for new administrative, cultural, and recreational activities. This change in the collective image of

the city as one facing the river impacts its tourism development, urban marketing, and daily appropriation of this area by its residents. Subsequently, in "MACRO: A New Urban Icon", we focus on the transformation of the Davis grain storage silos into the Museum of Contemporary Art of Rosario, analyzing how this object is repositioned as reinterpreted heritage, generating new and diverse images that come to life autonomously. Finally, in the concluding reflections, we revisit the transformative potential of heritage and its interpretive models today, its "representations" and "presentations" and our daily role in them.

IMAGES SURROUNDING PORT DEVELOPMENT

In the mid-19th century, the port of Rosario quickly became the driving force behind the city's transformation. Along with railway development, it turned the city into one of Argentina's main export hubs, leading to rapid progress and an essential aspect of modernity. Additionally, it attracted immigration, causing accelerated urban growth, primarily consolidating from the riverbanks towards territorial expansion. However, while these infrastructures became the city's primary economic development, the total occupation of the central coast by these productive components and their immediate proximity to residential areas led to public discontent in the early 20th century. The population demanded the relocation of these uses to other areas (from a hygienic perspective) and sought to restore the dialogue between society and the Paraná River. (Fig. 1)

In this sense, we can infer that paradoxically, two contradictory groups of images developed simultaneously around the rail-port components. On the one hand, some evoke Rosario as the "Granary of the World"¹, highlighting its importance. On the other hand, some began to suggest that the city had grown "with its back to the river", given the existing barrier between the urban fabric and the river course, resulting in a divorce between the city and the river. For example, pictorial representations materialized the first imaginary and the transition to the second. The work of Luis Ouvrad reflects the role of urban growth made possible by the port, a source of employment and development. It is not coincidental that Ouvrad was the son of an immigrant port worker, emphasizing the progress made possible by this particular productive landscape. In Fig. 2, two paintings from the 1940s, "Puerto de Rosario" (Port of Rosario) and "Puerto" (Port) depict the bustling daily port activity and the uniqueness of its constructions, focusing on the silos grain storage. Specifically, in the picture on the right, we can observe the silos Davis in the foreground, a symbol of modern grain storage and elevator (as these structures were

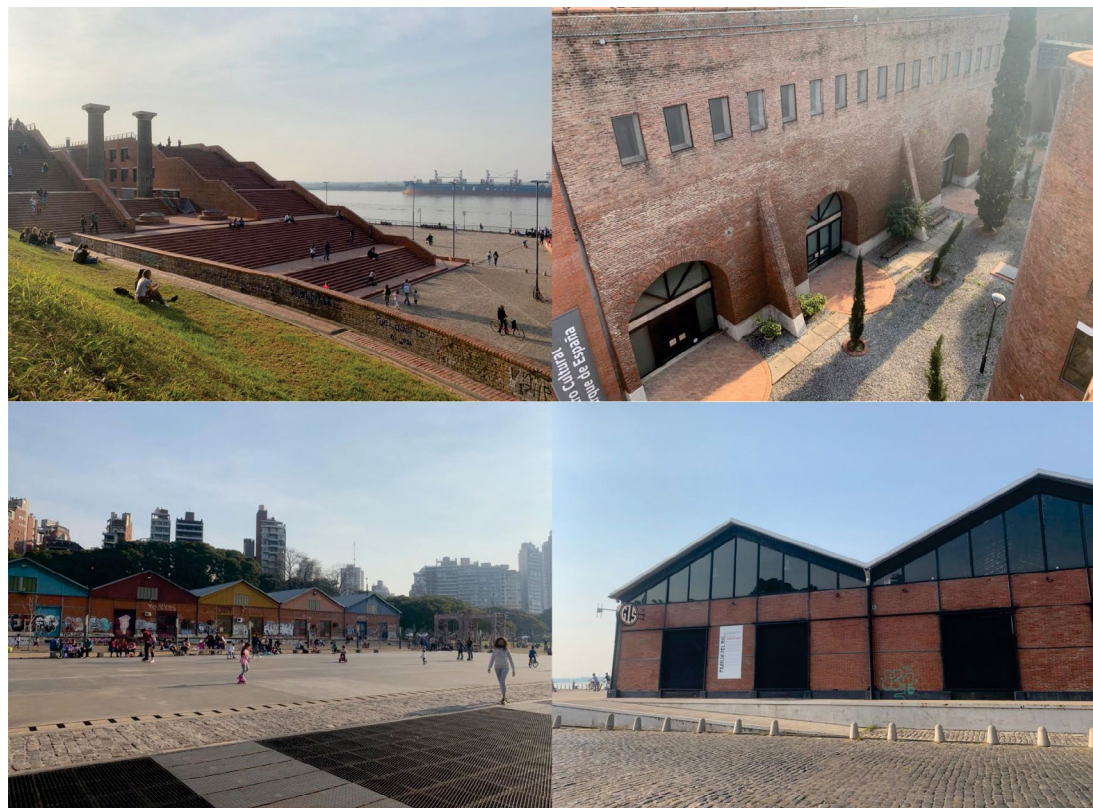


Fig. 6 - Parque España (Spain Park) and port warehouses transformed for new cultural activities.

pioneers in the use of reinforced concrete): "the granary become the emblematic element that transforms a town in its early stages into a metropolis in the modern sense, linked to the international agro-export model" (Cicutti, 2006, p.218). On the other hand, Santiago Minturn Zerva's xylography captures the port landscape of the Rosario coast, but from a different perspective. The presence of industrial facilities along the river, devoid of people, boats, and movement (as well as color), almost anticipates the obsolete components that will be part of the city's future identity as crucial heritage elements. Following

Emilio Ellena, his work captures a particular dimension of solitude but with excellent personal knowledge (since his house was very close to the coast): "the silent view of a railing supported by three pillars, with the background of the river and its islands. From this vantage point, he made other very personal captures, fragments of the port, old warehouses, rear views of factories, water tanks, silos, taken from the railway tracks of that port area" (Escuela de Bellas Artes, 1996, p.5) (Fig. 3). The images of the rail-port infrastructure depicted in these pictures also manifest in vari-



Fig. 7 - Former Central Argentine Railway Complex, currently, CMD Center of the Municipality of Rosario and Island of Inventions.

ous ways across different media, devices, and resources throughout much of the 20th century. Following Mitchell (2014), a picture is a material object, but the image is what appears in the picture and what survives its destruction, whether in memory, narrative, other representations, or media. An image can transfer from one medium to another: "An image, then, may be thought of as an immaterial entity, a ghostly, phantasmatic appearance that comes to light or comes to life (which may be the same thing) in a material support" (Mitchell, 2014, p. 29). Thus, the images of Rosario facing away from the river are replicated in various ways in different records, such as urban planning (its documents and urban projects),

cartography, the press, among others. As proposed in the first Regulatory and Expansion Plan of the city presented in 1935: "the neighborhoods have been affected by the presence of this true wall that, on the coastal region, has completely disconnected the city from its majestic river. For this reason, the population of Rosario is unaware of the presence of the grand Paraná river that flows just a few meters from its oldest and most active neighborhoods" (Della Paolera, Farengo & Guido, 1935, p.12); thus, this document suggests relocating these components to the north and south parts of the city, reclaiming the coast for new public spaces. As seen in Fig. 4, corresponding to the area where the Davis² silos

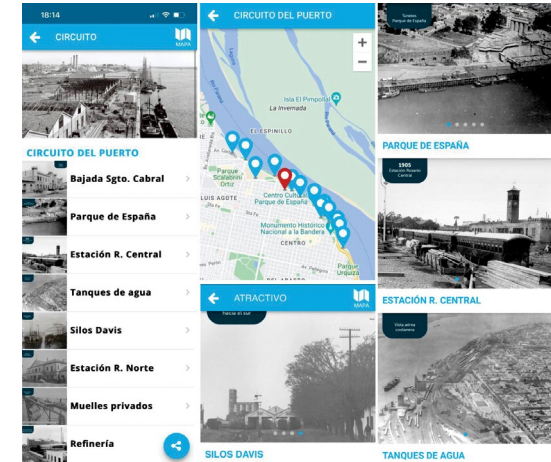


Fig. 8 - ETUR App: Port Circuit. (Rosario Tourism Entity).

are located, it envisions a landscaped area with a planned bridge connecting to Espinillo Island for recreational and tourist purposes, fostering a stronger connection between the population and the Paraná Delta.

THE REINVENTION OF THE RIVER (RECOVERY OF THE RAILWAY AND PORT HERITAGE ALONG WITH THE CREATION OF NEW PUBLIC SPACE)

The central coast of Rosario began its continuous transformation process in the 1980s, following the definitive return to democracy in Argentina (1983). The repurposing of railway and port components to generate new riverside public spaces is approached with particular attention to its heritage elements (Fig. 5). In this sense, the concept of industrial heritage is also of particular relevance, understood as a witness to daily life, collective memory of labor and place. It is developed from a broad territorial perspective. It is not limited to the study or intervention of isolated objects because it begins with the interpretation and significance of the landscape and the traces that society leaves on the natural envi-

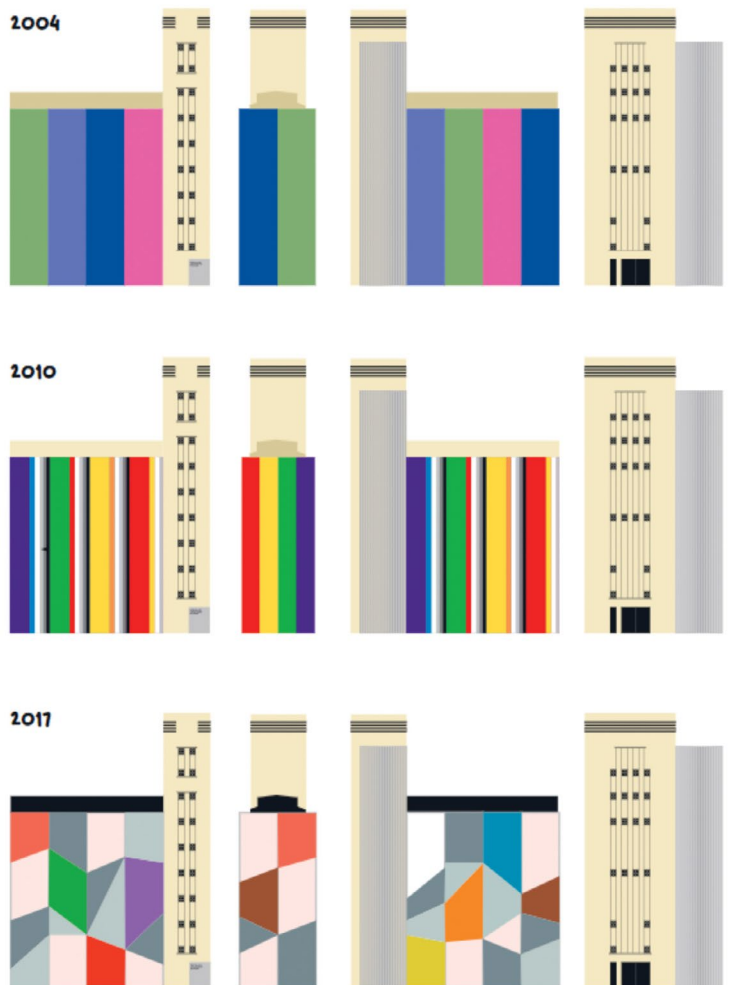
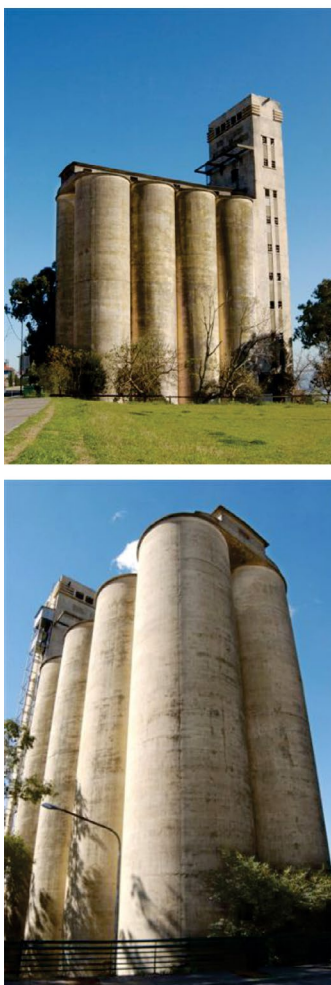


Fig. 9 - Left: Silos before artistic interventions on their facade. Right: Winning proposals from national competitions in 2004, 2010 and 2017. (Museum of Contemporary Art of Rosario)

ronment. Therefore, the intervention in this landscape considers the symbolic values projected by its community and those incorporated into its culture by the inhabitants (Álvarez Areces, 2007). It is important to note that during this period, there was a particular concern for the city's heritage elements and their preservation. In 1984, an Evaluation Commission was formed, composed of the Planning Department of the Municipality of Rosario, the Faculty of Architecture, Planning and Design, the City Museum, and the Rosario Architects' Center, to address the study of Rosario's heritage. Studies, regulations, and agreements were established to revalue the city's identity components. Thus, heritage valuation became a central topic on political and academic agendas in the following years through the organization of seminars, debates, talks, among other activities, with the aim of "discussing the different experiences developed, conducting an examination of the issue of heritage preservation at the urban level, investigating normative instruments, analyzing the role of different agents in the process of urban construction and transformation, and the daily participation of citizens in this matter" (Galimberti, 2015, p. 259). In 1996, the Municipal Program for the Preservation of Architectural and Urban Heritage was created under the auspices of the Planning Department.

In this context, the waterfront comprehensively addresses heritage revitalization. It is done as an interpretation of the process of "selective accumulation" with which society identifies, not as something that must remain unchanged over time but as something reactivated in the present (Rabinow, 1989). In this sense, the re-functionalization of a wide variety of originally port and industrial elements and components for new uses, mainly public, especially administrative (municipal government), recreational, cultural and educational purposes, is approached. The first waterfront intervention consists of the construction of "Parque España" (PE) (inaugurated in 1992), in which the large inner tunnels of the cliff (initially used for storing port products) are reused for new exhibition halls and the library



Fig. 10 - MACRO Museum with the interventions carried out from the National Competitions of 2004, 2010, and 2017. (Municipality of Rosario)

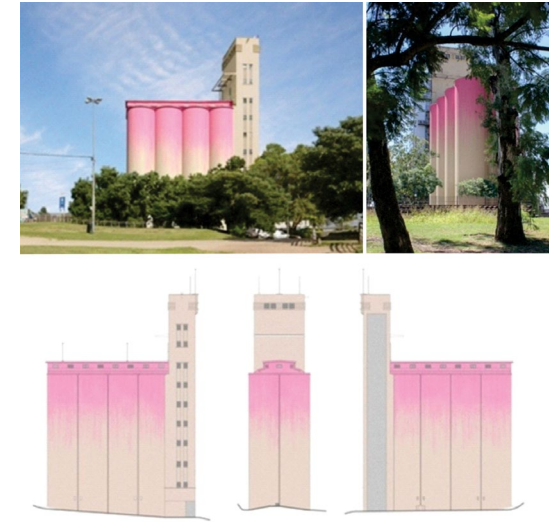


Fig. 11 - 2023 National Competition Winning Project: 'Paint's not Dead.' (Museum of Contemporary Art in Rosario).

of the “Centro Cultural Parque España” (CCPE). Likewise, during the 1990s, the old port warehouses along the river, near PE, were restored to accommodate the “Centro de Expresiones Contemporáneas” (Center of contemporary expressions) (CEC) and the “Centro de la Juventud” (Youth Center). In the following years, the re-functionalization of the rest of the warehouses continued to accommodate recreational and sports activities (such as the warehouse used by bikers and skaters), urban arts, music, cultural products, among others, which are referred to as the “Franja Joven” (Youth Zone) (Fig. 6).

The complex corresponding to the original “Ferrocaril Central Argentino” (Argentine Central Railway) includes various components, among which stand out: the Rosario Central station, which is converted into the new “Centro Municipal de Distrito Centro” (Municipal Center for the Central District); the main railway shed is refurbished into a playful space for children called “La Isla de los Inventos” (The Island of Inventions); and the old water tanks and other railway installations are



Fig. 12 - Models produced in the 'macro model' workshop held at the Macro Museum in 2022

transformed into the cultural center “La Casa del Tango” (The Tango House) (Fig. 7). These are just some of the various actions that are part of the approach to the recovery of the Rosario railway-port heritage (we will focus on the case of the silos Davis next), interventions that are accompanied by the generation of various images around the inherited components and their reappropriations in the present. For example, urban marketing strategies were articulated by creating the “Ente de Turismo de Rosario” (Rosario Tourism Entity) in 1996. Paradoxically, the city that “grew with its back to the river”, given the described river-front transformations, turns its main tourist and attraction focus precisely to the coast, imposing the collective image that considers the “city facing the river”. This is identified in tourist maps and suggested activities, including the Puerto Circuit, which offers a journey along the riverbank through various local memory landmarks, highlighting the previously mentioned re-functionalized components (Fig. 8).

MACRO: A NEW URBAN ICON

Within the context of opening the central coast to the river by decommissioning the port and developing new public spaces while preserving the heritage of the rail and port components, the res-



Fig. 13 - Project in the exhibition room on the 7th floor “Zona amig()” (Friendly Zone) in which the community is invited to intervene in representations of the ex-silos facade, 2023.

toration and repurposing of the Davis silos are also addressed. In 1996-1997, a National Preliminary Project Competition was convened to establish guidelines for transformation and potential activities in this area, which includes the Davis silos as well as the adjacent silos known as Unit IV. However, the competition’s guidelines were relatively lenient, allowing for the possibility of demolition. The winning team proposed transforming the Davis silos into an extensive library with a spacious reading room on the top floor and

a public viewpoint overlooking the river and the coast while also preserving Unit IV in homage to the cereal industry that characterized Rosario. Nevertheless, this proposal was dismissed, and Unit IV was demolished by the Municipality, giving greater significance to the Davis silos and the collective demand for their preservation and valorization as heritage. As a result, the first refurbishment occurred in 1998 to house a temporary exhibition on decoration and architecture (La Vidriera de Cordic).

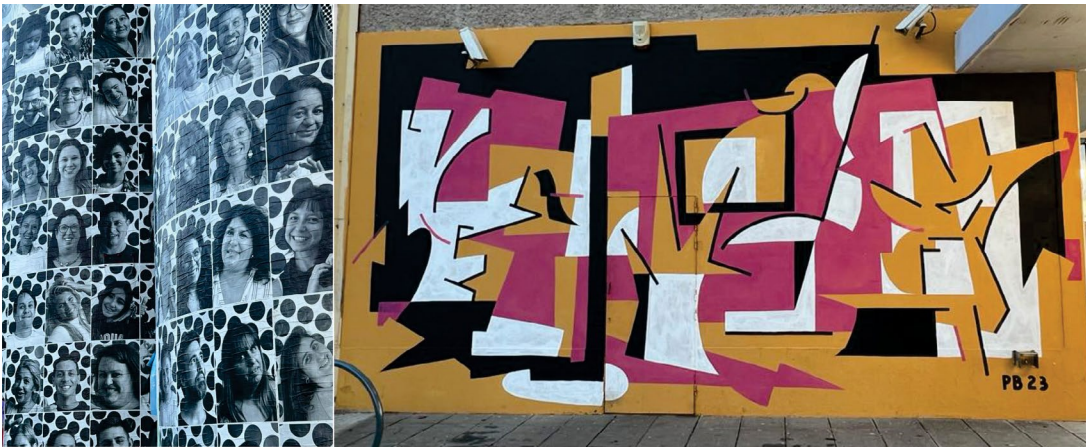
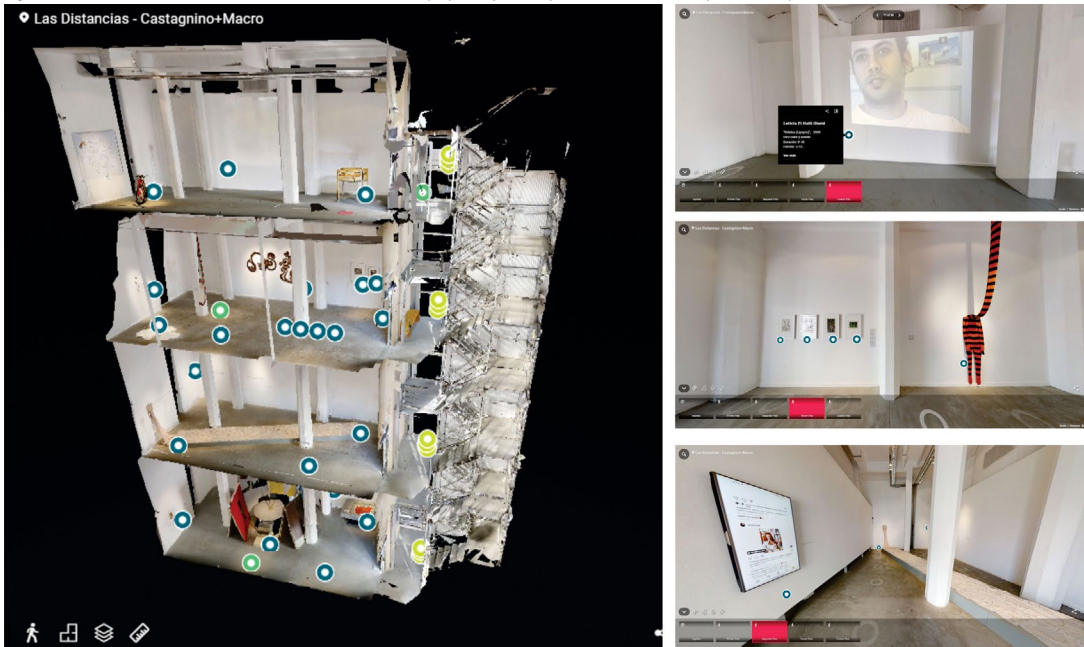


Fig. 14 - "Inside Out Project" and Pablo Boffelli's mural "Estudio sin título" (Untitled Study), 2023.

Fig. 15 - Virtual exhibition "Las Distancias" at MACRO, 2021. (<https://my.matterport.com/show/?m=QqfK4uVE7wS>)



This activity unveiled the potential of this structure, transforming it from a grain container into a container for new artistic and cultural experiences. Furthermore, there was a need in the city to expand the Juan B. Castagnino Museum of Fine Arts, located 2.5 km from the silos, to accommodate its contemporary art collection. Thus, the conversion of the Davis silos for this new purpose was proposed, and construction began at the end of the 20th century, with the museum opening on November 16, 2004. The exhibition rooms are located in the vertical tower next to the eight cylinders, and a lightweight structure was added to house the stairs and elevator, providing access to its ten floors (seven used for exhibition space and the rest for storage and administrative offices).

Since its restoration and inauguration to the present day, numerous visual approaches and diverse images have been made possible, both inside and outside the museum. One of the first initiatives was to organize a national competition to design the external painting of the eight cylinders that make up the main body of the building in 2004, which was awarded to architect Cintia Prieto. The museum's opening and exterior painting contributed to a wide dissemination of its image, transforming this port heritage into a new representative icon of the city, leading to three more exterior renovations in subsequent competitions. The second in 2010, with the proposal by Martín Marcos Agüero selected; the third in 2017 (winners, Juan Esteban Maurino, Ezequiel Alberto Dicristóforo and Maite Pérez Pereyra); and finally, the fourth (still ongoing) taking place in 2023, with the winning project announced in August 2023, by Florencia Meucci and Manuel Cucurell, titled "Paint's not Dead" (Figs. 9, 10, and 11).

This proposes involving the entire population in producing images of the silos, promoting activities for all ages from the museum that enable new projections and interpretations. This can be through the creation of models (Fig. 12) or the submission of proposals through drawings and paintings for their exterior (Fig. 13). Additionally, artistic interventions on its facade are highlight-



Fig. 16 - Items for sale about the city of Rosario: Printable Map, Book "Caperugasita Roja", T-shirt, and "mate" (traditional Argentinian beverage cup). (<https://muyrosario.mitiendanube.com/> y Machain & Aguillón, 2021)

Fig. 17 - Reinvention of the river and re-imagining its heritage, memory and history, 2023.



ed, such as murals, for example, the one by Pablo Boffelli on the access plaza (at the bottom of the main body) called "Untitled Study", or the work titled "Inside Out Project" by the French artist JR and Rosario's Dark Studio, in which the exterior of the cylinders is covered with faces of over 1.500 volunteers working at the Rosario Food Bank, bringing attention to their daily efforts in addressing food insecurity (both works from 2023) (Fig. 14).

Furthermore, the new images are integrated with the repurposed interior spaces, transformed into exhibition halls that facilitate tours, happenings, exhibitions, workshops, and other forms of artistic expression, serving as catalysts for experiences beyond the tangible. For example, the virtual tour called "Las Distancias" (The Distances), launched in May 2021, "links different exhibition instances, ranging from productions that reinforce material presence to those that, through storytelling and their connection with memory, awaken sensory imagination" (MACRO, 2021) (Fig. 15). In this sense, following Moexley (2008, p. 10), there is "an appreciation of the 'exterior' of the visual object, its changing interventions in cultural life, its vitality as representation, which should not be considered an alternative to attempts to engage with its 'interior,' its capacity to affect us, its aesthetic and poetic appeal, its status as presentation".

The diverse images generated in recent decades around the architectural heritage of the silos have allowed for new and everyday appropriations by their residents, both tangible and intangible, re-defining them as a new urban icon. Until recently, the National Flag Monument (inaugurated in 1957) was the city's primary identifying symbol. However, the coastal transformation and, in particular, the repurposing of the Davis silos have positioned this component as a reference point for the heritage and identity of Rosario in the 21st century. As a result, the MACRO has become a recurring element in various city-themed merchandise. For example, in the children's book based on the story of Little Red Riding Hood but adapted to the city of Rosario, titled "Caperugasita Roja pasea por Rosario" (Little Red "Caperugasita" walks through

Rosario), the former Davis silos are chosen as the primary identifying icon of the city for its cover (Fig. 16). Therefore, various metapictures³ are produced, enabling, within the context of the river's reinvention, the re-imagination of its heritage, memory, and history (Fig. 17).

CONCLUSIONS

The perspectives of recent decades regarding architectural, urban, and territorial heritage, its interpretation and presentation, in conjunction with visual studies, have enabled the generation of images and developments that connect both the past and memory, as well as the demands and current realities through society's everyday reappropriations. In the present case study, a change in the city's image is identified, shifting from a city that grew with its back to the river to a new conception where the riverbank and its landscape and heritage transformation become the primary focus of urban marketing, tourism, and population identification with its local identity, redefined from its historical rail and port context.

Thus, the city is understood as an object of culture, requiring the connection of various discourses about it, both tangible and intangible, from a perspective that allows for its interpretation as a long-term process. The urban environment emerges as a realm of cultural practices and social construction, with its representations, circulation, and reception serving as devices that restructure the consciousness of its inhabitants, altering modes of perception and knowledge and participating in the configuration of social imaginary meanings.

Heritage revaluation condenses numerous images of a society that reclaims its urban waterfront, recording various metapictures in which the original productive components, which were the city's founding engines, are part of contemporary cultural reappropriations. Sometimes, this involves dematerializing this heritage and generating "clones", in the words of Mitchell (1986),

by creating new images that take on a life of their own, speaking for themselves, persuading, telling stories, or describing. Thus, heritage enables not only new interpretations but also new developments, both in physical, and pictorial (referring to material images) terms and in mental, verbal, and imaginative aspects.

NOTE

[1] In the first half of the 20th century, the city of Rosario was known by various countries under this name due to the significant grain movements of its port. For example, in the 1920s, an average of 5 million tons of grains were shipped annually, placing it on the same level as the ports of New York and Montreal (Raposo, Liendo & Martínez, 2018).

[2] It is worth noting that the Plan began its development in 1929, and at that time, the Davis silos had not yet been built.

[3] As Mitchell explains, metapictures “appear whenever an image appears inside another image (...) The ‘metapicture,’ then, might be thought of as a visually and imaginatively realized form of the hypericon” (Mitchell, 2014, p.30).

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