

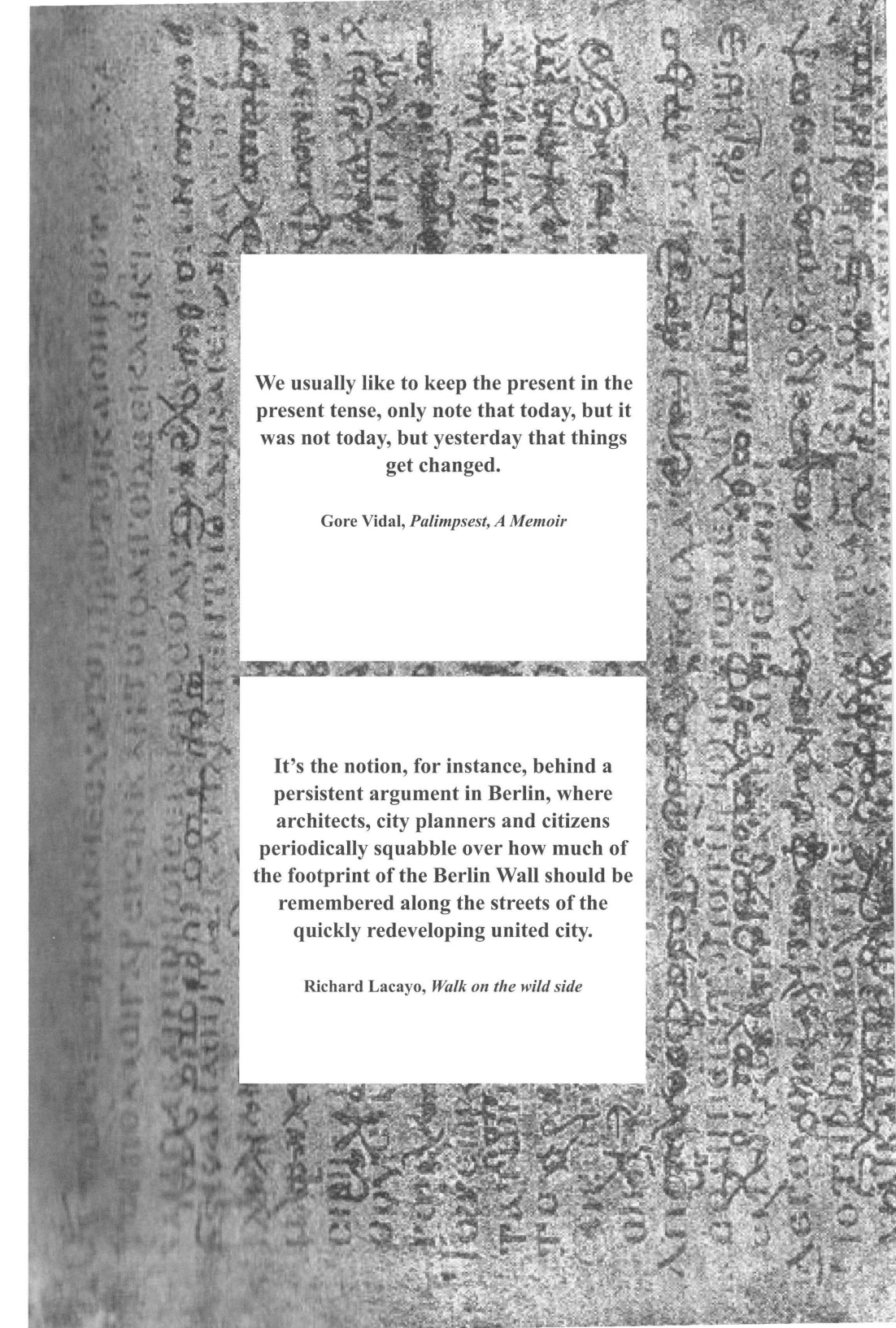
PALIMPSEST: THE FUTURE OF THE PAST

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ABSTRACT Palimpsest is a manuscript or parchment that has been reused by writing over the original writing, sometimes more than once. Scarcity has driven this practice of reuse. Here it is expanded into an appreciation of a representation that reveals past and present as the core for the study of heritage preservation by design. This paper seeks to propose a framework that applies tradition and modernity with the aim to preserve heritage and acquire modernity simultaneously. It begins by evaluating the meaning of heritage and its value, followed by introducing ‘palimpsest’ as a design concept framework for future design practice. In this study, ‘palimpsest’ examples from different fields are examined. Relationships between heritage, design value, culture and identity are identified with the intention to enrich the quality of design as a complete perspective on which to build future heritage. This study concludes with a concept framework that presents patterns that demonstrate practical ways in which heritage preservation can complement and support contemporary life.

The background of the entire image is a wall covered in dense, multi-colored graffiti. The graffiti consists of various styles of letters and words, some in black, some in red, and some in white. The text is layered and somewhat illegible due to the density and overlapping nature of the tags. The wall itself appears to be a light-colored concrete or plaster.

We usually like to keep the present in the present tense, only note that today, but it was not today, but yesterday that things get changed.

Gore Vidal, *Palimpsest, A Memoir*

It's the notion, for instance, behind a persistent argument in Berlin, where architects, city planners and citizens periodically squabble over how much of the footprint of the Berlin Wall should be remembered along the streets of the quickly redeveloping united city.

Richard Lacayo, *Walk on the wild side*

Fostered by political change and economic advancement in the process of modernization, the world undergoes inevitable change. The rapid modernization of the world extracts a price—that of loosing linkage with past history. Issues from the emotional debate on preservation of the remains of the Berlin Wall to the recent (2006) demolition of Clock Tower at Star Ferry Pier¹ in Hong Kong despite the public's strong protest, caught the attention of the world. These issues reflect not merely the conflict between development and conservation, but demonstrate a more assertive approach to preserving symbols of our roots. The threat of loosing the history of self, society and the future generation must be envisaged. Preserving heritage, however, is not merely about historical architecture; aspects of mankind personally, socially and culturally also have to be considered.

This report is an attempt to highlight the heritage value for mankind and to examine the relationship between heritage and design value—to expand awareness of heritage preservation in design practice. It focuses on investigating the concept of 'palimpsest' through examples in our daily life, with an intention to allow new design opportunities to emerge.



Figure 1 The last day before demolition of Clock Tower in Star Ferry Pier, Hong Kong
<http://www.interlocals.net/?c=noce/602>

WHAT IS HERITAGE?

The word 'heritage' is naturally associated with 'antique,' 'traditional,' 'old' and 'outdated.' Actually, what is heritage? The United Nations Educational, Scientific and Cultural Organization (UNESCO) defines heritage as follows. "Heritage is our legacy from the past, what we live

with today, and what we pass on to future generations. Our cultural and natural heritage is both irreplaceable sources of life and inspiration.²²

Cultural heritage is the numerous events, significant moments, sequences of life, childhood and old age, work and travel, love and war, chains of thoughts and images, together with accumulated experience and imagination, both tangible and intangible. Significant cultural heritage evokes special meaning and reflects particular customs and beliefs for us as individuals or members of a community. Natural heritage is also an important part of a culture; encompassing the countryside and natural environment, which serves as an important component in a country's tourist industry. Industrial heritage is the monuments from that culture and also the manifestation of technologies of the time. Cultural, natural and industrial heritage are vital sources in archeological discoveries of people, natural world and technology. They heighten our sensitivity to the indigenous natural environment and to the impact of human activity as they provide perspectives on life.

Heritage and time

Time is a fundamental measuring tool in the study of the past. It has a directional trail where the past lies behind and the future lies ahead. Past events ordered in chronological sequence shape the world and our life. Time also quantifies duration and compares the motions of objects in the world. 'Time flies,' 'a moment,' 'timeless,' 'timely' and 'time out' are different ways to measure and control time. Archeologists trace time (history) and judge the value of relics according to their age. By year or era, modern and old fashioned are placed within its time frame.

The concept of time is also related with advancement of technology, for example, when television or Internet created new opportunities with which to use time in different ways. The quest for new technology, for real time accessibility and in different spaces, result in constant 'upgrades' and thus an early 'fade out' of artifacts. Questions come to mind about whether these 'faded out' versions of artifacts and/or technology would be considered heritage in the future.

Old people usually look to the past, live in the past—here past incidents, events and environments make up a feel good sentiment. Each generation may look back to a younger age (like 20 years ago) with good sentiment.

...the way people respond aesthetically to objects will be determined by the categories they already have developed for understanding such objects—after all, this is how perceptual cognition operates. In addition, the extent to which a stimulus is typical—or prototypical—of the category accessed determines affect, whereby people will find more pleasure



Figure 2 The famous Nail House in Chong Qing, China
http://time-blog.com/china_blog/2007/03/nail_house.html?xid=rss-china

in objects that fit well into their predetermined categories... Furthermore, the more typical—or prototypical—an individual chair is of the cognitive category 'chair,' the higher the evaluation of it.³

We like what we know; people tend to like things that conform to their expectations where they find familiarity and pleasure. Different generations attach to times in which they have valuable life memories.

Heritage and value

While time is a significant factor to verify heritage, it is only one criterion. Rarity and significant memories are also key aspects in considering value. Rarity accounts for uniqueness, unusual quality and sustainability related to personal experience regarding certain artifacts, people or events. Significant memories generate familiarity with artifacts and places with which one identifies and acknowledges as carrying individual identity.

The famous Nail House⁴ in Southwest China Chong Qing municipality is an example that displays heritage value in relation to individuals (*see figure 2*). In the three-year battle with a real estate

developer, the owner refused to move out and continued to live in the lonely house (the only house remaining in a 10-meter pit where surrounding old houses were demolished for a building site). Power and water supplies were cut off. This reflects the value of the place (that had been targeted for demolition and is now gone) to the owner; it was so strong that he stood up for his rights and wouldn't let it be pulled down. The physical value of the 'nail house,' however, may be doubted by many as it was so commonly and easily found in China. But to the owner, its meaning and value grew from the environment. Meaning and value relate to memories. Every past incident has a relation to artifacts and places that trigger memories and manifest the person himself; thus, this personal specific heritage leads a person to an inherent attachment to a place.

In the old days, people would leave objects with a pawnbroker in exchange for money; they wanted the object back when they returned the money within a certain time period. The object to the person was not only market value, but also a personal value that they did not want to sell or lose. Heritage is not only about personal value as in the Nail House, but is also about collective value as in the Clock Tower or Berlin Wall.

Is the Clock Tower heritage or an obsolete structure? What is so sacrosanct about it? What is the price of losing heritage? An old clock is 'priceless' to the economic world—what would it cost to rebuild? How can one take account of its sentimental value? It is a quality that flows from the city's historical legacy including various cultural forms, ways of living, core values and institutional expression. It underscores the reason for the Hong Kong Special Administrative Region—two systems, one country principle. People rightly see buildings as part of the history and culture of the place they call home.

After the Chinese Cultural Revolution, China's historical reserves, artifacts and sites of interest suffered devastating damage as they were thought to be at the root of 'old ways of thinking.' Many artifacts were seized from private homes and destroyed on the spot. Much of China's thousands of years of history were in effect destroyed during the ten years of the Cultural Revolution; such destruction of historical artifacts is unmatched at any time or place in human history. In contrast, Taiwan, which did not undergo the Cultural Revolution still maintains traditional Chinese artifacts which are a traceable source of inspiration (cultural value) for the next generation.

From a commercial viewpoint, traditional arts and crafts are branded as heritage. Some are in antique stores and some are thoughtlessly reproduced turning heritage into tourist attraction. Are they preserving heritage or is it just a business game? Many seem to be just products of mass production with no soul. And what does this mean for our future world? What are we going to leave to our children? Will it be history of the past or a history of duplication?

Heritage and identity

Uday Athavankar observed:

If we agree that products speak their language through form, then we must allow them to speak in their own mother tongue, and also permit local dialects to be established... Only then can we evolve expressions of modernity and its local dialects that would make the current as well as the future generations feel a sense of belongingness and pride in local objects.⁵

Under the process of globalization, the world is unified with similarities between people, cultures and nations. Mass production resulted in losing identity between the product and self. Cutthroat competition drives industries to innovate. It is likely that the desire to do something new (or innovate) simply to escape the old, is common. In this situation, people need to be reassured and grounded in order to move forward into a fast-paced and seemingly uncertain future. The practice of design might contribute to a critical aspect of establishing a sustainable condition with consideration for history, tradition and identity.

PALIMPSEST

A ‘palimpsest,’ from the Greek word *palimpsestos*, meaning ‘scraped again,’ is a manuscript written on parchment that has another text written over it, leaving two (or more) layers of visible writing. Palimpsests were common in antiquity because parchment was scarce and costly. Manuscripts were recycled and reused, their original content rubbed away and overwritten.

Palimpsest is common in architecture. It is interpreted as ghost architecture, an image of what once was. In spaces that are once shuffled, rebuilt or remodeled, shadows remain. Tarred rooflines, marks from removed stairs, paint marks, dust lines remain to demonstrate the palimpsest of shadows. These traces unfold the realities of the built past.

An extended meaning of ‘palimpsest’ is described as ‘an object, place or area that reflects its history,’ ‘something having diverse layers or aspects apparent beneath the surface’ or ‘engraved on what was originally the back side’ and ‘interactions or reinforcement of a design idea over time. Therefore, ‘palimpsest’ is not only a fabric of accumulated evidence of the past, but also a way to justify existence and provide the linkage between past and present.

The concept of palimpsest expands into an appreciation of the past and present and is core for the study of heritage preservation in design

practice. In addition, investigating the relationships between heritage, design value, culture and identity will enrich the quality of design as a complete perspective with which to build future heritage. By re-conceptualizing and reconstructing the past and present, old and new, traditional and contemporary, 'palimpsest' demonstrates its role as a shaper of history and a maker of culture.

On architecture

Architecture is always a physical manifestation of a culture; it records cultural transformation and makes visible shifting social dynamics. Palimpsest examples are common in architecture, forming the cultural landscape that appears in different presentation. With the high speed of change, our way of looking at history and the world around us is transforming. New pictures of traditional culture are mixing with contemporary ideology. Residual zones of nature or mankind, of the old and the archaic still exist; here culture interacts with man-made nature and works to transform the world. The following examples demonstrate context transformation.

Landshaftspark Duisberg-Nord, Germany⁶

Cultural heritage is maintained in a landscape park in Germany, where a coal and steel production plant, abandoned in 1985 is transformed into a public park for enjoyment (figure 3). The concrete bunker creates a space for gardens, old gas tanks become pools for scuba divers and concrete walls are used for rock climbing. Each of these spaces allow for a specific reading of time. The integration of old industry with green vegetation not only preserves the remains of the old installations as valuable (industrial) heritage, but also sets the stage for recalling from older generations the story of their time working in the plant and bringing that story to the new generation. This contradictory idea of integration changed the context of the park, added to the park's overall effect and defined a culture of time.

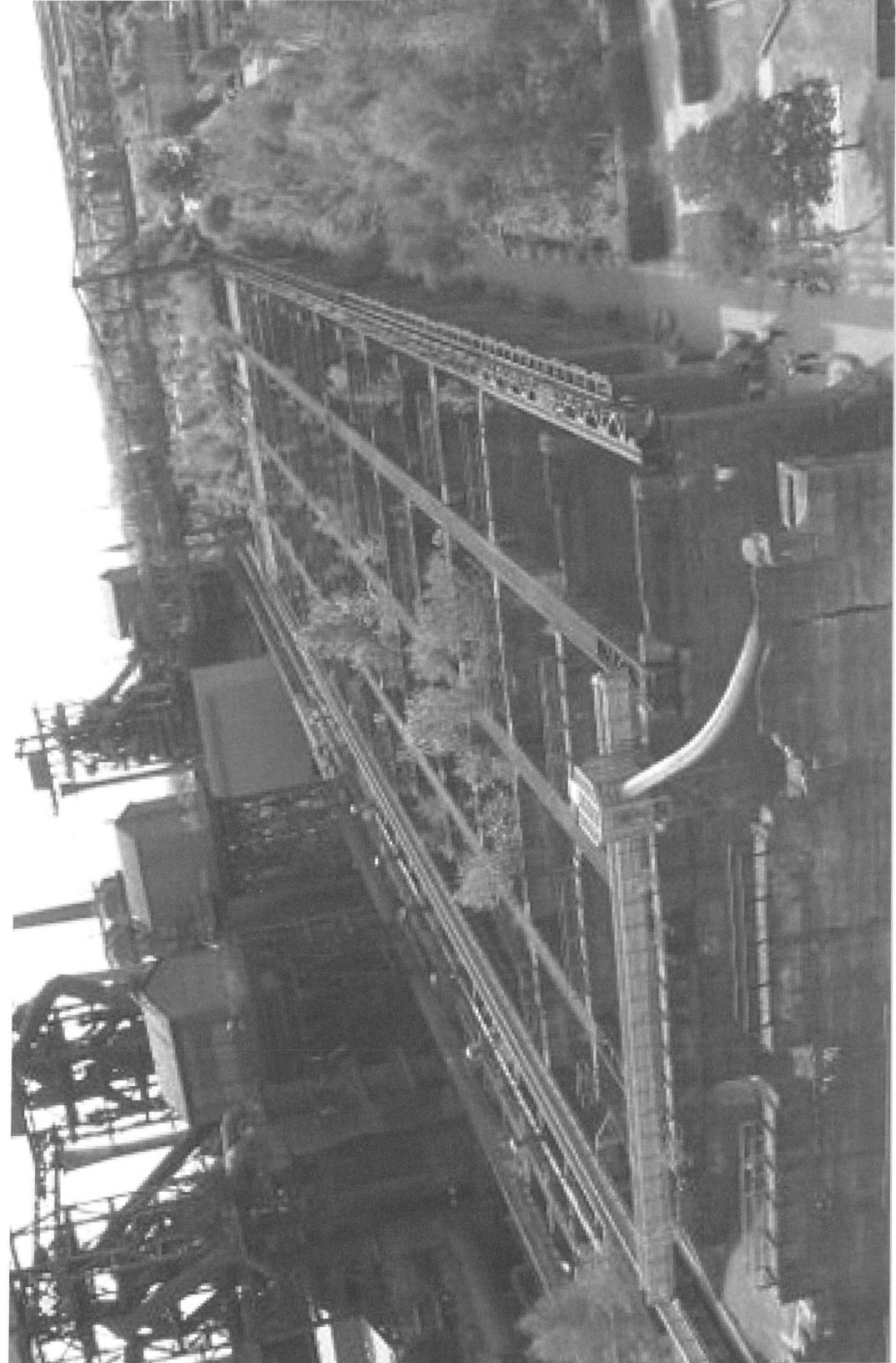
Gas Work Park, Seattle⁷

Situated on the site of the former Seattle Gas Light Company gasification plant that operated from 1906 to 1956, the 50 years of history converting coal into methane gas to provide heat and light throughout the Seattle area is revealed. What remains now are the pieces of equipment used in the process, incorporated into numerous recreational facilities constructed around the equipment. Some stand as ruins, while others have been reconditioned, painted and incorporated into a children's 'play barn' structure. The transformation of the

Figure 3 Landschaftspark, Duisburg-Nord, Germany.
<http://kap-man.de/a70-41185a1.jpg>
Retrieved March 15, 2007.

Figure 4 (next page) Highline in New York
<http://www.preservenys.org/seven2001/High%20Line202.jpg>
Retrieved March 15, 2007





old industrial manufacturing site to an urban recreational retreat reflects the transformation of human life and value from technologically driven to a more natural, humanized state.

High Line, New York⁸

High Line is the city's plan for the first elevated park, a green space stretching a mile and a-half along an abandoned railroad viaduct 30 feet above the streets of Chelsea. The idea of preserving the old railroad and establishing unique open spaces triggered the idea that technology can be put to surprising and/or ecological use. The ideal picture of walking in the city with no contact with vehicles heightened a desire to stretch urban perspectives and environment (figure 4).

Discovery in Guangzhou, China

The natural quest of discovery in human history was demonstrated in Beijing Road in Guangzhou, China in 2002. While excavating, layers of an astonishing ancient street, evidence of a past dynasty, were discovered (figures 5 and 6). Within the 10 layers of the old field (7.9 meters from ground level) a textual difference reflects the history of over 1500 years and reminds every inhabitant and visitor of the city they inherited. It was amazing to discover that the area round Guangzhou was located at the hub of the Tang Dynasty (618-907 A.D.) to the Republic of China period (1912-1949 A.D.). Brought forth by rapid development, today's urban Guangzhou is modern, crowded with shopping malls and restaurants. This leads us to think back to the old life style in the Tang Dynasty as well as consider how this area might look in the future. Nevertheless, archeology uncovers the life of a distant past and allows people to gaze at a superposition like a door into the past and present shown simultaneously.

Contradiction and discontinuity mark the following examples.

A contemporary building in Guangzhou, China

The contemporary interpretation of traditional building in Guangzhou along Guan Yuan Qian Station is obviously developed to attract tourists (figure 7). This intervention of contemporary design into a historical framework produces an architectural layering that reveals a dialogue between diverse moments of culture and creates a temporal narrative of time that allows the architecture to actively participate in contemporary society.

*Figure 5 (top) Discovery in Beijing Road in Guangzhou, China
Photo: Janie Poon, 2007,
unpublished*

*Figure 6 (bottom) Discovery in Beijing Road in Guangzhou, China
Photo: Janie Poon, 2007,
unpublished*





Figure 7 (top) Contemporary building in Guangzhou, China
Photo: Janie Poon, 2007, unpublished

Figure 8 (bottom) Stone columns in Stanley Market, Hong Kong
Photo: Janie Poon, 2007, unpublished

Stone columns along the pathway in Stanley Market, Hong Kong

Stone columns are remnants from the redevelopment of Shanghai Street in Yau Ma Tai, Hong Kong, and are one of the government's efforts to preserve architecture from the wartime (figure 8). They are integrated with the new structure of high tech steel to form a contemporary pathway. These stone columns with faded Chinese characters, write the name of an old pawnbroker and were once under the balcony of an old building. They remind the local people of the time when pawnbroker businesses flourished.

On technology and communication

Palimpsest, an overwritten parchment, was an early technological mode of communication and resource saving.

Development of iPod

While mobility is vital in modern life, iPod portable media player with its handy size and its simple application is popular. iPod maintained its unique style ever since its first generation was launched in 2001 continuing to its 5th generation in 2005. The design is basically a round central click wheel with a screen at the top. Each new generation of this product contains some elements of the previous generation, but changes some little things in each upgrade. The first model is a mechanical scroll wheel, followed by a touch sensitive wheel in the second model, touch sensitive buttons in the third model, button integrated into a click wheel, color display with photo viewer in the fourth model and slimmer design, large screen with video and lyric support in the fifth. iPod is a unique personalized entertainment tool. The layers of iPod development marked a kind of 'palimpsest' of different generations with advancement in technology and function.

Open software

This is another example of 'palimpsest.' Open source software refers to any computer software whose source code is available under a license (or arrangement such as the public domain) that permits users to study, change and improve the code. This software is not copyrighted, consequently, it encourages the public to contribute to its development. An example of open software is the UNIX operating system. In contrast, Windows is an example of a closed operating system—one that cannot be overwritten.

Wikipedia

Wikipedia, the encyclopedia website, is similar to open software in the fact that material can be sourced from user contributed materials and it allows users to change and improve the existing content. Such overwriting of a previous content is a direct example of ‘palimpsest.’

On culture & media

The following examples focus on integration and simulation.

Film is a usual medium for ‘palimpsest’

Film reconstructs and illuminates the very processes by which history on film is made, dismantled and remade to tell a story where the past is portrayed as well as the present. Many science fiction films that involve time travel use this. One classic example is the film “Planet of the Apes,” where at the end of the film the astronaut discovers the Statue of Liberty buried in the beach, revealing to him that he’s back on earth and that humankind has fallen to the apes. Another display of ‘palimpsest’ in film is set design. Like architecture, it reflects the past within the future. Film makes use of this, such as “12 Monkeys,” “Blade Runner” or “Matrix.” Old children’s films and television programs are being reinvented for a new generation, creating new characters for the children and a sense of nostalgia for their parents. “Doctor Who,” a cult UK science-fiction television series begun in 1963, is an example. The latest series combined special effects and storylines that appeal to younger viewers with just the right amount of nostalgia and humor for their parents. Finally, sometimes filmmakers today deliberately give their film an ‘old look’ by electronically inserting scratches and tilted frames that were commonly seen in the early days of this medium. This technique is similar to a few music producers who deliberately insert scratching and background noise that one used to hear with a record player in order to make their digitally recorded instruments and voices sound less ‘cold.’

Music sampling

Sampling in music is another demonstration of ‘palimpsest.’ Musicians use a section of music from a previously recorded song in a new song recording and reuse an instrument or elements of even the new recording. Sampling can involve several seconds of a song, or only a small riff or sequence of notes or sung words. For many hip hop and rap musicians, the point of sampling a song is precisely to copy the sound

recording of a well known song to give their music a certain feel or emphasis. The intention is to link their song in this manner to the earlier song in the listener's mind. Most would not consider trying to reproduce the sound independently because it would not have the same feel.

Interior design

Shop displays often demonstrate 'palimpsest' in modern life. A local restaurant Moon Kee in Hong Kong used the simulated old bookshelf graphic as its current interior backdrop to reshape its retro image bringing patrons back to the old days (figure 9). Contemporary boutiques use old photos and picture frames hanging on the walls or as window display. Simulated old representations are a contemporary business game nowadays.

I once went into a store in Japan and tried on a jacket with a unique cut. I was surprised by the message printed inside the jacket which stated: "This garment can be considered as a piece of future archeology, a container of subjectively edited information contemporary in its making. You are invited to leave a trace of your ownership by signing the brand name." This is not only a good marketing statement that reflects the brand's image and ideology on history, but it also heightens the customer's appreciation of its value and their ownership.

Along the streets, layers of advertising materials are found on walls, lampposts, abandoned shop doors. A newly printed street name (figure 10) appears over the old ones—streets graphics and graffiti express a marking from a different time. These layers of evidence of modern lifestyle accumulate overtime into a 'palimpsest.'

On Fashion

Hybridization

The tailoring skill is marked by a long history of cultural craftsmanship with every single part being handmade. Traditional tailoring from body measurement to pattern construction is based mainly on manual calculations and human experience. It involves the drawing of two-dimensional blocks of patterns, which are subsequently assembled to form the three-dimensional garments that fit the human body. Now the body measurement scanner does all the calculation work and incorporates the tailor's experience on fitting a perfect pattern to a real body through adjustment. The traditional human-to-human tailoring



Figure 9 (left top) Moon Kee's old bookshelf backdrop décor
Photo: Janie Poon, 2007, unpublished

Figure 10 (left bottom) New street name printed on the old faded one, Berlin
Photo: Janie Poon, 2006, unpublished

Figure 11 (top) Shanghai Tang adopted traditional craftwork in its collection
<http://SHANGHAI.TANG.COM>
Retrieved March 30, 2007

Figure 12 (bottom) Traditional ironmongery door lock detail applied to ladies' wallet

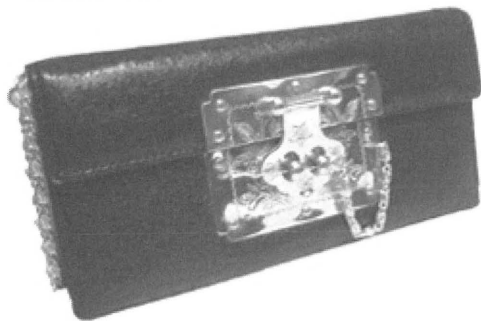


Figure 13 (top) Traditional Chinese symbols become a decorative motif on a contemporary fashion bag

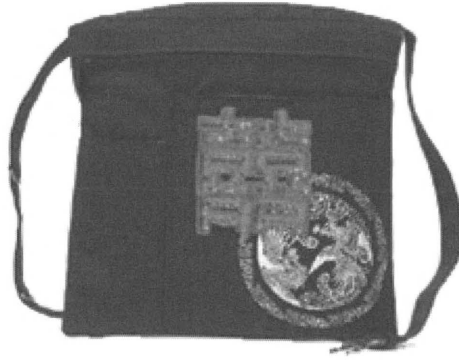
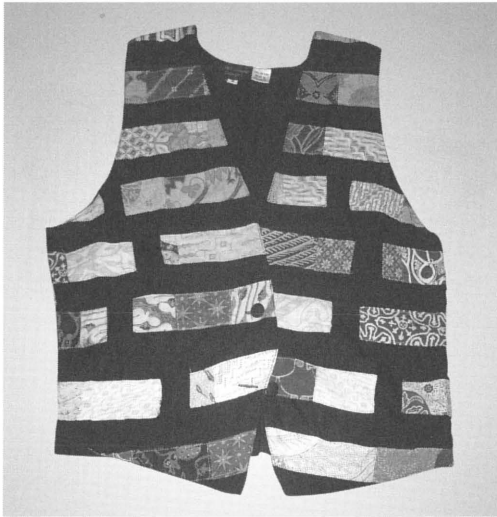


Figure 14 (bottom) Fabric from some memorable old clothes applied to a new design to become one-of-a-kind fashion



technique integrates with technical communication for the desired outcome. The present human to machine process through a body measurement scanner that is non-contact, instant and accurate, still maintains the tailor's traditional skill. This process displays 'palimpsest' in the hybridization of traditional skill with new technology in fashion tailoring.

Traditional vs. contemporary

International fashion brands like Vivian Tam and Shanghai Tam use Chinese heritage as the brand image in their fashion collections (figure 11). These brands embrace classic Chinese clothing heritage such as the Qi Poa, Cheng Sam and Tang jacket, made of fine quality fabric with keen workmanship, while injecting contemporary style and details. Trimmings, piping and intricate details are all mastered by hand stitching. This includes embroideries, beading and sequenced details as well as the construction of signature Chinese fastenings (figure 12). Traditional Chinese motifs are applied to clothes and have traditional overt or hidden meaning, for example, the double fish pattern signifies prosperity, fertility and connubial bliss in Chinese culture, while the double happiness motif symbolizes great luck and fortune. They become symbols of cultural identity that reflect tradition, modernity, fashion and cultural change (figure 13). The re-interpretation of traditional heritage in a contemporary mode demonstrates 'palimpsest' in fashion.

Old vs. new

Italian fashion artisan workshops incorporate vintage clothes into their contemporary design. A desired part of vintage clothes like a panel, pocket, a pattern motif, a collar, a sleeve or even a half-body are cut and sewn on their special design to become one-of-a-kind fashion (figure 14). It becomes a new and unique design service by which custom design can be made with the customer's desirable old clothes or fabric. The concept of applying an old material, which has been with the owner for a period of time allowing it to reappear on a new design displays 'palimpsest.'

Transformation

In the past when the economic environment was poor, clothes were passed down within families; the elder brother's new jacket became the younger brother's new outfit the year after. There was also circulation of a tailored suit among groups of good friends for formal occasions. This transformation took place in the 1950s and 1960s when secondhand clothes were

worn for need, becoming generally despised as being socially inappropriate in the 1970s, and 1980s, when the economic environment was better, to becoming not just acceptable but fashionable to a variety of consumers from the 1990s onward. Today, secondhand items are mainstream in the young fashion market. Secondhand clothes are considered to be one-of-a-kind products, traded in flea markets or secondhand stores. The contemporary dressing mode, mixing vintage and contemporary fashion is another instance of 'palimpsest.'

Restoring history by deconstruction

Vintage jeans always move in the dimension of time and value. Fashion trends trace a lot of vintage inspiration from its historic lifestyle and marks of history. Jeans, originally work wear, have a history of over 200 years. It is a personalized icon of the wearer through which well-worn vintage jeans have a unique dialogue with time. It tells the story of its owner, his lifestyle, height, work, how he wears it and what was kept in the pockets. Vintage jeans look good when dirty with stains, faded with marks and aged with worn outs. The traces or marks of vintage, what the wearer did manually while wearing, becomes an industrially reproduced technique. The deconstructive finishing of jeans with frayed edges, deliberate holes and cuts became a fashion style. The creative inspiration in choosing the most original signs and colors of the time was reinterpreted to add that extra touch of exclusivity and one-off individuality to individual brands.

PALIMPEST—FUTURE DESIGN PRACTICE

Realizing the need to rediscover the roots in tradition and to try to evolve new expression of modernity, future design has to evolve a contemporary approach and yet make reference to the past. New design value is thus derived from: awareness of local/personal heritage and awareness of the impact of heritage (tradition/folklore) on contemporary design.

The Design Concept Framework (*table 1*) is one way to revive heritage and apply these ideas to current design practice. It provides the platform for designer/users to think both intuitively and logically in the hope that more innovative possibilities result.

Palimpsest as design concept framework

The concept of 'palimpsest' is the core for preservation of heritage

as well as its implementation in design practice. It is used as a starting point for formulating the future framework on heritage design. Palimpsest is a tool to align heritage with contemporary design and provide support for design process and appropriate interpretation of heritage in design. The concepts defined in the framework for design practice are meant to reflect the contrast and correlation between two elements—old (O) and new (N). Old refers to an element revived from the past; and new refers to an element that was previously unknown. The concept development is primarily based on the integration of these two contrasting elements from different time zones— ‘old or traditional’ and ‘new or contemporary’ with varied outcomes under 3 basic conditions:

- (O) = (N) Old and New are in equal proportion*
- (O) > (N) Old has a greater proportion than New*
- (O) < (N) Old has a smaller proportion than New*

The 7 palimpsest design concepts are described in Table 1, Design Concept Framework.

Concept 1 Insertion: The concept is to put one element (N or O) inside another so that one becomes part of the other.

Concept 2 Overlay: The concept is to put one element (N or O) on top of another so that one can cover the other totally or partially.

Concept 3 Conjoin: The concept is to join the two elements (N and O) together. It can be melded together or be in parallel practice.

Concept 4 Juxtapose: The concept is to randomly put the two elements (N and O) together side-by-side to compare or contrast the two—to highlight similarities and differences.

Concept 5 Intertwine: The concept is to twist the two elements (N and O) together so that one element is revealed through or in between the other.

Concept 6 Evolve/Emerge: The concept is to place two elements (N and O) one on top another, only one element is revealed at the beginning while the underneath element emerges over time. The emerged outcome lasts for a desired period of time.

Concept 7 Interchangeable: The concept is to take design as

CONCEPT

OUTCOMES (Under three conditions)

Overlay

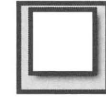
It is the concept of putting one element [N or O] on top of another in the way that one can cover the other totally or partly



One on top of the other



[O] on [N]

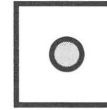


[N] on [O]

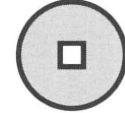
Insert

It is the concept of putting one element [N or O] inside another so that one becomes part of the other.

Nil



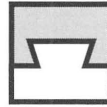
[O] inside [N]



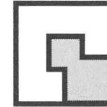
[N] inside [O]

Conjoin

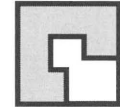
It is the concept of joining the two elements [N or O] together. It can be melded together or in parallel practice.



[O] & [N]
meld together



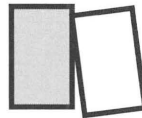
[O] fits in [N]



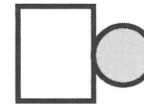
[N] fits in [O]

Juxtapose

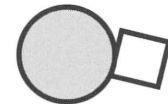
It is the concept of randomly putting the two elements [N or O] together side by side to compare or contrast the two, to highlight the similarities and difference.



[O] next to [N]



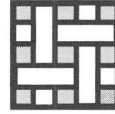
[O] attach to [N]



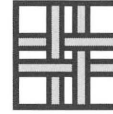
[N] attach to [O]

Intertwine

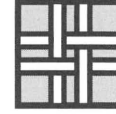
It is the concept of twisting the two elements [N or O] together in the way that one element is revealed through or in between the other.



[O] & [N]
twisted together



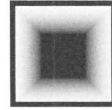
[N] reveal through
or in between [O]



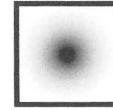
[O] reveal through
or in between [N]

Emerge

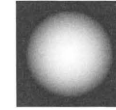
It is the concept of placing two elements [N or O] one on top of another, only one element revealed at the beginning while the underneath element emerges over time. The emerged outcome can last for a desired period of time.



[O] & [N]
can be revealed



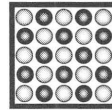
[O] emerges in
[N] over time



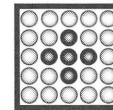
[N] emerges in
[O] over time

Interchangeable

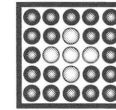
It is the concept of taking design as a surface platform formed by molecules. Each molecule has a light side [represent N] and a dark side [represent O] which rotate to create an image outcome. Mode of representation can change based on desired setting.



[O] & [N]
can be visualized



Manifestation
of [O]



Manifestation
of [N]

Table 1 Palimpsest design concept framework

[N] = New or Element not previously known

[O] = Old or Element revived from the past

a surface platform formed by molecules. Each molecule has a light side (represented by N) and a dark side (represented by O) that rotates to create an image outcome.

These concepts form a framework from which designers/users can choose based on the purpose and appropriateness of the representation needed in relation to the practice of their relative field. Ultimately, this framework can help designers create thoughtful designs based on the preservation or creation of heritage aspects most attractive or important to users.

CONCLUSION

Based on the above study, we can grasp the essence and value of heritage in its rarity and uniqueness, unusual quality and meaning, familiarity and pleasure, personal identity and sense of belonging, memory and connection, exclusivity and individuality. By embracing these values and putting them forward in our contemporary world, these principles identify the application of 'palimpsest' concepts which are subject to different applications in design, namely to: 1) re-invent, 2) re-construct, 3) re-conceptualize, 4) re-apply, 5) revive, 6) renew, 7) recall, 8) re-interpret and 9) re-imagine.

These principles can be implemented by referencing the Design Concept Framework that provides a visual pattern and a perspective for designers/users to look for decisions from different standpoints, regardless of the cultural heritage, whether personal, social or economic. It is the concept of 'palimpsest' that allows people to see the world from different perspectives through which new opportunities emerge. Within the ever-changing world, the need to resist blind uniformity, homogenization and conflict with diversity is essential. The past is around us. It is the decision of people to interpret identity as individuals, communities and as a nation with the purpose to make the past or history serve as a touchstone for future life.

A potential for design in the future lies in awareness and maintenance of our historic fabric and respect for the past. Within the stream of history, we are participating every moment in its production. Design is the bridge and integrator within which to create dialogue between people and heritage, to create balance between heritage and innovation and thus make decisions that bring us to a sense of belonging. This does not diminish modernization, and indeed, the rediscovery of heritage is completely reconcilable with modernizing events as demonstrated in this paper. We must celebrate the future world not because it is new or because it preserves the old, but because it is what we want.

END NOTES

1 – The Clock Tower on Star Ferry Pier in Victoria Harbor, Hong Kong was the site of energetic conservation demonstrations before its demolition in 2007.

2 – United Nations Educational, Scientific and Cultural Organization (UNESCO)
<http://www.cuhk/ant/culturalheritage/index/htm>

3 – Whitfield, T.W. Allan. 2005. Aesthetics as Pre-linguistic Knowledge: A Psychological Perspective. *Design Issues*, 21.1, 7.

4 – The famous Nail House in Chong Qing, China was a site of personal resistance to loss of heritage.

5 – Athavankar, Uday. 2002. Design in Search of Roots: An Indian Experience. *Design Issues*, 18.3, 43.

6 – Landschaftspark Duisburg-Nord, Germany preserved old industrial equipment for recreational use.

7 – Gas Work Park in Seattle, Heather MacIntosh, September 202. Preserving Cultural Landscapes. Retrieved March 30, 2007 from <http://www.washington.edu/jillian/pix/gasworks5.jpg>

8 – Highline in New York City, represented in a photo rendering of the proposed elevated park development, uses old infrastructure in a new way.

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