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# JOERHO

Journal  
of Architectural  
Culture

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no. 11 & 12

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Archaeology,  
Landscape, Architecture:  
Crossings of Reciprocal  
Learnings

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# Chief Editors' Note

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As the new editorial team of *Joelho – Journal of Architectural Culture*, we must start with an opening statement that reinforces our aim of continuing the work developed in the past years and consolidating the place of the journal both in Portugal and abroad. It is our goal to present a platform for thinking about architecture and the interdisciplinary fields that, to different degrees, are implicated in the discipline, fostering the development of our knowledge on both architectural design and theory.

If we mention design and theory it is because we are concerned with the present tendencies to treat them as distinct subjects rather than as inextricable activities. On the one hand, there are those who transform theory into an autonomous world, who ignore that the purpose of theory is the development of a profounder knowledge of the practice rather than the construct of a discursive field with an end in itself. On the other hand, there are those who, reacting against the self-indulgency and abstraction of these self-reflexive theoretical acts, simply reject theory, neglecting its heuristic function to the detriment of practice.

This concern is all the more relevant in a journal of a school of architecture, where this artificial distinction is forced by an increasing academic specialization. Either one is a practitioner or one is a theoretician. Either one teaches design studio or one teaches theory and history.

Becoming inevitably reflected in teaching practices, this specialization questions the tradition and nature of architecture as a synthesis of the manifold of factors involved in the process through design, or through *disegno*.

The context of architectural education is also one of the reasons why we feel an obligation to attempt a balance between the new challenges which architecture is facing today and those which are inherent to the discipline, and hence, transhistorical, if we may put it thus. This means resistance to following the latest thematic trends in an attempt to keep up with the fashionable and the politically correct, seizing the opportunities provided by the marketplace of culture industry. The case of COVID-19 and the way it took over the architectural debate in the past few months seems to be such a case.

Perhaps we might say that we assume a modern posture, giving primacy to an object-centred approach to architecture and theory. This modernism is not like that of the visual arts, with its strict concern for the autonomy of the medium, but like that in architecture itself, where the object is charged with and aims at being a synthesis of social, cultural, aesthetic, and political factors and values.

The present issue, edited by Paulo Providência, Alessandra Capuano, Domenico Palombi, and Konstantina Demiri, responds to our intentions. Focused on the intervention in archaeological sites, it brings to the fore an interdisciplinary debate on architecture and archaeology with growing relevance in today's context, bringing to the equation undeniable concerns that are posed to the present situation – such as those of climate changes brought by unsustainable practices and consumerism – without losing the central focus on our disciplinary field.



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# Guest-Editors' Note

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This issue of the journal *Joelho* is dedicated to a reflection on the enhancement of archaeological sites and the necessary interdisciplinary dialogue between architecture, archaeology and landscape projects that such work entails. These topics are the subject of an Erasmus Mundus joint degree offered by the Universities of Rome Sapienza, Federico II in Naples, Technical University of Athens and University of Coimbra.

Forty-four abstracts were received in response to a call for papers that stressed specific problems concerning the sustainability of archaeological sites. A selection process among editors gave place to nine proposals that are now published and organized. They follow three broad themes related to questions concerning archaeological parks, archaeological sites in urban contexts, and the role of architecture in archaeological rural sites. Most of these topics were also the focus of the design studios of the second semester of the master ALA in Athens and Coimbra, and the design workshop held in Rome in the first semester.

The article by Alessandra Capuano frames the issue of archaeological parks and the relationship between vestiges and urban transformation referring to the case of Rome, where the first concept of an “archaeological park” was born during Napoleon’s reign. The Appia Antica Park is a vast protected area where the archaeological context

goes hand in hand with that of an environmental ensemble of great importance; it helps to define the role of these areas in contemporary metropolitan contexts and was used as an interesting case to develop in the EMLMD ALA workshop – a comprehensive and integrated approach in the sense recommended by the UNESCO Historic Urban Landscape Recommendation of 2011. The problems of enhancing archaeological sites in an urban context, normally highly stratified, layered places that create complex urban realities, is the topic of the text by Konstantina Demiri, with additional references to the results of the Athens design studio. Lastly, the theme of the role of architecture in the enhancement of archaeological sites in rural landscapes is the topic explored by Paulo Providência, including comments on the results of the Coimbra design studio. A broader and inclusive editorial text concerning an appreciation of the archaeological implications underlying the papers' cases is signed by Domenico Palombi.

We thank the authors, the copyeditor and the editors-in-chief for their support in our task as guest-editors.

### **Call for Papers**

Archaeological sites have been considered as places of memory preservation and celebration of a past – settlements of communities and migrations of ethnic groups, cultural exchanges between communities, religious movements and their progress in the territory, and the processes of territorial domination, among others.

An interdisciplinary interpretation of these topoi crosses geological, historical, material, environmental, architectural and landscape studies, and allows us to rethink their interaction with the contemporary territory and the preservation of the signs of the past. That is, it allows us to think of these places and sites as potential levers of social, cultural and economic development of the societies that preserve them.

Places located outside of great touristic attractions, generally placed in peripheral metropolitan locations or remote areas of the interior, or in some lost places on the coast, are particularly subject to difficult economic sustainability. In spite of their dimension, many of these sites are of great interest concerning cultural value, local appropriation and identity, and they may have a new role in local development, in difficult or even survival economies.

The next issue of the journal *Joelho* is devoted to the crossings of reciprocal lessons in landscape, archaeology and architecture studies. It focuses on the disciplinary intersection and considers studies devoted to a reflection on the sustainability and conservation of peripheral archaeological sites. It takes into account the great threats involved in abandonment and degradation or that climate change implies (in particular on sites located on the shore of fragile coastline systems subject to collapse, changing seawater levels, river and stream flooding regimes, and forest fires). It also covers actions concerning the mitigation of threats

to heritage (fences and walls, coverage and other protections, inclusion in contemporary developments of archaeological remains; run-off channels; forests, plantations of fire-fighting tree and plant species), tourist pressure on the shoreline and inland desertification (construction of accessible routes, logistic and informational support, cultural uses of archaeological findings), and alternative uses of agricultural intensive soil that may take advantage of other forms of plantations, including millennial fallow. We are particularly interested in the connections between archaeological landscapes and other types of landscape such as: infrastructural systems where contemporary intersections collide with ancient ones; productive landscapes (agrarian, fishing, extractive, industrial), considering not only the rich collection of landscape devices (paths, roads and bridges, centuriation and division of property, dams, dikes and canals), but also the irrigation and water systems (ancient baths, cisterns and rural *domus*); the canning industry (*garum* in the Iberian west, Mediterranean and south coasts); and mining and quarrying (iron, copper or gold, throughout the country). We value studies that are based on: the interpretation of archaeological sites and landscapes through mappings and cartographies, and the disciplinary crossing needed for mappings (geology, botany, topography, orography and history of settlements), as a way of knowing geographical, ecological, historical and social systems and its importance in preservation and visiting, integration and alteration; the use of design and narratives that connect directly with readings of the archaeological context, producing sites of higher cultural and social meaning, and reinforcing their economic resilience.

At a time of strong, unsustainable consumerism with serious environmental consequences, the study and interpretation of the rich archaeological processes allows links between these places, marks and traces and the contemporary situation, thus demanding new design tools and processes. In support of a newly inaugurated European joint master's degree among Portugal, Italy and Greece, dedicated to building a common language between archaeology, landscape studies and architecture, *Joelho* is interested in these archaeological landscapes because of their potential for learning about and rethinking the areas where the intersection of the past with the present can generate improved ways of interdisciplinary interaction – and therefore foster a qualified architectural design capable of integrating and conserving archaeological landscape environments with the use and life of societies.

# How to Reconcile the Past and the Present

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*Experiences, Proposals and Ideas  
from All Over the World*

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In Western culture, or in what today is called global civilization despite its diverse traits and contradictory evaluations, the relationship with the past has always been both profound and contradictory and in some cases even conflicting.

Actualization of the past has occurred in different periods of time and for a large variety of reasons simultaneously assuming cognitive, contemplative, evocative, emulative, normative forms.

In this continuous and multi-faceted process, ideological and political motivations led to the revival and legacy of the past seen, from time to time, as an analogical model, a foundation of identity, a source of ethical and aesthetic inspiration, or a tool for cultural formation and social pedagogy. In this sense, the past has become an absolute cultural value and – ideally – has constituted a powerful paradigm for the conception of new models and new metaphors for the construction of material and immaterial forms of the present.

Ideally. In fact, in this continuous phenomenon – unlike the testimonies of literature and art – the material remains of the past have been given a very special consideration: reliable witness and deceptive ghosts, authoritative document and cumbersome memory, waste material and sacred relics, burden and heritage, obstacle and stimulus to the



- 1 Alois Riegel, *The Modern Cult of Monuments. Its Character and Its Origin*, trans. K.W. Forster and D. Ghirardo, *Oppositions* 25 (1982): 21-50. First published as *Der moderne Denkmalkultus. Sein Wesen, seine Entstehung* (1903). See also Sandro Scarrocchia, *Alois Riegl: teoria e prassi della conservazione dei monumenti* (Bologna: CLUEB, 1995), 173-207.
- 2 Giuseppe Pucci, *Il passato prossimo. La scienza dell'antichità alle origini della cultura moderna* (Rome: La Nuova Italia scientifica, 1993); Alain Schnapp, *La conquête du passé. Aux origines de l'archéologie* (Paris: La Découverte, 1993).

construction of the present and development of the future. In fact, the different values attributed to heritage management and archaeological monuments highlight the contradictory and often conflicting relationship between the past and the present over the centuries and currently.

Since the Napoleonic era, European culture has been questioning the meaning and function of ancient monuments in contemporary civilization, attributing a relevant role to archaeology in the organization and development of the city and its territory. The testimonies of the past are no longer the mere objects of erudite observation and artistic contemplation, but have become the subject of scientific study, protected by law, preserved and restored. Ancient monuments come to be an integral part of public space, assuming a strong connotation of ideological self-representation and of cultural and social identity. All these elements, stages and instruments make up the so called “cult of monuments” that characterizes the nineteenth century (the “historical century”); later, in the twentieth century (the “century of antique”), European society and culture acknowledges the material remains of the past as the indisputable and superior “value of memory.”<sup>1</sup> Nevertheless, the growing process of modernization has often jeopardized the survival and integrity of the archaeological heritage both in urban, suburban and rural areas. Building expansion and infrastructural modernization have often considered the presence of material remains of the past as an obstacle, to be swept away in the name of economic interests and social modernity.

In the last two centuries in Europe – Italy and Rome have been the main laboratories – archaeologists and architects had, above all, the task of designing methods, tools, and solutions for the knowledge, documentation, conservation and transmission of the archaeological heritage in a growing search for integration and for the material and ideal valorization of the multi-layered historical landscape.

The irenic representation of this complex relationship developed by contemporary Western culture and continuously submitted to politics and public opinion – consist also of the knowledge and the protection of the whole environment – testifies to the deep need to reconcile the past and the present, memory and the future, in a social and cultural value perspective.

Archaeologists and architects have been and are the protagonists of this stimulating research for reconciliation: both disciplines have a well-grounded contiguity of training and interests that, until the last century, was expressed in the frequent identification of the two professional roles. On the other hand, antiquarian erudition and the deep knowledge of ancient monuments have been the pillars of the affirmation of archaeology as a modern science.<sup>2</sup>

Increasingly, architects and archaeologists have the task of finding solutions for urban problems where the presence of monuments and ancient remains – at different levels of conservation and

legibility – requires scientific knowledge and a design vision capable of safeguarding and enhancing historical evidence, integrating it into the contemporary context.

This professional activity is, obviously, not just technical but, first of all, ethical in its relationship with society, institutions and politics.

However, it is precisely in this relationship that archaeology reveals its main weakness: since the birth of the nation-states in Europe, archaeology, in the individual research dimension, has always been characterised by an extraordinary creativity and freedom of orientation; differently, in the social dimension, it has frequently lost autonomy of vision and proposal and meekly bent to the dominant political and ideological conditioning. On the other hand, professional recognition, corporative organization and integration into the productive and economic mechanism have provided greater guarantees for architects in their relationship with the public administration and the politics that govern it.

This different degree of autonomy and socio-economic recognition has in fact produced a professional hierarchy that has not helped collaboration between the two disciplines and has often separated the activities of archaeologists, who discover and study ancient monuments, from those of architects, who plan their present and future.

On the contrary, the need (and the effort) to share knowledge (and the feeling) of the antique and to identify its meaning (and destiny) seems evident: to build an historical narrative that is both complex and communicative; to transform it into a project for urban and landscape architecture; and to realize a creative process “controlled” by a rigorous scientific and methodological path, far from the simplification that has become imperative in mass cultural communication (and not only).

Usually, the ability to collaborate between the two disciplines is consolidated, on an individual level, with professional experiences within national and local institutions responsible for the protection and enhancement of cultural heritage. However, there is a growing need for a suitable training programme shared by archaeologists and architects that, in addition to the theoretical discussion on the role of antique in contemporary landscape, provides a concrete experience of collaboration between young professionals in contexts of high historical and cultural value and great environmental complexity.

In the international academic environment, this need has been solved by a master’s course entitled: “Archaeology for Architecture. Architecture for Archaeology” promoted in 2006 by the Departments of Architecture and Project (Faculty of Architecture) and Science of Antiquity (Faculty of Letters and Philosophy) of the University of Rome, Sapienza.

From this experience the Erasmus Joint Master “ALA. Architecture Landscape Archaeology” was created in 2019, promoted by the University of Rome Sapienza, University of Coimbra, National Technical University of Athens and University of Naples Federico II, with further

- 3 Andrea Tramontana, "Il Patrimonio dell'Umanità dell'Unesco. Un'analisi di semiotica della cultura," PhD Bologna University, 2007 ([www.amsdottorato.unibo.it/222/1/Tesi\\_Tramontana.pdf](http://www.amsdottorato.unibo.it/222/1/Tesi_Tramontana.pdf)); Kenneth R. Olwig, "The Practice of Landscape 'Conventions' and the Just Landscape. The case of the European Landscape Convention," *Landscape Research*, no. 32 (October 2007): 579-594; Andrea De Montis, "Impacts of the European Landscape Convention on National Planning Systems. A comparative Investigation of Six Case Studies," *Landscape and Urban Planning*, no. 124 (April 2014): 53-65.

partners from other universities, governmental and international agencies, museums, archaeological sites and professional architectural offices. An extraordinary opportunity for young architects and archaeologists from all over the world (and for their teachers) to share the construction of a common wealth of knowledge, methods and objectives for the conservation, management and enhancement of the historical landscape. This was to be carried out in the context of the natural and man-made environment of which it is an integral part and, also, in relation to the social, economic and cultural dynamics of the communities that are its heirs and guardians.

In addition to the many interesting projects developed by the young students of the master's courses at the University of Rome, with whom I was lucky enough to get involved in the discussion, this extensive dossier of experiences gained by authoritative professionals of urban and environmental design in multi-layered historical contexts in different countries of the world has now been added. A further opportunity to reflect on the role, function, form and location of the antique in contemporary landscape, also in the light of what has been developed, nationally and internationally, by the main institutions of cultural protection and enhancement.

It should be immediately noted that, here, the diversified series of experiences carried out in different geographical contexts (five in Italy, one in Spain, one in Greece, one in Peru and one in Australia) reveals a substantial coherence of methodological approach and cultural objectives, which was far from obvious until a few decades ago: this methodological coherence allows a "global" evaluation of the problem and reaffirms the dimension, at once "local" and "universal," of historical-environmental heritage as progressively defined, albeit from different angles, in the *UNESCO World Heritage Convention* (1972) and, above all, in the *European Union Landscape Convention* (2000).<sup>3</sup>

From the archaeologist's point of view, when we are dealing with ancient remains, the order of priorities is (or should be) out of the question: identification, analysis, documentation, interpretation and scientific discussion of the monument and its context. Only after that, it is possible to proceed to the design of strategies for conservation, valorization, and communication.

The projects presented in this issue of *Joelho* share this principle and take the preliminary scientific research phase for granted. In this regard, however, one must keep in mind the intrinsic condition of partiality and precariousness of archaeological knowledge that always reveals a minimal part, in quantity and quality, of the ancient context, itself inevitably residual in consistency and occasional in conservation. This limit of archaeological knowledge – which contemplates the potential acquisition of further elements of evaluation – must be taken into account in the conception of the architectural project that cannot be considered

- 4 Adriano La Regina, "Quale antico e per chi. Il caso dei Fori Imperiali," in "Progettare la memoria. L'archeologia nella città contemporanea," *Italia Nostra*, no. 444 (June 2009): 19.
- 5 Mario Manieri Elia, *Topos e progetto. Temi di archeologia urbana a Roma* (Rome: Gangemi, 1998), starting from Massimo Cacciari, "Tradizione e rivelazione," *Il Centauro*, no. 13-14 (1985): 13-37.

final and irreversible, as the results achieved by archaeological research regarding the object and context treated.

The sensitivity and interest of the authors of this issue of *Joelho* towards the forms and reasons for this research path are, however, demonstrated by their propensity (a need for internalization, one might say) to abstract and conceptualize the practices of archaeology: from excavation to reconnaissance, from the analysis of material to the building techniques, from architectural reconstruction to urban planning and landscape. This occurs within the context of a very heartfelt (even inspired, at times) reflection when experimenting with powerfully evocative metaphors to represent archaeology (as "archives": T. Kordonouri; as "autopsies": V. Mannering and T. Morgan) and extends to the ideal and symbolic meanings of the rediscovery of material traces of the past.

It would be the archaeologist's task, however, to guide the architect along this path and to reveal the limits (the limits!) of the historical and monumental reconstruction that is offered to the architectural project. Archaeology, in fact, almost never gives back the "ancient reality": rather, it is a representation of it achieved by different investigation methodologies, by historical questions, by the understanding of the complex, by strategic-conservative choices and by strategies of setting up and restitution. In this situation, the first step is to clearly and consciously distinguish the moment of knowledge from the moment of representation, because a "misunderstood historicist conception of preservation" has often prevented us from distinguishing "the moment of knowledge from the moment of representation, which inevitably takes the form of pure abstraction with respect to any actual development assumed by places in the course of time."<sup>4</sup>

From this comes the awareness that the archaeological setting is a modern symbolic creation: the result of the selection and the re-composition of monumental entities from different eras and inserted into a contemporary design vision. Inevitably, the archaeological site becomes a "setting" that has little to do with the ancient reality that it evokes and reinterprets. In this sense, archaeologists and architects are condemned to be the creators of an "artificial reality" that places the question before us – never really addressed and even less resolved – of the conscious construction of a "tradition" (from the same Latin root: to betray/to hand on) that is both transmission/conservation and betrayal/renewal of the historical past and its material traces.<sup>5</sup> Because it is certainly true that "conservation is an active and complicated process, a process which presumes the change" (P. Miano, F. Coppolino).

From all the different experiences presented in this issue of *Joelho*, emerge some common tendencies that are worth highlighting.

Here, the antique and their material remains are understood as a subject and an opportunity for contemporary design and are considered a fundamental theme in contemporary architectural, urban, environmental

and social culture, in a complex network of relationships between different sciences and professional spheres (F. Zaffora; G. Tupputi, A. La Notte, O.G. Paparusso, M. Cafagna).

This approach, inevitably, amplifies the conceptual dimension and the goal of the archaeological discipline that, in its double dimension of scientific research and “preventive” investigation and documentation, is called upon to provide content and tools for urban and architectural design, for territorial enhancement, for environmental and landscape protection and also for the construction of the identity of places and the communities that live in them. In this sense, archaeology is certainly the least “pure” of the historical sciences because its subject of investigation, its operational practices, and the result of its research possesses a concreteness, material and symbolic, of extraordinary cultural, social and political impact.

The theme of antiquity treated in this issue of *Joelho* does not – as happened for centuries in Europe – favour a specific period and/or a specific culture, but considers the perspective of the *long duré* essential to the historical understanding of the monumental, urban and landscape context. This approach acknowledges the perspective progressively developed by the archaeological research of the second half of the 20th century and contributes to solving the traditional “conflict between the antique” that, in European idealism, favoured the classical period at the expense of the subsequent historical phases – and also of the regional and local cultural expressions – with inevitable consequences on the choices of preservation, transmission and representation. In this issue of *Joelho* it is in fact possible to find design experiences in different geographical and historical-cultural contexts, in a long-term vision that goes from the highest antiquity to the contemporary age, up to adopt the “stratigraphic” approach also in the reading and interpretation of modern urbanism (T. Kordonouri).

History in its integrity – concretely testified by the stratification of its material remains – is therefore considered and proposed as a founding value of the cultural and social identity of the community that is its heir and would like to be its guardian (T. Emerson, G. Othenin-Girard, L. Crignola).

It is not by chance that this issue of *Joelho* is pervaded by the theme of the persistence of memory (historical and cultural) and by its different forms of removal and negation (occasional and intentional) as mechanisms of identity construction (T. Kordonouri; P. Miano, F. Coppolino; V. Mannering, T. Morgan). In archaeology, the topic is often substantiated by the famous Freudian metaphor of the unconscious as archaeological stratification, more than true, if not referring to the succession of distinct levels of different ages (as occurs in the archaeological excavation) but rather as a coexistence of historical levels that are not contemporary but simultaneously perceived (as is always the case in the archaeological site in urban context).

However, the theme of the identity value of the material remains of the past should be considered with particular caution. This is, certainly, an attribution of meaning which is in some way compensatory for the loss of the ideological and political dimension that the antique – especially archaeology – has had in national cultures since the second half of the nineteenth century, but that risks taking on improper cultural and social connotations, certainly anti-historical and easily instrumentalized.

It is not so much a question of identity, therefore, as of self-awareness and awareness of the historical and cultural journey to which we belong and, ultimately, of safeguarding a heritage of universal value to be preserved and shared for the present and the future.

Only in this sense is the dimension of “patrimoniaity” with which we define the collective value of ancient monuments justifiable. The economic dimension of cultural heritage in all its manifestations and meanings prevails in social perception and political-administrative actions (in Italy, the definition of “cultural deposits” has even been coined as if monuments were mineral resources to be exploited). However, the absolute cultural value of this heritage should rather be emphasised and it should guide any further cost-benefit assessment for its knowledge, conservation and management.

Indeed, in the projects presented in this issue of *Joelho* there is a constant consideration of the economic potentialities offered by an integrated management of cultural heritage: this is recognised as an effective opportunity for the enhancement and the development of the cities and territories to which they belong (D. Falco; T. Emerson, G. Othenin-Girard, L. Crignola).

This condition, which has been increasingly experienced in recent decades as a result of mass “cultural” tourism, nevertheless deserves some further reflection, also in relation to its actual and lasting effectiveness. The tourist-cultural ‘specialisation’ of entire cities and territories, in Europe and beyond, has shown all the critical aspects of a development model that, having weakened the production fabric independent of its supply chain, proves to be extremely fragile in times of global crisis such as the one we are currently experiencing.

Only informed and conscious management of monumental heritage guarantees against these social and economic risks. The authors of the projects presented in this issue of *Joelho* recognise the key to this in an overall, integrated assessment of the historic landscape, in its complexity of environmental and cultural values and in its double dimension, vertical (chronological, historical, archaeological) and horizontal (landscape, settlement, infrastructure, mobility). The integration of archaeology, landscape and the city would seem to be the only possible approach for a design capable of proposing a narrative that is, at the same time, knowledge, conservation and enhancement of the territorial context. However, the order of priority in terms of urgency, relevance and



6 For an overview of these topics, see, after the classics J.-P. Babelon and André Chastel, *La notion de patrimoine* (Paris: Liana Levi, 1994) and André Corboz, *Le territoire comme palimpseste et autres essais* (Besançon; Paris: Editions de l'imprimeur, 2001), the most recent and extensive review proposed in Alessandra Capuano, ed., *Landscapes of Ruins. Ruined Landscapes* (Macerata: Quodlibet, 2014).

purpose of the intervention should be specified each time, as it cannot be generic with respect to the specific settlement, environmental and heritage components of its context.

With respect to the conservation of the archaeological heritage, an approach prevails that, alongside the usual practice of restoration, places an “integrated” perspective on the care of the context: this is achieved by integrating and functionalising it in contemporary reality – as called for in the UNESCO document on the historic urban landscape – through a design process that guarantees its use through accessibility, valorisation, and the organisation of cultural activities and the economic armature, also with the support of technology (S. Guideri, T. Matteini).

Ultimately, the theoretical principles, supported and certainly shared in this issue of *Joelho*, which are related to the architectural project applied to the ancient monumental heritage for the contemporary, are classifiable in key words such as: knowledge; preservation and enhancement of the stratified historical palimpsest; integration in the environmental and settlement context; cultural awareness and collective heritage; and social and economic re-functionalization.<sup>6</sup>

Other, even more problematic and crucial themes which are proposed in this issue of *Joelho* as a point of reflection about the conception and realisation of the architectural project for archaeology, are classifiable as: cultural specificity; form of realisation; aesthetic quality; cultural necessity; and relationship with society and politics.

It is certainly positive that all the presented projects are the result of urban and territorial intervention programmes conceived within the framework and in the light of planning instruments with a solid theoretical, methodological and documentary basis.

However, a ‘high’ and ‘systemic’ political vision, animated and supported by public debate, which goes beyond the dimension of management and administrative planning, rarely emerges. Reflection and action on cultural heritage has long since lost its ethical charge and its civil tension to become an eminently technical issue – reserved, in essence, for archaeologists and architects/urbanists – with very little involvement of the broader intellectual community and of the various components of society. That is, undoubtedly, a reflection of the end of ideologies which, although welcomed, has led to extinguishing ideals and weakening ideas.

On the contrary, as shown by the experiences presented here (D. Falco; G. Tupputi, A. La Notte, O.G. Paparusso, M. Cafagna; S. Guideri, T. Matteini), the architectural project for the safeguarding and integrated enhancement of the historical landscape provides an opportunity for discussion between the various local and national authorities responsible for the cultural heritage. However, the work of archaeologists and architects/urbanists should be supported by the contribution of other professionals (classicists, engineers, sociologists, anthropologists, jurists) and open to discussion with the social and institutional operators on

the territory (training and research institutes, cultural and professional associations, productive activities) for a “participated” valorisation of the cultural heritage (T. Emerson, G. Othenin-Girard, L. Crignola).

This approach could help to resolve the paradoxical contradiction between the rhetoric of heritage (particularly practised in political communication) and the intolerance for the constraints of protection and knowledge that this imposes (or that it is considered should be imposed) on urban and territorial development. It is also for the benefit of a public opinion which is (dis)educated by the mass media for superficial enjoyment (or worse, consumption) of historical-cultural heritage.

In terms of design, it is interesting to highlight the substantial homogeneity of approach and solutions proposed in this issue of *Joelho*, despite the significant differences in scale (in terms of size, complexity, conservation) and content (in historical and cultural terms) of the contexts presented. While this homogeneity is a guarantee of a shared and widely verified methodological process, it would seem to reveal a weakness in the creative and design process.

Archaeologists have learnt to adapt their scientific methods and operational strategies to the characteristics of the research subject, and one might wonder whether in architectural design, too, the specificities of the context should not be enhanced in order to imagine more diversified solutions in relation to the specific environment. This could constitute a sort of ‘cultural biodiversity’ to be valued and protected in the face of a latent homologation of theories and practices, materials and forms, articulation and organisation of spaces, re-functionalisation and use of the context (the materials presented by L. M. Correia and C. Coelho are useful here).

On the other hand, the architectural project, in the cases exemplified in this issue of *Joelho*, reaches elaborations and takes on very sophisticated forms of representation, especially in drawing (e.g. F. Zaffora; P. Miano, F. Coppolino) which happily combines the potential of the computer tool with a cultured and refined aesthetic sensitivity.

This high degree of elaboration, however, creates high expectations and invites architects to take greater responsibility in the realisation phase of the project where there is frequently a significant loss of quality and architectural design is reduced to a “game of images.” In the transition from design to construction – in fact, the last transformation, in order of time, of the monument – it is necessary to feel a strong sense of responsibility for the impact it will have on the context and on the landscape, remembering the roots that architecture itself has in the historical heritage with which it is confronted (L.M. Correia, C. Coelho).<sup>7</sup>

At different levels, the authors of this issue of *Joelho* emphasise the need for a balance between monument and environment, between history and nature; they are aware that in contemporary design, the built has largely replaced vegetation as a means of organising and communicating the antique.



- 8 Marc Augé, *Non-lieux. Introduction à une anthropologie de la surmodernité* (Paris: Edition du Seuil, 1992).
- 9 Salvatore Settis, *Futuro del classico* (Turin: Einaudi, 2004); Daniel Fabre, *Émotions patrimoniales* (Paris: Edition de la Maison des sciences de l'homme, 2013).

It is comforting to read in this issue of *Joelho* that “there is no contrast between the forms of architecture and those of archaeology” because “architecture is a scaffolding, a framework with its own specific structure designed to read, interpret and narrate the archaeology, but not to compromise its forms” (P. Miano, F. Coppolino).

These are, of course, entirely theoretical petitions of principle, as is blatantly demonstrated by the widespread tendency to re-functionalize archaeological sites into performance spaces, exhibition spaces and as sites for the most diverse social activities. In this case, the architectural intervention distracts from the contents and from the meanings of the ancient context and declares its cultural and social insufficiency. Ultimately, one gets the impression that archaeology was the occasion (or the pretext) for the architectural project rather than the reason and motive for its valorisation (L.M. Correia and C. Coelho).

Paradoxically, ‘over-musealization’ is also a real risk for the safeguarding of the content of the archaeological heritage. Although dictated by security and protection needs and although animated by a sincere desire for cultural communication, it does not create real opportunities for integration, it ends up reaffirming the separateness of the archaeological object – a “non-place” – and is imposed, in extraneous forms, on the surrounding reality.<sup>8</sup>

In this context, the ‘forced indoctrination’ must also be contained: it imposes contents, points of view, paths and suggestions on the visitor which are dictated and bound by the exhibition project, and which make the fruition substantially passive and do not compensate the deficit of individual and collective cultural growth.

Obviously, we have to deal with one of the most striking social phenomena of recent decades: mass cultural tourism, the offspring of the “democratisation of cultural heritage”, which uses archaeological sites and monuments in a consumerist dimension fuelled by the strategy of “patrimonial emotion,” artfully stimulated – both by architects and archaeologists – to attract media, social and political attention but with very few cultural results (V. Mannering, T. Morgan; T. Emerson, G. Othenin-Girard, L. Crignola; L.M. Correia, C. Coelho).<sup>9</sup>

In view of these potential distortions, we might consider that the architectural arrangement of the archaeological context is not always the appropriate tool for its valorisation: when the project takes over or reveals its inadequacy, when it is not sustainable in the future perspective or when the cognitive assumptions on which it is based are not solid, the renunciation of intervention must be considered as a concrete option.

If we free ourselves from the widespread obsession of the organic assimilation and the total control of the context, then we could return to considering the ruins as ruins – without didactics, without facilities, without accessibility. This is as they have been for centuries, integrated into an immaterial but highly valid landscape of knowledge,

10 Choay, *L'allegorie du patrimoine*. See Manieri Elia, *Topos e progetto* for the “archaeological bradyseism” in the contemporary landscape.

values and feelings, both individual and collective, to the construction and effectiveness of which we should recognise equal, if not greater, importance than the material landscape into which we would like them to be modernly integrated.

In short, it is a question – by means of science and conscience – of controlling the growing generalisation of the concept of ‘monument’ and the consequent “ecumenical expansion of heritage practices”: this creates the “fourfold inflation” – typological, chronological, geographical, of use – of the historical-monumental heritage and ends up trivialising its meaning.<sup>10</sup>

The fact that the archaeological context cannot be dealt with the tools of the archaeological discipline alone is clear to all the authors of this issue of *Joelho*. Within the projects presented here, its complexity can be observed at different levels (from the single monument to the site that includes it; from a restricted geographical area to a wider territorial and regional vision) and in the peculiar characteristics of the environment of reference (urban, suburban, agricultural or natural). Therefore, the search for the integration of the monument in the contemporary context is manifested in the project in a gradient of extremely interesting diversified formal and substantial solutions, all within a shared theoretical and methodological framework.

The case of Giardini Naxos presented by Flavia Zaffora (*Synchronous Worlds. Architecture, Archaeology and City through a Project in Sicily*, but the terms should be reversed) summarises the complex relationship between ancient monument, natural environment, historical city and modern town planning. Archaeology, which is part of this palimpsest, is integrated in a more organic relationship with the needs of contemporary cultural, social and economic life: “the general purpose of the intervention is to change the archaeological park into an urban park.” In this sense, the architectural project, through large installations that evoke the ancient reality, “wants to show a once existing reality with new eyes, stimulating the visitor to imagine spaces and volumes now physically lost... the proposal aims at making the Greek site and the contemporary park exist synchronously, at simultaneously perceiving what exists today and what no longer does.” However, apart from restoration work for protection and conservation, on a museographic level the project reveals the risks of the pedagogical approach which, in the form of the archaeodrome layout, imposes a univocal and restrictive perception in which the ancient ruins are overwhelmed by the modern reconstruction: this inevitably ends up giving an image that is far from the ancient reality distancing the viewer from the main ideal and material content.

“Transforming absence into presence” is also the challenge proposed in Pasquale Miano and Francesca Coppolino’s project (*Coastal landscapes and invisible archaeology. The case of Crapolla Abbey in Massa*

*Lubrense*) in the context of the medieval St. Peter's Abbey in the fjord of Crapolla in Massa Lubrense. An interdisciplinary historical, archaeological and architectural landscape research supports a valorisation project "between coastal landscapes, invisible archaeology and architectural design."

The 'low-intensity' archaeological context – in terms of consistency, conservation, knowledge and visibility – suggests a design path "which tries to explain weaker traces and where mutual intersections between nature and artifice, memory and amnesia, imagery and imagination represent some of the main tools that characterize design approaches in these specific situations." The experiment, very consciously, revolves around the theme of a balance between ruin and nature, between ruin and architecture and between ruin and imagination, in order to measure how much the process of re-emergence of the archaeological context is coherent with its original contents and in which forms it can be represented and proposed. In a reflection around the concept of 'absence,' the multiple potentialities expressed by the 'traces' of a context largely lost and/or hidden are highlighted: "It is of great importance to keep in mind the imaginative force produced by the traces, the alignments and the rhythmic sequences of the ruins, eloquent fragments of lost architecture and for this reason capable of generating new figures and new shapes." The decision to stop at the 'traces' leads to the actions of the design proposal "which have the main aim of transforming absence into presence, placing the interaction between the historiographic function of archaeology and the design mechanisms linked to the topic of imagery and imagination."

Traces, imagery and imagination, governed by knowledge of the history and the environment, scientific documentation and design awareness, appear to be sufficient to guarantee the preservation of an evocative natural and historical environment in a sober, cultured and elegant project.

On the delicate relationship between nature and history, we return with the experience of Silvia Guideri and Teresa Matteini's (*Cultivating archaeological landscape. Notes on a Mediterranean applied case study*) who present "the executive project for interventions of conservation and valorisation of the archaeological and landscape heritage of the Park of Baratti and Populonia in Southern Tuscany."

The proposed approach is particularly stimulating from two points of view: it recognises archaeology as an opportunity and tool to protect the integrity of the landscape ("from an ecological point of view, it might be useful to recall that archaeological sites generally constitute an important reservoir of biological diversity") and because, in the perspective of 'cultivating' places of cultural and natural interest, it adopts the concept of extensive and constant 'care' of the historical, natural and anthropic context ("a continuous attitude of taking care of (archaeological) places over time to preserve and regenerate resources for future in a holistic vision, also considering economic sustainability and liveability for

inhabitants and local fauna”). Here the principle is reaffirmed, culturally, economically and politically, that taking care of the historical landscape is certainly the best way to guarantee quality to the present environment and to the life of its inhabitants. In this perspective, the parks system in which the intervention is inserted becomes first and foremost a project of global territorial valorization “that became the policy basis for the “Strategic Cultural Development Plan,” the substantial appendix to the Valorization Accord between the Cultural Assets and Activities Ministry, Tuscany Region, and Piombino Town Council, entered into in 2007.”

At the same territorial scale and with the same complexity of approach, Davide Falco (“*A quiet, secluded little miracle*”. *Some remarks on the territorial system and landscape of central Apulia twenty years after the European Landscape Convention*) proposes a project centred on the archaeological park of *Egnatia* in the geographical sector of Valle d’Itria and Murgia dei Trulli defined by the Apulia Region as part of the ELC. Here, considering the different natural and anthropic components, emerges the theme of the valorisation of a highly original agricultural landscape with strong cultural and identity connotations (“the image of a “town-territory”: a widespread historical heritage of rural stone building and a peculiar substratum of ethno-anthropological traditions”), recognised as a potential economic and tourist engine which must be evaluated in its present and future implications for the liveability, conservation and valorisation of the territory (“but whose direction and long-term effects are clearly important to understand”).

The experience of Apulia stands out for its strong coherence with local and national institutional and administrative programmes and for the quality of the documentation at the basis of the project design. It foresees: the realisation of a *Heritage Atlas* that represents cartographically, describes and interprets the whole territory; the conception of a *Strategic Scenario* that explains the general and specific objectives; the definition of *Technical Standards* that respond to the need for conservation.

At this scale, archaeology becomes the ‘high’ source of inspiration for the conception of the landscape architecture project. Archaeology is then freed from the risks of self-centredness and spectacularization that always threaten it, while it regains the dimension of a component of the historical anthropized landscape in a more balanced relationship of values, meanings and functions for the environment, society, economy and contemporary culture.

The project by Giuseppe Tupputi, Alberto La Notte, Olga Giovanna Paparusso, Massimiliano Cafagna (*The lower valley of Ofanto river: from landscape archaeology to landscape design*) for the redesign of the landscape of the Regional Natural Park of the Ofanto River in the Apulia region, addresses the same theme.

The project considers the Ofanto basin in its hydrogeological, natural, anthropological and historical complexity. It enhances an area

of great complexity between Venosa, Canosa and Canne, a crossroads of indigenous, Hellenic and Roman cultures and a setting of historical memories that are fundamental for the development of the ancient Mediterranean. The long-term historical-territorial analysis is based on the critical redesign of territorial maps and aims at the overall regeneration of the area and incentives to attract new visitors to the wider Ofanto mouth park. For this purpose the renaturalization of some sensitive and degraded areas is foreseen, with restoration of the physical connection between the watercourse, the renewal of the road networks, the restoration of Ofanto's Tower and the redevelopment of the modern Fiumara settlement. The ambition is that the conservative issues of the archaeological landscape can be combined from a sustainability perspective with the value in use for society today. Also, in this case, the large-scale vision of the landscape and the design of an integrated protection and enhancement strategy for the territory, places the archaeological heritage in a more balanced dialogue with the other natural and anthropic components.

The theme of the stratification of the historical landscape and the hybridization of research methodologies for its comprehension and reactivation is inevitably emphasised in the only two urban archaeology projects presented in this issue of *Joelho*. The fact that there are only two of them and that they are not purely archaeological projects is perhaps not accidental: this invites us to reflect on the interests and orientations of contemporary architecture with regard to historical and archaeological heritage.

The work proposed by Thomais Kordonouri (*Archiving Metaxourgio*) is a refined experiment in long-term stratigraphic analysis, aimed at interpreting contemporary urban form and its formal and ideal reconfiguration. An archaeology of the present that opens up to anthropological and sociological perspectives.

The resulting urban design is particularly ambitious in its conception of a new landscape in which the antique is elegantly integrated in the context of many different elements.

The metaphor of the 'urban archive' ("the city is an archive with traces, ruins and monuments that is produced through the dialectics of place, time and ideas") enriches the archaeological perspective and generates a conscious design for the reorganisation and for the spatial and temporal interrelation of stratified urban signs ("the archive that consists of the conscious selection of these layers and traces of the past and the present, looking towards the future"). In this case, archaeology becomes a 'special technology' for the city (borrowing from a famous definition by Italo Insolera on the failed role of archaeology in Rome) that goes beyond its scientific, academic and professional limits to become a tool for conscious management and design of the urban palimpsest.

Striking in this context is the metaphor of archaeology as "a metaphorical 'autopsy', a brief moment of pause when the sites history

can be publicly examined and challenged” that Virginia Mannering and Tom Morgan (*New public excavations – The city performs an autopsy*) proposed in relation with the recent archaeological excavations in Melbourne (Australia), that reveal the nature of urbanisation in the city in the 19th century.

Looking towards the ‘New World’ from our ‘Old World’, which has so often wilfully ignored its historical heritage in the name of modernity, it is touching to read that “In Melbourne, archaeology, architecture, and infrastructure are inherently linked... At each site, acts of archaeological excavation have been a necessary precondition of the larger architectural or infrastructural project” because “there is a relationship between the act of digging and the act of building – and unpacking – the image of the urban.” A statement of principle that constitutes the best legacy of European archaeological and architectural culture.

In this experience, the high level of professional awareness (“Architects also employ and romanticize the notion of palimpsest, which views the continued construction and reformation cities as neat sequential layers, where the past coexists, still politely visible under the present”), theoretical (the distinction between ‘site’ and ‘ground’ is relevant), methodological (“But such processes, on a vast scale, and committed with violence, erase and confuse the collective memory”) and cultural (“The archaeological excavation becomes theatrical and performative. The spectacle surrounds the narrative of the dig, rather than the findings themselves”) must be emphasised.

In the continuous reference to “theatricalisation” and “public participation” in the archaeological experience that guides the renewal of the city, one can grasp a social dimension of cultural communication that emerges particularly in the original project realised by Tom Emerson, Guillaume Othenin-Girard, Lucio Crignola (*A Room for Archaeologists and Kids Pachacamac, Peru*) in collaboration with the University of Lima for the Museum of Pachacamac, near Lima in Peru and that in the title “The Archaeology of the Territory... revealed a new understanding of the place that enfolded its history within its contemporary condition.”

Here three different experiences come together: the creation of the Pachacamac Atlas (“sought not only to represent the archaeological structures of the site (which are already well documented), but also the contemporary reality of the wider landscape”); the design of a functional integrated system (“The design and build project was intended to help the museum develop its existing outreach programme, providing a space within the landscape where educational and community events can take place, helping increase engagement with the people that live nearby and those in the wider region”); the construction of a support structure for the archaeological area, which constitutes a mix of a warehouse and scientific laboratory for the work of the archaeologists and a didactic and reception area for students and visitors (“The structure was collaboratively



designed and constructed by the students ..., following a joint research project over several months that produced a new topological survey of the territory”).

This ‘thinking warehouse’ is intended to be a place of study and rediscovered relationship between ancient material evidence and the contemporary territory through the experience of institutions, professionals, scholars, students, visitors and local communities: an excellent metaphor for the potential – and the many critical – issues that arise in the contemporary relationship between archaeology and architecture, between archaeology and society.

In short, this is an original and provocative experiment in professional, functional and symbolic hybridity which, after the excellent ethical, scientific and methodological premises, once again takes risks in making a spectacle of archaeology and downgrading it from a historical science to an object and an occasion for recreational entertainment.

On the whole, the projects presented in this issue of *Joelho* offer an extensive vision of the problems connected to the relationship between knowledge of the antique and contemporary architectural design.

They find a refined synthesis in the critical reflection proposed by Luis Miguel Correia and Carolina Coelho (*Architectural constants from Toni Gironès. Habitability and poetic reverberations*) about the work and design theory of Toni Gironès.

For the Catalan architect, memory and traces of the past are fundamental to the reformulation of the contemporary landscape: “it is on that ground that we encounter the traces of those who preceded us and where, at the same time, we build contemporary projects.” However, these traces must be considered the product of a temporal transformation due to natural and anthropic factors that have substantially altered their shape and perception: “memory is also physical, recyclable material; archaeological spaces are territories of memory(ies) in expectation, per se.” These traces are a historical document and a collective heritage on which to base the contemporary project, an opportunity for “recognition and activation of pre-existences” but never “as a hermetic object or work of art that is only created to be exhibited in a museum room.”

Once again, architecture is proposed as a medium for the projection of historical and archaeological heritage into the present and the future, in an interpretative and creative dynamic in which the stimulation of individual perception and collective awareness plays a decisive role. The rigorous scientific archaeological interpretation and its translation into contemporary architectural forms are transformed into an experience that is at once sensorial, evocative, emotional and nostalgic: “In short, his [Toni Gironès] conclusion is that architecture is emotion and thought.”

In this process of material and ideal roots of the present in the past, architecture plays a primary role (“architecture mediates them [past time frames] in the present, providing them with a renewed

- 11 Jürgen Habermas and Jeremy Leaman, "Concerning the Public Use of History," *New German Critique*, no. 44 (1988): 40-50; Nicola Gallerano, ed., *L'uso pubblico della storia*, (Milan: Franco Angeli, 1995); Martin Carver, *Making Archaeology Happen. Design Versus Dogma* (Walnut Creek, CA: Left Coast Press, 2011); Daniele Manacorda, *Enciclopedia Treccani X Appendice*, s.v. Archeologia (Roma, Istituto della Enciclopedia Italiana, 2020): 78-83; Giuliano Volpe, *Archeologia pubblica. Metodi, tecniche, esperienze* (Roma, Carocci 2020).
- 12 Andreina Ricci, "Luoghi estremi della città. Il progetto archeologico tra 'memoria' e 'uso pubblico della storia,'" *Archeologia Medievale*, no. 26 (1999): 21-42.

condition of habitability"), according to a principle of apparent simplicity: 'habitability' is, in fact, the main aim of architectural design for the conservation and enhancement of the archaeological heritage, a principle that is based on solid theoretical and operational bases but which is transformed into a broader ethical, cultural and social perspective.

Ultimately, this is the contemporary way of interpreting the "duty to remember" that has characterised, albeit with very different approaches and perspectives, the history of the West since the Renaissance. The historical sciences have the role of countering the dissolution of the order of cultural memory and the archaeology – with its places, monuments, representations and narratives – makes a decisive contribution to "generating awareness of human experience" becoming the most effective and visible form of "public use of history".<sup>11</sup>

However, in this dimension of "public archaeology" it becomes selective, mnemonic, identitarian, pedagogical and, above all, recreational and therefore potentially manipulated and manipulative, radical and consumerist.<sup>12</sup> If we cannot escape this condition, we must be aware of the great responsibility that burdens archaeologists and architects with the task of 'recomposition' of the historical places and their messages, with the awareness that it is a question of "designing memory." This issue of *Joelho* provides an important dossier of experiences for current and future reflections.



1



# The Past as Valuable Source of Contemporary Meanings

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## Introduction

Europe and the whole Mediterranean area are spotted with sites where the relationship between archaeology, urban space and landscape represents the material and conceptual area for potential synergies. If the “past,” as stated by Salvatore Settis, is not only dead legacy but also valuable source of contemporary meanings, archaeology can represent a component for the foundation of new relational values.<sup>1</sup> The simultaneous presence of past and present in our habitat can in fact contribute to strengthening complex identities, integrating different cultural approaches and promoting economic and functional strategies. The active involvement of the territorial actors, the rising awareness of the importance of ancient heritage sites for residents and citizens, the cooperation between tangible and intangible resources and the interaction between functional and recreational services are some of the synergies that can support the territory organically by focusing on cultural and natural assets. In this frame, the preservation and the enhancement of archaeological landscapes becomes an important resource for economic growth, employment and social cohesion, offering the perspective to revitalize urban and rural areas.

Not only European countries offer a rich and diverse mosaic of archaeological remains. North Africa and the Middle East, Mesoamerica and the Andean Region, Indonesian, Chinese and Indian cultures,

<sup>1</sup> Salvatore Settis, *Il futuro del classico* (Turin: Einaudi, 2004).

Australia and North America present incredible legacies of important past civilizations, sites that make us understand that the valorization of ancient heritage is an important subject worldwide. In addition, these sites are quite frequently located in areas of outstanding natural resources, since the presence of archaeology has often also implied the conservation of the surrounding landscape, resulting in places that have biodiversity and rich environmental qualities. To the protection and management of ancient heritage resources should be granted the maximum possible vitality in terms of values and functions, which means a capacity for re-signification. To the benefit of current and future generations, we need therefore to attribute to these sites an important role in urban and territorial regeneration. To include archaeology in a comprehensive design process is an important task of our contemporary culture.

### **A New Dialogue Between Architecture and Archaeology**

The recently launched Erasmus Mundus Joint Master in *Architecture, Landscape and Archaeology* (EMJMD ALA), promoted by Sapienza University, Polytechnic of Athens, Coimbra University and Federico II University of Naples, aims to bring together three disciplinary fields – architecture, landscape and archaeology – which, although contiguous from an epistemological point of view, have frequently been addressed in a conflicting way in recent decades. Examples of this lack of dialogue between fields and malfunctioning in the valorization of sites can be tracked widely. Italy, for instance, boasts one of the world's most advanced ensemble of laws for the protection of cultural and landscape heritage. However, the rigid regulatory intricacies and, above all, the segmentation of competences, end up creating paradoxes and negative effects for the enhancement of archaeological contexts.

Protection usually refers to the physical site in itself. It would be instead necessary to think on a more extensive and comprehensive level, considering not only the individual monument but also its relationships at a wider scale. Most of the preoccupations are in fact directed towards the conservation of heritage, but equally important is the role that heritage plays in the contemporary city, its meaning as public space. These are all questions that need to be answered, since it is not enough to entrust the conservation of cultural heritage only to studies and restoration techniques, as if the mission of its preservation would be fully accomplished. The use and management of archaeological sites, their belonging to the social life and to the communities' instances are equally important issues for the maintenance of ancient sites' vitality and for keeping history alive. We, as architects, landscape architects or archaeologists, have to ask to ourselves what actions should be taken to pass on these heritage sites to the community and we need to find answers to these questions. We should be able to address topics that concern the transformative potential that

- 2 *Recommendation on the Historic Urban Landscape*, UNESCO, Paris, November 2011.
- 3 *Ibid.*

social dynamics can introduce in urban regeneration to keep the legacy of the places where the asset is located alive. Not all sites should be treated in the same way. For this reason, a project is required and before this, a strategic vision is necessary.

### **The Historical Urban Landscape**

A 2011 UNESCO document defines the concept of “historical urban landscape” and aims to integrate heritage and its vulnerability in the broader context of the growth of cities, promoting transversal actions between different stakeholders. According to the text: *the historic urban landscape is the urban area understood as the result of a historic layering of cultural and natural values and attributes, extending beyond the notion of “historic centre” or “ensemble” to include the broader urban context and its geographical setting. This wider context includes notably the site’s topography, geomorphology, hydrology and natural features; its built environment, both historic and contemporary; its infrastructures above and below ground; its open spaces and gardens, its land use patterns and spatial organization; perceptions and visual relationships; as well as all other elements of the urban structure. It also includes social and cultural practices and values, economic processes and the intangible dimensions of heritage as related to diversity and identity. [...] This definition provides the basis for a comprehensive and integrated approach. The historic urban landscape approach considers cultural diversity and creativity as key assets for human, social and economic development and provides tools to manage physical and social transformations and to ensure that contemporary interventions are harmoniously integrated with heritage in a historic setting and take into account regional contexts. The historic urban landscape approach learns from the traditions and perceptions of local communities while respecting the values of the national and international communities.*<sup>2</sup>

In the economic and environmental difficulties of our era, we are witnessing new threats to the conservation of urban heritage and historical sites, against which there is a lack of adequate ideas and instruments. While many countries have, in previous decades, established and adopted adequate legislation for the protection of historic centres, investment in cultural policies is rare and public and private commitment to conservation is far from adequate. The UNESCO recommendation *addresses the need to better integrate and frame urban heritage conservation strategies within the larger goals of overall sustainable development*, and suggests a *landscape approach for identifying, conserving and managing historic areas within their broader urban contexts, by considering the inter-relationships of their physical forms, their spatial organization and connection, their natural features and settings, and their social, cultural and economic values.*<sup>3</sup>

### **Public Space, Nature and the Contemporary City**

The lack of representativeness of the public space frequently affects expansion of contemporary cities. The disorderly growth of the global

- 4 Richard Ingersoll, *Sprawltown: Looking for the City on Its Edges* (New York: Princeton Architectural Press, 2006).
- 5 See Rem Koolhaas, “Junkspace,” in *Harvard Design School Guide to Shopping* (New York: The Monacelli Press, 2000).

metropolis and the ineffectiveness of modern planning, its being almost exclusively dominated by the logic of consumption, the more and more frequent reliance on “events” as the engine of any modification, and the mutation of lifestyles induced above all by the digital revolution are some of the reasons that cause the poor quality of the public space in the contemporary city. The commercial space that our socio-economic system produces is considered, somewhat cynically as some respected architects and urban planners claim (e.g. Koolhaas), the only inevitable and realistic product of our culture. Founded mainly on the profit-making dimension, current open spaces lack multilayered and complex significances, resulting in more ordinary, dull and monofunctional outcomes.

World capitals and art cities are mainly focused – at least until before the outbreak of the pandemic – on the reception of tourist flows of the present-day Grand Tour, since “the past” is a consumption good for international tourism. As Ingersoll pointed out, tourism has surpassed oil as the world’s first industry.<sup>4</sup> It is no coincidence that terrorism sees in it a privileged objective, as an emblem of international consumerism. The historical city is preserved according to idealized schemes that prevent those places from participating in current history.<sup>5</sup>

It is quite evident that many public administrations are substantially unable to control the results of urban transformations except with quantitative and normative parameters, concentrated as they are on satisfying functional or legislative requirements, but very rarely attentive to creating significant qualitative places and multifaceted spatial relationships.

However, we need to put the excellence of the urban space at the forefront again in our city-making processes and to do this we should meditate on more complex values that need to be included in the planning and design practices. It is proved that quality public space has many effects on lifestyles and contributes to improving people’s living and social conditions, influencing citizens’ health and also producing benefits in terms of savings for public administrations. A renewed interest in the quality of open spaces has made a path for itself from the 1980s on. Important transformations undertaken in Barcelona paved the way to an interesting worldwide trend. Many cities, especially in northern Europe (but not only) advocated that the demand for quality places has not been exhausted with the advent of the city of consumption and the digital society. On the contrary, sociology has already pointed out the problems that excessive isolation in the digital network causes to individuals and has recalled the importance of interpersonal relations and contact between people, which constitute one of the major attractions of urban life, together with the concentration of infrastructures, institutions and services.

Furthermore, the ongoing worldwide pandemic is a clear alarm signal of the current status of our planet, threatened by an unsustainable relationship of man to land. Nature is sending us a message, menaced by too many pressures, warning of the necessity of taking care of the world

- 6 Andreina Ricci, *Attorno alla nuda pietra. Archeologia e città tra identità e progetto* (Rome: Donzelli Editore, 2006).
- 7 Ibid.
- 8 Ibid.

and of ourselves. This crisis is an opportunity to push new trends of life and renovated ways of developing our territories. More than 50% of the world's population already lives in cities today. Reflecting on public urban space, and on the forms it can take, is not an obsolete exercise but a significant theme, not only for the specific field of urban studies.

In all ages, the shape of the city has been an important expression of society. The morphological connotations of urban agglomerations reveal not only functional principles, but also ways of communicating visions, symbolic and representative aspects of a society. Life is not limited to the fulfilment of practical functions linked to our daily activities, but needs areas in which one may feel that the spiritual side and the sense of our existence are represented. The relationship with memory and with nature are therefore two of the most important issues when addressing the quality of contemporary open spaces.

The isolation of archaeological sites, protected by fences or gates, causes not only a physical separation, but a real conceptual disconnection in urban continuity and therefore in the history of the city. The theme of the relationship between archaeological sites and urban context is therefore one of the main topics of consideration within the EMJMD ALA master's course.

As Andreina Ricci pointed out “(...) *beyond the frequent and mechanical use (especially on official and academic occasions) of concepts of identity and memory, the fragments of the ancient city manifest a clear otherness, resulting in most cases, indecipherable or even invisible.*”<sup>6</sup>

Ricci's considerations try to understand if and how “*the results of archaeological research can contribute to improving the relationship between city and citizen by tuning in with the fast-moving patterns of the contemporary city.*”<sup>7</sup> For her it is necessary to deal with the public use of history to orient the collective imagination. It is necessary to ponder on the pedagogical goals and on the aesthetical and communicative results of our heritage display. The aim is to seek a new urban quality, especially in those places that are peripheral. The attempt is to address “*a greater and different attention to sprawl archaeology, today prey to occasional slogans and prohibitions, increasingly ineffectively and constraining.*”<sup>8</sup> The objective is to familiarize the city users of different urban contexts with the ancient remains to promote a wider sharing of historical values, starting from the enhancement of places before than from musealization. Objects of the past must be able to speak and acquire a sense and a quality that makes them emerge from the overabundant quantity.

### **Rome: The Relationship Between Vestiges and Architecture in Urban Transformation**

In Rome, the reuse of archaeological remains was already fashionable at the time of Constantine, when sculptures, mostly from monuments of previous eras (Trajan, Hadrian and Commodus), were positioned on

- 9 Jose-Ignacio Linazasoro, "Rovine," in *Ricomporre la rovina*, ed. Andea Ugolini (Florence: Alinea Editrice, 2010).
- 10 The archaeologist Adriano La Regina was superintendent of cultural heritage when Giulio Carlo Argan was mayor of Rome; the architect Renato Nicolini was councillor for culture for the municipality of Rome in the 1980s; the architect Carlo Aymonino was councillor for the historic centre for the municipality of Rome between 1981 and 1985.

the triumphal arch dedicated to him. The Christian basilica of S. Sabina reused the dismantled columns of the Temple of Juno, while the church of S. Maria degli Angeli, designed by Michelangelo, was built in the Diocletian Baths and the Palazzo Orsini by Peruzzi was constructed over the theatre of Marcellus.

As Jose-Ignacio Linazasoro says, "*through the ruin the past is actualized, allowing its integration into the present.*"<sup>9</sup> When vestiges are incorporated into the contemporary space, the historical elements are redefined, changing not only in use and in spatial configuration, but also in meaning. This incorporation has constantly occurred before the advent of the archaeological science that determined the end of this symbiotic bond between architecture and ruins.

In 1802 Pius VII, a pope of open and enlightened ideas, probably influenced by Canova, who would soon become Commissioner for the Antiquities of Rome, issued an edict requiring the care of ancient vestiges and the prohibition of demolishing, altering, removing and selling any art object (including statues, tombstones, memorials and ruins). From that moment, in Rome the relationship between archaeological remains and the city changed. In this context an important project was carried out on the Appian way, the main ancient Roman Consular road, where the fragments of tombs and mausoleums located along its length were reassembled by Canina, with the intention of preserving them on site on specific supports and set up the first outdoor museum. Funerary inscriptions, friezes, capitals, busts and pilasters were collected with antiquarian taste and placed in a paratactic composition similarly to what Pirro Ligorio had done in the Casino of Pio IV.

In the twentieth century, Rome experimented with several other approaches concerning the relationship of the city with archaeology: the bold and ideologic reuse of antiquity operated during the Fascist regime, the institution in 1979 of the Fori – Via Appia Antica Archaeological Park endorsed by Adriano La Regina, the "ephemeral season" of the Roman Summer invented by Renato Nicolini, the projects for the archaeological areas conceived by Carlo Aymonino, aimed at introducing the new services into the ancient environment.<sup>10</sup> Since then many other projects have been undertaken. Just to mention a few: the octagonal room of the Diocletian Baths, used at that time as a planetarium, transformed into a museum area; pedestrian walks and exhibition spaces were introduced for the utilization of Trajan's Market; more recently metro stations along the C Line have been the occasion for interesting projects of interaction between archaeology and infrastructures.

### **Archaeological Parks**

We could certainly affirm that a first concept of "archaeological park" was born during Napoleon's dominance in Rome. An extended excavation season had started in the Fora. This general cognitive action called for



a project of urban transformation. As part of other grand transformations that aimed at upgrading Rome to the role of second Imperial capital after Paris, a vast park with ruins would have surrounded the area of the Forums and the Colosseum extending from the Campidoglio to the Appia Antica and the Alban Hills. The French wanted in fact not only to equip the city with structures that corresponded to the 18th-century criteria of efficiency, modernization and representativeness, but aspired to celebrate the past, especially in the main city of the Roman Empire. Several proposals were made, some more oriented to the conception of a flowering garden, others concerned with monumental emphasis and axialities. These hypotheses were criticized and new approaches were attempted to transform the art of gardens into an urban instrument.

However, the Napoleonic urban aspirations had to await the papal government of the mid-19th century to be partially developed. In 1853 a long monumental stretch from the city walls to Frattocchie was weeded out, monuments were restored and fragments placed in scenography settings. Canina executed the studies and the measured drawings of the Appian Way and adjacent memorials, following a comprehensive conception in which invention and conservation were part of an overall view to make an open-air museum, originating from his peculiar approach as archaeologist-architect. At the end of 19th century this project stimulated in Guido Baccelli and Ruggero Bonghi the idea of creating an archaeological promenade in the area between Porta Capena and Porta S. Sebastiano, where monuments were isolated and connected through paths and public gardens. This path in front of the Baths of Caracalla responded to the idea of uniting in a single system the Forum and Palatine Hill to the Appia Antica.

We need to wait for the 1931 Masterplan of Rome to see a more comprehensive archaeological system to take place. A great green wedge that extended from the Aurelian Walls to the southern Campagna Romana was inserted in the prescriptions. This area considered “zone to be respected,” meaning unbuildable, was welded with the archaeological promenade and included the antique ruins along the Appia Antica axis and the surrounding landscape. However, the legal establishment of the Fori-Via Appia Antica Archaeological Area happened only in 1979. And we still had to wait for the year 2000 to see a normative definition of ‘archaeological park’ adopted in Italy.

Ten years earlier, a document of the Ministry of Cultural and Environmental Heritage clarified that an archaeological park is to be understood as a protected area which, on account of the presence of archaeological monuments, can be defined of “particular value” or “as an open-air museum.” This definition included specialized archaeological sites and urban archaeological parks, but also vast protected areas, where the archaeological context goes hand in hand with that of a landscape-environmental ensemble of great importance, which often

# THE APPIA ANTICA PARK IN THE MUNICIPALITY OF MARINO



ARCHITECTURE  
LANDSCAPE  
ARCHAEOLOGY  
CULTURAL HERITAGE

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2020 - PRESENT



2019 - PRESENT



2018 - PRESENT



2017 - PRESENT



extends far beyond the area of the monumental remains. The Appia Antica Park in Rome is nowadays one of the best examples of this condition. It includes not only a series of monuments still preserved along the road and the remains of ancient suburban villas, which were arranged in the spaces behind the funerary structures delimiting the sides of the road, but also a historical landscape that represents one of the most distinctive features of the Roman countryside. In all these cases, the concern for conservation and restoration, as well as, of course, efficient maintenance, must be combined with the design and implementation of teaching tools that make the past landscape and artefacts appreciable for all those who wish to draw on it.

### **The EMJMD ALA Workshop in Rome.**

The area of the Appia Antica Park has been used by the EMJMD ALA as a case study to develop *a comprehensive and integrated approach* in the sense recommended by the UNESCO document on the historic urban landscape.

International teams of postgraduate students (architects and archaeologists) worked on three proposals for S. Maria delle Mole, an area of the municipality of Marino that is part of Rome's suburbs and has developed from the 1970s as a mostly informal settlement on the margin of the Appia Antica Park. For this reason, the neighbourhood lacks basic infrastructures (i.e. a decent train station), public spaces and services. Nonetheless the community is located in an incredible historical landscape setting, with interesting archaeological areas in a state of abandonment and degradation. The brainstorming concerning this territory was developed during a sixteen-day workshop under the supervision of a team of professors (A. Capuano, P. Carafa, A. I. Del Monaco, A. Giovannelli, D. Nadali, D. Palombi) and tutors (A. Azzolini, A. Sassù). In the archaeological sites of via della Repubblica (just in front of the current train station), Mugillae and in the parking area of Frattocchie (at the end of the Appia Antica Regional Park), the projects attempted *to better integrate and frame urban heritage conservation strategies within the larger goals of overall sustainable development*.

#### **1 The Archeo-Station Of S. Maria Delle Mole**

(D. Bonotulshi, J.P. Cardoso, M. Scarpati, M. Pasia, D. Pedraza, N. Shiasy, W. Thaisuwan, A. Tsonidis). At the intersection with via della Repubblica, the straight line of the Ancient Appian Way is clearly visible with its large blocks of volcanic stone and funerary monuments, as well as the remains of a small Roman bath, a taberna and a villa. The fragments confirm the transitional character of this area as a post station and as an active node. This condition of being a place of transit is confirmed in the contemporary configuration of the area for the presence of the regional Roma-Velletri railway line and the relative train station and of the Appia Nuova road, which make this specific

fig. 1 [previous page]  
Areas of intervention in S. Maria Delle Mole.

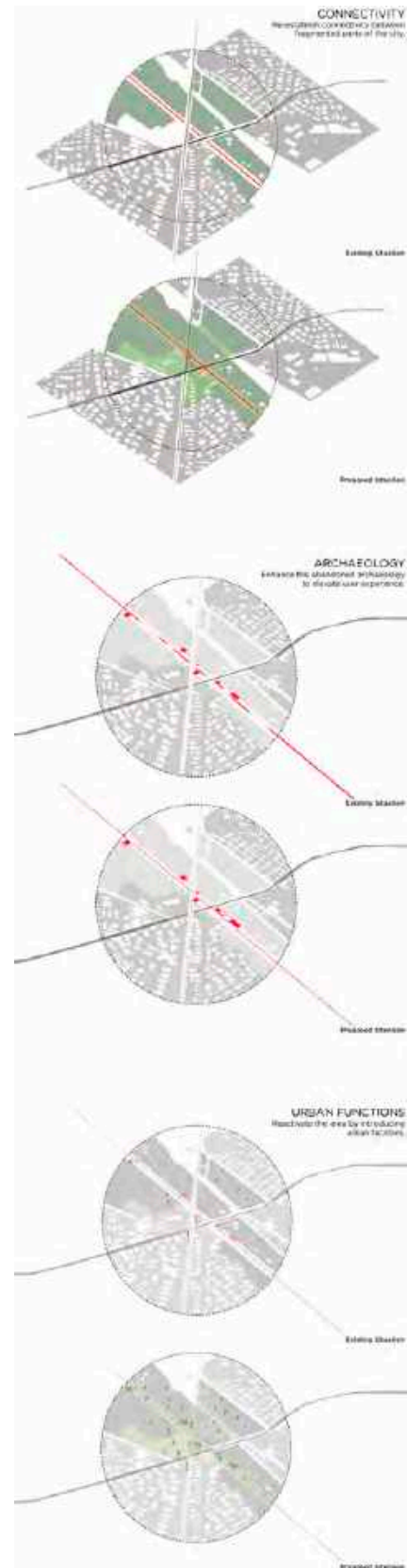
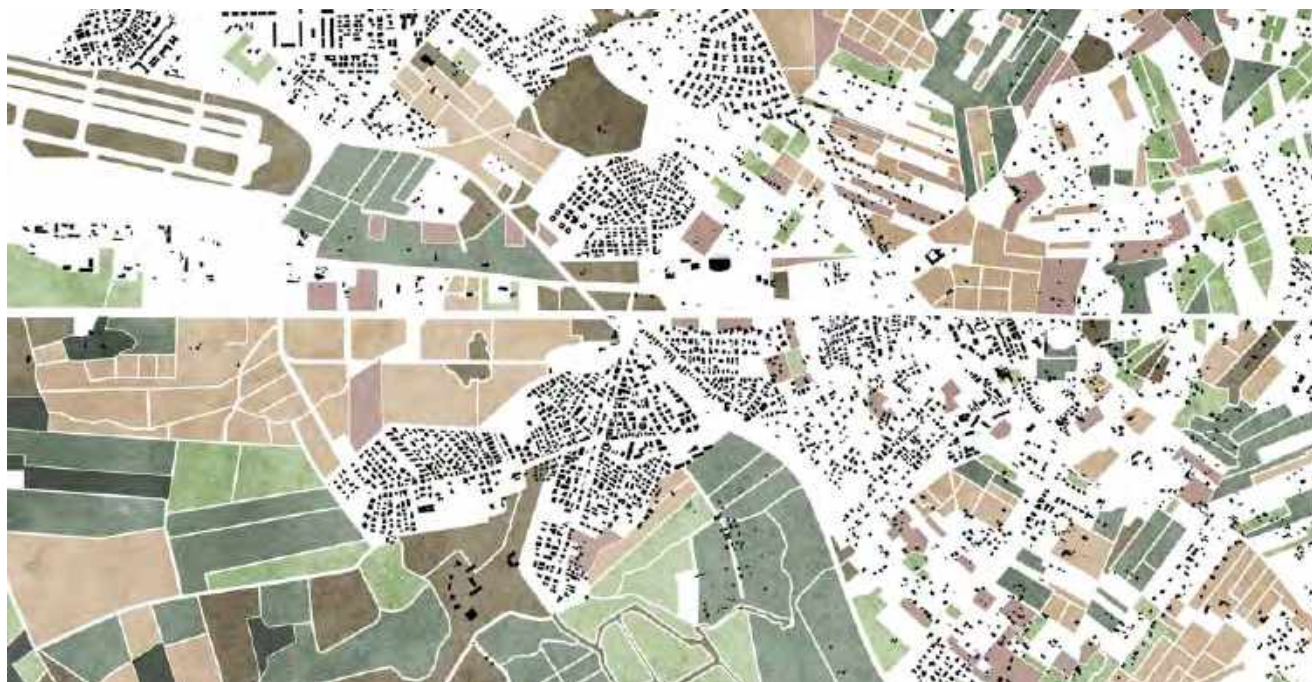
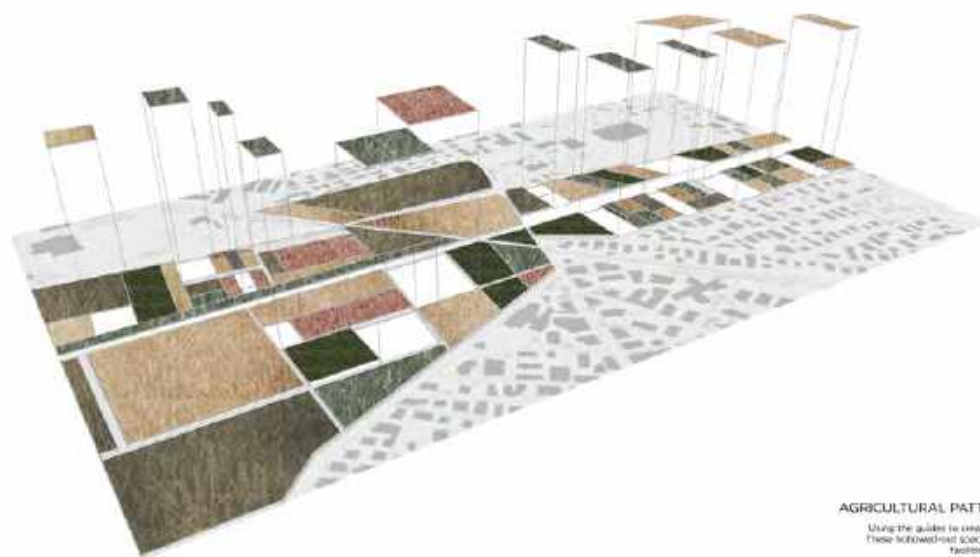


fig. 2 [pages 44–49]  
 The Archeo-Station of S. Maria Delle Mole  
 (D. Bonotulshi, J. P. Cardoso, M. Scarpati,  
 M. Pasia, D. Pedraza, N. Shiasy, W. Thaisuwan,  
 A. Tsonidis).  
 a–b pictures of the area, c. the agriculture,  
 d. design strategy, e. masterplan, f. sections  
 of the area, g. architecture and archaeology.





EXISTING AGRICULTURAL PATTERNS



AGRICULTURAL PATTERN AS A DESIGN TOOL

Using the guides to create negatives in the agriculture fields, these hollowed-out spaces will be used to accommodate urban facilities and archaeological enhancements.



place an interesting intersection of fluxes and times. The level intersections of the various infrastructures result in a chaotic and dangerous condition for the people who use this interchange hub. Re-establishing an ordered connectivity and enhancing the legibility of the archaeological remains are the main objectives of the project, which aims to create a representative public space in front of the new train station which is capable of mending the fragmented and discontinuous landscape.

# ARCHAEOLOGICAL INTERVENTION



## SPACE FOR MONUMENTALITY

To bring back the ancient circum-ambulatory path of the Roman time, when they commemorated and celebrated their ancestors, by reviving the ancient geometry of this sacred place by the use of urban furniture and the creation of a public and intimate space.



## SPACE FOR CONTEMPLATION

Through a platform that frames the archaeological remains and extends itself in the agricultural landscape working as a belvedere.



## SPACE FOR MEMORY

Through public art pieces that act as a memorial to celebrate the presence of previously existing artifacts and its relationship with Via Appia Antica.



## SPACE FOR GATHERING

By restoring the Roman Baths located in one of the central points of this urban intervention, next to the Train Station and around an open plaza, that revolves around this monument creating a natural amphitheater, due to the difference in levels, and also making it accessible for visitors to explore this site.



## SPACE FOR LEARNING

A platform that outlines the archaeological areas that require further studies, working as an open excavation and promoting the public involvement with facilities that will accommodate archaeological exhibitions and workshops.









## 2 *Mugillae Agricultural Park. Memory As Interpretation*

(D.A. Cabrera, F.R. Fiano, S. Islam, W. Lollino, P. A. Mancilla Lopez, M.V. Vieira Capote Gonzaga, R. Yousuf). Archaeologists tend to identify the site of Mugillae, a town founded between the 4th and 3rd centuries BC, between S. Maria delle Mole and Falcognana. The city was a fortified military outpost defended by square tufa walls. It stood near the border with the territory of the Latins and in a strategic position between today's Via Ardeatina and Via Appia. Nowadays the area has high landscape value, as it acts as a hinge between the Appia Antica Park and

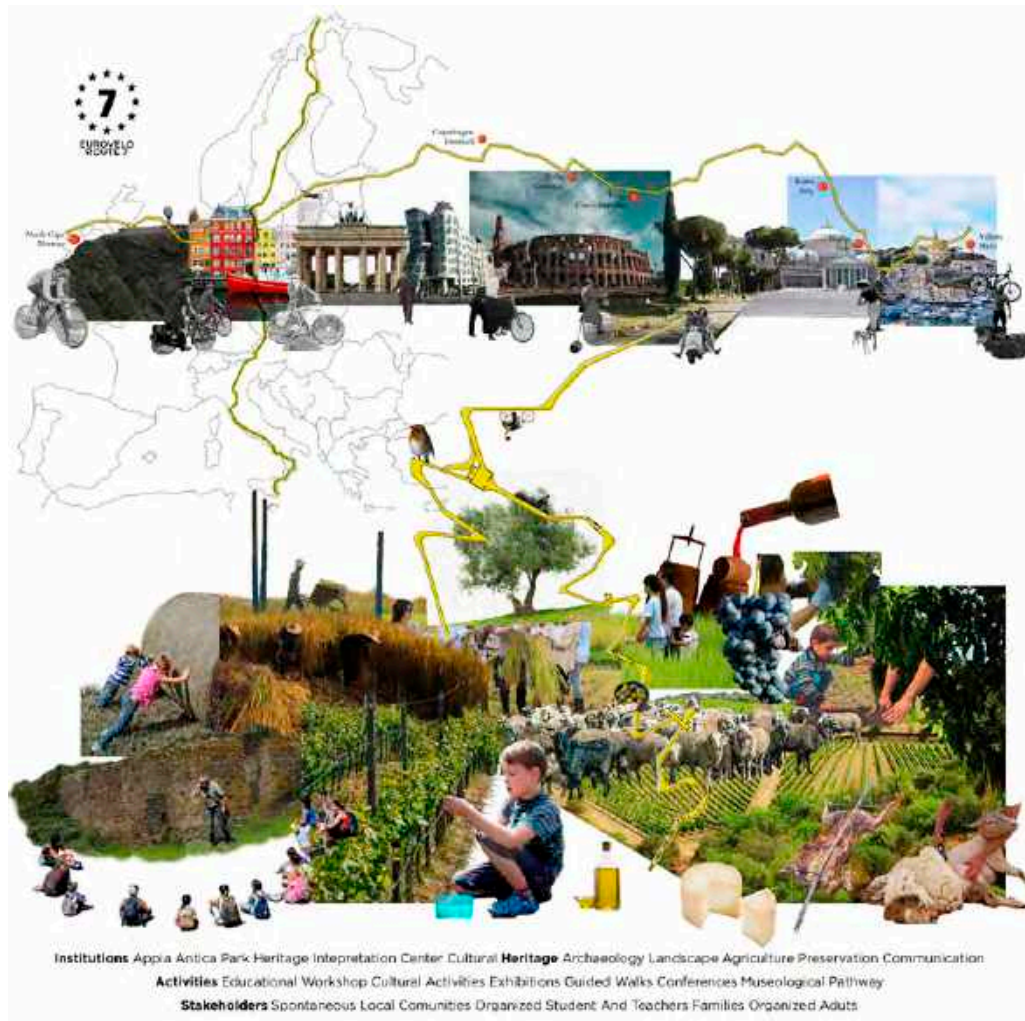
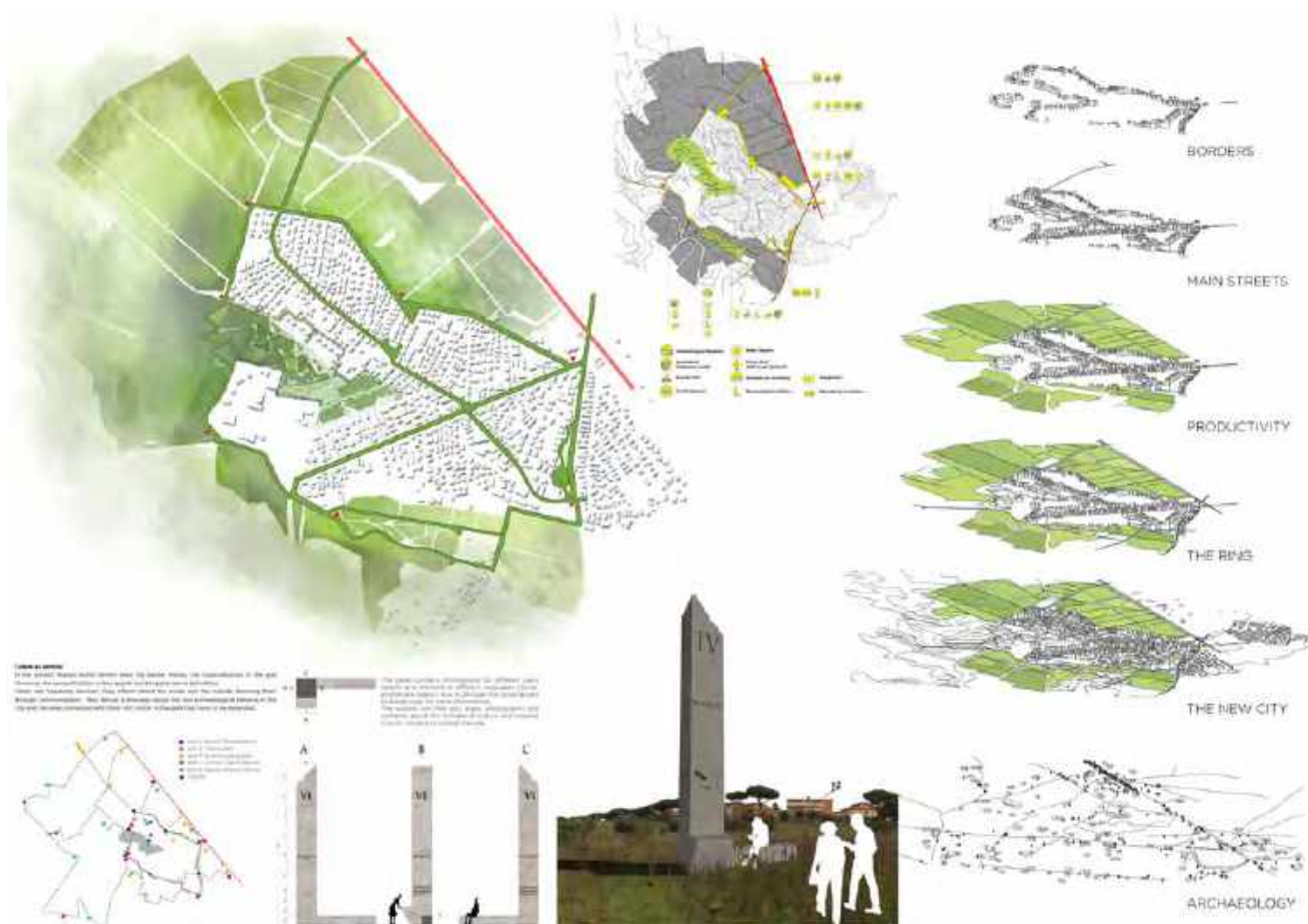


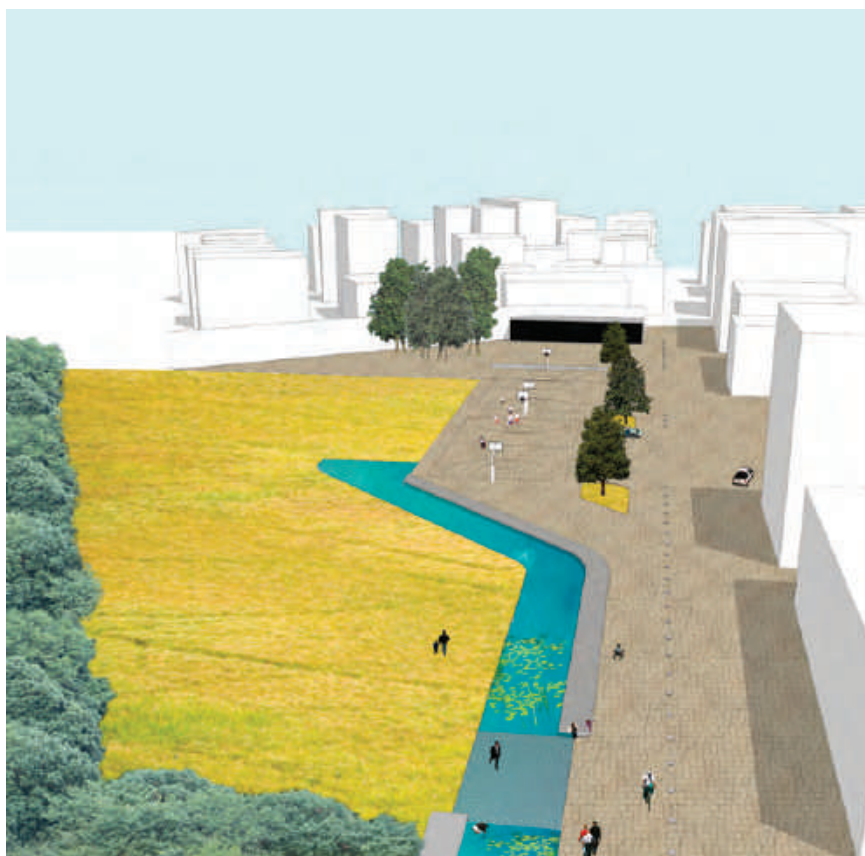
fig. 3 [pages 50–53]

Mugillae Agricultural Park. Memory As Interpretation (D.A. Cabrera, F. R. Fiano, S. Islam, W. Lollino, P.A. Mancilla Lopez, M.V. Vieira Capote Gonzaga, R. Yousuf).  
 a. pictures of the area, b. analysis, c. design strategy, d. the green ring, e. masterplan, f. perimetral public space.









the Roman Campagna, and contains archaeological structures including a Roman cistern, a sepulcher and wall remains attributed to a Roman villa. The project aims to reinforce the public use of this area threatened by building speculation, by proposing an agricultural park or an Eco museum that on the one hand would enhance the current vocation of the land, characterized by the presence of vineyards and olive groves, and on the other hand would highlight its history and memory with a museum trail. The site would also be part of a European cycle route (Eurovelo route 7). A “green ring”, encircling the main town of Santa Maria delle Mole in the form of a public linear park, provides a direct connection to the Appia Antica area and creates relationships between the urban fabric and the site of Mugillae. Along the perimeter are located gathering spaces landmarked by information totems that give voice to 125 sites of historical significance.

- 3 *Frattocchie: A New Gate For The Appian Archipelago* (S. Ahmed, J.C. Arias Tapiero, W. Arshad, B. Melaku, M. Malek, F. Ribeiro, F.K.B. Simi, K. Vasileiou). The current boundaries of the southern part of the Regional Appia Antica Park converge into an ordinary and dull parking lot at the intersection of via Appia Nuova and via Appia Antica. In this specific spot the archaeological remains of the road and its artefacts disappear, to give space to the contemporary traffic fluxes of the area of the Castelli Romani. The point that could physically and symbolically represent the gate from the metropolitan expansion area of southern Rome to the Appia Antica Park is completely neglected and ignored. The surrounding territory of this parking lot is nowadays a fragmented area, although it keeps still historical traces of the infrastructural system and interesting geographical views, as well as analogous agricultural uses of the past. The project aims to awake these hidden evidences by creating an awareness of their existence in the city users. The archaeological signs, the historical elements, the agricultural habits and the panoramic views are catalogued (uses, materials, perception, mobility) and classified to reconstruct continuities and connections to enhance the territory. The entrance to the Appia Antica Park is also designed as an interesting multifunctional space, capable of regulating different flows (pedestrian with a new bridge, bicycle and car traffic) that link diverse landscapes.

fig. 4 [pages 55–59]

Frattocchie: A New Gate for the Appian Archipelago (S. Ahmed, J.C. Arias Tapiero, W. Arshad, B. Melaku, M. Malek, F. Ribeiro, F.K.B. Simi, K. Vasileiou).

a/b pictures of the area, c. history of the site, d. territorial catalogue, e. masterplan, f. plan of the southern gate to the Appia Antica Regional Park.















- 11 [http://paesaggio.regione.puglia.it/PPTR\\_2015/](http://paesaggio.regione.puglia.it/PPTR_2015/)  
12 Regional Act No. 15 of 6 July 2011.

### The Articles on Archaeological Parks.

This issue of *Joelho* collects also three articles concerning Archaeological Parks and Eco museums that offer different case studies and approaches of integration.

The *Archaeological Park of Egnazia* in Apulia (D. Falco, “A quiet, secluded little miracle. Some remarks on the territorial system and landscape of central Apulia twenty years after the European Landscape Convention”) is the concrete circumstance for trying to describe the new planning model that the Regione Puglia has developed through the *Piano Paesaggistico Territoriale Regionale* (2015) that is now under implementation. The plan is one of the most interesting models in Italy in recent years, since it keeps together the attention to the territory and the landscape and the stimulation of local actors in terms of preservation, conservation and transformation of the land. The plan is based in fact on the centrality of heritage and becomes one of the most important tools for acting on the territory since it has a design and strategic purpose. As stated in the initial introductory note of the document, it is “*a plan capable of developing a strong negotiation and participation process as a tool for building a neo-municipalism of active citizenship; a plan capable at the same time of defining a strong institutional framework of certain, clear, simplified rules, thereby establishing the preconditions for a bottom-up development process in the area.*” The Apulia Region has in fact introduced a series of innovations in its planning system aimed at moving from sectoral urban planning interventions in which territory, environment and landscape had an instrumental role, to integrated governmental interventions for the promotion of sustainable development models. Models that see in the structural interpretation of the territory and landscape and in their heritage values the constituting elements and the quality of the development itself, in the direction indicated by the European Landscape Convention and the Code of Cultural and Landscape Heritage.<sup>11</sup>

Similarly the paper entitled “The lower valley of Ofanto river: from landscape archaeology to landscape design” by A. La Notte, M. Cafagna, O.G. Paparusso and G. Tupputi points out a strategy of enhancement of the river valley. The Apulia Region has approved the establishment of ecomuseums within the governance tools of the already mentioned above PPTR.<sup>12</sup> At present, the largest number of these new generation museums has been developed in southern Puglia and mostly in Valle d’Itria and Salento areas, whilst in northern Apulia the ecomuseum of the Carapelle river has been created in a land culturally similar to the Ofanto valley. The more adaptable nature of ecomuseums, which don’t have a rigid institutional perimeter, allows the coexistence of different planning and governance tools, in this case study the Ofanto Park and the River Contract, which are integrated into an overall strategy with different possible outputs.

- 13 CM/REC (2008) 3, part I, point 5.  
 14 Simona Ceschin, Giulia Caneva and A. Kumbaric, "Biodiversità ed emergenze floristiche nelle aree archeologiche romane," *Webbia*, vol. 61, no. 1 (November 2006): 133-144.

The local heritage of archaeological and architectural landmarks, the historical infrastructural systems (the Roman *via Traiana* and *via Litoranea*, the medieval pilgrimage road of the *via Francigena*, the sheep-tracks), the unique landscapes of the river, the coast and the saltpan wetlands, the salt industry and the local agriculture specialized in vineyards and olive groves are all part of this ecomuseum, inspired by the principles of subsidiarity, sustainability, responsibility and participation, according to a "bottom-up" dynamic. The project intends therefore to reconnect several historical artefacts and different landscapes, including "marginal landscape" outside the touristic mainstream in order to recreate invisible connections by means of thematic itineraries: archaeology, historic villas and farmhouses, slow-food, watchtowers. Referring to the ancient transhumance and pilgrimage traditions that characterized the Ofanto valley, the aim is to encourage walking as an exploratory, relational and ludic practice. The project is oriented towards minimal architectural integrated and sustainable interventions, in order to respond to the territorial needs, the financial possibilities and the management capacity. Once again, the widespread cultural, historical and landscape heritage is considered as an active agent of territorial enhancement.

Finally, Joelho presents the case study of the Landscape Masterplan for the *Baratti and Populonia Archaeological Park*. The text "Cultivating archaeological landscape. Notes on a Mediterranean applied case study" by S. Guideri and T. Matteini proposes an innovative and integrated approach in the protection/planning/design/management of a Mediterranean archaeological rural landscape. The aim is to explore the concept of cultivation, intended as an inseparable connection between the practical and the poetic attitude of care, sustainable and balanced use. In this frame the aspects of continuity and evolution of a site have necessarily to be guided by an overall and strategic vision that is projective and experimental. In this active and inventive conservation, fostering biodiversity and temporal variety is also part of this holistic process, in which planning, design and management are coherent parts of the same vision. This is as suggested not only by HUL but also by the Guidelines of the European Landscape Convention, which specifies that "*Landscape action is a combination of protection, management and planning conducted over one and the same territory.*"<sup>13</sup> What is interesting in this paper is the concern with archaeological sites as reservoir of biological diversity, since "*low anthropic pressure, and the presence of peculiar and diverse environmental conditions, often favour the establishment of rare species finding a habitat favourable to their development in these spaces.*"<sup>14</sup> The authors call for the necessity of also considering the ecological implications and the relationship dynamics between vegetation and artefacts in order to avoid the common tendency of *desertifying* archaeological areas. This approach leads to the necessity of promoting active conservation, a purpose that can be achieved only by interdisciplinary teams integrating all the necessary



skills and considering the different scales of intervention in order to reactivate historical, cultural, ecological and functional relationships in space and time. Today the Val di Cornia parks system constitutes one of the fundamental factors for the conversion of the local economy, within which cultural resources, protected natural areas, landscapes and tourism services have become major phenomena, and have taken on strategic significance.

In conclusion, to operate in layered cities and territories means to respect their historical and environmental values. Cultural heritage is in fact a complex area requiring a collaborative, interdisciplinary approach. The European Community is committed to safeguarding and enhancing cultural heritage, to promote innovative practices encouraging heritage integration as well as enabling sustainable development of cultural landscapes. The case studies presented by the authors of the articles and the experimentations that we are carrying out in the EMJMD ALA aim to build a common language between archaeology, landscape and architecture, because the preservation and the enhancement of the past is an important resource for economic growth, employment and social cohesion, offering the perspective to revitalize urban and rural areas.

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# “A Quiet, Secluded Little Miracle”\*

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## *Some Remarks on the Territorial System and Landscape of Central Apulia Twenty Years After the European Landscape Convention*

### *Keywords*

– European Landscape Convention;  
Italy; Apulia; landscape plans;  
territorial knowledge.

### *DOI*

– 10.14195/1647-8681\_11\_12\_4

Translations in the paper are by  
the author.

\* The title refers to an expression  
by Cesare Brandi, *Pellegrino di Puglia*  
(Milano: Bompiani, 2010).

*Twenty years after the European Landscape Convention, considering the evolution of Italian law, the landscape plan of Regione Puglia's is a case of interest for the implementation instruments adopted for governance of the territory. The focus of this paper is the area of the Archaeological Park of Egnazia, a major reference point of historical and cultural interest, along a charming section of coast. Along the interdisciplinary interpretation of this wide area, the second part of the contribution attempts to provide a synthesis of the philosophy and methodology behind the choice and adoption of the cognitive tools which technically and operatively inform the Landscape Plan. This plan*

*holds together the requirements of the European conventions and the indications of the Italian Code, within a composite context. Finally, some considerations are presented on the meanings of landscape in Europe, at a time of the globalization crisis and climate change.*

- 1 According to the Italian Constitution, Regions are territorial administrations with their own statutes, authority and functions. The model referred to is the *Atlante del Patrimonio* (Heritage Atlas), a cognitive tool developed in the *Piano Paesaggistico Territoriale* (PPTR), which will be discussed in detail in the second part of the paper. (<https://www.paesaggiopuglia.it/pptr/atlante-del-patrimonio.html>).
- 2 The main aspects are morpho-typical analysis, which considers the physical-environmental dominants, and historical-cultural analysis, through which the historical landscape is interpreted on the basis of social, economic and settlement dynamics. The territories/landscapes identified in this way are distinguished because of dominant characters that are clear-cut but hardly subject to definitive physical delimitation.
- 3 An illustrative example, in a literary form, are the fine descriptions in Brandi, *Pellegrino di Puglia*.
- 4 The central area of Apulia is characterized by a well-developed drainage-network, formed by a dense dendritic pattern in the headwater zone ("Murge Alte") which evolves into incised valleys moving towards the coastal area ("Murge Basse"). These valleys, like small canyons, are locally named "lame." Dario Gioia, Luisa Sabato, Luigi Spalluto e Marcello Tropeano, "Fluvial landforms in relation to the geological setting in the 'Murge Basse' karst of Apulia (Bari Metropolitan Area, Southern Italy)," *Journal of Maps* no. 7:1 (2011): 148-155. DOI: 10.4113/jom.2011.1136.
- 5 A massive example is the underground cave system in the territory of Castellana Grotte. <https://www.grottedicastellana.it/en/the-caves/>

In 1847 Klemens von Metternich defined "Italy" as a geographical expression. The political tone of the note, by private correspondence, was aware of the complexity of Italian social relations but succeeded in describing the different Italian landscapes. Political issues aside, the geographical heterogeneity of the peninsula is a concrete and characterizing fact, and even in Apulia it shows itself in diversified landscape heritage, the result of long-term material and cultural processes. This complexity is stated in the interpretative model proposed by Regione Puglia as an instrument of knowledge of the territory; it organizes the entire regional compartment into eleven landscape areas, in turn articulated as territorial "figures," recognizable by their specificity of long-lasting identity characters and structural invariants that form the landscape heritage.<sup>1</sup> The division into territorial figures, interpreted as minimal landscape units, aims to achieve an interpretative tool of the territory. It is derived from the consideration of physical-environmental and historical-cultural factors and allows the "Ambiti" to be recognized as complex territorial systems with evident dominant landscapes that connote the long-term identity of each territory.<sup>2</sup>

### **The Landscape of Itria Valley and the Coast of Monumental Olive Trees**

Geographically, the environmental specificity of Apulia has been represented by a series of territorial sectors, or "figures," that show the most representative signs of a particularly varied landscape.<sup>3</sup> In a synthetic way, the landscapes of Apulia can be recognized in eleven contexts (called "ambiti"). These are identified starting from the pre-eminent landscape features (figure 1): the Gargano massif (1); the woodlands and the pastures of the "Monti Dauni" (2); the agricultural plain of the "Tavoliere" (3); the crops on the banks of the Ofanto river (4); the "lame" and olive groves of Central Apulia (5);<sup>4</sup> the plateau of the "Alta Murgia" (6); Itria Valley and "Murgia del Trulli" (7); the ravines of the "Arco ionico" (8); the olive groves of the "Piana di Brindisi" (9); the cultivated fields and coasts of the "Tavoliere salentino" (10) and the "Serre" (11).

The area of interest of this paper is the "Murgia of the Trulli" (7), which finds its distinctive features in the highly distinctive rural landscape and the coastline of monumental olive trees.

This territory derives its morphological structure from the hydro-geomorphological balances related to the karst phenomena (caves, depressions and sinkholes) that have shaped the forms of the landscape.<sup>5</sup> Karst dissolution also generates an element that gives a deep impression of the rural landscape, which is the presence of deposits of limestone or clay-like nature on the ground that give rise to a particularly pasty earth in shades of red, and fairly fertile land. From a geological point of view, the nature of the Murgia dei Trulli does not differ from the adjacent areas of the Alta Murgia and Central Apulia. The geomorphology and hydrography,



fig. 1 Map of the Apulian landscape areas (1-11), as reported on the *Landscape Atlas* by Regione Puglia. (Edited by the author, source: <https://www.paesaggiopuglia.it/>).  
 1. Gargano; 2. Subappennino; 3. Tavoliere;  
 4. Ofanto; 5. Puglia centrale; 6. Alta Murgia;  
 7. Murgia dei trulli; 8. Arco ionico tarantino;  
 9. Piana brindisina; 10. Tavoliere salentino;  
 11. Salento delle serre.



fig. 2 Panoramic view from the Murgia terrace towards Ostuni. In the background the plain of monumental olive trees and the Adriatic coast (source: [www.paesaggiopuglia.it](http://www.paesaggiopuglia.it)).



however, take on very distinctive surface characteristics that define the discontinuity and variety of the exposure of the slopes and determine their perceptive values, also due to the natural specificities and ecosystems linked to them. More generally, it is indeed the perception of the landscape that appears to be the most surprising character of the area, since the shaping phenomena of the slopes have given rise to edges of geological terraces in natural balcony forms overlooking the areas below (figure 2). This natural openness to the landscape view is particularly evident in the area, where the morphological cliff, of tectonic origin, preserves a wide formation covered with maquis shrubland that extends for over 30 km along the coast, offering a suggestive view of the plain towards the Adriatic coast. This formation also represents the perceptive limit of a landscape system that can be recognized in two macro-components: the multiform internal areas of the Murgia plateau, corresponding to Itria Valley, and the coastal strip, characterized by the plain of centuries-old olive trees and the jagged forms of the coast.

The Itria Valley landscape is the product of long-term historical and cultural processes, linked to sustainable forms of agricultural and settlement activities in balance with the natural structures and forms of the places. These have created a harmonious territory and lush countryside, embroidered by low, dry-stone walls with perpetual texture that tell the story of the agrarian landscape. It is characterized by “trulli” and farms, dominated by vineyards and “Fragno” (*Quercus trojana*), which grows here in small woods with bright green tones, olive trees, orchards, fruit trees, fields and pastures (figure 3). Nature and agricultural work have played a large part in shaping the landscape, which also stands out for its historical centres, raised on the highest hills and in relation to the dominant naturalistic features, characterized by the isotropy that has defined their original shapes and dimensions. These centres are mutually connected by main roads with a dense system of minor roads along which there are

fig. 3 Itria Valley, view of the landscape view from Locorotondo towards Martina Franca (author's photo).



- 6 The “trulli” have been a UNESCO World Heritage Site Since 1996 (<http://whc.unesco.org/en/list/787>). Leonardo Todisco, Giuseppe Sanitate and Giuseppe Lacorte, “Geometry and Proportions of the Traditional Trulli of Alberobello,” *Nexus Netw Journal*, no. 19 (January 2017): 701-721. <https://doi.org/10.1007/s00004-016-0326-4>. Giuseppe Ruggiero, Stefano Dal Sasso, Rosa V Loisi, and Giuseppe Verdiani, “Characteristics and distribution of trulli constructions in the area of the site of community importance Murgia of Trulli,” *Journal of Agricultural Engineering* no. 54 (2013): 87-94. <https://doi.org/10.4081/jae.2013.e13>.

“trulli,” a typical expression of spontaneous architecture due to the needs of rural agricultural life; the most famous examples are preserved here.<sup>6</sup> For this reason the area of Itria Valley, strongly characterized by the link between nature, agricultural work and forms of settlement dispersion, links urban structures, highly connoted from an architectural-typological, to the stable use of countryside. In this way it determines the value of the Murgia dei Trulli, well expressed in the image of a “town-territory”: a widespread historical heritage of rural stone building and a peculiar substratum of ethno-anthropological traditions.

Proceeding eastward towards the Adriatic Sea, like a hinge between Itria Valley and the plain of the coast, the area near Fasano is characterized by a predominantly rural hilly environment, with specialized and promiscuous cultures. Here, small villages and historic villas herald the approach of the territorial sector of the plain of centuries-old olive trees, at the foot of the Murgia step. From here, at several points, you can enjoy the view of the gardens, the oak woods and the maquis that, together with the dry-stone low walls, the olive groves, the vineyards, the trulli and the numerous farms, draw a tapestry of colours and shapes arranged on the red colour of the soil. The perception of the landscape is dominated by the olive grove which here takes on monumental forms in real wooded formations. The dry-stone walls, fundamental elements of the Apulian agricultural syntax, run along the plain, defining the crops of vines and arable land that stand in the way of the preeminent uniformity of the olive trees; they unify the view of the rural mosaic that is structured starting from the numerous “masserie,” evidence of the agricultural organization of work and of the exploitation of the land (figure 4). In this vast plain and along the coast, the history of the landscape is marked by coastal towers, religious structures and fortified farms which represent points of visual relation along horizons. The coast, low and sandy at some points, is punctuated by karstic phenomena and by the blossoming of the “lame,” which associates

fig. 4 Coast of monumental olive tree. A “masseria” (farm), in the countryside between Fasano and Ostuni (author’s photo).







fig. 5 View from the north-west of the ancient remains of Egnazia (*Gnathia*), on the coastal strip between Monopoli and Savelletri (Fasano) (source: <https://www.paesaggiopuglia.it/>).

- 7 In the Italian system a central authority protects Cultural Heritage and Landscape through peripheral structure operating on the territories; often this administrative infrastructure is subject to changes and reforms. For each territorial area there are two competent departments: “soprintendenze uniche” (Superintendences) for preservation and “poli museali” (Museum networks) for enhancement. The latter are led by specific bureau that respond to the specific needs: among these autonomous museums and archaeological parks.
- 8 [http://www.fastionline.org/excavation/micro\\_view.php?fst\\_cd=AIAC\\_1184&curcol=bibliog](http://www.fastionline.org/excavation/micro_view.php?fst_cd=AIAC_1184&curcol=bibliog)

the high naturalistic and historical value with the importance of the ecological balance of the territory. It hosts numerous rock-cut settlements, rich in history and important testimonies of medieval art. Here, the structure of the modern settlement system is determined by the main road axis, the Adriatic state road, which connects Monopoli, built on the seafront, Fasano and Ostuni, the major centres overlooking the plain; a minor hierarchy of settlements along the coast is represented by small rural villages and minor centres which mostly arose near towers (16th-18th century) and small mooring for seaside tourism.

### **The Case of Egnazia: Sense of the Landscape Between Critical Issues and Good Practices**

In this context, along the Adriatic coast, there are the remains of the city of Egnazia, which houses the National Museum ‘Giuseppe Andreassi’ and the Archaeological Park.<sup>7</sup> The site, one of the most important in Apulia, represents the most extensive example of a Roman and late-antique city and has hosted systematic excavations since 2001 (University of Bari ‘Aldo Moro’).<sup>8</sup>

The historical settlement (figure 5) occupies a flat area, a little elevated only near the peninsula identified as the acropolis of the city,

fig. 6 Egnazia. Google Earth view of the archaeological area. The white line drawn corresponds to the course of the ancient walls.  
 1) The archaeological area;  
 2) Remains of the Roman harbour;  
 3-4) Beaches;  
 5) National Museum 'Giuseppe Andreassi.'

[below, top to bottom]

View of the coastline corresponding to the Roman harbour; view from the sea of the remains of the Hellenistic defensive wall; view (Est-West) of the *Via Traiana*, inside the Archaeological Park (author's photos).



placed near the inlets formed by the terminal sections of two “lame.” The first settlements arose on the acropolis area in the 16th century BC, in a privileged geographical position on the cabotage route along the coast and for trade and maritime connections between the opposite shores of the Adriatic Sea. The karstic nature of the area has determined the uses of the land and the forms of the settlement, but in the definition of the current archaeological landscape, equally important, it is bradyseism phenomena that have altered the ancient shoreline; these submerged the important remains of the port and reconfigured the image of the ancient necropolis, now close to the sea (figure 6). On the seashore, nowadays mainly appreciated by seaside tourism, there are the remains of the defensive walls built between the 4th and 2nd century BC using blocks laid dry in isodomic technique. Until the Hellenistic period, Egnatia (*Gnatia*) revealed the strong cultural influences absorbed from the nearby Greek colonies (Taranto above all), but during the 3rd century BC it was conquered by the Romans. Between the 1st century BC and the 1st AD, Egnatia was *municipium* and later *colonia*: in these years, perhaps thanks to the patronage of Agrippa, the spaces at the foot of the acropolis were reclaimed in the city and the port was arranged thanks to the construction of imposing piers, modelled on the port of Anzio, with an opening at the entrance estimated

at around 40 m. At this point in the city's urban history, some important architectural complexes were built, including the main public buildings overlooking the *Via Traiana* (108-110 AD), the most important historical infrastructure of all Apulia, the route of which determined the development of many archaeological landscapes in the entire region. Between the 4th and 6th centuries, the image of the city was linked to the presence of an important bishop's see, testified by the presence of three early Christian basilicas; subsequently the period of political and social instability in the Roman Empire led to the general disarticulation of the previous territorial management and the progressive contraction of the inhabited area, up to the last evidences relating to the frequentation of the limited and protected area of the acropolis around the 13th century.

Egnazia's archaeological park, with its museum, is one of the most important cultural attractors in Apulia; its importance lies not only on the historical-archaeological side but also in the values it expresses today in terms of landscape quality. Around it, toward the south-east, the coastal plain appears as an empty and intensely cultivated space that preserves the wonderfully mimetic traces in the countryside of the rock-cut settlement system that seems to have developed in this territory in a more coordinated way from the 6th century until the 14th century.

Not far from the archaeological area, there is the suggestive settlement of Lama d'Antico.<sup>9</sup> The settlement lays on the rocky sides of a "lama" where a system of caves became home to dwellings, stables and working spaces centred on the community core represented by a church, one of the largest of the many in Apulia. Its dimensions together with the

fig. 7 Lama d'Antico, near Fasano. Virtual restoration of the frescoes of one of the cut-rock churches in the area (author's photo).





- 10 Massimo Limoncelli and Maria Potenza, *Virtual restoration 2. The frescoes of the rock-cut church of lama d'antico near Fasano (Italy)* (Roma: L'erma di Bretschneider, 2020); Roberto Rotondo, "Echi bizantini nell'architettura rupestre pugliese. L'esempio della chiesa di Lama d'Antico in Fasano (Brindisi)," *Convivium* n. 5 (2018): 96-111.
- 11 Anna Mangiatori and Marco Campese, "Paesaggio rurale dell'*Ignatinus ager*: metodologia e prospettive di ricerca," in C.S. Fioriello, ed., *Paesaggi e rotte mediterranee della Cultura. Turismo integrato e riuso delle architetture. Atti del Convegno di Studi (Fasano, 18-19 settembre 2008)* (Bari: Gelsorosso 2008), 50-55.

rich painted decoration, recently restored and included in an interesting project of virtual restitution based on videomapping, make it important evidence of the Apulian rock-cut settlement culture (figure 7).<sup>10</sup> The cave settlements in the "lame" were chosen for the convergence of multiple factors regarding the availability of water resources, the proximity to the main roads and the pre-existence of production structures, especially oil mills and mills. These settlements, therefore, can be understood not as a subordinate choice to urban life but as an essential component of the forms of land use, as were the *villae* in Roman times and, later, the "casali" and "masserie." The settlement system overall made use of the main axes of connection, above all the *Via Traiana*, still in use between the 9th and 12th centuries, and a minor road network, and was organized on a polycentric model connected to the economic centres of reference, Egnatia until at least the 11th century and Monopoli afterwards.<sup>11</sup>

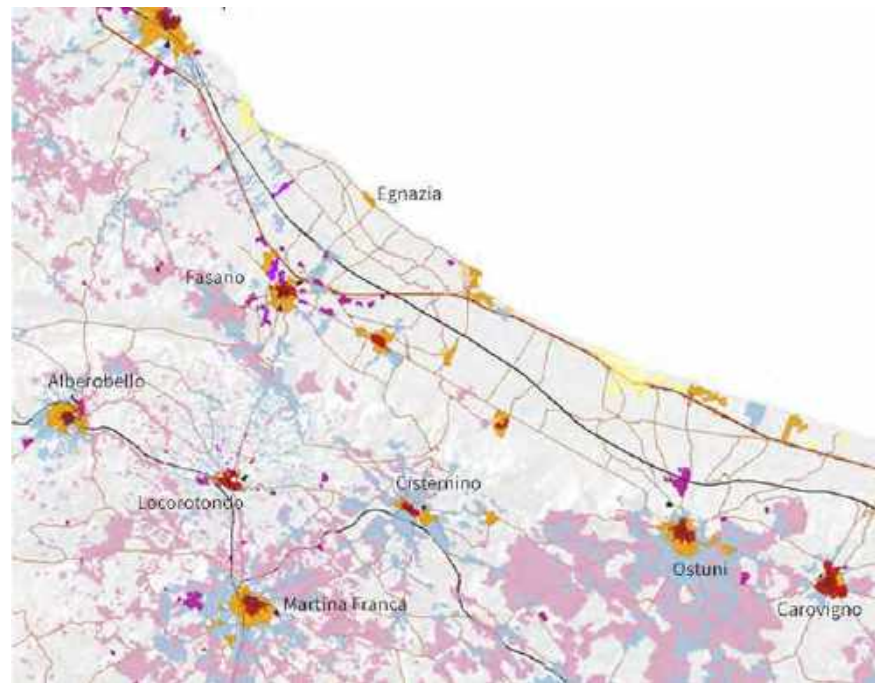
Moving uphill from the coast towards the inland, the historical centres of Locorotondo (figure 8) and Cisternino developed later and at a certain distance from the coast: here the settlement process depended on the control that Monopoli and Taranto exercised over the territory, but in the middle of the 14th century the network of small rural settlements was in crisis, giving shape to centripetal models. Towards the 16th century, a use of extensive managing of land was perpetuated in the coastal territory, in a way to simplify the crops, above all olive trees, achieving a landscape in which the distance between the trees created ample space for grazing. The hinterland was a different case, in which there was a greater growth in exploitation, with reference to the cultivation of vines. In this period,

fig. 8 Locorotondo, Itria Valley. Panoramic view from above of the historic centre, characterized by its circular shape (source: <https://www.paesaggiopuglia.it/>).





fig. 9 Detail of the morpho-typology map of the urban settlement system (scale 1:175.000), as reported in the *Heritage Atlas* (edited by the author, source: <https://www.paesaggiopuglia.it/>).



several families made the permanent choice of the countryside for their work on the vineyards, creating the characteristic rural landscape of the present-day Itria Valley countryside.

So, the case in question is chosen for the complexity of its interpretation and for the attractiveness of the landscape, a full understanding and enhancement of which necessarily depends on the maximum attention that must be paid to the dynamics that transform the landscape and hide critical issues of no secondary importance. Particularly sensitive is tourism, which shows an undisputed increase with positive effects on the economy, but the direction and long-term effects of which are clearly important to understand. As it is, the stretch of coast between Monopoli and Torre Canne has suffered considerable natural erosion over the years, but the most problematic situations are anthropogenic (figure 9). The continuity of the dune systems has been interrupted in more than a few cases by the opening of passages serving the bathing facilities and the creation of parking lots is also frequent; the most serious situations then occur with the earthworks of the sandy deposit for the creation of houses or tourist accommodation. This massive urbanization has made the coast more and more artificial, causing damage to the whole natural environment. The humid areas remain suffocated by the disorderly systems



- 12 Angelo Maggi, "Interventi architettonici pantagruelici: Borgo Egnazia come idealizzazione vernacolare" = "Pantagruelic architectural interventions: Borgo Egnazia as vernacular idealization," in F. Capano, M.I. Pascariello and M. Visone, eds., *La città altra/The Other City. Storia e immagine della diversità urbana: luoghi e paesaggi dei privilegi e del benessere, dell'isolamento, del disagio, della multiculturalità* (Napoli: Federico II University Press, 2018), 847-852.
- 13 These towers are involved in "CoHeN", strategic project Interreg V-A Greece-Italy Programme 2014/2020 that aims to promote cultural tourism through the enhancement of the Adriatic-Ionian Coastal Route by creating a network of historic built heritage hallmarks.
- 14 Brandi, *Pellegrino di Puglia*, 63-64.

of the tourist facilities, the illegal building and the privatization of the coast. In this scenario, beyond the consequences on the territorial natural system, even more concern is caused by the loss of the public character of the coast is and the tendency to trivialize the structural features of the landscape: the most striking example in this sense is represented by the construction of a golf field and a luxury resort near the archaeological area of Egnazia, in a valuable landscape context yet also offended by the installation, not far away, of a water park with slides.<sup>12</sup> The main criticalities are due to the means of occupation of the coast in the last fifty years which show all the flaws and problems of inadequate planning. The coast towers, built between the 16th and 18th century along the whole Apulian coast, are heritage of great importance and represent a precious system of landscape markers;<sup>13</sup> however, many of them have suffered from the progressive aggregation of settlements of poor architectural quality. The coastal centres suffer from tourist seasonality, exasperatedly reduced due to seaside tourism that overloads the summer periods, outside which these centres experience long periods of inactivity; in the hinterland, the territory of Ostuni shows a tendency to fragmentation of agricultural properties, due to the new tourist residential destination; and in the rest of the plain, as for the inland localities of Itria Valley, the historical centres still well recognizable in the urban structure and in the connective links, suffer from the elements of landscape degradation led by the settlement expansion that compromises the legibility of the specific characteristics of the architecture. Even the rural landscape with its hinterland and the predominantly monumental olive tree plain, therefore, are highly threatened in their natural equilibrium by the tourist accommodation platforms and the proliferation of second homes. The great tourist interest on this area is, in fact, determining an imposing phenomenon of the diffusion of holiday homes with progressive urbanization of the countryside, which risks losing its original character.

On the hills the settlement model upholds a strong recognizable landscape but suffers the halving of the area historically cultivated with vineyards, the replacement of agricultural activities in favour of tourist and recreational activities untied from the territory. This fact appears to be worrying for its qualitative and not (yet) quantitative character, but the long-lasting practices that involved an active and productive stay in the countryside are flanked by those of seasonal tourism in the valley.

Once economic convenience is changed and the close link with field work from which the most characteristic aspects of the landscape derive is lost, in the turn of a few years the lands that had appeared to Cesare Brandi in the mid-1900s "groomed like lady's nails";<sup>14</sup> "joyful countryside"; "planned like a city, shaped like a statue, painted like a canvas", show the signs of a progressive loss of meaning. The most significant fact in this sense, as mentioned above, can be read in the halving of the surface area of vine cultivation: the convenience of viticulture

- 15 “Ma questo antichissimo modo costruttivo rappresenta, per l’architettura, una forma collaterale come il dialetto rispetto alla lingua: che tutti lo parlano ma nessuno ci scriverebbe il testamento. E costruire è un po’ come fare testamento: si costruisce per il futuro più che per il presente, per gli altri, più che per sé.” Ibid., 70.
- 16 23,174 visitors in 2019. A significant comparison can be made with Siponto Archaeological Park, which has recorded an exponential increase in visitors since 2016 (1.161 in 2015; 78,823 in 2019) because of interesting enhancement choices (data: <http://www.statistica.beniculturali.it>).
- 17 <http://www.parcodunecostiere.org/newsite/eng/index.php>

is being replaced by the reasons of the tourism industry and holiday practice, which most often show little awareness of the cultural values and environmental balance of the territory. Rural architecture and private residential building show the progressive subjection to modernization. This maintains the morpho-typical characteristics and determines the appearance of extraneous volumes such as garages, swimming pools and roofs, which change the intimate relationship between houses and the countryside, threatening the landscape heritage. The words with which C. Brandi described these places and the way in which they are built still come to mind, and the way they “represent, for architecture, a form as collateral as vernacular with respect to language: that everyone speaks it but no one would write their will. And building is a kind of making a will: one builds for the future more than for the present, for others, more than for oneself.”<sup>15</sup> If one agrees with the esteemed art historian and critic, what is being prepared for future generations will be a landscape of economic convenience, something other than what can still be admired.

Despite the summary attempt to describe it, the Itria Valley and the coastal plain offer a landscape of extraordinary splendour, rich in signs and evidence which tells anyone who looks at it of the complexity of the relationships that historically bind the coast with the hinterland. This historical-cultural value that becomes landscape is perhaps the most important value of the area and has made it possible to develop the claim towards a conscious tourism, attentive to heritage in its widest sense. In virtue of this, in the last few years an innovative tourist offer has been proposed, as opposed to the previous approaches, reduced to the seaside tourist offer. In the territories between Monopoli, Fasano and Ostuni on the coast, Locorotondo, Cisternino and Martina Franca in Itria Valley, an alternative and integrated model is developing, characterized by the interplay of different tourist sectors (rural, historical-cultural, archaeological, naturalistic, bathing) that interact between inland areas and the coast. According to the trends of recent years, this tourism chooses accommodation derived from the arrangement and diversification of the existing historical heritage, in the countryside as well as in the historical centres.

The presence of the archaeological site of Egnazia, however, also due to unexpressed potential, keeps low the numbers of its visitors, despite the fact that the surrounding area is characterized by an admirable landscape.<sup>16</sup> A further element of charm here is given by the coastline that preserves long stretches of fossil dunes, for which Regione Puglia has established a natural park, in a project for the protection of an area characterized by a high diversity of habitats, which also includes the plain of centuries-old olive trees.<sup>17</sup>

- 18 Claudio Ferrata, *Nelle pieghe del mondo. Il paesaggio negli anni della Convenzione europea* (Milano: Meltemi, 2020), 13-16.
- 19 Paolo Castelnovi, ed., *Il senso del paesaggio* (Torino: IRES 2000). The European Conventions (ELC; *Faro Convention* 2005) share the same concept of landscape and require the states to legally recognize the declared concept together with the implementation of policies and actions of territorial planning that promote protection and enhancement. A reference for Italian experiences in Maria Rita Gisotti and Maddalena Rossi, *Territori e comunità. Le sfide dell'autogoverno comunitario. Atti dei Laboratori del VI Convegno della Società dei Territorialisti, Castel del Monte (BA), 15-17 novembre 2018* (Studi dei Territorialisti, 2020).
- 20 Franco Farinelli, "La capriola del paesaggio," *Sentieri Urbani* no.17 (August 2015): 18-21.
- 21 In the history of geographical knowledge, the influence of the *Erdkunde* geographers, especially Carl Ritter and Alexander von Humboldt, is remarkable. The latter (who in 1847, the same year of Metternich's note quoted above, published the second volume of *Kosmos* in Berlin) is due to the assumption of the concept of landscape in geographical analysis opening its function from aesthetic to scientific. Franco Farinelli, *Geografia. Un'introduzione ai modelli del mondo* (Torino: Einaudi, 2003), 7, 42-49.
- 22 Italian law system for heritage and landscape (2004).

## The Project for Apulias Landscape

Culturally speaking, in Europe, the necessity of a complete revision (inversion) of the ways in which politics and communities relate to the territory is marked by the debate and approval of the European Landscape Convention (EU Convention) which, twenty years after its introduction, has become the central reference for a critical discussion on territory, city and architecture.

The Convention promotes a renewed bottom-up consciousness and integrated policy (vision) of landscape, intended as: a composite natural system; a historical product of the relationship between society and the environment; a cultural representation; a sensitive space of human experience.<sup>18</sup> In Europe, this renewed vision is to be considered at the core of landscape design and must be considered in landscape planning to produce a shared sense of it.<sup>19</sup>

However, this process of reappropriation of meaning produced what Franco Farinelli called "the somersault of the landscape."<sup>20</sup> In fact, for the Italian geographer, the resumption, perhaps involuntary, of the eighteenth-century theme of *Erdkunde* (that made the landscape a cognitive form, critical and politically oriented) has been overturned in the method, due to the superimposition of the concepts of territory and habitat. So, the landscape-system ends up being understood no longer as a moment of a cognitive process, but as an area on which to direct policies of safeguarding, requalification, management and planning.<sup>21</sup>

Given these considerations, the profound change which has also taken place has animated the different areas of theoretical confrontation and introduced cultural innovations which are expressed in a growing administrative commitment to design and enhance the landscape.

In Italy this process has found a first and important echo in the "Codice dei Beni Culturali e del Paesaggio" ("Codice"<sup>22</sup>) in which the section dedicated to landscape assets (Art. 132) requires the Republic to comply with the obligations and principles of co-operation established in the EU conventions.

Thus, by virtue of the Italian legal system, in the individual regions with competence in matters of protection and enhancement (these competences are to be accorded through agreements between the state and the regions, which is difficult to practice and often has uncertain outcomes) the field has opened for a renewed season of landscape planning, based on the different regional regulatory structures.

However, some criticism remains unsolved both at the regulatory level and in the ratio of the "Codice" itself. It is far from the European Convention (ELC) by distinguishing 'cultural heritage' and 'landscape heritage', and in its failure to receive the innovation introduced by it, in which the involvement of the population is one of the fundamental aspects in defining the landscape, ignoring its significance and potential to produce development and employment. Lastly, the relationship between land

- 23 Angioletta Voghera and Luigi La Riccia, "La Convenzione Europea Del Paesaggio Alla Prova dell'operatività Locale. Sperimentalismi Disciplinari E Problemi Aperti," *Ri-Vista. Research for Landscape Architecture* vol. 14, no. 1 (2016): 10-23. <https://doi.org/10.13128/RV-18263>. Anna Marson, "The Case of Landscape Planning in Italy," *Ri-Vista* vol.17, no. 2 (2019): 16-23. <https://doi.org/10.13128/rv-8311>.
- 24 <https://www.paesaggiopuglia.it/>

management and landscape planning remains weak, despite the "Codice" including references to the limitation of land consumption and to the adoption of urban and building development guidelines of the settlements, according to their compatibility with the values of the landscape.<sup>23</sup>

In this context, the "Piano Paesaggistico Territoriale" (PPTR – Territorial Landscape Plan) of the Apulia Region represents one of the most organic models.<sup>24</sup> It brings together attention to the territory with the great themes of landscape, enhancing the aspects of the one and the other, according to guidelines which are attentive to material and immaterial resources, and promotes the activation capacity of local advocates in matters of protection, care and transformation.

The PPTR structure is grounded on three main arguments:

1. uniqueness of the territory for the promotion of socio-economic development, based on the sustainable and lasting enhancement of heritage;
2. by virtue of the "Codice," the PPTR plays a preeminent role over planning plans on the sector, territorial and urban scale;
3. the PPTR has an implementation and strategic function that assumes a complex and integrated vision, according to objectives of enhancing the landscape heritage proposed by the "Codice." It draws attention to problems of conservation, enhancement, requalification and reconstruction of landscapes, understood in the meaning proposed by the EU Convention.

Looking back, one of the most important aspects of the PPTR overcomes the characteristics of strictness of the previous "Piano Urbanistico Territoriale Tematico per il Paesaggio" (PUTT/P – Urban Territorial Thematic Plan for Landscape). It had limited accuracy in the cartographic representation of the bound assets, lacked an adequate cognitive framework, and was closed in its normative system. The PPTR overcomes these shortcomings, enhancing actively the territory, setting rules of use and normative conditions and promoting the participation of the inhabitants through the identity recognition of the landscape.

The plan is composed of three cognitive moments:

- 1 *A heritage atlas*: this describes, interprets and makes a cartographic representation of the whole territory on a regional and landscape area scale;
- 2 *Strategic scenery*: this is the project part of the plan, illustrating the general and specific objectives for the territory future;
- 3 *Norms*: these respond to the need for "protection" thanks to a renewed approach aimed at a dynamic and project concept of the plan.

The heritage atlas and the strategic scenery are represented on two levels: the first on a regional scale mapped on a scale of 1:150,000; the second on a scope level reproduced on a scale of 1:50,000. The plan makes a clear distinction between an identity-statutory part, which takes the identity characteristics of the region and the rules of transformation into account with a view to conservation, enhancement, requalification and

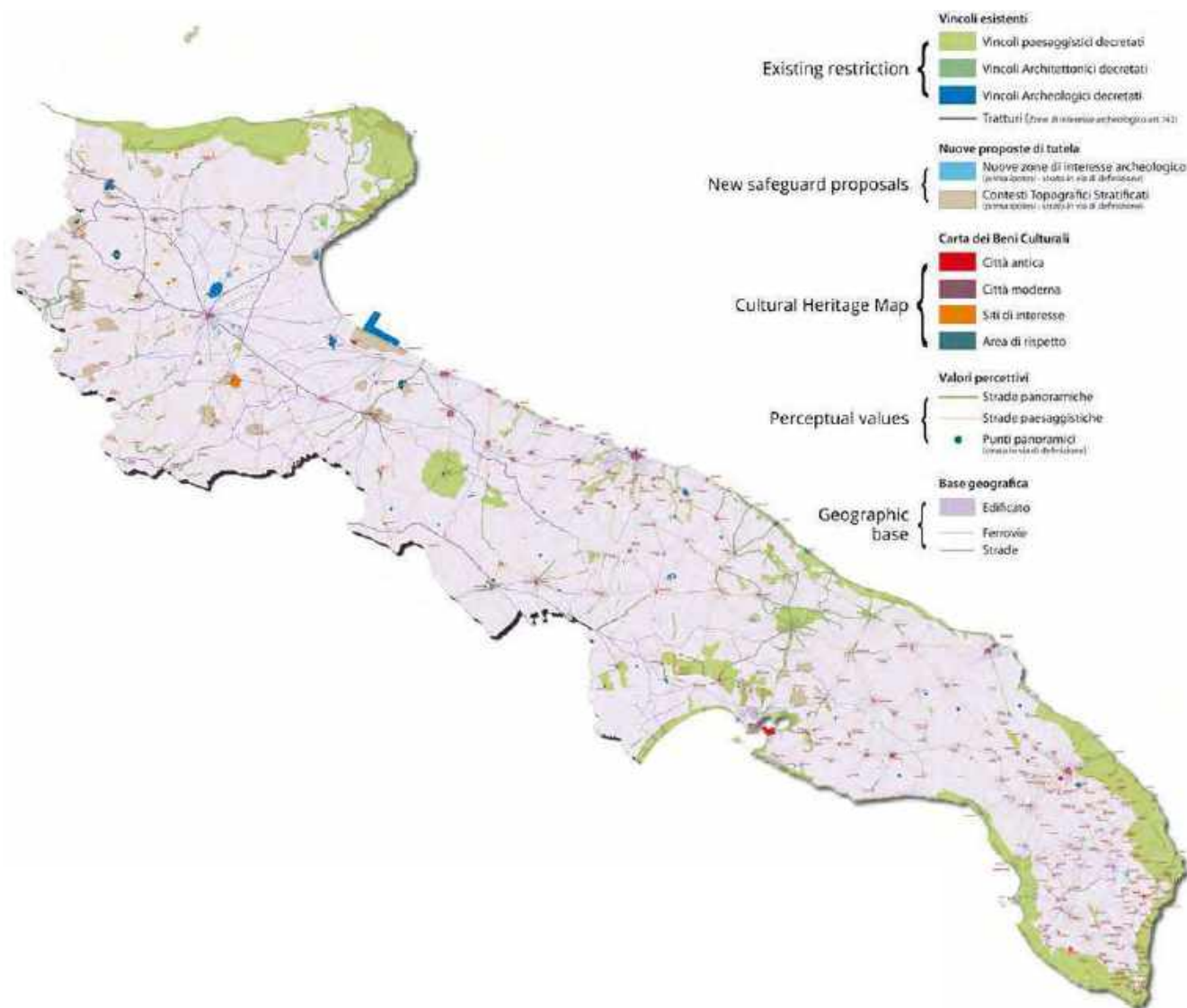


fig. 10 Apulian landscape represented in its perceptive and historical-cultural values, as described in the *Heritage Atlas* (scale 1:150.000) (edited by the author, source: <https://www.paesaggiopuglia.it/>).



- 25 Anna Marson, "The Case of Landscape."
- 26 Maria Rita Gisotti, "Dal vincolo al progetto. Il quadro della pianificazione paesaggistica in Italia e una proposta per un modello operativo" (see also Allegato 4), in Alberto Magnaghi, ed., *La pianificazione paesaggistica in Italia: stato dell'arte e innovazioni* (Firenze University Press, 2016).
- 27 See also Veronica Fedele, *L'attuazione della pianificazione paesaggistica attraverso l'adeguamento dei piani locali = The implementation of landscape planning through the variance of local plans* (Torino: Polytechnic of Torino, 2019/2020), 48-79. (<http://webthesis.biblio.polito.it/id/eprint/13570>)

reconstruction, and a strategic part that acts on the territory through projects, policies and actions for the future.

One consideration is necessary: at the end of 2019, five Italian regions out of twenty have completed the approval process for their landscape plan in accordance with the "Codice"; all the processes took a long time (between 4 and 15 years) due to technical and political causes that slow down decision-making processes.<sup>25</sup> In Puglia, the sharing of intentions and the close collaboration between MiBACT (Ministry for Cultural Heritage, Activities and Tourism) and Regione Puglia have facilitated the planning process in a context of mutual exchange. In this context, the Ministry has provided its knowledge for the right interpretation of the "Codice" in order to give a legal framework to the plan and thus safeguard it as much as possible from disputes; the Region, on the other hand, was able to express its knowledge of the territory, its competence and experience in territorial planning. In this way, the obligations are applied because of a full and updated knowledge that guides the action of the Superintendences, making protection effective. In the past, in fact, the criteria used were inadequate – if not arbitrary – and based on a superficial and obsolete knowledge of the territory.<sup>26</sup>

Coming back to the plan, the "territorial projects" assume significance as instruments of strategic importance for the implementation of the scenario objectives.<sup>27</sup>

- 1 *Polyvalent Regional Ecological Network*: its purpose is the development of a shared environmental framework that favours the integration of naturalistic corridors and anthropogenic infrastructures, with the aim of reducing the fragmentation of the territory and preserving biodiversity;
- 2 *City-Countryside Pact*: this introduces a system of multifunctional agricultural parks, in an attempt to revive the state of widespread degradation of urban suburbs. This is done through the requalification of the relationship between city and countryside, to improve the landscape and environmental quality of adjacent but semantically unrelated areas of the territory;
- 3 *Gentle Mobility*: this is useful for the organization of infrastructural system of footpaths, sheep tracks, cycle paths, secondary railways etc., thus seeking new forms of sustainable mobility that allow the re-appropriation of the territory, connecting the various resources in a unitary system;
- 4 *Coastal Landscapes*: this has the purpose of integrated enhancement of coastal landscapes in relation to the hinterland. This is done through a programme that aims to relieve tourism pressure in order to curb the degradation processes that derive from this, and to enhance the heritage of the territory to ensure the correct balance between safeguarding, free use and development of recreational tourist activities;

28 Farinelli, *Geografia*, 190-197. In this regard, the opinions of the French anthropologist Marc Augé converge with those of the Italian geographer about contemporary cities. Marc Augé, *Non-lieux. Introduction à une anthropologie de la surmodernité*, translated into Italian as *Non-luoghi. Introduzione a un'antropologia della surmodernità* (Milano: Elèuthera, 2018); Marc Augé, *Le temps en ruines*, translated into Italian as *Rovine e macerie: il senso del tempo* (Torino: Bollati Boringhieri, 2004). The landscape idea goes through the need of a society to give meaning to its living environment, which is obviously a cultural conquest that evolves over time. Matteo Meschiari, *Sistemi selvaggi. Antropologia del paesaggio scritto* (Palermo: Sellerio 2008), 17-45.

5 *Use of Cultural and Landscape Heritage*: its purpose is the implementation of territorial systems that promote the use of cultural heritage assets in a project that integrates the usability of the latter with the preservation of the landscape.

### Conclusions

The case offered by the “Murgia dei Trulli” sector provides the concrete basis on which to try to build a land planning model that Regione Puglia aims to put into practice with PPTR tools. The attention paid to understanding, sharing, social production, enhancement and protection of the landscape are the result of the cultural turning point achieved in Europe by the discussion and ratification of the EU Convention. This agreement, moving in a new direction, tries to influence the general drift that has progressively enslaved the aims of urban projects and urban planning to the reasons of a globalization *tout court*, often devoid of a critical sense and no vocation for the future.

As Franco Farinelli has had the opportunity to acutely explain, the crisis of forms and functions of the city and its territory can be felt starting from the 1970s and '80s and can also be seen in the growing abstraction of analytical models with respect to visual data. To a large extent, the disconnect between territorial reality and interpretative models depends on the absorption processes in progressive computerization which, by its nature, defines the functioning of the world because of the electronic flows it governs. Thus, the “informational city,” based on immaterial and therefore invisible information, is exactly the opposite of the physical condition of the city, the territory and the landscape; the growth of electronic flows has resulted in the definitive crisis of the topographical space, reconfiguring the relationship between the latter and the plurality of places, putting their models in crisis. In this way, the “informational city,” which is global, today appears selective, discontinuous, fragmentary, inhomogeneous and non-isotropic and its very existence takes place, for the most part, in the invisible space of electronic flows. There is no centre, therefore no space; individual identity is often threatened by this and what we see is not enough to guide us.<sup>28</sup>

Twenty years after the EU Convention, the crisis of economic globalization and climate change, before our eyes, demonstrates the need for the acquisitions deriving from a different approach to the landscape, to proceed definitively from methodological reflection to practices of transformation and use of territories. The Puglia Region may be indicative of the ways and conditions necessary to proceed in this direction; however, an evaluation of the effectiveness of the PPTR is not easy. In fact, it seems evident that the methodological, planning, and regulatory approaches are proceeding in the right direction; however, the intentions of governing the territory do not coincide with the regulatory management approach that makes such intentions possible. In this sense, the main problems are found



- 29 For these considerations I am grateful to the architect Anna Maria Curcuruto, a professional expert in urban planning and in the technical direction of public planning activities.
- 30 Augé, *Rovine e macerie*, 137.

in the difficulty on the part of the municipalities in interacting with the plan in the adaption of their building regulations and in the great variety of each municipality's rules for technical implementation. The procedures are extremely bureaucratic and the old and cumbersome urban planning legislation is unable to respond to guidelines proposed by the PPTR which is top-down, not very adaptable and often not properly suited to the contingencies that arise case by case. It is therefore desirable to have a convincing and pervasive harmonization of the PPTR with the legislative context which requires a streamlining at regional and municipal level.<sup>29</sup>

The case of Egnazia is significant, in the context of cultural heritage. The archaeological site, part of a landscape of great value, is far away from the tourist offer, which is still unbalanced in favour of seasonal tourism. The site's great potential remains unexpressed and is the exclusive destination of tourists most interested in cultural heritage. Above all, its potential is still on the margins as a driver to produce value, culturally and economically speaking. This is clearly the result, first and foremost, of political choices.

The Apulian experience can be indicative: the objectives and foresight of the plan remain valid and sagacious, as does the setting of the implementation tools. It is certainly true that through conservation and innovation, local communities can try to rethink themselves and their territories by thinking of transformation rules that maintain and develop the identity of places through landscape and ecological values.

However, for this to happen, discussion on the landscape needs to definitively leave behind political rhetoric to become a project and vision: the hardest test for the implementation of the plan lies in the political will of concretization. This necessarily passes through a serious re-discussion of the terms of its adaption in order to avoid the blocking of building activity in the territories and, at the same time, unblock the municipal activity administration that has not yet been able to complete the necessary procedures.

In conclusion, quoting Marc Augé, if it is true that "future history will no longer produce ruins," the risk that contemporary society runs is of not being able to produce a landscape endowed with meaning.<sup>30</sup> The need felt is that the critical sense provided by the EU Convention, as suggested in the PPTR, should become a design effort; but is necessary to lay the foundations for a shared path between the academic world, civil society, the ruling classes and governments.

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# The Lower Valley of Ofanto River

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to Landscape Design*

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*The Ofanto river is the most important waterway in the karstic Apulia region and both nature and man have constantly written on its landscape palimpsest over centuries. The lower valley and the mouth are highly representative of the river landscape, currently threatened by abandonment and degradation. It could be considered an interesting case study of an area outside the major touristic flows but with great potential in terms of cultural values and local development. Following the approach of the landscape archaeology and crossing multi-disciplinary analyses, the area is interpreted as a complex palimpsest. The paper points out a strategy of valorization of the river valley within the frame of the wider*

*regional programmes by proposing an ecomuseum of the territory. The insights and the suggested guidelines allow the area to be “re-signified,” to preserve the heritage and highlight the variety of features that make it unique in the local context.*

- 1 Alberto Magnaghi, *Il progetto locale. Verso la coscienza di luogo* (Turin: Bollati Boringheri, 2010), 24.
- 2 About the landscape archaeology: Franco Cambi, *Manuale di archeologia dei paesaggi. Metodologie, fonti, contesti* (Roma: Carocci, 2011). About the different layers of the landscape: José Maria Martín Civantos, "Il territorio stratificato: proposte dall'archeologia del paesaggio," in *Atti del IV Congresso nazionale di Archeologia Medievale*, ed. Riccardo Francovich and Marco Valenti (Florence: All'Insegna del Giglio, 2006), 12-16.
- 3 Bruno Brulon Soares, "L'invention et la réinvention de la Nouvelle Muséologie," *ICOFOM Study Series*, no. 43a (2015): 57-72.
- 4 Mauro Iacoviello and Maria Laura Scaduto, "Il contratto di fiume per la pianificazione del sistema insediativo della Val d'Ofanto: tra approcci bioregionali, animazione territoriale e azioni concorrenti," in *Atti della XV Conferenza Nazionale SIU, L'urbanistica che Cambia. Rischi e valori*, Atelier 7 (Rome: Planum Publisher, 2012), 136-137.
- 5 Francesco De Mattia, "Le trasformazioni del territorio e del paesaggio sud-costiero dauno. Da Manfredonia alle Regie Saline di Barletta," in *Coste di Puglia*, Angelo Ambrosi et al (Bari: Adda, 2004), 107-168; Roberto Goffredo, *Aufidus. Storia, archeologia e paesaggi della valle dell'Ofanto* (Bari: Edipuglia, 2011).

Intended "as a result of the transformation of the environment caused by subsequent and stratified cycles of civilization", the territory crossed by the Ofanto river in North Apulia (Italy) acquires the characteristics of a composite set of both physical and symbolic connections between the inland and the coast.<sup>1</sup> The lower Ofanto valley is highly significant of the complexity of the river landscape, particularly the mouth, "mushy" in nature and with its synthesis of opposing features: the river and the motion of the marine waves, the furrow of the riverbed and the orthogonal coastline.

Unlike other Apulian archaeological sites, less attention has been paid to this area, which is rich in history but currently threatened by abandonment and degradation. Moreover, the alteration of the natural flow regime, the retreat of the coast, the abusive agricultural use of the river bed and the building of holiday houses near to the mouth are fast changing the features of the area.

Therefore, the lower Ofanto valley and mouth emerge as an interesting case study of an archaeological area outside the major touristic flows but with great potential in terms of cultural values and sustainable local development.

Following the approach of landscape archaeology, the landscape can be regarded as a multi-layered space in which nature interacts with "social" and "symbolic" environments.<sup>2</sup> By crossing multi-disciplinary analyses (topography, hydrogeology, botany, archaeology and history), it is possible to interpret the territory as a topographical and symbolic palimpsest and thus propose innovative strategies of valorization for the territory, which also benefit from the contributions of the *Nouvelle Muséologie* and fall within the scope of the current regional development programmes.<sup>3</sup>

### The Lower Ofanto Valley: A Multilayered Palimpsest

The Ofanto river represents the most important waterway of the Apulia region, but also one of the most complex set of hydraulic circumstances in southern Italy. Rising at the foot of Mount Vulture in Campania, the river crosses the territories of Basilicata and Apulia for about 170 km. The lower valley is located between the coastal and sub-coastal north-Apulian lands, close to the Murgia plateau and the Tavoliere plains at the foot of Gargano promontory, constituting the setting of interaction between neighbouring territories (figure 1).<sup>4</sup> The natural corridor is made of pebbly and clayey alluvial deposits, coming from the hills and divided terraces that widen in keeping with the minor tributaries and the coastal wetlands system.

The archaeological researches, the study of ancient cartography, the pictorial representations of the river and the descriptions left by travellers who crossed the Apulian land allow a reading of the anthropic interventions on the territory and the different levels of the landscape palimpsest to be distinguished.<sup>5</sup> The fresh watercourse in a mainly karstic

fig. 1 [next page]

The Ofanto river with Gargano promontory in the background (Massimiliano Cafagna).

- 6 The latin definition of Apulia is in Horat., *Epodi*, 3, 16. About the history of the area, see in general Patrizia Gentile, "Puglia settentrionale," in *Puglia*, ed. Giuseppe Ceraudo (Bologna: BraDypUS Editore, 2014), 56-58; Goffredo, *Aufidus*, 209-252.
- 7 Raffaella Cassano, ed., *Principi, imperatori, vescovi: Duemila anni di storia a Canosa* (Venice: Marsilio, 1992); Goffredo, *Aufidus*, 85-134; Sabrina Landriscina, "Canusium," in *Puglia*, 300-303.
- 8 The latin definitions of Ofanto river are in Horat., *Odi*, III, 30; IV, 9; IV, 14. About the *emporia* of Canusium see Goffredo, *Aufidus*, 83-85.
- 9 Goffredo, *Aufidus*, 120-123; Goffredo and Giuliano Volpe, "All'ombra di Canosa: Barletta e il suo territorio tra età romana e tardoantica," in *Archeologia, Storia, Arte. Materiali per la storia di Barletta (secoli IV a.C.-XIX d.C.)*, ed. Victor Riviera Magos, Saverio Russo and Giuliano Volpe (Bari: Edipuglia, 2015), 31-45.
- 10 Cassano, Il ponte sull'Ofanto, in Cassano, *Principi, Imperatori, Vescovi*, 708-711; Goffredo and Volpe, *All'ombra di Canosa*, 39-40; Giuseppe Ceraudo, "Viabilità e infrastrutture viarie," in *Puglia*, 232-248; Goffredo, *Aufidus*, 75-83; Renato Russo, *La cittadella di Canne dalla preistoria al medioevo* (Barletta: Rotas, 2002), 145-151.
- 11 Achille Bruni, *Descrizione botanica delle campagne di Barletta* (Napoli: Stamperia e cartiere del Fibreno, 1857), 21.
- 12 Russo, *La cittadella di Canne*, 145-151.
- 13 Goffredo, *Aufidus*, 140-144; Goffredo and Volpe, *All'ombra di Canosa*, 32-34; Idem., "Gli insediamenti della Puglia tra Romanizzazione e Tarda Antichità," in *AdriAtlas et l'histoire de l'espace adriatique du VIIe s. a.C. au VIIIe s. p.C.*, ed. Yolande Marion, Francis Tassaux (Bordeaux: Ausonius, 2015), 377-402; Goffredo, "Città, insediamenti rurali e paesaggi agrari della Daunia tra le guerre sannitiche e l'età post-annibalica," *BABesch*, 89 (2014): 43-73.



land, the *siticolosa Apulia*, made the fields fertile and has favoured human settlement since the prehistoric age, as evidenced by the findings in Canosa, Canne, Trinitapoli and San Ferdinando.<sup>6</sup> After the hybridization of the local communities with the Hellenic culture of Magna Graecia, some Daunian settlements along the river (Venusia, Canusium, Cannae) became important in the process of Romanization of the region and still preserve important archaeological sites.<sup>7</sup> Despite the dangerous floods of Ofanto, described as *violens*, *sonantem* and *tauriformis*, Canusium used the river for the maritime commercial activities, setting a commercial emporium along the river, probably at the *vicus* of Cannae or at Aufidena-Aufinum, near the mouth.<sup>8</sup> Barletta (*Bardulos*), mentioned in the ancient *Tabula Peutingeriana*, also seems to have been a seaport of Canusium.<sup>9</sup>

After the Roman conquest, a new road network connected the major towns and fostered the development of the territory: the *via Minucia/Traiana* in the inland, crossing the river near Canosa, and *Via Litoranea*, along the coast, crossing the Ofanto on the *Pons Aufidi* or *Pons Cannarum*.<sup>10</sup> This bridge, which strongly connoted the river mouth in ancient cartography (figure 2), collapsed during a flood in 1850.<sup>11</sup> Rebuilt in a different position, it was destroyed again by Nazi soldiers in 1943 and the ruins are still visible near the new provincial road (Via Foggia).<sup>12</sup>

Besides few important cities, the archaeological research identified a large number of small settlements spread across the countryside and linked to rural activities practised for centuries, particularly the production of cereal and wine with the specific practice of vines yoked to fig trees.<sup>13</sup>





fig. 2 Antonio Michele, Atlante delle Locazioni della Dogana delle pecore di Foggia, 1686 (Archivio di Stato Foggia).

fig. 3 Holiday residence "La Fiumara" near the river mouth (Massimiliano Cafagna).

fig. 4 The pylons of the cableway crossing the irrigated gardens and the vineyards, with the Ofanto Tower in the background (Massimiliano Cafagna).



- 14 Goffredo and Volpe, *All'ombra di Canosa*, 34-35; Francesco Grelle and Marina Silvestrini, "Lane apule e tessuti canosini," in *Epigrafia e territorio. Politica e società. Temi di antichità romane*, vi, ed. Mario Pani (Bari: Edipuglia, 2001), 91-136; Volpe, *Contadini, pastori e mercanti nell'Apulia tardoantica* (Bari: Edipuglia, 1996), 276-297; Saverio Russo, "Pastorizia e transumanza dal xv secolo ad oggi," in *Tratturi di Puglia. Risorsa per il futuro*, ed. Saverio Russo (Foggia: Claudio Grenzi Editore, 2015), 31-40.
- 15 Antonietta Magliocca, *Le masserie nel territorio di Canne* (Canosa: Acquaviva, 1994); Russo, *La cittadella di Canne*, 118-121; Marcella Ruggiero, "La cartografia antica," in *Ofanto*, ed. Antonio Ruggiero (Bari: Sibilla, 2004), 51-73; Goffredo, *Aufidus*, 29-40.
- 16 Salvatore Lopez, *Torre delle Saline (Margherita di Savoia) e le torri di Pietra, Rivoli, Ofanto nel contesto della difesa costiera del Regno di Napoli (xvi-xviii Secolo) con relativi cenni topostorici* (Margherita di Savoia: Santobuono, 1986), 89-91; De Mattia, "Aspetti dell'architettura difensiva in età aragonese in Puglia. Continuità e innovazione nel periodo della transizione," in *Architetture fortificate di età aragonese in Puglia. Capitanata, Terra di Bari e Terra d'Otranto*, ed. Francesco De Mattia (Bari: Adda, 2006), 9-96; Luigi Mongiello, "L'architettura dei castelli di epoca rinascimentale in Puglia," in Luigi Mongiello et al., *Architettura del Rinascimento in Puglia* (Bari: Adda, 2008), 41-81.
- 17 Lopez, *Torre delle Saline*, 25-37.
- 18 Idem., *Salinae Cannarum. Sancta Maria de Salinis* (Lucera: Edistampa, 1996); Landriscina, "Salapia," in *Puglia*, 292-294; Giovanni De Venuto et al., "Salapia. Storia e archeologia di una città tra mare e laguna," *MEFRA*, no. 127-1 (2015): 97-130; Goffredo et al., "Salapia romana, Salpi medievale (Cerignola, FG): notizie dagli scavi 2017," *FOLD&R*, no. 426 (2018), 1-43; Enzo Lippolis, Tonia Giammatteo, ed., *Salpia Vetus. Archeologia di una città lagunare* (Potenza: Osanna, 2008).
- 19 De Mattia, *Le trasformazioni del territorio*, 155-168; Saverio Russo, *Le Saline di Barletta tra sette e ottocento* (Foggia: Grenzi, 2001); Emanuele Amoruso, *Margherita di Savoia tra il mare e le saline* (Foggia: Leone, 1997), 10-11, 18-20.
- 20 Angelo Ambrosi, "Visualità della fascia costiera della 'Terra di Bari,'" in *Coste di Puglia*, 169-282; Goffredo, *Aufidus*, 45-56.
- 21 Marcella Ruggiero, "Giuseppe De Nittis pittore dell'Ofanto" in *Ofanto*, 115-127; Christine Farese Sperken, *La pittura dell'800 in Puglia* (Bari: Adda, 1996), 35-45; Idem., *Giuseppe De Nittis da Barletta a Parigi*, second edition (Fasano: Schena, 2007).

The valley was characterized by wooded and uncultivated areas also used for permanent and transhumant breeding, a fundamental activity for the local economy which continued through late antiquity and the Middle Ages and was fostered in the 15th century by the institution of the *Regia Dogana*.<sup>14</sup>

The rural landscape continued to be populated in the Modern Age by farms, post-houses, villas and rural churches that appear in the historical cartography and still survive in large number.<sup>15</sup> The last settlement, La Fiumara, was built in the last thirty years of the 20th century, on the east side of the mouth of the Ofanto (figure 3). It is a fenced grouping of holiday residences, dissonant from the local architectural typologies and building techniques, currently deteriorated by obsolescence and abandonment of several houses. The ruins of a Renaissance watchtower, known as Torre Ofanto, resist nearby the settlement. It was built in 1568 as part of the wide fortification programme of the coast, which includes Torre delle Saline and Torre Pietra further north and the castle of Barletta to the south.<sup>16</sup> Severely damaged but not collapsed, the tower still represents a symbolic landmark of the river mouth as it is appears in historical cartography.<sup>17</sup> Between the Ofanto and Carapelle rivers, the salt pans of Margherita di Savoia, one of the largest in Europe, are a feature of the coast. The setting of an extraordinary wetland ecosystem, they offer an economic asset to the territory from antiquity, when the settlement of Salapia-Salpi flourished nearby.<sup>18</sup> The salt industry increased in the 20th century, when a cableway on 108 concrete pylons was built to transport salt between Margherita di Savoia and Barletta (13 km), largely surviving (figure 4).<sup>19</sup>

In parallel, the fertility of the land has favoured intensive agricultural use of the valley, progressively specializing in viticulture but still maintaining the dense mosaic orchards and olive and almond trees, as described by the travellers who visited the Ofanto valley in the past.<sup>20</sup> Furthermore, the coastline from Margherita di Savoia to Barletta features a set of rhythmic and narrow irrigated gardens, locally called *arenili*, which outline a unique agricultural landscape within the Apulian panorama.

The lower Ofanto valley therefore preserves significant heritage of high landscape and cultural interest. In addition to several archaeological sites (Canne, Canosa, Ripalta, the hypogea of Trinitapoli and San Ferdinando) and historic farms (De Leon, Cafiero, Marulli, etc.), the river landscape, the cultivated countryside and the salt industry constitute the main resources of the territory.

Nevertheless, the lower Ofanto valley landscape is actually threatened by several detractors and weaknesses.

In the last two centuries, in fact, the morphological terraces of the valley and the meandering watercourse underwent artificial interventions so that, as reported by the impressionist Giuseppe De Nittis, few glimpses of the natural landscape of the river mouth survive.<sup>21</sup>



22 De Mattia, *Le trasformazioni del territorio*, 107-168; M.L. Storch, "Fonti documentarie per la storia delle bonifiche nel Mezzogiorno dal 1806 al 1860," in *Il Mezzogiorno preunitario. Economia, società e istituzioni*, ed. Angelo Massafra (Bari: Dedalo, 1998), 697-722.

The overexploitation of water resources and the anthropic transformation of the floodplain fragmented the natural flora and the morphological continuity of the landscape, leading to increased hydraulic risk and coastal erosion. In fact, several water reservoirs were built along Ofanto and its last stretch was regimented by embankments to favour anthropic activities. Furthermore, the illicit withdrawal of both water and gravel from the riverbed progressively reduced the hydraulic regime and the solid transport of the river, thus increasing coastal erosion and a general imbalance of the mouth, whose modest cuspidate delta increasingly evolves into an estuary.<sup>22</sup> Along the river banks, few discontinuous trees and shrubs are preserved, marked by poplars, willows, some elms and, near the mouth, tamarisks, sedge and straws of swamp. The agricultural occupation of the floodplain and the destruction of riparian groves have contributed to reducing the ecological continuity of the river landscape, often intensely and illegally cultivated. The river valley is also threatened by the spread of residential and industrial buildings inconsistent with the landscape, such as on the western outskirts of Canosa and at the mouth of the river (La Fiumara complex). Moreover, the pollution of the river water exists due to civil, industrial and agricultural discharges, particularly the large amount of fertilizers used for crops that still do not make use of organic agricultural techniques. Last but not least, the scarce awareness of the local community about the value of its own heritage constitutes the greatest risk for the landscape. In fact, the community has historically produced its own landscape; the community uses, transforms and enriches it and it is in favour of the community that every landscape project can and must find its own reason.

### **The Lower Ofanto Valley: the Valorization Strategy**

Regarded as a palimpsest (figure 5), the Ofanto valley cannot be included in a single, formal-structural and spatial-aesthetic paradigm. On the contrary, it needs to be framed within its deep and complex semantic value, in which different interpretations and formal issues have overlapped in time, often generating dissonances, conflicts and contradictions but, in some cases, giving voice to unexpected harmonies and resonances. It is therefore necessary to lay the groundwork for an organic vision which can connect and enhance this complex territory, taking on the difficult challenge of identifying a frame of possible relationships between all the fragmented identities of the area, restoring past synergies and sometimes offering new meanings to them. For these reasons, the aim of our work is not only to reflect on the "value of the existence" of the different landscape elements, both artefacts and natural, considered by themselves, in their own objectivity. Above all, the target is to develop their potential "relational value," thus assuming the multilayered condition of the lower Ofanto valley as a new value, heritage and an asset for the local community, to which every project of architectural, landscape and environmental transformation is mainly addressed.

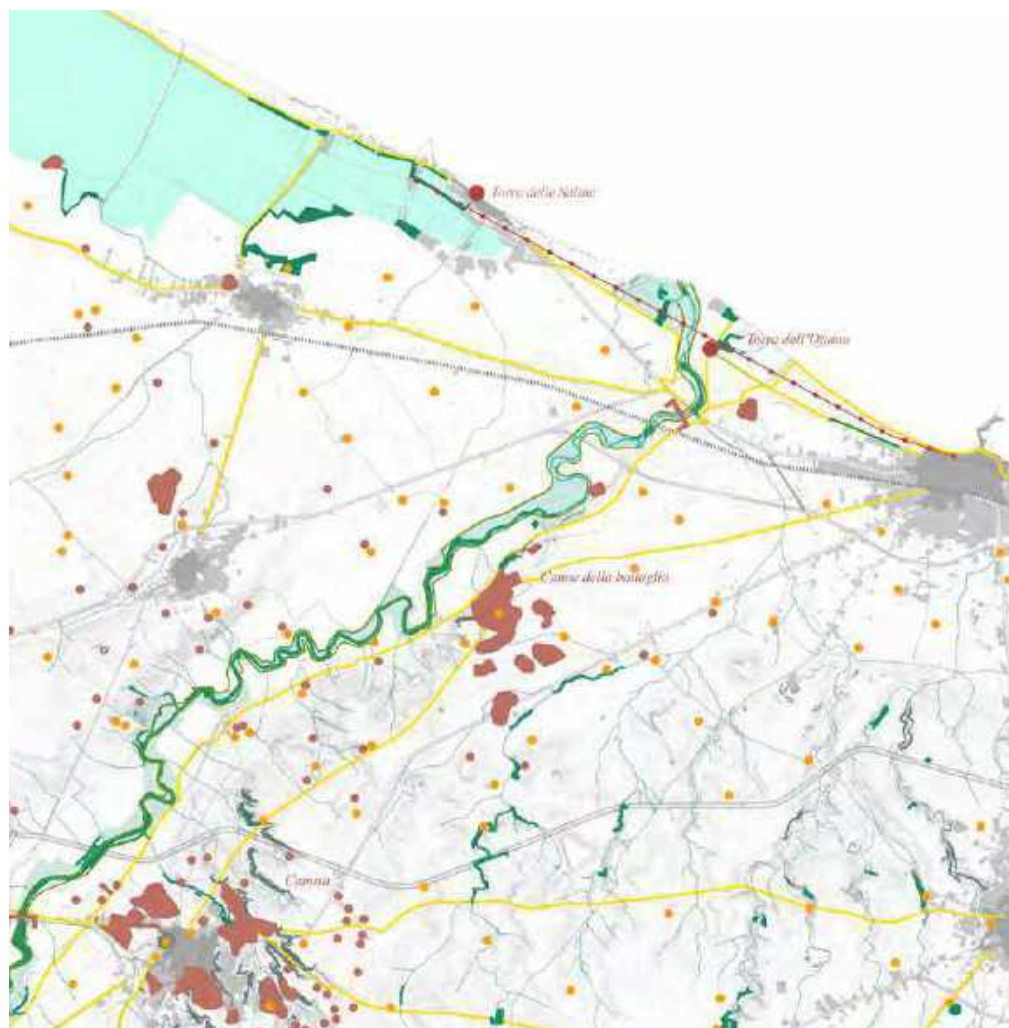


fig. 5 The landscape palimpsest. The environmental components in green, the archaeological sites and the ancient bridges in light red, the watchtowers and the cableway in dark red, the rural architectures in orange, and the historic routes in yellow (drawing by the authors).

- 23 Alberto Magnaghi, "Patrimonio territoriale e coraltà produttiva: nuove frontiere per i sistemi economici locali," in *Scienze del Territorio. Rivista di Studi Territoriali*, no.6 (Florence: Firenze University Press, 2018), 12-25.
- 24 Regional Act No 9 of 14 December 2007.
- 25 Regional Act No 176 of 16 February 2015.
- 26 Regional Act No 378 of 19 March 2020. The definition of the planning tool is in the Decree Law No 152 of 2006, art. 68-bis.
- 27 Approved October 30, 2020 and funded with PO FESR-FSE Asse VI - action 6.5 Sub-action 6.5 "Measures to protect and enhance terrestrial and marine biodiversity."

This evaluation leads to the definition of an overall territorial project that uses strategic and non-predictive scenarios, aiming at a holistic vision of the implementation of enhancement interventions, both procedural and tendential. The transformation and valorization projects, in fact, must take the real contingencies linked to the risk factors of the territory and to the financial resources into account. Above all it is necessary to allow the participation of local communities in projects on their own landscape and to value the effective possibility of contributing to the sustainable development of the territory.

The Italian planning legislation has established a series of governance and participatory democracy tools to correlate the enhancement of the heritage and the place-based development, thus overcoming the canonical "*tout court*" protection and top-down planning. These tools are based on multi-actor, multi-sectoral and multi-functional contractual forms and agreements, to accept the governance of the territory as a "common heritage." The projects activated in these forms of active citizenship assume the capitalization of the territory itself as a basis for the social production of wealth, based on the peculiarity, uniqueness and self-sustainability of local assets.<sup>23</sup>

The naturalistic, landscape, hydrogeological and historical-cultural values of the Ofanto valley have been enshrined in numerous protection instruments such as Natura 2000 Network, Sites of Community Interest SCIs, the components of the landscape plans and more recently by the institution of the Regional Natural Park of the Ofanto River.<sup>24</sup> In addition to the instruments of environmental and landscape protection, the Apulia Region has activated new generation, participatory democracy tools, one of the first in Italy. The Regional Territorial Landscape Plan (PPTR) belongs to this last category, integrating the landscape into urban, cultural, environmental, agricultural, social and economic policies.<sup>25</sup> Moreover the River Contract has been started, a "voluntary strategic and negotiated planning tool that pursues the protection, proper management of water resources and the enhancement of river territories together with safeguarding from hydraulic risk, contributing to local development."<sup>26</sup>

Within these planning frames, some projects have been already financed and are in progress, particularly some restoration and management interventions in the wet coastal area near the mouth of the Ofanto, with the aim of mitigating the risk of overflows and increasing the biodiversity by lowering the floodplain, reinforcing the embankments and creating some islets in the riverbed, planted with the characteristic flora of the area.<sup>27</sup>

The numerous plans for the Ofanto valley have different purposes, time of realization and actors involved, but converging thematically and methodologically to protect and enhance the landscape. Therefore, it is necessary to activate forms of relationship, mutual recognition and cooperation; since all of them are in fact separately cooperating in the

- 28 Maurizio Maggi and Vittorio Falletti, *Gli Ecomusei: che cosa sono, cosa potrebbero diventare* (Turin: Umberto Allemandi & C., 2001).
- 29 John Schofield, ed., *Who Needs Experts? Counter-Mapping Cultural Heritage* (Farnham: Ashgate, 2014).
- 30 The definition of the ecomuseum is in Maggi, *Ecomusei. Guida europea* (Turin: Umberto Allemandi & C, 2002), 9. About the ecomuseum, in general, see Nunzia Borrelli and Peter Davis, "How Culture Shapes Nature: Reflections on Ecomuseum Practices," *Nature and Culture*, no. 7 (Spring 2012), 31-47; Elena Dell'Agnese, "L'ecomuseo come strumento per la rivalorizzazione del territorio," in *Turismo sostenibile. Retorica e pratiche*, ed. Alfonso Pecoraro Scanio, (Rome: Aracne, 2016), 245-264.
- 31 Francoise Choay, "Patrimonio: quale scommessa per la società? L'evoluzione del concetto di patrimonio," in *Del destino della città*, ed. Alberto Magnaghi (Florence: Alinea, 2008), 103-118.
- 32 Regional Act No 15 of 6 July 2011.

construction of a more advanced generation of forms of self-sustainable local development.

We believe that a valid opportunity to fulfil this need can be offered by the ecomuseum, an innovative institution which could represent the project framework to keep together all the interventions of local heritage enhancement and self-sustainable development. Born in the 70s within the *Nouvelle muséologie*, thanks to the activity of G.H. Rivière and H. De Varine, ecomuseums represent an alternative to traditional museums.<sup>28</sup> Rather than protecting a collection within a building, it enhances the heritage of a territory, both material and immaterial, including the environment, cultural values, traditions, craftsmanship, historical and cultural resources, etc. Furthermore, rather than addressing external visitors, it is mainly aimed at local communities who become the active producers, users and custodians of it, determining heritage by a bottom-up process.<sup>29</sup>

Defined as "a pact with which the community takes care of a territory", the ecomuseum can be regarded as an innovative tool for the community to develop a "sense of place" towards its own territory, where "place" is a portion of space with a deep meaning, according to the new cultural geography approach.<sup>30</sup> Therefore, it represents a path of "recognition of cultural, environmental and territorial heritage, through new forms of social self-representation of heritage (community maps) and mobilization of active citizenship, activating new models of integrated economies, based on the enhancement of the cultural, environmental, territorial and landscape heritage."<sup>31</sup>

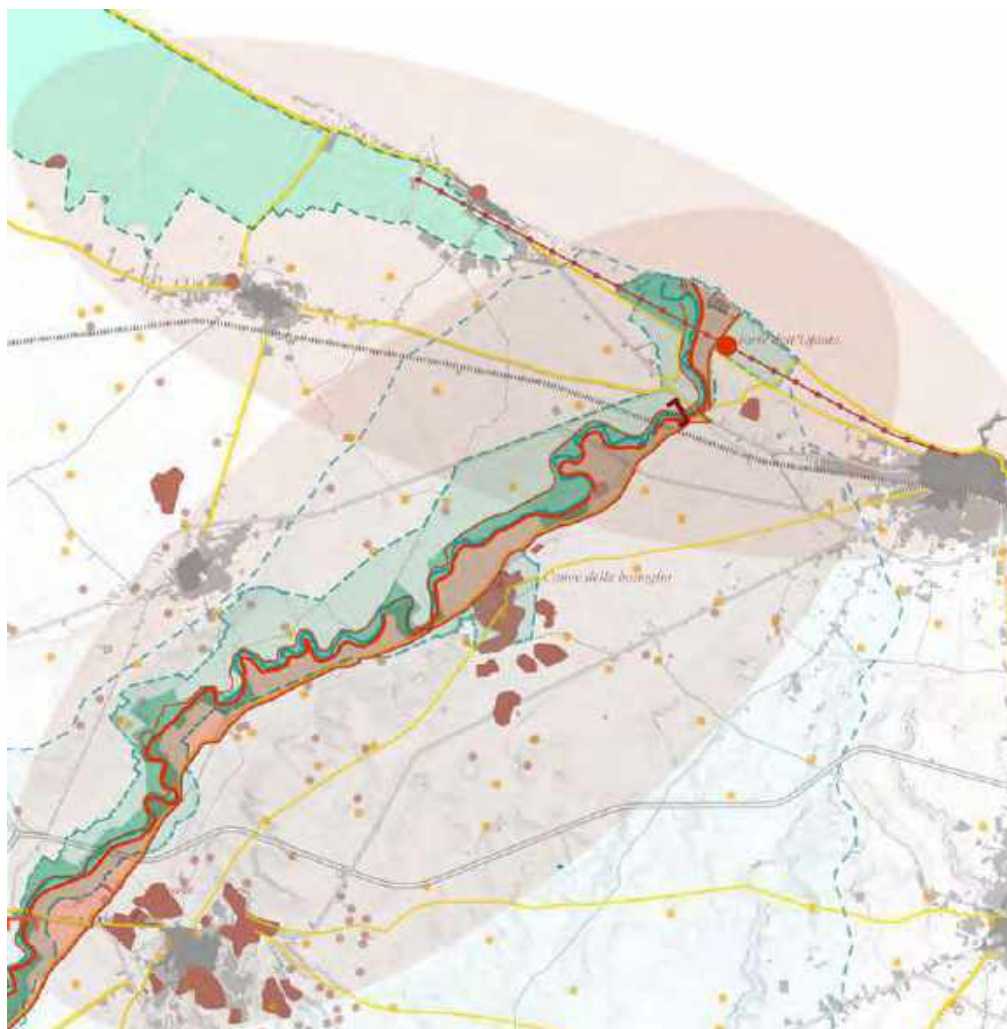
The Apulia region has approved the establishment of ecomuseums and it has been included in the governance tools of PPTR.<sup>32</sup> At present, the largest number of these new generation museums have been developed in southern Puglia and mostly in the Valle d'Itria and Salento areas, whilst in northern Apulia the ecomuseum of the Carapelle river has been created, in a land culturally similar to the Ofanto valley.

In the project proposal for this paper, we reflect on the possibility of promoting an ecomuseum of the lower Ofanto valley, due to the specificity and organic nature of its landscape which is so rich in heritage and closely interconnected in all its cultural aspects. Unlike other planning tools, such as the Ofanto Natural Park and the River Contract, the ecomuseum does not have a rigid institutional perimeter and therefore could include the whole lower river valley among the towns which share the common heritage. Moreover, it is not proposed that it should to replace the Ofanto Park or the River Contract but integrate them with methodological consistency, becoming a tool to develop its major goals and projects with different possible outputs. By implementing the current policies of enhancement of the territory, it could highlight those elements still latent at present, particularly the active participation of the community in the protection of its own heritage.



fig. 6 The ecomuseum area. The Regional Park "Fiume Ofanto" and the salt pans of Margherita di Savoia in green, the perimeter of the River Contract in light blue, the two districts of the ecomuseum (inland and coast) in light red, and the river area mainly addressed by the project in dark red (drawing by the authors).

Therefore, the river could become the "narrator" of the wide valley territory, composed by two different areas but strongly connected: the inland, strongly represented by the rural area of Canosa, Canne della Battaglia and San Ferdinando, and the coast, with the river mouth, the wetland and the salt pan which involves Margherita di Savoia, Trinitapoli and Barletta (figure 6).



- 33 Regional Law No 15 of 6 July 2011.  
 34 Regional Law No 15 of 6 July 2011, art. 2 sub.4, a.  
 35 Regional Law No 15 of 6 July 2011, art. 2 sub.4, b.  
 36 The definition of landscape is in the European Landscape Convention, 20 October 2000, art. 1.  
 37 Regional Law No 15 of 6 July 2011, art. 2 sub.4, c.

### The Lower Ofanto Valley: Towards the Ecomuseum

The ecomuseum proposal aims at preserving memory to look forward to the future, gathering the community and institutions in a work of safeguarding and enhancing their shared heritage, recreating relationships between citizens themselves and between citizens and the territory.

To be effectively feasible and consistent with the ongoing programmes, the ecomuseum meets the requirements laid down by the regional law.<sup>33</sup>

Firstly, the lower Ofanto valley ecomuseum is based on the recognition of the cultural, geographical and landscape specificity of the territory.<sup>34</sup> This includes particularly the local heritage of archaeological and architectural emergencies, historical infrastructural systems (the Roman *via Traiana* and *via Litoranea*, the medieval pilgrimage road *via Francigena*, the sheep-tracks), the unique landscape composed by the river habitats, coast and salt pans wetlands, the salt industry and the local agriculture specialized in vineyards, olive groves, and *arenili* at the seaside.

Furthermore, the ecomuseum should be inspired by the principles of subsidiarity, sustainability, responsibility and participation of both institutions and people, following a bottom-up dynamic for the project.<sup>35</sup> If landscape is a certain part of the territory “as perceived by people,” they are the best connoisseurs of the territory and can thus actively determine the project choices of enhancement.<sup>36</sup>

Consequently, through various listening and selection methods, such as questionnaires, interviews and debates, it is possible to build community maps and a database of the local landscape values which need to be protected and enhanced. In addition, people can specify “how,” “when” and “what” kind of effective support can they offer to the project, being an actor within it. These participation mechanisms not only help people to take roots in their own territory, but also communicate more effectively the values of natural and cultural heritage contained therein, create experiences of active citizenship and trigger processes of cooperation and exchange within the community.

The active participation of the local community in the ecomuseum project needs the involvement of a wide range of stakeholders.<sup>37</sup> Thanks to the cooperation between the Province (BAT), the Superintendency (MiBACT), the municipalities, the numerous cultural, sports and environmental associations in the area, the city museums, the universities, the dioceses, the reclamation consortia, the GAL groups (Gruppo di azione locale) with wineries, oil mills, didactic farmhouses and breweries, it will be possible to start a participatory path of increasing intensity. The involvement of economic realities, both agricultural and artisan, is particularly strategic for the enhancement of local knowledge and know-how, regarded as part of the territorial heritage.

Moreover, thanks to the presence of the salt pans wetland between the Ofanto and Carapelle rivers, and due to the cultural and



- 38 Regional Law No 15 of 6 July 2011, art. 2 sub.4, f.  
39 Regional Law No 15 of 6 July 2011, art. 2 sub.4, e.  
40 Regional Law No 15 of 6 July 2011, art. 2 sub.4, d.

landscape similarity between the two river valleys, close cooperation is possible with other ecomuseums, such as that of the nearby Carapelle Valley.<sup>38</sup>

The intention of the ecomuseum project is to reconnect architecture, history and landscape, in particular those fragments of “marginal landscape” which are neglected and outside the touristic mainstream. Therefore, it is possible to recreate the invisible connections between artefacts, nature, history and communities by the means of thematic itineraries, autonomous but at the same time interconnected, as a fundamental tool for narrating, understanding and interpreting these landscape components.<sup>39</sup>

Among the various tours concerning the inland area, the “archaeological itinerary” is the most organic and rich and can be developed according to different themes. It connects Barletta (the port, the early Christian and medieval Cathedral, the Antiquarium) to the mouth of the Ofanto with the watchtower; then, going up the river, the archaeological park of Canne, the city of Canosa (archaeological museums, Daunian hypogea, the Roman domus, temples and baths, the Paleochristian basilicas, the Honorary Arch), the Roman bridge crossing the Ofanto, the cities of San Ferdinando and Trinitapoli with their prehistoric hypogea and the salt pans area of the ancient Salapia/Salpi, leading to the destroyed bridge near the river mouth.

Furthermore, an “itinerary of historic villas and farmhouses” could include the most important examples in the territory, suggesting the different uses connected to agricultural and pastoral activities. A “stone itinerary” could illustrate the ancient local stone industry by connecting the small caves in Canosa, with the bigger Cafiero quarries in San Ferdinando di Puglia. Moreover, the “environmental-avifaunal itinerary” includes the whole Ofanto valley with the typical flora and fauna on the riversides, visible along the river banks too, and the brackish environments of the salt pans. The “slow-food itinerary” would connect the oil mills and wineries of Canosa, Trinitapoli and Barletta, which for centuries have contributed to the richness of the territory with traditional production techniques.

On the coast, the “itinerary of the watchtowers” could include the Castle of Barletta, Torre Ofanto, Torre delle Saline and Torre Pietra. Furthermore, the “salt itinerary” would connect Trinitapoli, close to the ancient Salapia salt pans, Margerita di Savoia with the salt pans museum, the coastal watchtowers and the cableway for the transport of salt to the port of Barletta.

The itineraries in the territory need be implemented with spaces arranged to host the ecomuseum laboratories, intended as interpretation, documentation and centres of information on the territory, thus making an active contribution in raising awareness of the population of their local heritage.<sup>40</sup> The laboratory activities would include not only those on archaeology, folk culture and traditions, but also would

- 41 Giancarlo De Carlo, *La piramide rovesciata. Architettura oltre il '68* (Macerata: Quodlibet, 2018), 116.
- 42 Ibid., 158.
- 43 Ibid., 162.
- 44 “È camminando che l'uomo ha cominciato a costruire il paesaggio naturale che lo circondava,” Francesco Careri, *Walkscapes. Camminare come pratica estetica* (Turin: Einaudi, 2006).

include experimental agricultural initiatives such as urban gardens and shared gardens.

Following the sustainability approach, the laboratories and the participatory activities can be hosted in the museums and the didactic farmhouses which are already active in the area, increasing their endowments when necessary. Furthermore, some specific architectural assets of the ecomuseum can be restored and saved from abandonment and degradation. Particularly those buildings which have a considerable significance for the landscape, whose location and historical-architectural value turns them into a “node” and a “pole” for the ecomuseum itineraries.

### **The Lower Ofanto Valley: Networks, Spaces and Objects of Enhancement**

Coherently with these strategic programmes on such a wide and complex area, involving long periods of time and different actors, the planning process for the project must be participatory. Any transformative intention should be framed in terms of long-term process, based on agreements with the reference communities and continually renewed through constant dialogue.<sup>41</sup> As Giancarlo De Carlo writes, if “collective participation introduces [...] a plurality of objectives and actions whose outcomes cannot be predicted from the outset,” then “one can only, from the start, prefigure a line of trends and behaviours along which the transformation process can start.”<sup>42</sup> Therefore, following an experimental approach, the project can be seen as a “process that starts with the disclosure of the user’s needs, and then passes to the “formulation of organizational and formal hypotheses” and finally to “a management phase where, instead of ending, it reopens in an uninterrupted alternation of verifications and remodelling that feedback on needs and hypotheses, urging their continuous re-proposal.”<sup>43</sup>

Following this design posture, our work aims to point out targets and possible scenarios, rather than offering top-down solutions. However, it is possible to illustrate some milestones and start-up choices, to give substance to both programmatic planning (therefore structured around the system and the planning of the programme), and tendential planning (open to changes and deviations in progress), starting from the network project, the river space and those places recognized as territorial nodes.

From this perspective, one strategic target is strengthening the infrastructural system. Referring to the ancient transhumance and pilgrimage that characterized the Ofanto valley, the aim is to encourage walking as an exploratory, relational, convivial and ludic spatial practice. Walking helps to promote a greater awareness of the community towards its own territory, since it is a fundamental tool of knowledge: “It is by walking that man began to build the natural landscape that surrounded him.”<sup>44</sup> Therefore, the ecomuseum project intends to enhance the circulatory itineraries by equipped routes, slow and open, accessible from different entrances, which integrate the existing roads to lead the wayfarers,

45 “armoniza los restos de los puentes antiguos con los puentes modernos, en una lectura de integración [...] en una superposición de tiempos y memorias en diálogo permanente con el paisaje del río.” Darío Álvarez, “Paisajes contemporáneos de la desaparición,” in *Paisagem Antiga, sua construção e (re) uso, reptos e perspectivas*, ed. Lino Tavares Dias and Pedro Alarcão (Porto: CITCEM – Centro de Investigação Transdisciplinar “Cultura, Espaço e Memória,” 2017), 21.

modern pilgrims and *flâneurs* towards the historical poles by enjoying the natural heritage of the landscape.

Two main directions can be recognized among the territorial infrastructures. On the one hand some paths run parallel to the river and connect the river mouth, the Ofanto Tower and the ancient settlements of Canne and Canosa; on the other hand, there are the paths parallel to the coastline and the disused infrastructure of the cableway which connect the port of Barletta, again the watchtower and the river mouth, Margherita di Savoia and the salt pans.

In the first case, the project intends to strengthen the penetration inland, enhancing the riverbed itself by creating a soft mobility itinerary parallel to the current provincial road (SP3 Canosa-Barletta). It is possible to recover the original line of *via Salinelle*, as it appears in the ancient cartography, and to integrate stretches of rural roads along the meandering Ofanto. There is the possibility of canoe excursions which are feasible in the navigable parts of the river, mostly in the final stretch and close to the mouth. Furthermore, it is possible to arrange a new panoramic cycle and pedestrian way along the banks of the river, whose elevation on the flat coastal land, increased by recent interventions, helps to provide a wider overview of the mouth of the Ofanto, with its last bends bordered by shrubs.

Regarding the second direction, the destruction of the old bridge on the river cuts any possible connection between the two riversides by slow paths. Nowadays, in fact, the only way to cross the Ofanto is by railway and the provincial road SP141. Identifying the historical and cultural importance of this node, due to the presence of the bridge remains also connected to recent war events, the project suggests freezing and maintaining the ruined state of the old bridge, recognizing its fragmented condition as a key feature, rich in meaning in the river landscape. This could be enhanced by the project of the surrounding area, arranged as a resting area along the itineraries, where it is possible to rest and extend knowledge of history. Furthermore, by also identifying the strategic-functional value of this infrastructural system node, the project proposes adding a smaller and lighter bridge on the river, next to the ruins, designed to be occasionally submerged in case of floods on the river, ecologically and financially sustainable, devoted to a cycle and pedestrian crossing of the river (figure 7). These proposals, as shown by the Iter Plata project at the Castrogonzalo (Zamora) bridges, “harmonizes the remains of the ancient bridge with the modern bridge in an integrative interpretation [...], in an overlap of times and memories in permanent dialogue with the river landscape.”<sup>45</sup>

The design of the minute infrastructure of the networks is essential, too. The equipment of the paths consists of orientation and information tools along the walkways as well as facilities for small rest areas and *belvedere*, where the panorama can be enjoyed whilst being guided in the interpretation of the anthropogenic and natural elements

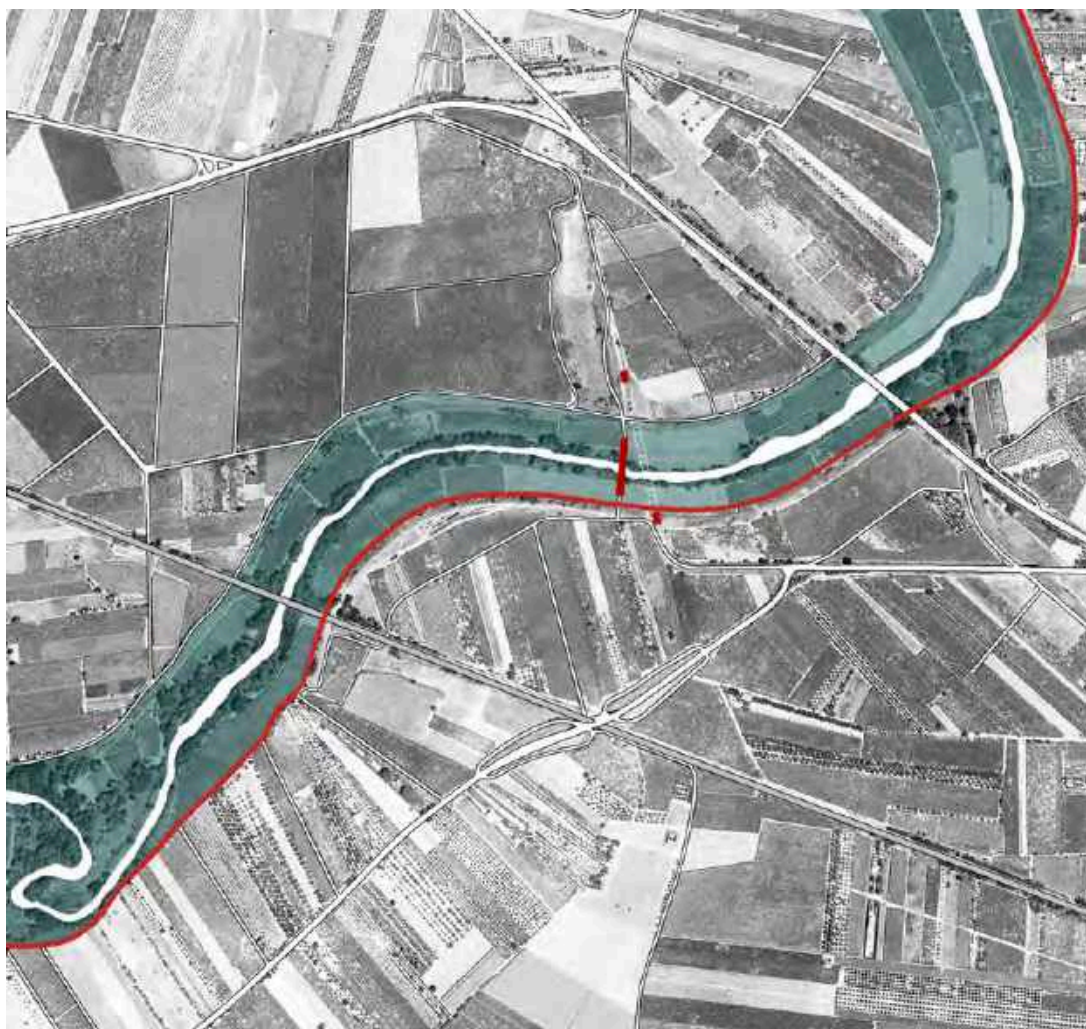


fig. 7 Concept design for a new pedestrian and cycle bridge next to the remains of the old bridge in dark red, the walkway along the river embankments in red and the floodplain in green (drawing by the authors).



fig. 8 Design for the nodal area of Ofanto Tower and the cableway, with the stone “menhir” and seats (drawing by the authors).



46 Ibid., 14.

of the landscape. The project is oriented towards minimal architectural interventions, integrated into the landscape, sustainable in respect of the territory's needs, financial possibilities and management capacity in terms of duration.

The Iter Plata and the Jardín de Sefarad project in Spain by the LABPAP group could be regarded as an exemplary reference for the lower Ofanto valley ecomuseum. There, small design additions carry information on bridges, river landscapes, ethnographic complexes, archaeological remains and other heritage elements, thus instructing the visitor in enjoying the landscape.

In this perspective, our proposal focuses on the concept of “menhir” considered as a thin totemic element that informs of remarkable places. It is an architectural element already inherent in the local culture, from prehistory to the *miliari* of *via Traiana* and the columns introducing the Capuchin monasteries. Both its figurativeness and the materiality of rough local stone allow this modern totem to be a sustainable landmark, well integrated in these places and connected to tradition (figure 8).

Furthermore, by taking inspiration from the Iter Plata project, *aulas al aire libre* could be designed by minimal interventions such as the creation of small paved areas and placing seats in quarry stone, which recall the naturalness of the landscape and offer a direct contemplation of places, allowing the greatest kinaesthetic and panoramic enjoyment of the area.<sup>46</sup> Therefore, beside the vertical totems, these horizontal blocks of rough local stone could form single seats or seating systems, placed in symbolic and panoramic places such as the hill of Canne, next to the



fig. 9 Design for “aulas al aire libre” in the river bends, with small paved areas and rough stone seats (drawing by the authors).



47 Ibid., 15.

commemorative column of the famous Roman battle, and next to the remains of the Ofanto bridges of Barletta and Canosa, or next to the pylons of the cableway (figure 9).

Guiding visitors and informing and instructing them about the complex procedure of reading the stratifications in the landscape palimpsest and, at the same time, offering them the possibility of contemplating a landscape in which different times overlap: these are the main targets of the widespread micro-enhancement project, aiming at building a diffused awareness of the local heritage.<sup>47</sup> Just like parasitic yet gentle architectures, minimal, light and agile architectural interference on a small and very small scale, these actions do not aim at creating new places or introducing new signs in the palimpsest, but they intend to offer a possibility of reinterpreting the forgotten pre-existences. This could be done by using techniques, forms and materials already present in the area, sometimes self-produced by the community, in a realistic and conscious approach, also conscious of the limited budget.

Furthermore, within the network of itineraries and paths in the landscape, the project enhances those spaces and architectural objects that constitute the nodes and poles of the ecomuseum system.

The large pockets of the river bends deserve particular attention, as they could be interpreted as “landscape rooms” of naturalistic value placed in sequence along the river course, as well as interchange nodes in the system of itineraries and collective spaces for relaxation, recreational activities and sports in nature (bird-watching, rafting, canoeing, trekking, mountain biking, kite flying, etc.). In addition to equipping the areas

for these activities, they could be a starting point for reconstructing the continuity of the ancient riparian vegetation. According to the regional plan of the Ofanto park, the project suggests actions of environmental mitigation and renaturalization of the riversides. In fact, the agricultural crops frequently occupy the floodplain abusively and interrupt the continuity of the riverbed. While it is impossible to completely reconstitute the ancient riparian vegetation, it is however possible to intervene on significant stretches of the river, specifically the bends, aiming at recomposing the traditional river landscape at least from the perspective of the visitor.

A key action of the entire project is the valorization of the most symbolic feature of the river mouth: the Ofanto Tower, which could be regarded as a “synecdoche” of the whole landscape, a representative and symbolic synthesis of this complex multi-layered territory. The tower dominates the river mouth and stands as a “gate” to the territory and node of the convergent itineraries across the landscape, thus becoming one of the priority targets of the project. The Ofanto Tower is actually illegally occupied and the stone blocks of the facades have been partially dismantled and reused for the needs of some shepherds. The monument deserves urgent consolidation interventions to avoid its collapse and the restoration project can benefit both from the rich archival documentation about the tower, including ancient surveys, and from the typological and formal comparison with the various watchtowers along the Apulian coast. In this preliminary phase, what is necessary to underline is the historical vocation of Ofanto Tower as a terrace and *altana*, a privileged observation point over the valley landscape; moreover, it will be a node among the ecomuseum paths, a centre of interpretation of the landscape and information on the local heritage, a fulcrum in the enhancement of the whole area (figure 10). Consequently it is necessary to investigate the needs of the ecomuseum actors, the “who” and “why” of the project, before investigating the “how” of the project, which could oscillate between a purely conservative restoration and a contemporary reinterpretation of the tower’s formal characters and volumetric elements. In this sense, the restoration project of Torre Borraco (Manduria, TA) by Netti Architetti group could be considered best practice in Puglia, with several connections with the Ofanto case, too.<sup>48</sup> Furthermore, the transformation programme needs to build renewed synergies between the tower and the other elements of the territorial system. Therefore, the project should take the surrounding areas too into consideration, aiming at arranging places devoted to collective public uses, such as an equipped resting area and intermodal exchange hub for slow mobility, cyclists and pedestrians, along the paths immersed in nature. Concerning the landscape detractor of the nearby residential settlement *La Fiumara*, the impact can be mitigated by green actions on the contiguous public spaces and by designing an ecological “belt” around the complex, integrated within the mouth system and thus strengthening the environmental restoration. This sort of “reversed buffer” could be

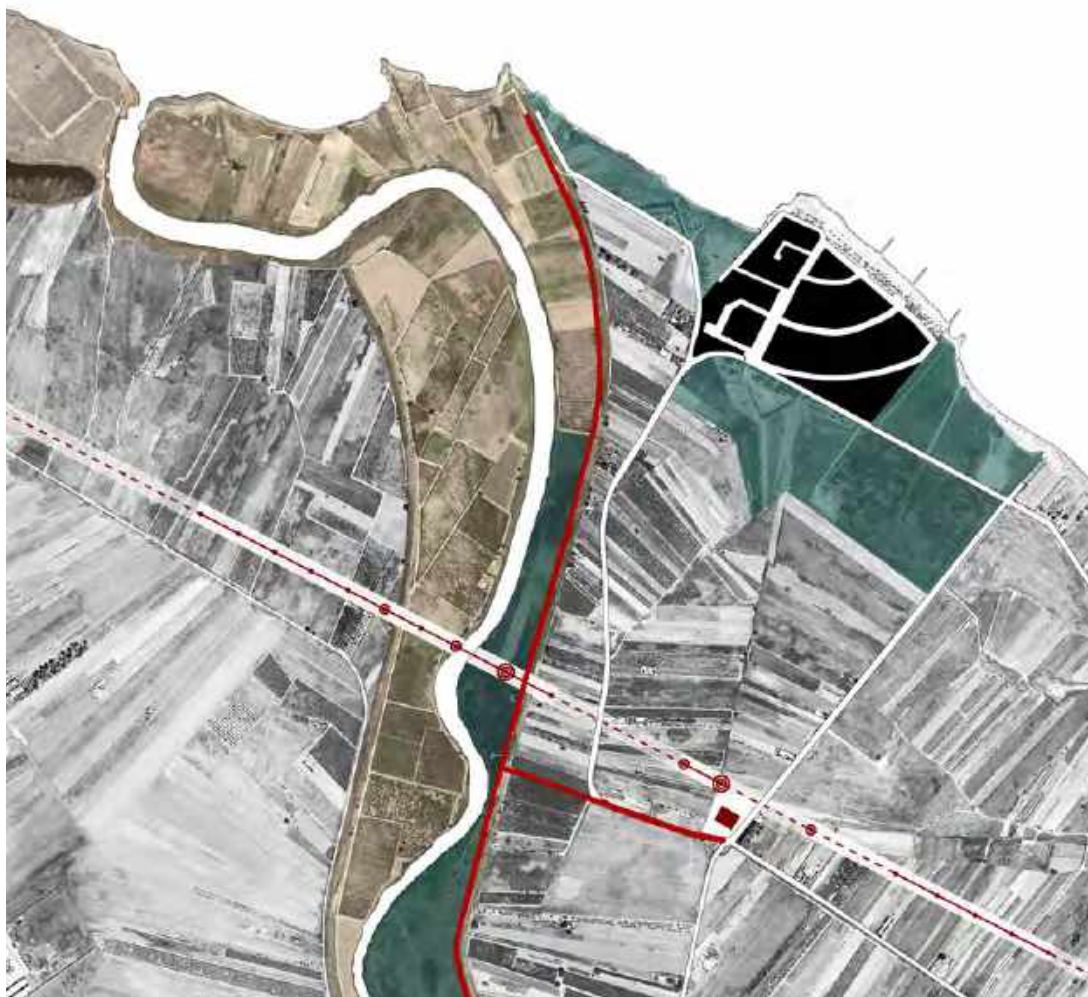


fig. 10 Concept design for the river mouth.  
The walkway along the river embankments  
in red, the floodplain in yellow, the area  
addressed by the re-naturalization project  
in green, and “La Fiumara” complex in black  
(drawing by the authors).

- 49 Matthew Gale, ed., *Paul Klee. Creative Confession and other writings* (London: Tate publishing, 2013).
- 50 “consiguiendo que emerjan, parcialmente, de su invisibilidad, para devolverlos, flotantes y dotados de una cierta ingravidez, a un tiempo presente para que sean proyectados hacia un tiempo futuro.” Álvarez, “Paisajes contemporáneos,” 11.

a sustainable alternative to the actual political immobility, waiting to decide the fate of this holiday settlement, which has been in decline for more than ten years.

Viewed from the perspective of land requalification and reuse strategies consistent with protection and, at the same time, promoting forms of heritage conservation compatible with environmental and landscape qualification, this work follows the tracks of a landscape enhancement metaproject. By proposing an ecomuseum of the lower Ofanto valley, it suggests some starting points of the project and some possible directions for development.

This strategic plan cannot be realized without the construction of a complex and continuous process of “participatory planning” with the local community, through interventions that promote and innovate the local culture and know-how, through the integration with the economic and productive realities in the area and even through the promotion of alternative forms of tourism, which do not congest the coastal and seaside areas but are more evenly distributed in the territory.

Moreover, the project does not aim at representing the marginal landscapes but more significantly to make them visible, as Paul Klee would say.<sup>49</sup> It aims at “getting them to emerge, partially, from their invisibility, to return them, floating and endowed with a certain weightlessness, at a present time so that they are projected into a future time.”<sup>50</sup>

It is an experimental and innovative approach, patient and non-monolithic, based at the same time on programmatic premises and developments in trends. This method considers the landscape palimpsest as a feature not to be merely protected, but a subject of a possible controlled transformation and as an asset of the local community: the widespread cultural, historical and landscape heritage is considered as an active agent of territorial enhancement.

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# Cultivating Archaeological Landscape

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## *Notes on a Mediterranean Applied Case Study*

### *Keywords*

– cultivation, archaeological  
landscapes, landscape architecture,  
project, biodiversity

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### *Attribution*

– Silvia Guideri is the author of  
paragraphs 3, 4 and 7, whereas Tessa  
Matteini is responsible for paragraphs  
0, 1, 2, 5 and 6. Paragraph 8 can be  
attributed to both of them.

*The paper proposes an  
interdisciplinary exploration in  
order to define a set of strategies and  
tools oriented at planning/design/  
management of archaeological  
landscapes, especially featured by  
productive layers.*

*The article adopts as a key  
dimension the “cultivating” approach,  
which can become a fertile ground  
for experimentation for developing  
sustainable and innovative planning  
methodologies to be applied in layered  
landscapes. In an extended semantic  
dimension, the term cultivation can  
be interpreted as a continuous attitude  
of taking care of (archaeological)  
places over time, to preserve and  
regenerate resources for the future  
in a holistic vision, also considering*

*economic sustainability and liveability  
for inhabitants and local fauna.*

*The cultivating approach can preserve  
heritage places by an active and  
inventive conservation, also fostering  
biodiversity and temporal diversity.  
As a case study, the article proposes the  
Landscape Masterplan for the Baratti  
and Populonia Archaeological Park.*



- 1 Massimo Angelini, *Dalla cultura al culto* (Genoa: Nova Scripta 2012), 39-46; about the term *cultivation*, see also the contribution: Tessa Matteini, "Coltivazione," in *40 parole per la cura della città. Lessico dei paesaggi della salute*, Isotta Cortesi, Alessandra Criconia, and Anna Giovannelli, eds. (Macerata: Quodlibet 2020), 95-99.
- 2 Louis Albertini, *Agriculture Méditerranéennes. Agriculture et paysage des origines à nos jours* (Arles: Actes Sud, 2009) 14, 45.
- 3 For the derivation of the term *cultivation*, see Angelini, *Dalla cultura al culto*. For the connection among practical and poetic dimension of cultivating, Luigi Latini and Tessa Matteini, *Manuale di Coltivazione pratica e poetica per la cura dei luoghi storici e archeologici nel Mediterraneo* (Padua: Poligrafo 2017).
- 4 Silvia Guideri, "La rocca di S. Silvestro e il sistema dei parchi," in *Manuale di Coltivazione pratica*, 282.
- 5 Patrizia Boschiero, Luigi Latini, and Simonetta Zanon, ed. *Curare la terra Luoghi, pratiche, esperienze /Caring for the land. Places, practices, experiences* (Treviso: FBSR-Antiga Edizioni, 2017).

## For a Semantic Introduction

Before addressing the core issues proposed by this paper, it seems crucial to explore the different meanings of the verb *cultivate*, highlighting its broad semantic extension, as interpreted and proposed in recent works focusing on landscape architecture projects.

In order to do this, we should remind ourselves that the term *cultivation* derives from the Latin verb *còlere* which is supposed to have come from an Indo-European root *kwel*, intended with the primary meaning of di "revolving the soil," "tilling the earth."<sup>1</sup>

Specifically, the Latin word expresses the wide range of cultivation and farming practices, but it also means "to take care of," "to treat with respect," "to venerate," and by extension, "to dwell," "to inhabit" and "to live in."

In fact, we can enhance how *cultivating* signifies, first of all, becoming sedentary and appropriating a place to till it and make it fertile, therefore passing from the nomadism of hunters/gatherers to the sedentary life that generated the first settlements, following an evolutionary process that in the Fertile Crescent is documented between the 10th and 9th century BC.<sup>2</sup>

The term *culture* is also derived from the same root and from the future participle of *còlere* and, in affinity with this second germination from the Latin verb, we can place the metaphorical *cultivation* of knowledge, but also the *cultivation* of future projects, thus, from the semantic point of view, constituting an inseparable connection between the practical and the poetic dimension of cultivating.<sup>3</sup>

The word can also be interpreted as *exploitation* (in particular of the mineral resources present in a specific place, or in the case of intensive agricultural crops), thus assuming an antithetical meaning compared to the nuances of the original vocation, which implies an attitude of care, respect and sustainable and balanced use.<sup>4</sup>

Taking into specific consideration the landscape architecture field, and the art of "making places," we can highlight how the action of cultivating can be interpreted as the continuity of taking care of places over time.<sup>5</sup> In fact the word *cultivation* also implicitly incorporates the chronological dimension in both its forms: either the evolutionary process (*linear time*) and of cyclicity/seasonal return (*circular time*).

Due to these aspects of continuity and evolution, the specific practices concerning cultivation (working the land, sowing and planting, pruning, watering, harvesting, in addition to different crop care required by the various species) have to be necessarily guided by an overall and strategic vision that is projective and experimental, and in this sense, strictly related to a *planning/design/project* approach.

Thus, a proactive and strategic vision, generated by that "forward-looking attitude" recommended by the European Landscape Convention (Florence, 2000) seems essential for all the protection,

- 6 Definition proposed by Gilles Clément in Alessandro Rocca, *Gilles Clément, Nove giardini planetari* (Milan: 22 publishing, 2007) 63.
- 7 Tessa Matteini, "Coltivare i luoghi delle archeologie," in *Antiche presenze e nuove figurazioni*, ed. Fabio Fabbri (Florence: Edifir, 2020), 163-172.
- 8 Latini and Matteini, *Manuale di Coltivazione pratica*; the term *Inventive Conservation* is proposed by Pierre Donadieu. See "Pierre Donadieu," in Augustin Berque et al., *La Mouvance. Du jardin au territoire, cinquante mots pour le paysage* (Paris: La Villette, 1999), s.p.
- 9 About landscape project for urban archaeological sites, see Matteini "Strategie per la conservazione attiva e inventiva dei siti archeologici urbani," in *Ruderi, baracche e bambini. CEIS. Riflessioni a più voci su di una architettura speciale*, Andrea Ugolini, ed. (Florence: Altralinea, 2017) 88-107; for a definition of *Urban Archaeology* see Riccardo Francovich, Daniele Manacorda, ed., *Dizionario di Archeologia* (Rome; Bari: Laterza, 2006), 350.
- 10 Simona Ceschin, Giulia Caneva, and Alma Kumbaric, "Biodiversità ed emergenze floristiche nelle aree archeologiche romane," *Webbia* 61 (1) (2006): 133-144.

management and planning processes applied to urban and rural landscapes, in which the project and the care of (and for) the living components, whether plant, animal or human, necessarily involve the ability to project the gaze to the future in order to cultivate its various and unpredictable possibilities. In this sense, the verb *cultivate* has remarkable similarities with the practice of a landscape architect who plans and designs open spaces through the different scales of space and time, taking care of the "void and the living" just like any other crop-farmer. <sup>6</sup>

### 1 Cultivating Archaeological Places<sup>7</sup>

Adopting these premises, the aim of the paper is to reflect on issues of active and *inventive* conservation for archaeological systems integrated in a rural landscape, and on their possible *cultivation*, interpreting this term in a broader and deliberately project-based semantic meaning.<sup>8</sup>

How can we rediscover and reinvent these special archaeological cores making them accessible (from a physical and cultural point of view) for the contemporary era? And what are the visions, strategies and tools that can be adopted for their innovative, compatible and sustainable reinterpretation through the landscape architecture project?

Urban archaeologies are usually integrated within the multiple stratification of cities and are connected with their complexity and temporal diversity,<sup>9</sup> rich in interactions between the different settlement levels, and an index of continuity of occupation, whereas an archaeological complex located in a rural setting generally follows a completely different fate.

These particular categories of open spaces can be defined as "temporal islands" in the surrounding agricultural landscape system, because they allow access to the historical depth of the places, experimenting with different chronological dimensions.

In agricultural landscapes, various seasonal practices supporting the crops are cyclically repeated and periodically renewed and modified, in a constant and progressive adaptation to the changing environmental and/or economic needs.

Archaeological structures integrated within this kind of landscape recognize another type of temporality, no longer linked to needs of use and functional contingencies, but rather influenced by the natural dynamics of alteration of the materials composing them, and by the sequences of the different and evolving ecological processes.

From an ecological point of view, it might be useful to recall that archaeological sites generally constitute an important reservoir of biological diversity: low anthropic pressure, and the presence of peculiar and diverse environmental conditions, often favour the establishment of rare species finding a habitat favourable to their development in these spaces.<sup>10</sup>

In rural zones these environments can thus become precious oases of biodiversity and ecological complexity, of course after due consideration of the advisability of vegetation in proximity to archaeological

- 11 Defined by Signorini in 1996. Maria Adele Signorini, "L'indice di pericolosità: un contributo del botanico al controllo della vegetazione infestante nelle aree monumentali," in *Informatore botanico italiano*, 28 (1) (1996), 714. Adopted in 2017 to compose a matrix of compatible species to be used in archaeological areas. Signorini, "Le piante delle rovine e la fatica di distruggere il giardino perfetto" in Latini and Matteini, *Manuale di coltivazione pratica*, 287-299.
- 12 For travel literature in Italy: Attilio Brilli, *Quando viaggiare era un'arte* (Bologna: Il Mulino, 1995); Cesare De Seta, *Vedutismi e viaggiatori in Italia tra Settecento e Ottocento* (Turin: Bollati Boringhieri, 1999); Raffaele Milani, *Il paesaggio è un'avventura. Invito al piacere di viaggiare e di guardare* (Milan: Feltrinelli, 2005). Beside the most renowned travel memories (Goethe, Ruskin, Dickens, Chateaubriand....), we can quote Elizabeth Caroline Johnstone Gray, *Tours of the Sepulchres of Etruria in 1839* (London: J. Hatchard and Son, 1843); George Dennis, *Cities and cemeteries of Etruria* (London: John Murray, 1848); Louis Simonin, *L'Etrurie et les Etrusques, souvenirs de voyage. Arezzo, le Val di Chiana et les ruines de Chiusi* (Paris: Librairie Internationale, 1866); Paul Bourget, *Sensations d'Italie, Toscane-Ombrie- Grand Grèce* (Paris: Plon, 1891).
- 13 Letter from Segeste, April 20, 1787 in Johann Wolfgang Goethe, *Goethe's Travels in Italy together with his second Residence in Rome and Fragments of Italy*, trans. from German (London: George Bell and sons, 1885), 260.

structures, and the use of appropriate instruments to evaluate their controlled coexistence, such as the *index of danger*.<sup>11</sup>

The memory and isolated and unstable remains of a lost, interrupted (or even removed) time, the archaeological presences inhabiting the rural landscape were usually found following the reports (literary or iconographic) of travellers, or they re-emerged fortuitously in response to the tools of the farmers tilling the earth.

The history of archaeological finds in agricultural areas is closely intertwined with the transformations of places and with cultivation practices: in many cases works carried out for the reclamation of the marshy areas or excavations for new tree plantations triggered the first step towards the discovery of the ruins scattered in the countryside of Central Italy, such as the Etruscan tumuli or the rustic villas of the Roman era.

On the other hand, the account of the explorations of archaeological sites in Etruria, Magna Graecia and Sicily, constituting a real *topos* in the travel literature in Italy between the 18th and early 20th centuries, is often usefully integrated with description, understanding and interpretation of the surrounding rural landscape.<sup>12</sup>

Thus, in narrations of writers, artists and naturalists, the description of ruins populating the countryside of the Maremma or of the Southern Italy is often preceded or followed by considerations on the crops and agricultural practices of the fields surrounding necropolises and ancient cities.

Some of Goethe's most interesting observations on Italian agriculture and agrarian practices in the 18th century are inspired by an excursion to the Valley of the Temples in April 1787, while in Segesta. The attention of the naturalist and the enchantment of the poet coexist, solicited by an extraordinary rural archaeological landscape: "The district reposes in a sort of melancholy fertility – every where well cultivated, but scarce a dwelling to be seen. Flowering thistles were swarming with countless butterflies, wild fennel stood here from eight to nine feet high, dry and withered of the last year's growth [...]. A shrill wind whistled through the columns as if through a wood, and screaming birds of prey hovered around the pediments."<sup>13</sup>

A century and a half of exploration has consolidated the dialectical relationship between archaeologies and rural landscape hosting them, defining categories and instruments of observation, but, above all, highlighting the alternation between different phases and temporalities. In this sense we can quote the statement of the physician and naturalist Giorgio Santi, who, in 1806, regarding the Roman remains found on the acropolis of Populonia, wrote: "on the slope of the hill we saw reservoir underground a, the external area of which was already covered by a well-connected and well-preserved marble pavement. But this pavement was, according to the usual destiny of such discoveries, unmade without

- 14 “[...] nella pendenza del Poggio vedemmo sotterra una conserva d’acqua, la di cui area esterna già era coperta da un lastrico di marmo ben connesso e ben conservato. Ma questo pavimento fu, secondo il solito destino di tali scoperte, disfatto senza discrezione allorché fu esso trovato nel lavorarvi il campo, giacché anche qui ciò che fu *Città* adesso è *campo*, come a Saturnia, a Cosa, a Roselle. Giorgio Santi, *Viaggio Terzo per le Due Province Senesi che forma il seguito del Viaggio al Montamiata*, (Pisa: Ranieri Prosperi, 1806), 193.
- 15 Emilio Sereni, *Storia del paesaggio agrario italiano* (Rome; Bari: Laterza, 1989), 100-102; 227-229.
- 16 Giuseppe Barbera, “Sul giardino mediterraneo,” in Latini and Matteini, *Manuale di Coltivazione pratica*, 18.
- 17 Matteini, *Paesaggi del tempo. Documenti archeologici e rovine artificiali nel disegno di giardini e paesaggi* (Florence: Alinea, 2009).

discretion when it was found in working the field, since here too what was once city is now field, as in Saturnia, in Cosa, in Roselle.”<sup>14</sup>

## 2 Exploring Mediterranean Peculiarities

It may be interesting to combine the concept of *cultivation* of archaeological sites with the complex and controversial *milieu* of the Mediterranean basin, where classical civilizations have left a widespread and complex system of remains, while climatic conditions and the general need for water resource management introduce specific variables influencing in an important way care and construction of the landscapes of the *Mediterranean garden*.<sup>15</sup>

Giuseppe Barbera underlines the peculiar capacity of Mediterranean landscapes to “know how to mix biological and cultural diversity: to handle flora, fauna, and civilizations coming from three continents, with seasonal and geomorphological climatic variability, able [...] to develop different eco-system services.”<sup>16</sup>

We can add the famed literary and iconographic tradition established since the end of the 15th century that has consolidated in the collective imagination the image of Mediterranean landscape heritage as a natural area of ecological and aesthetic contamination and integration between archaeological systems and vegetation.<sup>17</sup>

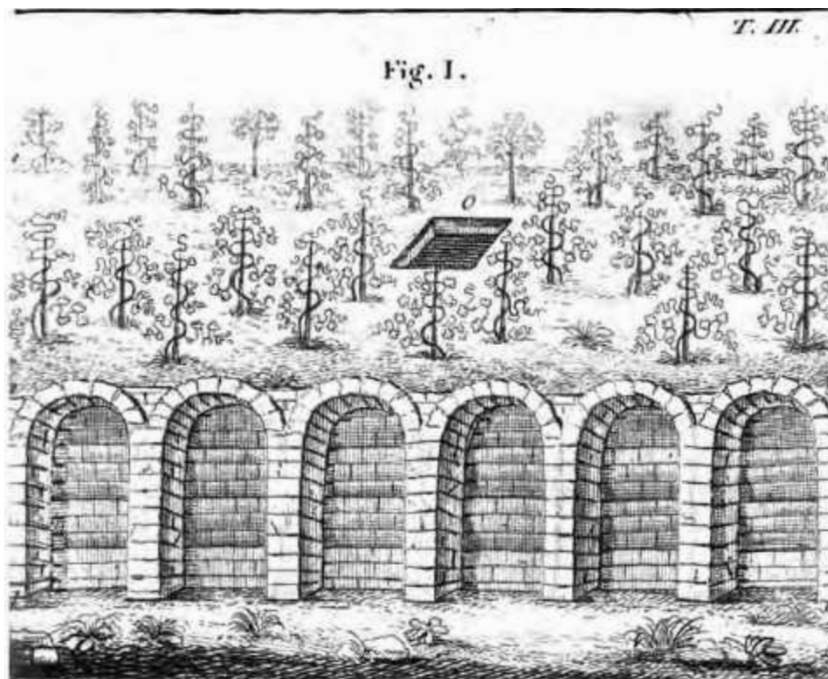


fig. 1 Giorgio Santi, *Viaggio Terzo per le due Province Senesi*, Pisa, 1806 (drawing by B. Benvenuti).



- 18 Considering suitable to be used in archaeological areas only “classical species” such as *Pinus pinea*, *Laurus nobilis*, *Quercus ilex*, *Buxus sempervirens*; about the use of *vegetation codes*, Ibid., 120-121.
- 19 *Flora dei Monumenti* (1896). Quoted in Massimo De Vico Fallani, *I parchi archeologici di Roma. Aggiunta a Giacomo Boni: la vicenda della “flora monumentale” nei documenti dell’Archivio Centrale dello Stato* (Rome: Nuova Editrice Spada, 1988), 65.
- 20 Matteini, “Il progetto di paesaggio per un sito archeologico Mediterraneo,” in Latini and Matteini, *Manuale di coltivazione pratica*, 256-262.
- 21 Andrea Ugolini and Matteini, “Trasformando lo sguardo. Il ruolo della vegetazione nella conservazione dei manufatti in forma di rudere,” in Mestre, Guido Driussi e Guido Biscontin, eds, *Eresia ed ortodossia nel restauro. Progetti e realizzazioni*, Atti del 32° Convegno Internazionale Scienza e Beni culturali (Bressanone: 28 June-1 July 2016), 461-470.
- 22 Matteini, “Il progetto di paesaggio,” 259.

In light of these considerations, it should be remembered that since the early decades of the 20th century, a series of political and cultural factors along the shores of the Mediterranean have conditioned the *vegetation codes* adopted for landscape intervention on archaeological sites, which has resulted in a clear reduction in biodiversity through the widespread homogenization of botanical choices.<sup>18</sup>

The reductive oxymoronic ideal of “immobile nature,” particularly appreciated by the aesthetics of the early decades of the last century, does not take into consideration the wealth of the Mediterranean botanical repertoire, already known in Roman times and reinterpreted by Giacomo Boni at the beginning of the 20th century in his list of species suitable for the *Flora of Monuments*.<sup>19</sup>

Today, the aspiration to total site control, protection from possible damage, and ease of maintenance, often undertaken with little understanding of the ecological implications and the relationship dynamics between vegetation and artefacts, frequently leads to the *desertification* of archaeological areas.

This tendency towards the reduction and simplification of the diversity naturally present in this kind of environment makes the challenge of cultivating historical and archaeological places more difficult, and therefore more imperative,<sup>20</sup> with the objectives of increasing ecological complexity and resilience and adaptation to climatic stress, in short, of promoting active conservation.<sup>21</sup>

The work of the landscape architect and of the archaeologist, obviously supported by an interdisciplinary team integrating all the necessary skills for work in such fragile sites, essentially consists in formulating objectives, strategies and interventions to guide active conservation, management and compatible transformations of the places, taking into account the complexity and the chronological component of the existing archaeological structures and landscape systems.

It means being able to work on different scales and to trigger or reactivate historical, cultural, ecological and functional relationships in space and time, preserving the existing heritage of biological and temporal diversity.<sup>22</sup>

To illustrate this kind of *cultivating* approach, an example case-study will be reported, concerning the Archaeological Park of Baratti and Populonia, included within the territorial system of the Val di Cornia Parks, in southern Tuscany.

### 3 Cultivating a Territory: the Val di Cornia Parks System

The parks system, a network of parks and museums in the province of Livorno, spanning the municipalities of Piombino, San Vincenzo, Campiglia Marittima, Suvereto and Sassetta, was identified in the 1970s with urban planning restrictions coordinated by the five municipal councils in the Val di Cornia.



- 23 Massimo Zucconi, "La pianificazione territoriale coordinata e la realizzazione del Sistema dei parchi della Val di Cornia," in Maria Cristina Gibelli and Edoardo Salzano ed., *No sprawl* (Florence: Alinea Editrice srl, 2006).
- 24 Silvia Guideri, "La Rocca di San Silvestro e il Sistema dei parchi della Val di Cornia," in Latini and Matteini, *Manuale di Coltivazione pratica*, 281-287.

Today the Val di Cornia parks system constitutes one of the fundamental factors for the conversion of the local economy, within which cultural resources, protected natural areas, landscapes and tourism services have become major phenomena, and have taken on strategic significance.

In that period of coordinated planning, which in itself already constituted a profound methodological innovation compared to the dominant municipal-based philosophy in the field of planning, the municipal councils perceived that the local historical, archaeological and natural heritage had a distinct unified nature of its own, and that the historical transformations that had shaped it over the centuries, from the Etruscans to contemporary life, would have been more understood, and better communicated, with unified policies of integrated protection, valorization and management.<sup>23</sup> Ever since then, the Piombino promontory, with the ancient Etrusco-Roman city of Populonia, the mining areas in the hills of Campiglia, with the medieval village of San Silvestro, the huge natural coastal areas of Rimigliano (San Vincenzo) and La Sterpaia (Piombino), the hills of Campiglia, Sassetta and Suvereto that surround the river Cornia plain, were all included as part of a single conservation and valorization project. In 2009, it was Italy's standard-bearer for the MIBAC at the Council of Europe's Landscape Award.

Indeed, the project that was set up was found, according to the directorate for quality and protection of landscapes, architecture and contemporary art at the Ministry for Cultural Assets and Activities, to be fully in line with the criteria identified by the regulations of the award scheme, and was described by the commission as *'an example of virtuous balance between incentives for economic development, social equity, public participation, and respect for the environment. An exemplary intervention, aimed at improving the attractiveness and quality of the local area, thanks to the valorization of its environmental, cultural and landscape resources, and thanks to targeted protection and management measures designed to achieve sustainable tourism.'*

The parks system is thus, first and foremost, a project of territorial valorization that has set itself the mission of "cultivating" places of cultural and natural interest. It develops an awareness of their value by means of research, protects their peculiar characteristics and local memory through planning, and invests resources to make them accessible. The can be managed in a system-based rationale that, in an overall and integrated way which is easier to understand, is capable of representing the transformations that have left their mark over the millennia on the sites, the history, and the landscapes of the Val di Cornia.<sup>24</sup> All this with the aim of contributing to economic conversion, in response to declining economies (such as mining and metallurgy) which, ever since the last decades of the last century, had given unmistakable signs of structural crises which, in the case of the mines, were irreversible.

fig. 2 Riccardo Francovich in front of the Rocca San Silvestro (Parchi Val di Cornia Archive, late 1980s).



- 25 Riccardo Francovich and Jamie Buchanan, "Il progetto del parco archeominerario di Rocca San Silvestro," in Bruna Amendolea ed., *I siti archeologici: un problema di musealizzazione all'aperto: secondo seminario di studi* (Rome: Gruppo Editoriale Internazionale, 1994), 176-195; Riccardo Francovich, "Dalla ricerca al parco archeologico: il caso di Rocca San Silvestro e l'esperienza della Società Parchi Val di Cornia," in Alessandra Casini and Massimo Zucconi eds., *Un'impresa per sei parchi. Come gestire in modo imprenditoriale e innovativo il patrimonio culturale e ambientale pubblico* (Milan: Il sole24ore, 2003).

Speaking just a few years after the archeo-mining park of San Silvestro was inaugurated, this was how Riccardo Francovich summed up the philosophy behind the project and the creation of the *Sistema dei Parchi della Val di Cornia*: "An incisive archaeological investigation does not only involve the people who actually work on it, it also involves local area policy in general [...]. In this context, therefore, one cannot contemplate conducting an archaeological excavation, unless it be purely for the purposes of rescue archaeology, without first making arrangements for, or at least envisaging, the drafting of a project. Without the culture of a project, any planned archaeological intervention makes no sense."<sup>25</sup>

It is in this peculiar and unprecedented administrative context that a fundamental role was played by scientific research, in particular archaeological research. This has proceeded hand-in-hand, and inseparably, first with territorial planning (guiding it in locating the perimeters of the parks) and later with interventions to make the valorized features accessible to the public, in other words to hand the social value of scientific research back to the communities. These are all phases in a single process which, not without some difficulty, has been put into effect on a large scale in the Val di Cornia parks system.

#### 4 From Research to Valorization: the Archaeological Park of Baratti and Populonia

It was thanks to the initial archaeological research, and the subsequent state-imposed restrictions, that the decision was made towards the end of the 1960s to block a development in the Gulf of Baratti. The site was



around 1.8 million cubic metres in size, in the form of new buildings (including hotels, villages and villas), envisaged under the planning scheme adopted by Piombino Town Council. These plans were thwarted in 1970 by the Public Works Ministry on the advice of the Superintendency, which was opposed to the scheme, and thanks to a radical change in the position of Piombino Council itself. Indeed, ever since then, Piombino Council would always include the promontory of Populonia and the Gulf of Baratti among areas to be protected, owing to the extraordinary archaeological and landscape features of value to which it still bears witness today, creating

fig. 3 Populonia, Baratti Gulf in the sixties  
(Parchi Val di Cornia Archive).

fig. 4 Populonia, Baratti Gulf in the seventies  
(Parchi Val di Cornia Archive).



the preconditions for the birth of the Archaeological Park of Baratti and Populonia.

By subtracting portions of the territory from speculative interests, which would have destroyed them, the historical-identity heritage was preserved by starting a process of economic recovery and regeneration destined to implement identity, sense of belonging and cultural value. The crossroads is always the same: knowing how to distinguish between destructive crops and creative crops, of future and well-being.

In this territory, over the following decades, the most innovative models of institutional cooperation were tried out, often interpreting



fig. 5 Populonia, Baratti Gulf nowadays (Parchi Val di Cornia Archive).

fig. 6 Populonia, crops on the acropolis (Poggio del Molino), first half of the 20th century (Parchi Val di Cornia Archive).





- 26 Daniele Manacorda, "La ricerca scientifica a Populonia," in *Un'impresa per sei parchi*. Andrea Camilli et al., "Leggere la storia. Un progetto di conservazione e valorizzazione per il parco archeologico di Baratti e Populonia," in Guido Biscontin and Guido Driussi eds., *Conservazione e Valorizzazione dei siti Archeologici: approcci scientifici e problemi di metodo*, Atti del 29° Convegno Internazionale Scienza e Beni culturali. Bressanone 9-12 luglio 2013 (Venice: Arcadia Ricerche, 2013), 995-1007.
- 27 Antonella Romualdi, *Populonia. Ricerche sull'acropoli* (Pontedera: Bandecchi & Vivaldi, 2002).
- 28 Silvia Guideri, "Tante storie per un'unica rete: Parco Archeominerario di San Silvestro, Parco Archeologico di Baratti, Museo archeologico del territorio di Populonia," in *Un'impresa per sei parchi*.
- 29 Antonella Romualdi and Rosalba Settesoldi, *Populonia. La necropoli delle Grotte. Lo scavo dell'area nella cava 1997-1998* (Pisa: ETS, 2009).
- 30 Angelo Bottini, "Il rapporto fra Ministero per i Beni e le Attività Culturali e la Società Parchi Val di Cornia," in *Un'impresa per sei parchi*.
- 31 Giovanna Bianchi and Sauro Gelichi eds., *Un monastero sul mare. Ricerche a San Quirico di Populonia (Piombino, LI)* (Florence: Insegna del Giglio, 2016).
- 32 Guideri, "Lo sviluppo del Sistema dei Parchi: gli interventi sul territorio operati dalla società," in Tommaso Luzzati and Luca Sbrilli eds., *Tra cultura e ambiente: verso un bilancio sociale per la Parchi Val di Cornia SpA* (Milan: Il sole24ore, 2009).
- 33 See the 11-volume *Materiali per Populonia* (2002-2015), bringing together the countless papers presented during the cyclical Seminars on Populonia, with the aim of rapidly providing the findings made during research curated by the university departments of Pisa, Roma Tre, Siena, Milan and Venice, under the scientific oversight of the Soprintendenza per i Beni Archeologici della Toscana.
- 34 The project entitled "*Interventi di conservazione, adeguamento, valorizzazione del archeologico di Baratti e Populonia*," Piano d'intervento ARCUS (ALES) 2009 issued by MiBACT. Implementers: Piombino Town Council (LI), Parchi Val di Cornia S.p.A. Scientific oversight: Andrea Camilli (Soprintendenza Archeologia della Toscana) Planning group: DIACON Srl.

the framework of regulations in such a way as to allow the objective to be achieved. That objective was to allow archaeological research to be shifted up in scale to make it possible to get an idea of the archaeological complexity of the ancient city of Populonia, to extend the perimeter of the park as far as the acropolis, and to create services for the public and to provide information for visitors.<sup>26</sup>

The project, in harmony with planning provisions, set out, right from the start, to extend archaeological research over the larger territory that was earmarked for the park, and to expand the archaeological space that was open to the public, ascending from the gulf of Baratti to the top of the promontory,<sup>27</sup> eventually incorporating the industrial areas, the outer walls of the ancient city of Populonia, and the archaeological features scattered across the local area as a whole. At the same time, the intention was to create paths and services for visitors (a visitor centre, refreshment point, toilets, etc.) that did not exist before.<sup>28</sup>

It is thanks to this method (together with the continual technical and administrative cooperation between the municipal council, Parchi Val di Cornia S.p.A., universities and the Archaeological Superintendency) that, after an intense research campaign in the area of the necropolises,<sup>29</sup> it was possible to draw up innovative solutions for dealings between the ministry and the local authorities that eventually led to the opening of the Archaeological Park of Baratti in 1998.<sup>30</sup> It is also thanks to this method that, in the years immediately afterwards, it was possible to draw up a complex and coordinated project for archaeological research. Less than 10 years on from the inauguration of the first park area, this meant it was possible to open the ancient city acropolis and other features of great archaeological and monumental interest to the public, such as the Benedictine Monastery of San Quirico.<sup>31</sup>

The visitor areas, and the new routes and trails opened to the public in 2007, looking beyond a mere visit to the Etruscan necropolises, today mean it is possible to contextualize the differing phases of settlement that have appeared one after the other on the Populonia promontory. The relationship between burial sites, settlement sites, and production sites can be seen and understood and one's gaze can be extended through the continuity and the transformations of the landscape.<sup>32</sup>

The undeniable beauty of these places, some of which were unknown even to local people up until a few years ago, goes hand-in-hand today with a rare opportunity for scientific documentation, and to once again make the long and complex history of this territory available to the public.<sup>33</sup>

The same direction and the same methodological approach were used to plan the interventions financed by the ministry's public funding,<sup>34</sup> presented to the public on 30 March 2018.

In this case, however, thanks to the awareness developed in the first years of management, and thanks to constant engagement



- 35 Guideri, "Accessibilità e Partecipazione. Nuovi progetti per la fruizione del patrimonio culturale," in Francesca Velani ed., *Capitale culturale e capitale umano, l'innovazione al servizio della cultura*, Atti di Lu.Bec (Lucca: LuBec, 2015).
- 36 The *Strategic Cultural Development Plan* was drawn up by a Technical Discussion Group comprising Stefano Casciu and Maria Gatto (Polo Museale della Toscana), by Andrea Muzzi and Andrea Camilli (Soprintendenza per l'Archeologia, Belle Arti e Paesaggio per le Province di Pisa e Livorno), Roberto Ferrari, Alessandro Compagnino, Maurizio Martinelli (Culture and Research Sector, Tuscany Region), Alessandro Bezzini (Piombino Town Council), Silvia Guideri (Parchi val di Cornia S.p.A.).
- 37 Indeed, as of 2007, for the management of an area that was so delicate and, at the same time, complex, it was agreed that it would be advisable to draw up, under the terms of Art. 112 (and later modifications) of d. lgs 42/2004, an *Accord to regulate relations between the Ministry for Cultural Assets and Activities, Tuscany Region, and Piombino Town Council for the coordinated and integrated exercise of activities to valorize the cultural heritage of the Baratti-Populonia area*, aimed at completing and operating the Archaeological Park. This initial, pioneering accord, which was signed on 05/11/2007, was followed, after some extensions, by a new accord signed by the parties involved on 29/06/2016, which will be valid until 2022; on the Valorization Accord: Mario Lolli Ghetti, "Un innovativo accordo per la valorizzazione e la fruizione del Parco Archeologico di Baratti e Populonia," *Notiziario MIBAC*, XXII-XXIII/83-88 (May 2007-December 2008), 85-88.
- 38 Guidelines to establish and valorize archaeological parks, adopted by D.M. on 18/04/2012.
- 39 Drawn up in January 2017 by the working group comprising: T. Matteini (architect, coordination and landscape planning), G. Fantilli (architect, architectural planning); consultants: A. Lambertini (architect, Florence University); A. Ugolini (architect, University of Bologna); collaborators: Dr Giulia Bagni, Marcella Claps (architect); points of reference for archaeological and management aspects (Parchi Val di Cornia): Dr Silvia Guideri, Dr Francesco Ghizzani, Dr Marta Coccoluto, Massimo Bellucci, surveyor. This masterplan was commissioned by the Parchi Val di Cornia in the context of the project entitled "Gli Etruschi in Toscana. Le città dell'Etruria," financed by the 2014-2020 ERDF Regional Operational Program.

with the public, most of the interventions were dedicated to improving understanding of the archaeology of the area of the ancient city, inevitably the hardest information to interpret.<sup>35</sup>

In drawing up the project's development outlines, consideration was thus given on the one hand to heritage conservation needs (accentuated by visitor access and the progress of archaeological research), and, on the other hand, to visitors' needs, in terms of understanding the archaeology and expanding services, beginning with an analysis of problems that emerged during this period of management. With these interventions, the supplementary project thus secured the protection of the assets, the acquisition of new archaeological knowledge, scientific and academic communication, and the needs of visitor access.

Indeed, the interventions carried out in this last decade have involved areas in which at times there were very different levels of research, conservation and valorization. This necessitated a wholesale review of the systems of access, supports and information panels along visitor routes, and of the practical fixtures and fittings, integrated with pre-existing ones, but at the same time projected toward a further phase of planning.

The need to harmonize the interventions can hence be seen, and to integrate the strategic development guidelines for the area into a single overall system, with a *Masterplan for the Park Landscape*. This later became the policy basis for the "*Strategic Cultural Development Plan*,"<sup>36</sup> the substantial appendix to the Valorization Accord between the Cultural Assets and Activities Ministry, Tuscany Region, and Piombino Town Council, entered into in 2007.<sup>37</sup>

Indeed, ever since the first meetings of the technical discussion group set up by Tuscany Region to draft the accord, it was decided that it would be advisable to see to it that the strategic objectives included the joint drafting of a cultural development plan. It was intended that this plan should not just be a statement of intentions, but instead should represent a concrete management tool on the part of the town council for activities aimed at valorizing and allowing access to the public, in line with the quality standards set out under the regulations currently in force.<sup>38</sup>

Within the same *Strategic Plan*, it was also deemed appropriate, in compliance with the provisions of the legislation regarding the enhancement of public cultural assets, to hope for a future expansion of the areas affected by this agreement in order to include the whole heritage of the system of parks and archaeological museums of the Val di Cornia.

## 5 A Masterplan for an Archaeological Landscape

It now seems important to focus specifically on the Masterplan for the Park Landscape, drawn up in 2016 and 2017 by an interdisciplinary team as part of a regional project financed by European funds.<sup>39</sup> It was devised as a crucial tool intended to integrate and harmonize planning, design and management levels, considering both heritage values and living resources.

- 40 In particular the PRT, having the status of Regional Landscape Plan (2015), the PRCP for the province of Livorno (2009), and, at the municipal level, the Detailed Plan (2011).
- 41 Thematic itineraries conceived for visitors are: Via del Ferro, Via delle Cave, Via della Romanella, Via dell'Acropoli and Via del Monastero.
- 42 About the temporal phases: the first corresponds to the investments financed by the Regional Operational Program ERDF 2014-2020, the second refers to subsequent moments.

Indeed, in the territory of ancient Populonia, the landscape context and the network of visible archaeological features are intimately connected, forming an integrated and inseparable complex requiring specific multidisciplinary attention on an ample timescale.

Constructed as an instrument to orient landscape transformation in strategies and projects, the masterplan was conceived as an active interface between the super-ordinate planning level and future project processing on the park scale.<sup>40</sup>

The operational scope of the masterplan is the entire archaeological park, with its two recognizable thematic sectors corresponding to the logic of the Etruscan and Roman settling of Populonia and which coincide with the two main visitor ambits: the area of the acropolis, or the *upper city*, with its sacred buildings and public spaces, and that of the *lower city* where the ancient port was located near the industrial iron works and the necropolis.

The *acropolis* and the *lower city*, together with the historical defensive system, are integrated into an extensive network of archaeological and heritage elements found outside the perimeter of the park and which extend over the entire promontory of Piombino: the Monastery of St. Quirico, the burial features, and the various excavation sites along the coastline of Baratti and on the surrounding hills.

A system of pathways runs through this archaeological complex: inside the park are thematic itineraries for visitors while outside the park, a network of trekking paths follows the historical routes of the promontory, such as the *Via dei Cavallegeri*.<sup>41</sup>

Born of the intention to coordinate the complexity and multiple scales of the transdisciplinary strategic guidelines, the masterplan has been configured as an instrument to orient the planned interventions in time and space. This will be done according to a long-term strategic vision which intends to integrate the conservation objectives of the archaeological patrimony with those of the landscape management of the park.

To provide these orientations and create coherence between the various sectors of the park's territory, a series of differentiated plans have been produced to offer programmers direction and guidelines at the various scales of the plan and project.

Firstly, a strategic overall view of the entire landscape system of the Gulf (1:7.500) in two different temporal phases orients the categories of interventions inside the thematic and archaeological areas, and on the network of internal and external connections (also in relation to soft mobility), proposing differentiated options for the treatment and potential extension of the margins of the park.<sup>42</sup>

For the various *thematic landscape ambits*, a series of interventions have been proposed, essentially involving three different kinds of action: 1. restoration and active conservation of the archaeological patrimony; 2. landscape configuration and management of the vegetation;



fig. 7 Masterplan for the landscape of the Archaeological Park of Baratti Populonia: overall plan (from the Masterplan's dossier 2017).

- 43 See the entire *Materiali per Populonia* series, published by Edizioni all'Insegna del Giglio, as of 2002, and later by ETS.
- 44 Among the evergreen species are: *Pistacia lentiscus*, *Rhamnus alaternus*, *Myrtus communis*, *Phyllirea latifolia*, *Phyllirea angustifolia*, *Arbutus unedo*; among thorny species: *Prunus spinosa*, *Crataegus monogyna*, *Paliurus spina-christi*.
- 45 The so-called "ha-ha" is a morphological delimitation device used mainly in the construction of landscape parks starting from the early 18th century.

3. communication and translation of the archaeological, botanical and historical contents. There are various *design intensity gradients* for each type of intervention, corresponding to the level of professional and specialized competence/expertise necessary for the design and construction phases.

A series of planning documents extended to the open space scale (1: 2.500, 1:1.000; 1:500) for the areas of greater complexity and importance (like the acropolis, with the Roman forum area) completes the repertoire of maps so as to provide ground planimetric schemes to support future definitive and executive project designs.

Lastly, to give substance and concreteness to the orientation provided by the masterplan, and to allow its immediate application in ordinary management and extraordinary maintenance, an *operative dossier* has been prepared at a detailed scale comprising a series of project files on the architectural and landscape systems and on the various materials, including costs and technical characteristics.

### 6 Cultivating Biodiversity

Due to its complexity, diachrony, and biological and temporal diversity, for the last twenty years the territory of Populonia and Baratti has been an ideal laboratory where exploration and theoretical and practical experimentation have been developed regarding the complicated interactions generated between landscape and archaeological remains.<sup>43</sup>

The working guidelines proposed by the masterplan indicate another possible vocation for this exceptional landscape involving experimentation on the management of greenery in an archaeological environment: if well conceived, it might contribute to the conservation of the existing historical elements and improve biodiversity and cultural accessibility, besides of course constituting an important ecological aid to bettering the environment.

Considering the consolidated symbiosis of landscape and archaeological features characterizing the park, particular attention has been paid to the integration and management of compatible greenery in order to conserve and increase resilience against hydrogeological risks and reduce fragility, in its broadest sense, related to increased access and usage.

In general, the shared objective of the team of designers was to work with local botanical species and associations wherever possible to optimize the ecological compatibility of the interventions and economic sustainability, and to save on resources.

The landscape integration of demarcation and fencing was realized with a differentiated polyspecific hedge repertoire of thorny evergreen species,<sup>44</sup> as well as with morphological modelling and ha-ha.<sup>45</sup>

Ground protection was considered to be among the essential objectives: in the zones at a higher risk of being washed away/eroded and subject to issues related to visiting, carpeting with a mantle of vegetal "cushions" composed of thorny xerophile species with reduced

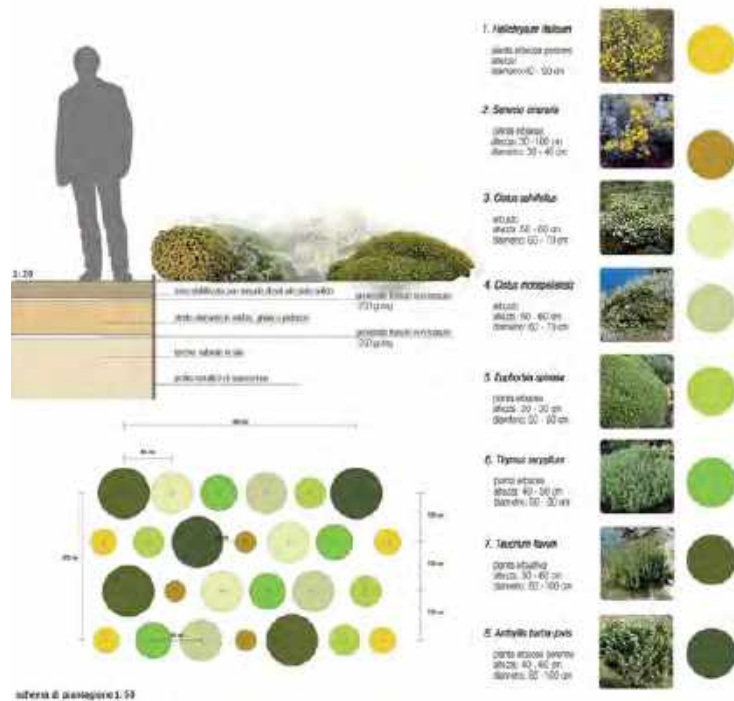


fig. 8 Ground protection: the mantle of thorny xerophile specie vegetal “cushions” with reduced water necessities (from the masterplan dossier, 2017).

46 The species chosen, from among local ecologically compatible species, are *Helicrysum italicum*, *Senecio cineraria*, *Cistus salvifolius*, *Cistus monspeliensis*, *Euphorbia spinosa*, *Thymus serpyllum*, *Teucrium flavum*, *Anthyllis barba-jovis*.  
 47 Datable in its various phases between the end of the second and the beginning of the first century BC. Already prefigured in the masterplan, the proposal for the garden was fully developed during the definitive project (July 2017) developed by the same working group.

water necessities<sup>46</sup> was proposed, which would function as natural deterrents. Moreover, a suggestion was made to use ground-covering species with a low danger index, such as *Lippia repens* and *Lobularia maritima*, to denote ongoing research activity and thus both indicate and protect the areas awaiting excavation.

Several escarpments inside the park needed stabilizing and consolidation to avoid further rilling, erosion and landsliding issues. For these situations, the masterplan proposed initial morphological remodelling followed by consolidation, by firstly introducing pre-seeded grass matting containing fertilizers and granular improvers and subsequently planting stabilizing tree species such as *Teucrium fruticans*, *Spartium junceum*, and *Myrtus communis*.

Vegetation has also been used as a support to increase physical and cultural accessibility to monuments by eliminating restrictive barriers and substituting them with living devices and also reproducing *in vivo* arrangements that aid understanding of the ancient spatial logic, such as the garden of the *Roman Domus* placed on the acropolis.<sup>47</sup>

The basic idea was to suggest a possible spatial organization of the original, no longer detectable, garden. Thus the garden space was envisaged based on numerous literary and iconographic sources referring



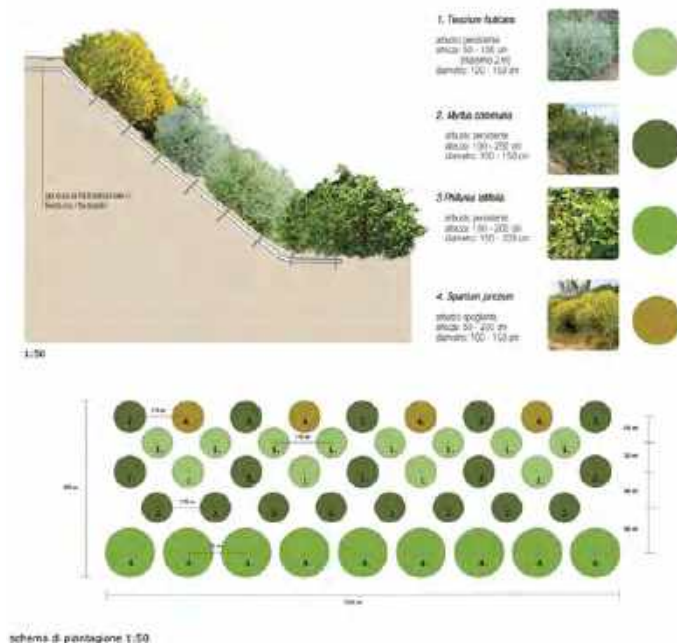


fig. 9 Planting patterns for remodeling and consolidating the slopes within the park (from the masterplan dossier, 2017).

48 Among the rich variety of examples we can recall the wall-garden of Livia's Villa, the Domus of Farnesina and paintings of Casa del Bracciale d'oro, in Pompeii. For the bibliography among a huge repertory: Pierre Grimal, *I giardini di Roma antica* (Milan: Garzanti, 1990); Aude Gros de Beler, Bruno Marmiroli, and Alain Renouf, *Jardins et paysages de l'Antiquité, Grèce et Rome* (Arles: Actes Sud 2009).

49 See footnote 27; Anna Maria Ciarallo, *Flora Pompeiana* (Rome: L'Erma di Bretschneider, 2004).

50 Tuscany Region has identified Piombino Municipal Council as one of the recipients of funding under the "Gli Etruschi in Toscana. Le città dell'Etruria" scheme, financed by the 2014-2020 ERDF Regional Operational Programme - DGR n. 1023 (18 November 2014).

to Roman gardens, as well as on the archaeological evidence,<sup>48</sup> without any pretence towards philologically reconstruction, but rather to proffer an idea filtered through a contemporary project of what a first century *hortus* might have looked like.

As for the type of vegetation, to be contained in removable vases to avoid problems in the underlying layers, and to allow removal in case of necessity or critical environmental problems, the choice was oriented towards the botanical species of the *Flora* known and used in Roman times. This has been amply documented by Giacomo Boni and researchers such as Anna Maria Ciarallo,<sup>49</sup> and among these preference fell on local or naturalized species compatible with the area's arid climate, characterized by marine winds, and offering easier maintenance.

## 7 A First Step of Implementation

The final planning intervention involving the Park<sup>50</sup>, currently in the process of being implemented, is in line with the strategic content proposed by *Masterplan*.

The *Executive project for interventions of active conservation and valorization of the archaeological and landscape heritage of the Park of Baratti and Populonia* proposes measures to conserve the archaeological and

- 51 Given the complexity and delicacy of the context, the project has been entrusted to a planning group composed of architects and landscape designers (Arch. Giancarlo Fantilli, as holder of the mandate for the Temporary Group of Professionals), assisted by the archaeologists and experts from the Parchi company.
- 52 In 2018 an agreement was renewed to jointly carry out research in the territory of Populonia, between the Soprintendenza and Siena University, supplemented by the work of the University of Toronto. The scientific directors in charge of the archaeological investigations in the area of the acropolis, are the Soprintendenza official Andrea Camilli (SABAP for the provinces of Pisa and Livorno), Stefano Camporeale and Cynthia Mascione for the University of Siena (DSSBC), and Seth Bernard for the University of Toronto (Department of Classics).
- 53 CM/REC (2008)3, parte I, punto 5.

landscape heritage, and a series of coherent and integrated operations to valorize the features present in the park, and to narrate them to visitors.

This project works on the two main contexts, the historical and the thematic ambits, which are reflected in the two differing visitor sectors: the area of the acropolis and the area of the necropolises in the lower town. Here, the project has been particularly focused on a series of infrastructure and functional interventions more connected to an improvement in management, devoting special attention to the component of vegetation, which is one of the most changing features of this landscape, but also one of the most fundamentally defining, at the same time.<sup>51</sup>

As regards the acropolis, the project sets out to conduct a general reconfiguration of the open spaces that make up the ambit of the visit, supplementing the current existing routes and itineraries. This will necessarily be accompanied by major restoration and conservation works, to supplement the work done thanks to previous funding.

For the ambit of the necropolises, the predominant aspects of the project which is underway are related to the reconfiguration of the area of the entrance to the park, to make it more functional as regards an understanding of the services and the system of paths and roads, and supplementing a number of sections of fencing from the point of view of landscaping.

With a view to assuring continuity and coordination between the research phases, the restoration phase, and the subsequent valorization of the archaeological features, the interventions that are envisaged have been drawn up by planning staff in constant synergy with the authorities responsible for protection and conservation, with the team from the Universities of Siena and Toronto, and in coordination with the Parchi Val di Cornia company.<sup>52</sup>

## 8 Outputs and Research Prospects

This paper has proposed an innovative and integrated approach in the protection/planning/design/management of a Mediterranean archaeological rural landscape, trying to explore the concept of cultivation through the illustration of an applied case study in southern Tuscany.

The *cultivating* approach seemed particularly appropriate to express the continuity of an integrated and holistic process, in which planning, design and management are coherent parts of the same vision, as recalled by the guidelines for the implementation of the European Landscape Convention, which state that: “Landscape action is a combination of protection, management and planning conducted over one and the same territory.”<sup>53</sup>

*Cultivating* is also an appropriate term to take the care of living elements into account within the planning of a territory over time, aiming to increase landscape complexity, resilience, biodiversity and temporal diversity.

fig. 10 Populonia, Acropolis, 2018, after the works for remodelling the slopes along the Roman basolata (photo by T. Matteini).



Indeed, working on the landscape of an archaeological site means understanding, accompanying or managing processes and dynamics, according to multiple existing temporalities (those of the various archaeological documents and those of the present, spontaneous or cultivated plant component).

As experimented in the Populonia and Baratti case study, a territorial landscape masterplan envisioned and drawn up by a transdisciplinary group seems the most appropriate tool to orient transformations over time in such a complex and integrated environment. In this way a coherent and strategic vision can be developed and heritage protection and territorial project can be harmonized through diverse time and space scales of intervention.

Moreover, it seems important to highlight how, in the active conservation of heritage (archaeological remains, but also historical landscape features), protection, management and *mise en valeur* are part of the same integrated vision which has to be continuously nourished by archaeological and applied research, in a sort of virtuous cycle and mutual exchange.

We would like to close this contribution with a wish.

That same strategic coherence that led to the construction of the project of the Val di Cornia Parks System, today should be read as a first piece that laid the methodological foundations for a further phase of *cultivation*. Indeed, just as a landscape whose layers continuously change according to natural and/or human factors, those called to administer and manage the territory in the public interest must also be able to renew their visions and goals according to new *quality objectives*.

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# The Convergence of Architecture and Archaeology in a Palimpsestic Urban Setting

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## Issues And Concepts

“Almost all cities are the result of complex processes of layering through time. These processes have both contributed to the shaping of the physical landscape inhabited today and also, much more subtly, created an atmosphere of use, a demarcation of physical and social space, and an experience of the sense of the city.”<sup>1</sup>

Cities are comprehensive spatial systems in a state of constant flux and historic cities especially are the result of a process of layering and appear as a kind of palimpsest. Their historic depth with traces of earlier city plans contributes to the vividness of the urban space and citizens’ life. These *topoi* with historical, cultural, aesthetic, and emotional value constitute part of the collective memory of its inhabitants and affect peoples’ life. In many cases they are physically separated from the modern city (being at a lower level), create a fragmented spatiality, are remote from the life of the citizens and appear as ‘voids’ in the urban tissue. However, they constitute part of the collective heritage of the inhabitants.

Important concepts for reading these archaeological areas within their urban context are the notion of ‘palimpsest’ and that of ‘enclaves’.

<sup>1</sup> Tim Williams, “Archaeology: Reading the City through Time,” in *Reconnecting the City: The Historic Urban Landscape Approach and the Future of Urban Heritage*, ed., Francesco Bandarin and Ron van Oers (London: Wiley-Blackwell, 2015), 19.

- 2 Michel Foucault, "Of Other Spaces: Utopias and Heterotopias," *Diacritics*, no. 16 (Spring 1986): 22-27. Originally published as "Des Espace Autres," *Architecture /Mouvement/ Continuité* (October 1967).
- 3 Walter Benjamin and Asja Lacis, "Naples," in *Walter Benjamin. Reflections: Essays, Aphorisms, Autobiographical Writings*, ed. Peter Demetz, trans. Edmund Jephcott (New York; London: Harcourt Brace Jovanovich, 1978), 163-73. The essay was written in 1924.
- 4 Ernst Bloch, "Italy and Porosity," in *Literary Essays*, trans. Andrew Joron et al., ed. Werner Hamacher and David E. Wellbery (Stanford: Stanford University Press, 1998), 450-457. Massimo Cacciari, "Non potere massacrarmi Napoli! Conversazione con Massimo Cacciari," in *La Città porosa: conversazioni su Napoli*, ed. Claudio Velardi (Napoli: Cronopio, 1992), 157-190.
- 5 Sophie Wolfrum, "Porosity-Porous City," in *Porous City: From Metaphor to Urban Agenda*, eds. Sophie Wolfrum et al (Basel: Birkhäuser, 2018), 16.
- 6 Roger Scruton "Public Space and the Classical Vernacular," in *The Public Face of Architecture: Civic Culture and Public Spaces*, eds. Nathan Glazer and Mark Lilla (New York; London: The Free Press, 1987), 7.

The first refers to their historic depth and not only to the stratification of their findings but also to different meanings associated with their evolution. The second one refers to their contemporary condition as heterotopic areas;<sup>2</sup> these are delimited by strict boundaries separating them from the urban surrounding and public life. An issue is raised on how we should deal with these unique areas, by transforming them from places of ruins into public, vivid places and allowing various forms of cultural actions. It is important to enhance their role in the contemporary city as dynamic places of coexisting activities with an emphasis on their boundaries considered as 'liminal' areas, instead of 'lines' of segregation.

Considering archaeological areas, the notions of 'porosity' and 'publicness' (a quality of being public) are essential as they advocate a socially engaged practice rather than a strict museum presentation. Porosity was originally related to urban social space and citizens' life in the urban fabric by Walter Benjamin and Asja Lacis in their seminal essay "Naples";<sup>3</sup> it was followed by others as Ernst Bloch and Massimo Cacciari.<sup>4</sup> Sophie Wolfrum offered us a few independent connotations of 'porosity'. Some of them are: "Interpenetration, superimposition and multilayering of spaces/Integration, overlapping and communication of spatial elements/Ambiguous zone, in-between space and threshold/Permeability, spaciousness and ambiguity of borders/Coexistence, polyvalence and sharing/[...] The flaneur's perspective and a performative approach to urban architecture."<sup>5</sup> Thus, porosity corresponds to a situation where boundaries are permeable, and conditions of threshold develop. Applying the notion of porosity in the archaeological cityscapes we reach the idea of public space. According to Roger Scruton "A space is made public by the nature of its boundary [...] The boundary which creates a public space is both permeable and open to our public uses. A truly public architecture is one which attempts to record and symbolise the condition of civil life, [...] It is an architecture which possesses the virtue of civility."<sup>6</sup> This entails that archaeological sites should become areas of public actions with porous boundaries. This approach brings archaeology and architecture into convergence as through architectural interventions archaeological sites can become open, porous, public spaces that can promote social interaction, highlight the collectiveness, become a meeting place of social, cultural, political actions, offer equal opportunities to all and function as social condensers.

- 7 Renée Colardelle, "Synthesis Session 3 Interpretation and Museography," in *Urban Pasts and Urban Futures: Bringing Urban Archaeology to Life. Enhancing Urban Archaeological Remains*, International and Interdisciplinary Symposium, Brussels: 4-5 October 2005.
- 8 Denis Cosgrove, "Introduction: Mapping Meaning," in *Mappings*, ed. Denis Cosgrove (London: Reaktion Books, 1999), 10.

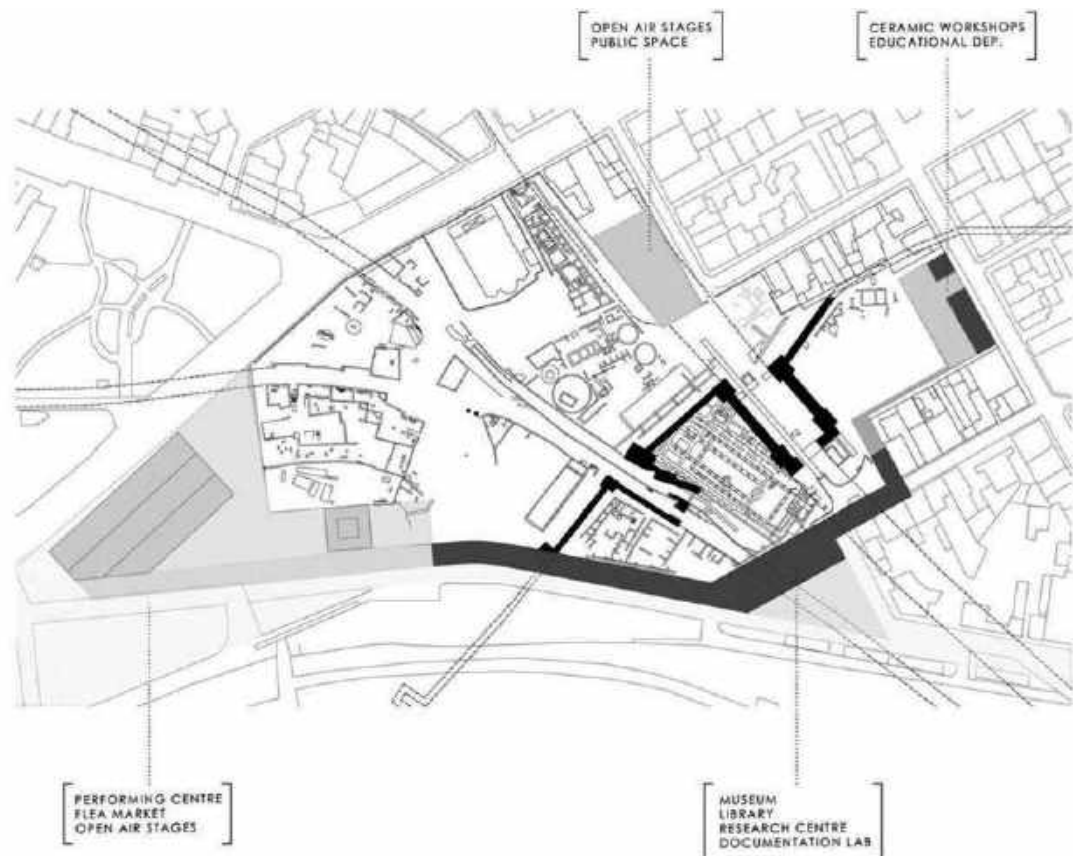
## Four Viewpoints

"An archaeological site can become an excellent instrument for cultural action. It helps to guide the public from the concrete to the concept, provided it goes beyond relating its own history."<sup>7</sup>

The general objectives of the part of the ALA programme taking place in Athens are to focus on the interplay between the historical stratification of the urban landscape and the contemporary urban life by using the combined knowledge of architecture, landscape design, archaeology and urbanism. In general, it is a combination of a design studio and three modules involving both theoretical knowledge and its practical implementation. The aim is to delve into various issues, e.g. palimpsest as a key theme of urbanism, that help us to understand the city as a complex cultural phenomenon and as a locus of memories. Design strategies develop to reconnect the fragmented archaeological sites with city life and transform them from enclaves to areas of public life.

The *Design studio: Archaeology within the urban tissue* has as its leading master Professor Nelly Marda of the National Technical University of Athens and is run with the contribution of the archaeologist Professor Diamantis Panagiotopoulos of the University of Heidelberg, and myself. The studio dealt with the issue of openness, porosity and connectivity of the archaeological site of Kerameikos of Athens with the city's social and cultural life. Kerameikos – an old pottery district and cemetery – is characterised by five thousand years of continuous human activity. It was placed on the edge of the ancient Themistoclean Wall of Athens (480 BC), dividing the area into two parts, one inside and one outside the city. It includes two important city gates: The Sacred and the Dipylon. Two roads connected Athens to major locations. The first was the Sacred Way leading to Eleusis and one branch of it to Piraeus port. The second road was divided into two parts starting from Dipylon Gate; one leading to the Academy of Plato through Dimosion Sema and the other to the Acropolis through the Panathenaic Way. The unique topography and the special character of the area surrounding the archaeological site are signified by diverse cultural references materialised in its buildings' stock and the spatial formations of the urban fabric. It is through the elaboration of the notions of 'boundary', 'porosity' and its design interpretations that new relations were explored between Kerameikos and its surrounding neighbourhoods.

Initially, students used mapping techniques as expressive tools for recording the site and its relationship with the city. Mapping is "not restricted to the mathematical; it may equally be spiritual, political or moral [...] is not confined to the archival; it includes the remembered, the imagined, the contemplated"<sup>8</sup> – it helps students to record activities, concepts and personal interpretations of the area and its history in an interpretive way. These interpretations in relation to the programme as well

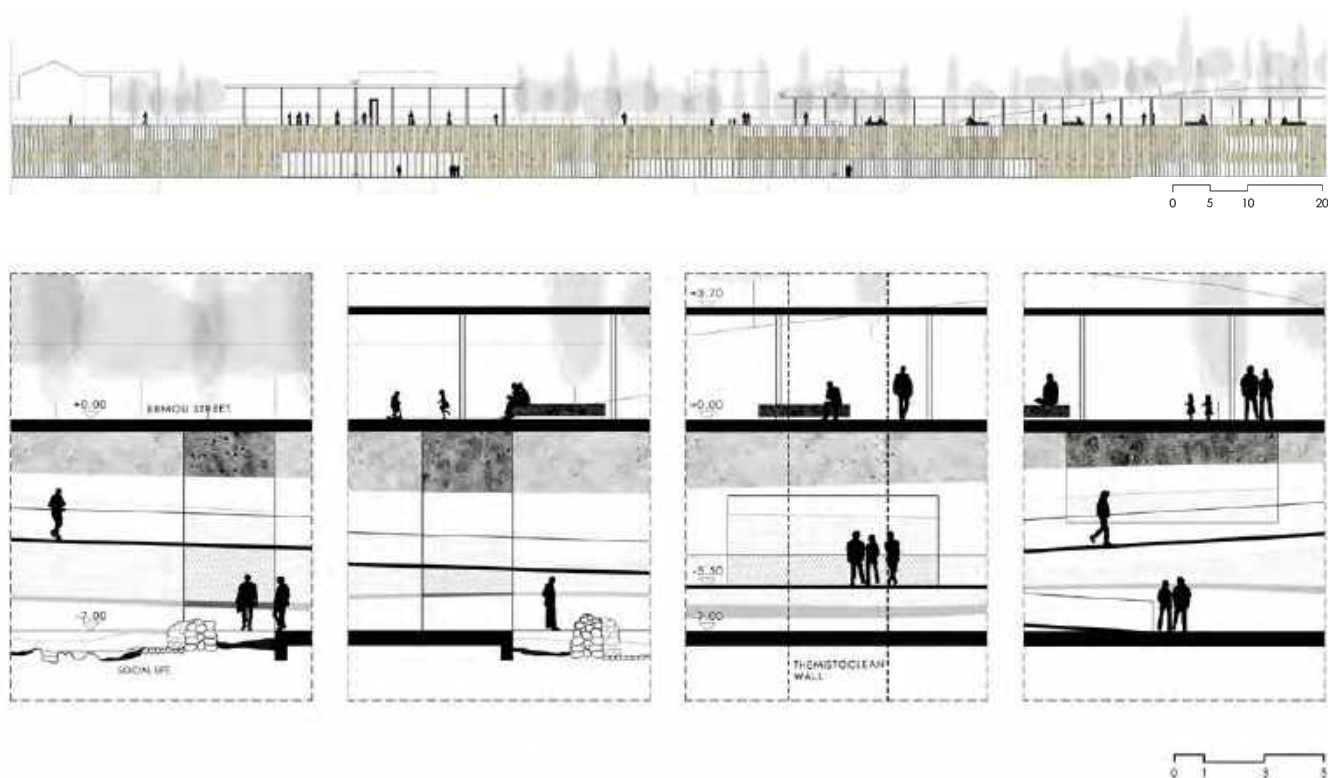


as spatial qualities facilitate creative thinking at both visual and conceptual level and lead to intervention strategies. Finally, four different approaches were developed by the teams of students and each one attributed a title to its intervention expressing the concept of their approach.

The proposal entitled *Archive fever through the palimpsest of events* (D. Bonotulshi, J. Cardoso, M-V. Viera Capote Gonzaga) approached Kerameikos and its surrounding area through three key concepts: ‘palimpsest’, ‘archive’ and ‘events’. Based on Derrida’s idea of ‘archive’ they focus on the living archive of Kerameikos through the palimpsest of events (political, military, sacred, social, cultural) from ancient times to the present. Their design strategy resulted from a meticulous mapping of the events and introduced spaces for performative happenings, educational activities, and cultural events (figure 1). Their design proposal included a museum space offering multi-sensorial experience that substitutes the strict boundary of the archaeological site facilitating the gradual

fig. 1 D. Bonotulshi, J. Cardoso, M-V. Viera Capote Gonzaga, The areas of interventions (students’ drawing).

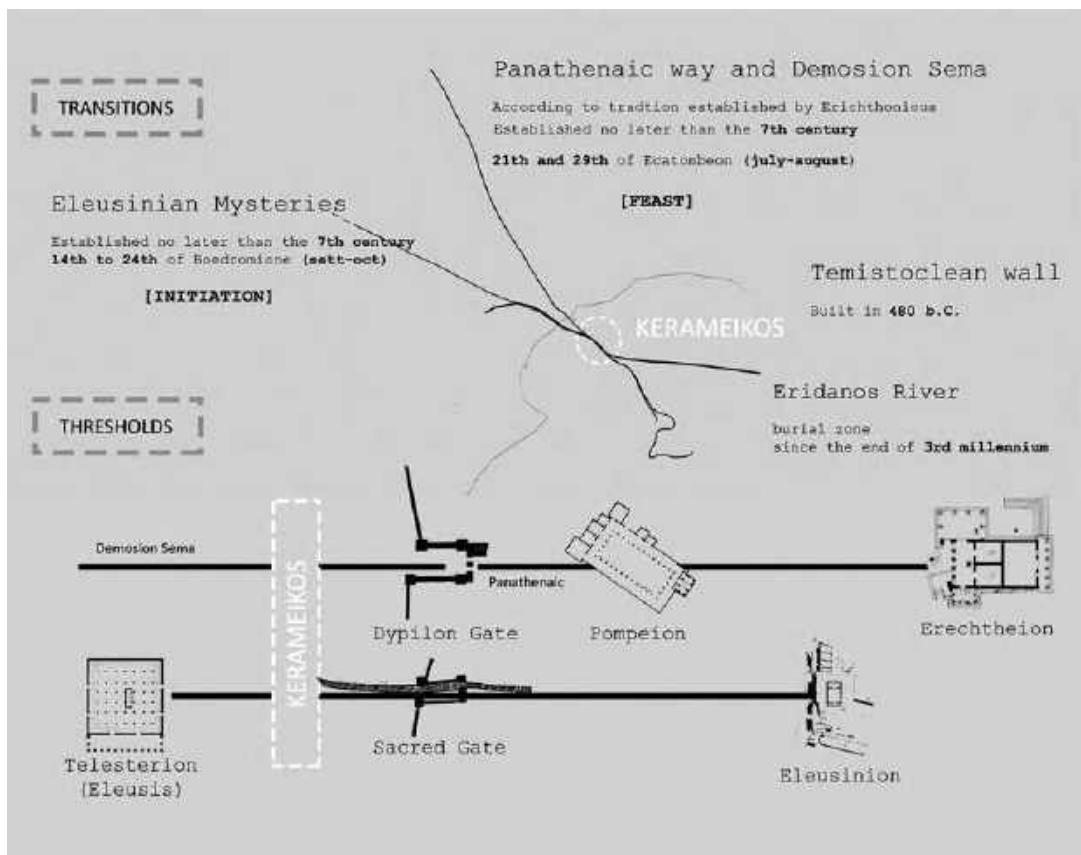




entrance into the area (figure 2). The archaeological terrain is extended into the ground floor of the museum, becoming an exhibit. The roof of the museum is an extension of the pedestrian periphery road and offers a place for organised events and a standing point for visitors to view the area from above. Via ramps, the gradual descent into Kerameikos offers an experience of a *promenade architecturale* (Le Corbusier's term referring to the experience of movement in space). Overall, their approach expresses the idea that it is important to approach archaeological areas not only as monumental *topoi* but as spaces of social interaction and cultural expression.

The proposal entitled *Continuity of myth in transmutation* (F. Baudouin-Simi, B. Melaku, N. Shiasi) was the outcome of the investigation of myths relating to the archaeological area and their symbolic significance in antiquity. The mapping of the place was conceptualised through the myth of Demeter and Persephone celebrated

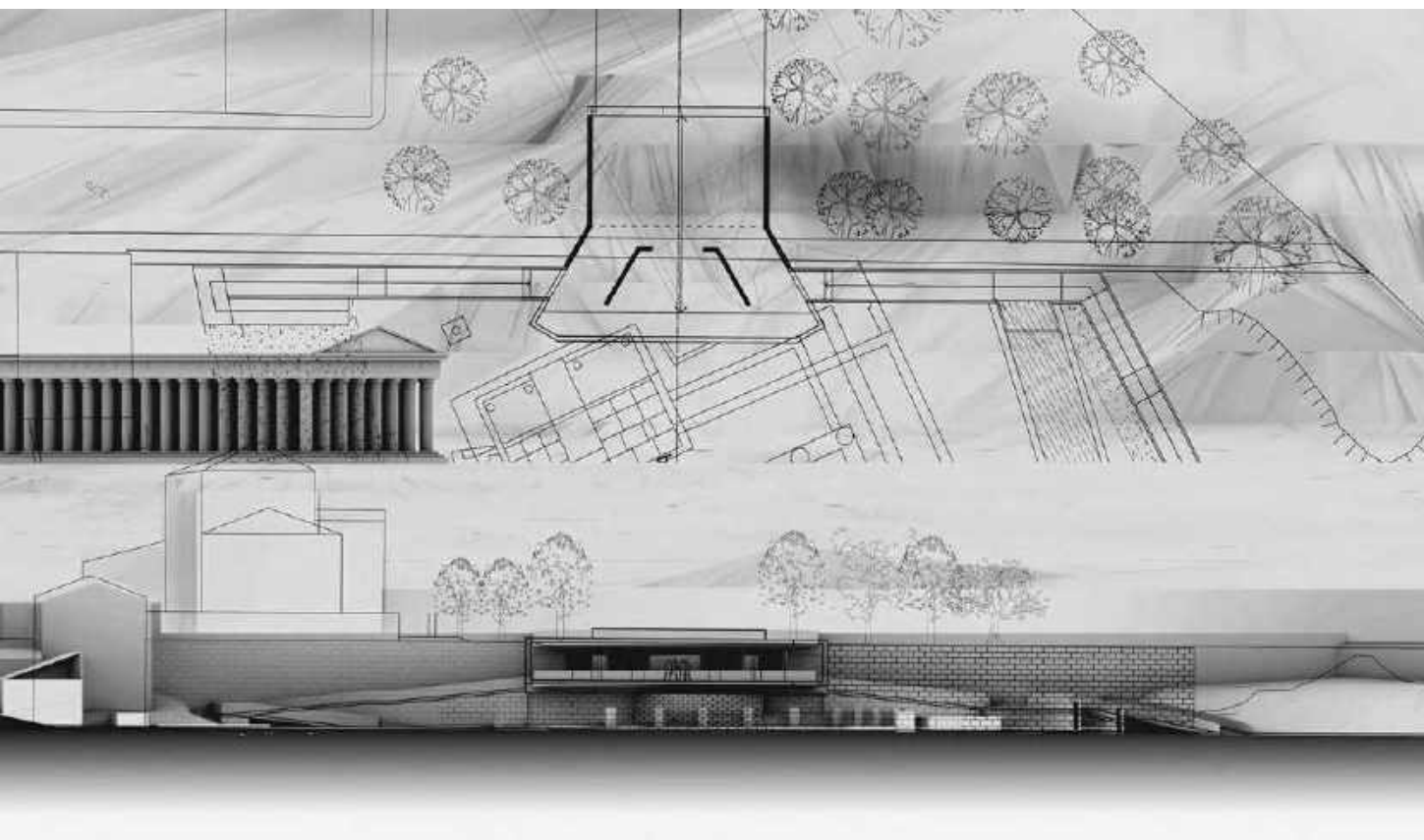
fig. 2 D. Bonotulshi, J. Cardoso, M-V. Viera Capote Gonzaga The museum merged into the existing retaining wall (students' drawing).



- 9 Iris Aravot, "Interpretations of Myth in Contemporary Architectural Writing," *Journal of Architectural and Planning Research*, vol. 13, no. 4 (winter 1996): 271-290.

in the Eleusinian Mysteries. The myth was spatially related to Kerameikos through the Sacred Way followed by pilgrims on their way from Athens to the Eleusis. A myth according to Iris Aravot can stimulate concepts in architectural discourse considered as a contemporary narrative which legitimately influences architectural design.<sup>9</sup> The students considered mythology as a non-dogmatic and non-chronological narration related to the structure of our psyche and they used it as an instrument to deepen into issues of topography, landscape, and archaeology. Perceiving the myth of Demeter and Persephone as a recurrent transition from the Upper World to *Ades* (the Underworld), they transpose it to the topography of the site ending up with a system of transitional elements and thresholds (figure 3). Their design proposal consists of three threshold spaces at the crossing points of the main roads of antiquity with the archaeological site. The 'Initiation' threshold along the Sacred Way, the 'Sacrifice' threshold along the Demosion Sema road and the 'Feast' threshold along

fig. 3 F. Baudouin-Simi, B. Melaku, N. Shiasi, Topography and Myth. The system of transitions and thresholds (students' drawing).



the Panathenaic Way. These interventions function as entrances to the archaeological site; two of them become underground passages (descent and ascent according to the myth) and the third (figure 4) a place to gaze over the area before starting to descend into the archaeological terrain.

The proposal *Landscape layering through space/time* (J-C. Arias Tapiero, P-A. Mancilla-Lopez, W. Thaisuwan) focused on the vertical and horizontal layering of Kerameikos, the city of Athens and its topography. Their mapping was based on various collages of maps (from mid 19th century to today) and overlapping of contemporary photos on old paintings of the same location. In this way they explored the spatial elements of the historic urban landscape that remained stable and thus became characteristics of the urban tissue. The archaeological site was explored through various sections revealing the excavations through time. Their strategy was to create an archaeological park hosting various activities (athletic, recreational, performative, and cultural). The design

fig. 4 Baudouin-Simi, B. Melaku, N. Shiasi, 'Feast Threshold'. Plan and elevation towards Kerameikos (students' drawing).



proposal was to open the archaeological site completely (figure 5) and through brave interventions in the surrounding contours to intermingle the excavation terrain with its southern city neighbourhood which nowadays is isolated from Kerameikos due to the altitude difference and the existence of railway tracks. Students introduced a 'green platform' scrolling down above the tracks (figure 6). A network of paths, ramps, and plantation unfolds the view of the whole area to the *flaneurs*. The system of paths is extended inside the excavation area, slightly raised above the ruins, allowing visitors, with the help of digital technology (augmented reality) to grasp the evolution of the layering of the site through time.

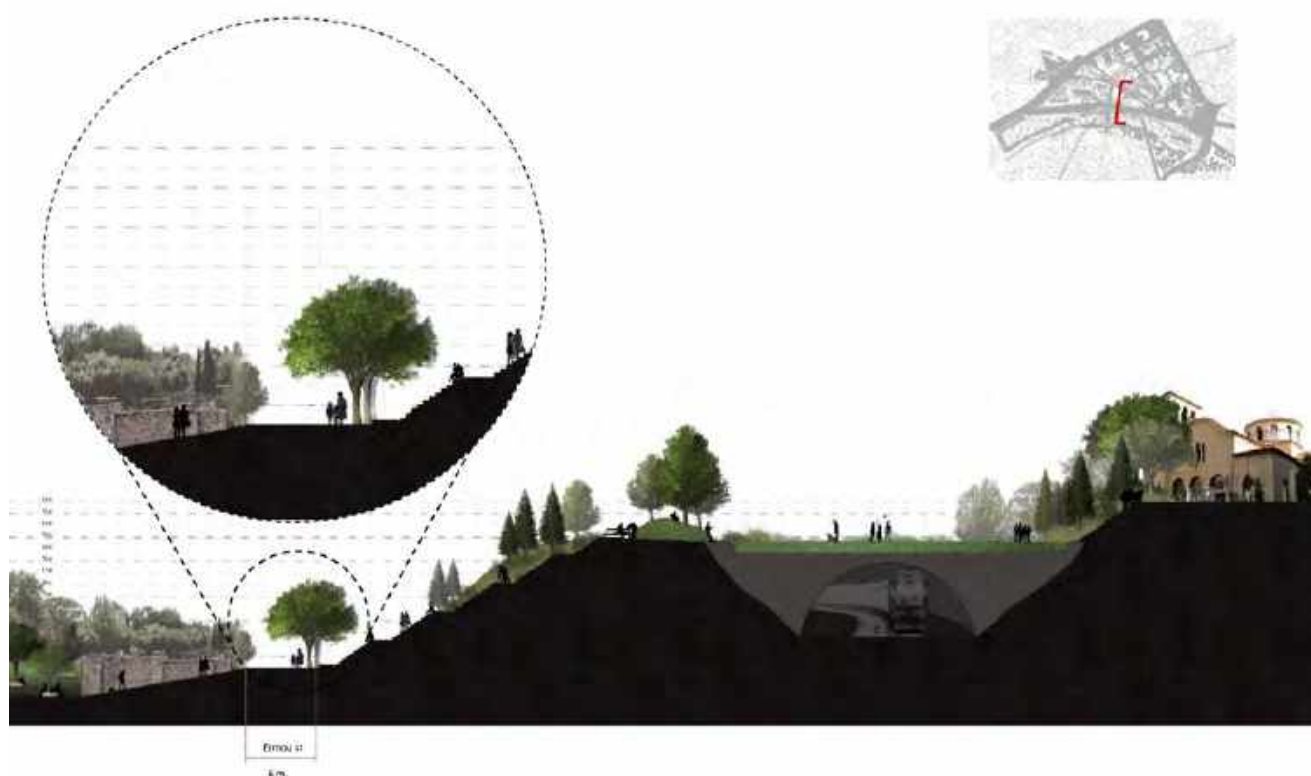
The fourth proposal entitled *Athens fingerprints. Recording and decoding* (F-R. Fiano, Sh. Islam, A. Tsonidis) can be considered as a linguistic approach. Initially, students used three notions (labyrinth, rhythm and scale) to record the different experiences of movement of people in Kerameikos' surrounding neighbourhoods, thus attributing

fig. 5 J-C. Arias Tapiero, P-A. Mancilla-Lopez, W. Thaisuwan, The master plan of Kerameikos area (students' drawing).



# DESIGN INTERVENTION







## PLATFORM

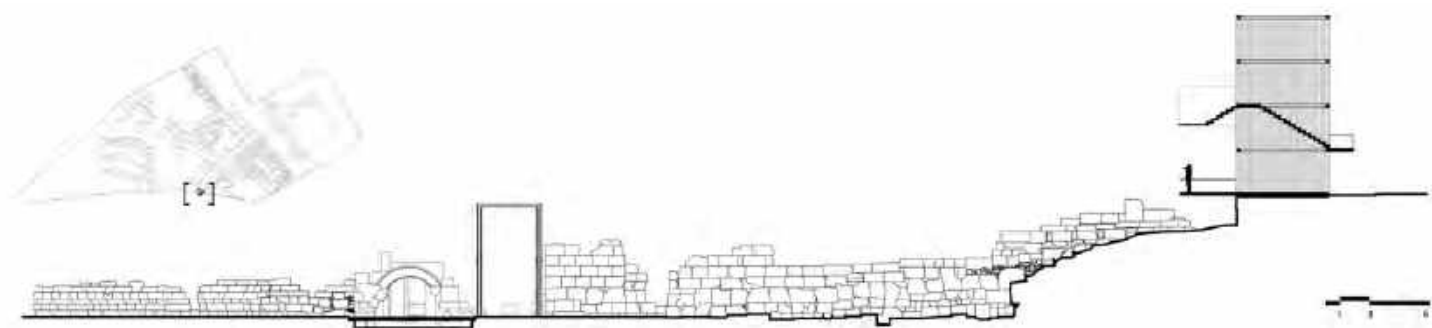


a particular fingerprint to every area. For the Kerameikos fingerprint, they focused on three connecting elements with the city: the roads, the fortified wall and the water supply system. These allowed them to record movements and the visibility of the *Ásty* (physical space of the city) and decode the intersections with the contemporary topography. Their strategy aimed at restoring the continuity in the city fabric, enhancing its legibility and vitalising experiences of the space. The design proposal was based on a vocabulary of devices (figure 7) applied in the various intersections of the connecting elements (roads, wall, water). These devices are implemented in space through three spatial tools: points, lines, and surfaces. Points designated the water system, lines the ancient road system and surfaces were employed in the intersections of roads with the walls. The outcome was a creation of interventions along the periphery of the archaeological site, where the roads stop abruptly. Some of them are *belvederi* for people to gaze out over the area. A tower (figure 8) is proposed, reminiscent

fig. 6 J-C. Arias Tapiero, P-A. Mancilla-Lopez, W. Thaisuwan, The 'green platform' connecting Kerameikos with the adjacent neighbourhood (students' drawing).



intersections	DEVICE		intersections	DEVICE	
ancient & new road networks		BALCONY	roads & walls		STAIRS
ancient roads		JOINT	roads & walls		FRAME
water & roads		BRIDGE	water network		PILLAR



- 10 Marc Schoonderbeek, "Mapping and Experimentation," in *Architectural Design in Architectural Research Vis-à-Vis Research-by-Design*, eds. Johan De Walsche and Susanne Komossa (Delft: TU Delft, 2016), 88-89.
- 11 Laurent Olivier, *The Dark Abyss of Time. Archaeology and Memory* (Lanham, Boulder, New York, London: Rowman & Littlefield, 2011), 132.
- 12 André Corboz, "The Land as Palimpsest," *Diogenes*, vol. 31, no. 121 (March 1983): 33.
- 13 Geoff Bailey, "Time Perspectives, Palimpsests and the Archaeology of Time," *Journal of Anthropological Archaeology*, vol. 26, no. 2 (June 2007): 205-207.

of a tower which was in the same place and a new entrance to the archaeological site is designed from the direction of the historic centre. Additionally, three portal-shaped constructions were proposed which are evocative of the ancient gates. Finally, the water system was pointed with mirror installations.

All approaches presented thus far have architecture converging with archaeology in diverse ways, due to the various mappings that precede. According to Marc Schoonderbeek "mapping is a representation of a social construct within a spatial frame and offers a means to navigate the space it represents [...] not only as a supporting tool, but rather as an integral part of the design process".<sup>10</sup> Thus, it resulted in different ways to operate the space under study and affected the students' design interventions. All teams dealt with the palimpsestic space by focusing on the 'erased' past and the visible layers. Their design interventions introduce new 'inscriptions' either by perforating the boundaries, altering the land morphology or introducing artefacts as modern *memory-objects*.<sup>11</sup> These interventions are reminiscent of hidden or erased aspects (events, myths, landscape context, water, constructions).

### Three Synopses

"the land, so heavily charged with traces and with past readings, seems very similar to a palimpsest"<sup>12</sup>

The following three articles in this issue are related with the urban context in diverse ways. They introduce different approaches to the concept of palimpsest as a tool to delve into the overlapping temporalities enclosed in the history of the cities. The paper entitled *New public excavations – the city performs an autopsy* by Virginia Mannering and Tom Morgan draws on recent salvage archaeological excavations in Melbourne, Australia, which historically was developed as gold rush area and evolved in connection to the extractive process. The ground, as they point out, is "mobile and variable rather than stable" and is the result of continuous excavations through time, relocations of dirt leading to the transformation of the earth. The palimpsest in this paper corresponds to a 'spatial palimpsest' as introduced by Geoff Bailey where the material traces are carried out in spatially distinct locations resulting in the loss of their resolution.<sup>13</sup> Salvage archaeology in the city reveal the peoples' operations on *terra*, transmissions of 'dirt' and gold from one place to another offering a new insight into the process of the area's urbanisation and the political or cultural forces that played a significant part in its evolution. Thus, the urban archaeological excavations are considered as a metaphorical 'autopsy' of the city's history.

The essay entitled *Synchronous worlds. Architecture, archaeology and city through a project in Sicily* by Flavia Zaffora presents the results

fig. 7 F-R. Fiano, Sh. Islam, A. Tsonidis,  
The vocabulary of devices (students' drawing)

fig. 8 F-R. Fiano, Sh. Islam, A. Tsonidis, The tower  
at the intersection of Themistoclean Wall and  
Ermou pedestrian road (students' drawing).

- 14 Ibid., 204-205.
- 15 Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago: University of Chicago Press, 1988).
- 16 Sigmund Freud, "A note upon the 'Mystic Writing-Pad,'" in *Sigmund Freud*, Vol XiX, trans. J. Strachey (London: The Hogarth Press, 1923-1925).
- 17 Bailey, "Time Perspectives," 10-20. Olivier, *Dark Abyss of Time*, 129-130.
- 18 Aldo Rossi, *The Architecture of the City*, (Cambridge, Mass.: The MIT Press, 1982), 22.

of a research project concerning the enhancement of the archaeological park of the Greek colony of Naxos, near Messina, Sicily. The palimpsest in this case corresponds to a 'cumulative palimpsest' to refer to Bailey's distinction.<sup>14</sup> In this case the material traces from the successive episodes of deposition are still there. The layers in the area are the existing ruins and their landscape, both considered as a totality. The design proposal adds a contemporary *stratum* to the existing remnants and changes the archaeological park into an urban park as a threshold between the contemporary city and the sea. The project is mainly focused on establishing guidelines as strategies of enhancement of the area for future interventions and the proposed solution provides a potential one.

Thomais Kordonouri, in her article entitled *Archiving Metaxourgio*, maps the area of intervention – a neighbourhood of Athens at the north-west side of Kerameikos archaeological site – by employing Derrida's notion of archive.<sup>15</sup> 'Archive' and 'palimpsest' are both interrelated. Derrida's presentation of the notion of archive is associated with Freud's 'mystic writing pad'.<sup>16</sup> The core of his idea is the metaphoric notion of palimpsest. The author considers that the palimpsest imprints of Metaxourgio define its incomplete identity as the layers, traces, and records of the past. They have lost their hierarchy and are constantly revealed. Palimpsest consists of materials and objects extending in time and are not only limited to physical traces spread geographically but also to meanings and memories. The design proposal is based on the idea of Metaxourgio as an 'open archive' and its interpretation can lead to its lost identity. Significant traces of the archive of the area are studied such as ruins, building typologies and the grid system of its roads. All these are recorded and incorporated in the new intervention. According to the author, "the proposal aims not only to intensify the relationship of architecture with archaeology, but also to imbue the area's identity with meanings that refer to the past, present and future."

As an *epilogue*, all interventions, despite their differences in the way architecture converges with archaeology, have the common denominator of the idea that palimpsests are inherent facets of the evolution of the cities referring not only to physical aspects and practices but also to their incorporated meanings. There are many kinds of palimpsests<sup>17</sup> —and what remains for us is to interpret these historic deposits as archives of memory, and this interpretation is of vital importance before any intervention to add another layer in the process of stratification. As Aldo Rossi pointed out "One need only look at the layers of the city that archaeologists show us; they appear as a primordial and eternal fabric of life, an immutable pattern."<sup>18</sup>

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# New Public Excavations

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## *The City Performs an Autopsy*

### *Keywords*

– Architecture, archaeology,  
postcolonial, dirt, excavation

### *DOI*

– 10.14195/1647-8681\_11\_12\_8

*The paper draws on recent salvage archaeological excavations in Melbourne, Australia that prompt questions on architectural concerns of 'site' in contemporary architectural discourse. For design practitioners, site is usually communicated in direct and straightforward ways, with some practical understanding of the physical forces that form the current site, but little of influencing political or cultural elements. This is particularly problematic in settler-colonial cities such as Melbourne which are built out of complex and contested environments. The urban archaeological excavation is therefore seen as a metaphorical 'autopsy,' a brief moment of pause when the site's history and composition can be*

*publicly examined and challenged. Crucially, the act exposes the significant and potent presence of ground and dirt as actants in the city. This paper examines archaeological and architectural texts and practices to explore the added meaning that a refocusing on dirt and ground as material and medium can add to the architectural reading and interpretation of site in the settler-colonial city.*

- 1 In Australian cities the commercial centre is known as the Central Business District, usually abbreviated to, and referred to henceforth in this paper as, 'the CBD.'
- 2 Elizabeth Willis, "Little Lon Collection in Museums Victoria Collections," 2010, Accessed 29 December 2020, <https://collections.museumsvictoria.com.au/articles/31>

## Preamble

In recent years the commercial centre (CBD) of Melbourne, Australia's second largest city, has been the site of actual and proposed large-scale and anomalous salvage archaeological excavations; urban digs that have paved the way for new infrastructure.<sup>1</sup> These include investigations linked to the construction of the City Link freeway (1999), the Metro Rail tunnel projects (2018) and new commercial and civic space at the Queen Victoria Market (various, most recently in 2019) and the Lonsdale St tower precincts (various digs between 1988 and 2003). At each site, acts of archaeological excavation have been a necessary precondition of the larger architectural or infrastructural project, unpacking and recording a site's material legacy before it is redeveloped. Further afield, at locations along Melbourne's regional periphery, archaeological investigations that have explored the area's mining past can further add to the discussion by expanding notions of the extremities and boundaries of site, and demystifying their physical makeup.

While the archaeological excavation seems ancillary to the development of buildings and real property, and no doubt hinders the pace of development because of protracted starts, salvage archaeology operations in Melbourne also provide moments of respite and reflection for those working and living in the city. Notable examples of this have occurred in the city centre at Little Lonsdale St, on the site of a buried nineteenth century slum, and multiple locations connected to the Metro Tunnel dig. The excavations are physically framed by explanatory notes on hoarding, with the public given glimpses of the archaeologists at work through portals and framed views. The emphasis seems less focussed on the artefact or the ruin and instead, as an counterpoint to urban development, passers-by see an alternate view of the city: dismantled, unbuilt and unpacked. Unlike the deep excavations of development work, the digging is shallow and by hand, fine-grained and slow-paced.

As an example, at the Metro Tunnel sites architectural ruins were observable but often limited to low-lying building foundations. Artefacts uncovered were small, and largely unseen by the public. At the Little Lonsdale precinct, large numbers of artefacts were found, with some integrated into displays on site or at museums.<sup>2</sup> Rarely, architectural or urban elements are preserved within the new developments. While these artefacts begin to tell the story of the city, they are decontextualized and focus on the human narrative potentially leaving wider environmental stories untold.

However these stories are not invisible. When the pavement and concrete is stripped away, the most conspicuous historic material is the dirt uncovered after decades of city building. Though not quite 'natural,' it offers an alternate urban materialism to the concrete, glass and bricks of the city. The dirt and excavation become a novelty or part of the spectacle. The Metro Tunnel excavations exemplified this, with public





fig. 1 Location of key archaeological excavations in the Melbourne CBD, Melbourne, 2021 (authors' drawing).

fig. 2 Swanston St archaeological excavation, Melbourne, 2018 (authors' photo).



- 3 Paul Lewis, Marc Tsurumaki, David J. Lewis, and ProQuest, *Manual of Section*, Kindle ed. 2016.
- 4 Lewis, Tsurumaki, *Manual of Section*, 3
- 5 Stephanie Carlisle and Nicholas Pevzner, "The Performative Ground: Rediscovering The Deep Section," *Scenario Journal* (blog), 24 March 2012, <https://scenariojournal.com/article/the-performative-ground/>.

tours conducted at and in the excavation – meaning the physical space and the newly observable dirt become the exhibited objects and the source of fascination and information. Although not as legible as the object-artefact, the dirt contains stories that cross millennia and events. Designers can learn from this additional perspective that supplements the archaeological artefact or ruin, spatialising the material culture of 'ground' and 'dirt.' Directing attention away from the object to a broader substrate prompts critical and relevant discussion around anthropogenic environmental change and allows the historic ailments of and injuries to the city's landscape to be assessed.

For design practitioners working in the built environment, an analysis and understanding of 'site' forms a key stage of a project's development. Working mainly with tangible forces such as legal boundaries, key infrastructures, existing topography and immediate neighbouring physical contexts, the designer responds to site – and ultimately constructs it – using the accepted language of the disciplines, including charting ground lines and elaborations of the *poché*, respectively representing vertical cuts through surface and subsurface. The origins of these drawing elements reflect a modern and therefore neutralized understanding of ground and site where the substrate is a conceptually uncomplicated platform for the city. The language of architecture emphasizes these perspectives: the ground line provides an unbroken and defined division between above and below the earth's surface. It communicates a sense of the topography, to varying degrees of detail, and expresses the relationship a building has with the ground.<sup>3</sup>

The *poché*, commonly represented by a hatch, an atmospheric blur, or a mass of solid white or black, describes an imagined space where the exact composition or politics of matter is less important than a graphic or stylistic decision. Typically, the *poché* is used as a signifier of substantive material thickness or, at an urban scale, where the building mass and below-ground space are put in direct relationship with each other.<sup>4</sup> While the *poché* conveys significant weight, it also represents a sense of the abstract or the undescribed – more so than the ground line. Landscape architects and academics Stephanie Carlisle and Nicholas Pevzner, in their discussion of the complexities of the 'deep section,' write;

"The use of *poché* – the hatched or shaded space inside the cutline – in sectional drawings indicates material or space which does not need to be considered... Architectural drawings routinely represent the ground, and everything below the cutline or outside of the building foundation as *poché*, implying that this material is beyond the scope of the project."<sup>5</sup>

The *poché* seems to naturalise a thinking of the ground being a neutral, but also fixed and consistent space – reduced to a simple, universal

- 6 Peter Eisenman, "Moving arrows, eros and other errors," in *Tracing Eisenman: Peter Eisenman complete works*, ed. Cynthia Davidson (London: Thames & Hudson, 2006) and Bernard Tschumi, *Architecture and disjunction* (Cambridge, Mass: MIT Press, 1994).
- 7 Rebecca Krinke, "Overview: design practice and manufactured sites," in *Manufactured sites*, ed. Niall Kirkwood (London: Spon Press, 2003), 128.

and apolitical value. The 'unconsidered' ground space is problematic, particularly in cities such as Melbourne and their peripheral regions, where the relationship between land and ground is loaded, and, as this paper will argue, ground is mobile and variable rather than stable. Aligning with this is the notion of the palimpsest. The palimpsest describes a condition whereby layers – in this instance city layers – are built up leaving traces of the underneath visible. The palimpsest was later popularised as a design and analytical tool by deconstructivist architects Peter Eisenmann and Bernard Tschumi.<sup>6</sup> The palimpsest came to be romanticised in architectural culture, disrupting a linear notion of strata, and emphasising their soft yet active traces and their historical value and significance.<sup>7</sup>

The ground line, *poché* and palimpsest communicate a singularity of ground and site where surfaces are determinable, and even complex overlapping histories become fixed and unmoving once they are charted and surveyed. With that understanding, this paper seeks to interrogate what site and ground might mean in a slowly decolonizing context. Drawing on the work of archaeologists and historians working with the archaeology of the city and its regions, this paper positions architects and archaeologists *in* the ground and in dialogue, in order to complexify the sites that the design drawings simplify. Urban salvage archaeology is seen as a metaphorical 'autopsy,' a brief moment of pause, of dissection, when the operations on and injuries to the city's substrate can be examined and publicly viewed before the construction of the city continues.

The physical presence of individual archaeological digs in Melbourne is short lived, with sites eventually reclaimed once the construction stage of the infrastructure project commences, but while fleeting, this display allows for a greater understanding of the surface condition in the city. At such moments, archaeological excavations expose some key realisations around the nature of ground in the city conditions. First, that at a broadest level, and despite a history built on extractive industries, Melbourne's history of digging has its longest and most durable relationship not with the mining of minerals or stone but with the excavation and production of *dirt*. Secondly, the city's historic and contemporary landscapes are 'mobile' and thirdly, that the landscape's mobility causes 'messy' conditions that are not neatly layered, instead existing as jumbled *anti*-palimpsests.

In an urban context, architecture is often concerned with the idea of palimpsest within the site – the layering up of meaning through aggregate form. This has the tendency to render a reading of a site that reproduces a strict stratigraphy – a hierarchy of oldest to newest. In settler-colonial contexts this takes the paradoxical form of preserving and highlighting the ordinary artefacts of early colonisation as 'built heritage.' But this ignores the complicated, fragmented section that is cut through the city – the displaced and dislocated soil. Other disciplines have established methods for dealing with this complexity and assembling models from

fig. 3 Urban Circus and Rail Projects Victoria, *Metro Tunnel Illustration*, Melbourne, 2017. The city *poché* is evident in this section through the Melbourne Metro Tunnel site (Courtesy: Urban Circus and Rail Projects Victoria).



- 8 Sandrine Robert, "Revisiting the Dynamics Linking Society and Form; between Archeology and Geography." *Espace Géographique* (English Edition) 41, no. 4 (2012): 292.
- 9 Robert, "Revisiting the Dynamics Linking Society and Form," 297.
- 10 Roger LeB. Hooke, "On the history of humans as geomorphic agents," *Geology* (2000) 28 (9): 843–846. [https://doi.org/10.1130/0091-7613\(2000\)28<843:OTHOHA>2.0.CO;2](https://doi.org/10.1130/0091-7613(2000)28<843:OTHOHA>2.0.CO;2)

historical and material records. Archeo-geographers have charted a shift away from a stratigraphic reading of historical space – both in terms of a strict temporal layering, and a focus on ‘elite’ cultural product and artefacts. The superimposition of built and infrastructural layers led to cartographic tools like the ‘compiled’ map that co-locates and collapses differences between “natural and anthropogenic features.”<sup>8</sup> Instead, they shift towards a negotiated space that allows for dialogues, modifications and transmissions of qualities of spaces – with occupants “reinvesting forms with different functions... updat[ing] and transmit[ing] them.”<sup>9</sup> Although these readings tend towards the landscape and the infrastructural – and are situated in a longer ‘historical’ record – they present a useful model for the contingency and persistence of landscape conditions. Adopting some of their methodologies can reframe a reading of the short and violent settler-colonial interface that incorporates complexity and difference.

Recent studies have illuminated the construction industry’s role as an agent of vast geological change. Roger Hooke established an annual base-line figure of 30 tonnes of modified and shifted soil, rock and sand for every US citizen – an extreme figure, and one that incorporates both intentional removals, as well as the accidental depredation and erosion due to intensive agriculture.<sup>10</sup> The distinction between the two modes is important – as the former only really begins to outstrip the latter at the start of the industrial revolution - a moment that figures as one of the possible geological markers for the start of the Anthropocene. Still, a context where urban practices upset and intermingle soil is readily apparent. It makes for the most complicated of substrates – where

- 11 Simon J. Price, Jonathan R. Ford, Anthony H. Cooper and Catherine Neal, "Humans as major geological and geomorphological agents in the Anthropocene: the significance of artificial ground in Great Britain," *Phil. Trans. R. Soc. A* 369 (March 2011): 1064, <http://doi.org/10.1098/rsta.2010.0296>
- 12 Professor Alison Bashford (2013) "The Anthropocene is Modern History: Reflections on Climate and Australian Deep Time," *Australian Historical Studies*, 44:3 (2013): 343, <https://doi.org/10.1080/1031461X.2013.817454>
- 13 Bashford, "The Anthropocene is Modern History," 348.
- 14 Ibid.
- 15 Benjamin Mountford, *A Global History of Gold Rushes* (Oakland, California: University of California Press, 2018).

developments overlap and intersect. In the British context, Simon Price et al. note that "...successive phases of development have added to, or in some cases re-used and recycled, this artificial ground, leaving a complex 'stratigraphy' of deposits, including drains, middens, pits, cellars, foundations and trenches."<sup>11</sup>

This is no less complex in an Australian context. Historian Alison Bashford argues that Australian historians (and histories) are already orientated towards discussions of deep time. For Bashford; "Canonical works in Australian history have thought across and within extremely long time-scales, for better or worse, in a tradition of scholarship that has long complicated 'prehistory' and 'history'."<sup>12</sup> Bashford also recognises the complicated – and often contentious – collision of history, ecology, and geology that undercuts the Australian context; a collision of deep time and recent time that mirrors the way in which one can conceive of a "foreshortened Anthropocene that follows vast geological eras."<sup>13</sup> This context presents a particular historiography characterised by "sharp ruptures that have interrupted very long stability and sustainability."<sup>14</sup>

While the architectural drawing reflects a simplification of the physically and conceptually complex space our buildings occupy, archaeological methods and their resulting excavations can better tell us about site, a critical area of interest in areas of architecture, as well as landscape and urban design and also provide a sense of vitality to the city's sub-surface. Using dirt as the key media, and spaces of archaeological and architectural overlap as an analytical process, designers working within the city can establish new readings of site, context and ground.

### **Ground as Artefact: The Making and Meaning of 'dirt' in Melbourne**

As a city that developed out of both a greater colonial project and the 'global goldrush' Melbourne's developmental history seems inherently connected to extractive and distributive processes.<sup>15</sup> Australia's second largest city was informally settled by the British in 1835 when competing pastoralists advantageously moved from the southern island colony of Tasmania to what is now Melbourne's Port Phillip Bay. Efforts to control, parcel and extract value from the land – the areas which now form the city's CBD and suburbs – began immediately and are evidenced by Robert Hoddle's 1837 survey of Melbourne, created to formalise the British settlement that had already developed around the Yarra River. This map is perhaps the defining historic drawing of the city; it documents a settlement strategy that ignored the physical challenges of the chosen site, with the town's grid draped uncompromisingly over the topography. Illustrated to mark out land for ownership and development, without reference to existing first nations occupation, the map is symbolic of British colony-building.

While Hoddle's is perhaps the best known of Melbourne's historic surveys, thirty years prior surveyor Charles Grimes along with



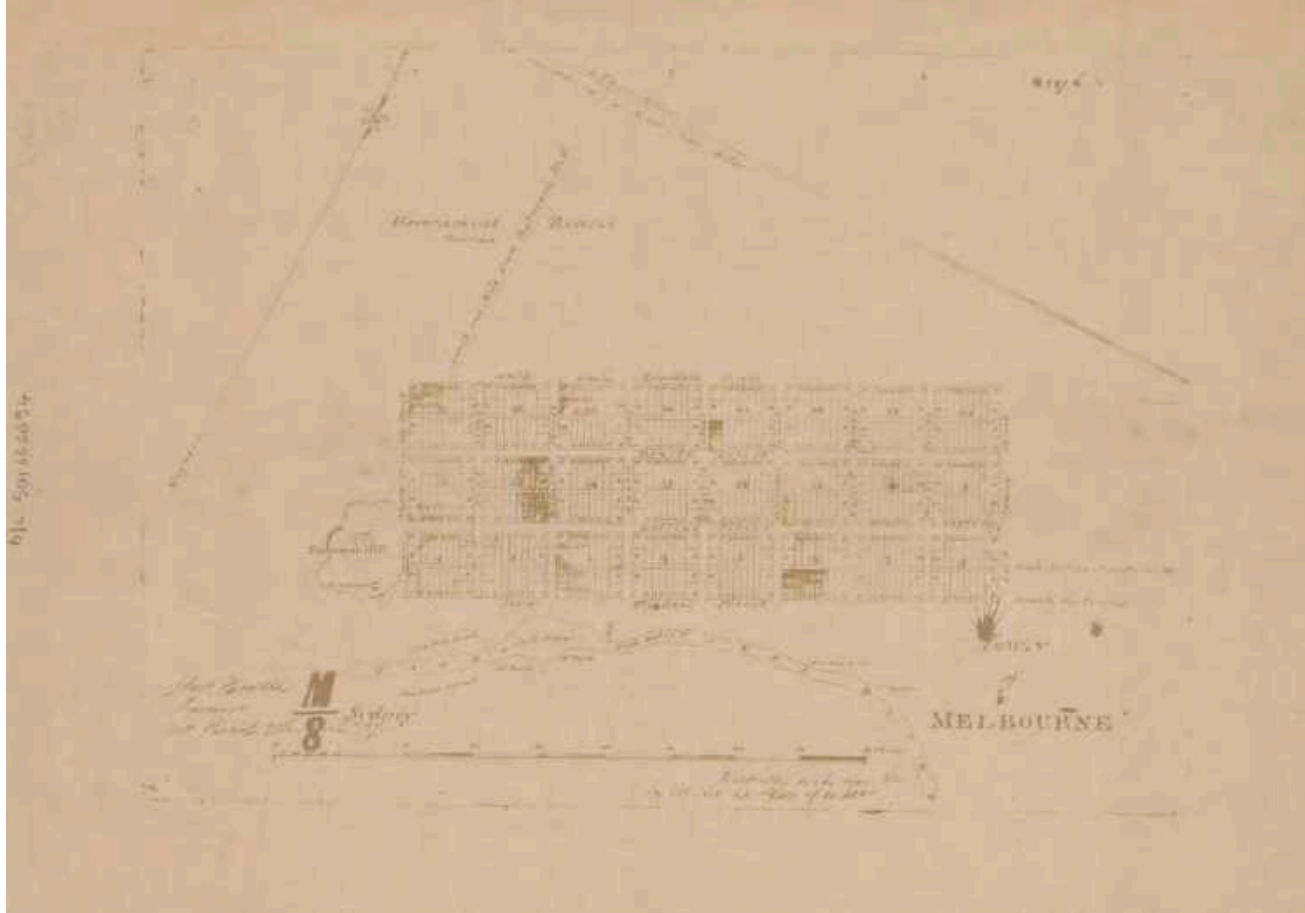


fig. 4 Robert Hoddle, Town of Melbourne, Port Phillip, 25th March, 1837 (held by the State Library of Victoria).

proto-botanist/pedologist James Flemming mapped Port Phillip Bay noting, amongst other useful information, the characteristics of soil types, and suggesting their future purposes – gravel, clay for bricks, sand. In doing so, Grimes was the author of an inadvertent inventory of city-building materials – and a sketch of the city yet to come. Melbourne’s soils; black, sandy, glutinous, or swampy, were deemed unsuitable for agriculture but were still valued and valuable as raw material and substrate. Before the land was even colonised formally by the British it had been marked out and identified as a location of digging and transformation. As a foundational drawing for the city, the Grimes survey is a reminder that Melbourne’s birth, development and continuing existence is deeply connected to the excavation, relocation and transformation of earth. This continued into the twentieth century when new city towers dislodged colonial-era dirt. That material became embankments for freeways and new grounds for parks, while dredged river soil became new suburbs. The ground becomes

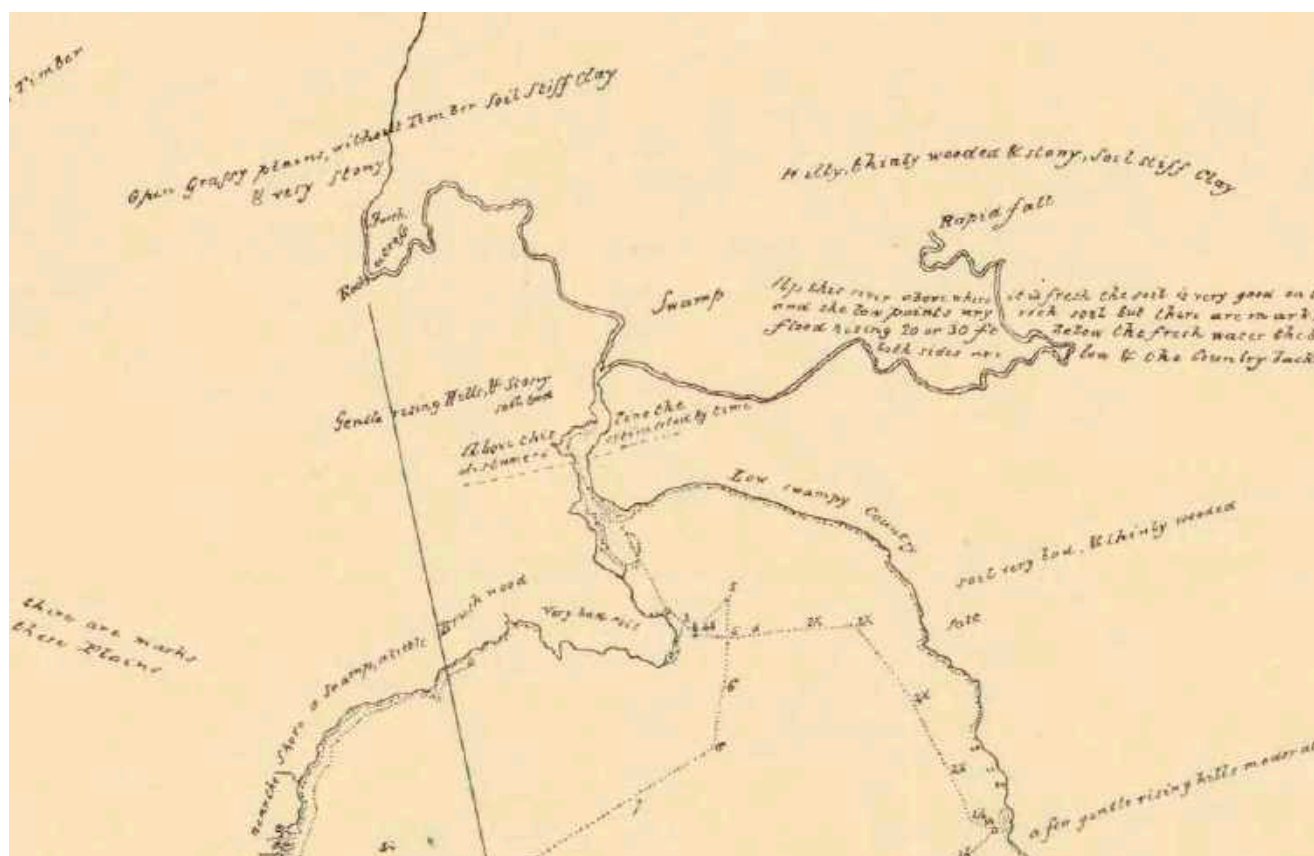


fig. 5 Charles Grimes, detail of the Survey of Port Phillip (Melbourne, 1803). James Fleming's assessment of soil, apparent on this expedition map, had long-lasting effects on the settlement of Melbourne (Lithographed at the Department of Lands and Survey by T. Slater, 1879, held by the State Library of Victoria).

the key artefact, an archive of city-making processes and transgressions. These acts all begin to destabilise the neutrality, passiveness and uncomplexity of site as depicted by the ground line and *poché*.

After European settlement Melbourne's landscape changed rapidly, with topographies smoothed out, hills demolished, rivers reshaped and swamplands dried out and remade. Typical of frontier cities, such as those on the west coast of the United States – San Francisco, Seattle, Vancouver – as well as Auckland in New Zealand, the modifications to the landscape were swift, brazen and on an exceptionally large scale. Some of the excavations occurred as singular and memorable moments, for example the flattening of Flagstaff Hill and Batman's Hill and the subsequent redistribution and reformation of their materials. The city's river, the Yarra, had once been divided; with the slightest of waterfalls separating saltwater from fresh. A series of infrastructural projects led to the falls being dynamited, mingling the different waters, and allowing the

- 16 Gary Vines, Melbourne City Link Authority, and Victorian Living Museum of the West (Melbourne, 'Dudley Flats Archaeological Investigation: For Melbourne City Link Authority' (Melbourne, Vic. : Gary Vines, 1999). 13.
- 17 Pamela Ann Hazelton, B. W. Murphy, and Ebooks Corporation, *Understanding Soils in Urban Environments* (Collingwood, Vic.: London: CSIRO Pub.; Earthscan, 2011). 12-13.
- 18 Wendy Redfield, "The Suppressed Site," in *Site Matters: Design Concepts, Histories and Strategies*, ed. Carol Burns and Andrea Kahn (London: Routledge, 2004), 189.
- 19 Alan Colquhoun, 'Modern Architecture' (Oxford: Oxford University Press, 2002): 201.
- 20 Kenneth Frampton, "Towards a Critical Regionalism: Six Points for an Architecture of Resistance," in *The anti-aesthetic: essays on postmodern culture*, ed. Hal Foster (New York: New Press, 2002), 26.
- 21 In an early monograph on Murcutt, this connection with 'reverence' is made very explicit. Philip Drew writes that this aphorism "conveys a sense in which the landscape is seen to possess a sacred character... it says, walk on tip-toe..." See Philip Drew, *Leaves of Iron, Glenn Murcutt, pioneer of an Australian architectural form* (Sydney: Law Book Co., 1985), 54.
- 22 Calla Wahlquist, "Glenn Murcutt: touch the Earth lightly with your housing footprint," *The Guardian*, (2016), Accessed 29/12/2020 <https://www.theguardian.com/artanddesign/2016/aug/11/glenn-murcutt-touch-the-earth-lightly-with-your-housing-footprint>

free flow of pollutants into drinking water. While these events become notable because of the erasure of visible landforms, other alterations to the topography were flatter and more diffuse in their boundaries. The West Melbourne Swamp for example was dried out, erased from the map in what was, as archaeologist Gary Vines noted, "...probably the greatest earth moving operation undertaken in the colony at that time".<sup>16</sup> These were infrastructural and political-colonial projects of extraordinary magnitude; ecologies changed as earth was loosened and soil became dirt.

Cycles of city excavation and redistribution of material continue, meaning that the existing condition is a strange mix of anthropogenic dirt and rubble and that the contemporary city sits on a platform of disturbed and unnatural ground.<sup>17</sup> Architects are trained to take interest in 'site' – constructing the *poché* and drawing the ground line as a certain and unbroken datum – neatly circumscribing edge and interior. This language, however, seems less than useful when the site is so disrupted and disturbed, and potentially complicit in masking aggressive acts relating to the city's topographies. This is to be expected, as in the twentieth century two competing notions of architectural site emerged. The first, that appeared from an approach that negated topography, was, as Wendy Redfield notes, built out of the creation of a new 'ground plane' that ignored local context. This early modernist interest in the plinth and the raised piloti alike suggested, effectively, that site "does not matter."<sup>18</sup> A second strand – representing what architectural historians would term 'critical regionalism' – inverted this notion.<sup>19</sup> In this practice, site was ever-present and integrated into the design decision – a mode that critic Kenneth Frampton framed, amongst many other considerations – as a difference between the 'technocratic' gesture of flattening a site, and the responsive 'cultivation' of a site response by cutting and terracing.<sup>20</sup>

The Australian architect Glen Murcutt is known for a regional architecture that responds to climate and site, or the oft-quoted, but apparently misquoted maxim "touching the earth lightly."<sup>21</sup> The fact that the quote is, as Murcutt notes, often misrepresented, suggests that there is a desire in Australian architectural milieu to mystify 'earth' and 'site,' implying a pristine and unbroken quality that might not always be true. Worse – it implies a strict design response that can fix and solve the problem of the site by elevating and lifting the proposed structure. Murcutt extends his own maxim to include the origin of site fill, the 'damage' done by excavation, and the proposal to return fill to the 'earth' and restore where possible.<sup>22</sup>

Archaeologists' exploration of the makeup of the ground below this helps to demystify ground in the post-colonial context. In a postcolonial context this necessarily has to extend beyond the cadastral boundaries of the site and across timescales. It's not the ruins or the artefacts that are of interest here – these are poorly displayed anyway – but the dirt – or the mix of material that these objects sit in.

- 23 Professor Mary Douglas, *Purity and Danger: An Analysis of Concepts of Pollution and Taboo* (London: Routledge, 2002). ProQuest Ebook Central.
- 24 Ferdinand von Mueller, *Annual Report of the Government Botanist and Director of the Botanic Garden* (Melbourne: Govt. Printer, 1858). <https://www.biodiversitylibrary.org/item/217349>, 3.
- 25 Susan Lawrence and Peter Davies, *Sludge: Disaster on Victoria's Goldfields* (Carlton, Vic: a Trobe University Press in conjunction with Black Inc, 2019).

Archaeologists find the remains of these in the current city, forming, in the end, another layer of 'digging' in Melbourne that can draw direct attention to the ground in a city with colonial and extractive histories. In Melbourne, archaeology, architecture, and infrastructure are inherently linked. Examining the treatment of earth in the colonial city, the repeated acts of excavation that have shaped the city both physically and in the imaginary, and the way salvage archaeology, as a subset discipline, can provide designers with an alternate sense of site, its politics and nature in the decolonisation of the city.

### Melbourne's 'Mobile' Landscapes

The ethnographer Mary Douglas noted that 'dirt is matter out of place' – as much a context of perspective as any strict definitional model.<sup>23</sup> Building on this, Melbourne, like other colonial cities was – and is – adept at creating dirt because its landscapes are regularly displaced and remade and therefore incredibly 'mobile' – able to change place but also able to change *meaning and value*. From early on in British settlement, material was dug up and unsettled. It was compacted, crushed and moulded. But it was also moved across the city, often in exchange, one ecology for another. The mobility of these landscapes seems implicitly understood by archaeologists but again destabilises the notion of the architect's *poché*, ground line and palimpsest. The architect relies on aforementioned responses to site – that it can either be ignored or valorised, but never complicated.

Melbourne's 'mobile' landscapes are imagined as large-scale exchanges of material, occurring not in isolation but as large-scale controlled 'design' projects. The 'mobile' landscapes are imagined modifications and alterations to Melbourne's landscapes are not occurring in isolation but as a collective movement and exchanges across a large area. As previously noted, the Yarra River has undergone extensive reshaping; at the time of Melbourne's goldrush the reshaping plays an interesting role not only in the areas of the economy and industry but in its civic life and in the making of a civic identity. Excavated material from the Yarra River's remodelling had to go somewhere, and at least some of its more fertile sediments and silts were dumped at the Botanic Gardens, with the first director of the gardens, Ferdinand von Mueller noting in his annual reports that those soils were used to resurface and reshape the gardens, creating new topographies and vistas for the city.<sup>24</sup> The city's surface therefore immediately became a three-dimensional, but critically *moving* patchwork of materials rather than a stable surface composed by naturally occurring forces.

Framing the landscape as mobile has automatic implications for conceptualising the scale and boundaries of site. At Melbourne's periphery mining materials, waste and pollutants flowed across the land, with archaeologists foregrounding the mobility of material and highlighting the vast movement of landscape matter across regions.<sup>25</sup> In addition to blurring the distinction between city and region, and expanding the physical

- 26 Stephanie Trigg, "Bluestone and the City: Writing an Emotional History," *Melbourne Historical Journal* (2017), 44 (1): 41-53.
- 27 Robin Dripps, "Groundwork," in Carol Burns and Andrea Kahn, *Site Matters: Design Concepts, Histories and Strategies* (London: Routledge, 2004), 61.
- 28 Shannon Christine Mattern, *Code + clay ... data + dirt: five thousand years of urban media* (University of Minnesota Press, Minneapolis, 2017).
- 29 Sharon Lane and Alyssa Gilchrist, 'Heritage in Ruins: An Investigation into Melbourne's 'buried Blocks': Report to the Heritage Council Victoria (Project PR180502)' (Melbourne: Alliance Archaeology, 2019).

boundaries of site, these narratives destabilise romanticized notions of 'natural' and pristine sites.

Landscapes also became globally mobile, with cities like Melbourne, London, San Francisco and Auckland connected via the transferral of people, knowledge, technology and trade. Many of these cities developed in a mirrored way and could be seen as a kind of dislocated 'meta' city through which landscapes moved locally and globally. Mining material is an obvious example but archaeologists also note that stones from demolished landscapes were used as ballast for ships leaving Melbourne and were eventually offloaded in London and Paris.<sup>26</sup> The widespread dispersal of those landscapes highlights the complexity of the ground into which the city is anchored and challenges the way designers might view the extremities, extents and disturbances of site.

Robin Dripps, in Burns and Kahn's *Site Matters*, provides a relevant discussion of the distinction between ground and site.

"A site, in contrast to a ground, is quite simple. This is undoubtedly why the idea of a site becomes so appealing to architects and planners. A site possesses a reassuring degree of certainty, whereas the ground is always in flux. A site's edges are known and a center can always be found. Connections to the world beyond are limited and tightly controlled. Sites can be owned."<sup>27</sup>

It's here that the value of the public archaeological excavation can be witnessed – expanding the discussion of site to better include ground, shifting from the opportunistically boundaried to the diffuse and fluid. Refocusing on dirt re-imagines the city – its built and topographic form – as churned up and not so neatly stacked. There is a conflict of information embedded and mixed into every cut.<sup>28</sup> Each slice reveals something about the settler-colonial city. The excavation, then, has a critical ambivalence; a tool of both concealment and exposure, of construction and deconstruction.

### **Messy Stratigraphies: Excavation and Making New Ground in Melbourne**

In a settler-colonial region, site and ground are complicated by the cyclical nature of excavations. Ground is not dug up and moved once, but multiple times. Architects also employ and romanticize the notion of palimpsest, which views the continued construction and reformation cities as neat sequential layers, where the past coexists, still politely visible under the present. In these cities, things were being built so quickly there was little space for thorough demolition; houses were being buried and fill dumped on top – often irregularly and out of sequence.<sup>29</sup> Soil in this space becomes an amalgam – a mix of spoil, and waste and dust – but a necessary tool for flattening, ordering, and organizing the city.



- 30 Jane Hutton, *Reciprocal Landscapes: Tracing Materials Between New York City and Beyond* (Milton: Routledge, 2019), 66.
- 31 Vines, 'Dudley Flats Archaeological Investigation.'

It is important to remember that vast topographic changes are designed and intentional, and as Jane Hutton notes, "initially aimed at lubricating the flow of capital and the rapid construction of buildings and landscapes alongside it."<sup>30</sup> But such processes, on a vast scale and committed with violence, erase and confuse the collective memory. Melbourne, along with other cities with similar historical, political and economic contexts, was built on uncaded lands; developed out of empire-building exercises in the 19th century. Their continued existence necessitates an ongoing relationship with contested territories and contexts. Examining the city's earth, soil and dirt allows for an exploration of the methods and manner in which excavation and the redistribution of excavated material has proven integral to the development of image, identity and wealth in the larger colonial project. It aims to invert implied histories of simple stratigraphic burial, foregrounding cycles of excavation as an ongoing material process in these spaces.

Archaeological excavations in Melbourne continue to reiterate this point. Development at the Queen Victoria Market, a city focal point, is made somewhat easier by the known but underexplored cemetery that is buried beneath the market stalls. The nature of the site, highly contested and sensitive, a mixture of earth, human remains, artefacts and building rubble tells the story of a city whose guilty narratives are not quite clear and certainly not confident. In short, it reveals the effective complexity of all sites in the city – which are otherwise treated as straightforward and uncomplicated.

The built legacy of the gold rush is clear; rail, port and road infrastructure connecting the city to its gold fields, and ornate 'boom' styles that reflected the incredible wealth of the city, replacing or perhaps sitting aside the precarious and temporary miners' dwellings. Newspapers of the day note them as being dirty and chaotic, as tents. "Canvas Town," as it was dubbed, appeared like a "confused swarm" of structures and by extension set in opposition to the heroic, civic and infrastructural aspects of the city. But examining these cities their environmental histories illustrates their repeated and similar engagement with excavation and subsurface material – not the buildings, but the surface the city sits on and in, and the way it has been reshaped, moved around.

Consistently, in Melbourne, excavation and dirt redistribution has acted as a layered repetitive force; cuts appear over others, surfaces are remodelled and moved on multiple occasions. Alongside infrastructural and urban projects, other early excavations occurred via efforts to dry out and 'hygienise' wet areas and boggy landscapes. Swamps were filled with rubble and rubbish in an attempt to make landscapes functional and traversable.<sup>31</sup> But with each cut and scrape through soil, sand and clay, materials and ecologies became further entangled. It is not (and never was) the neutral space depicted in the architect's drawings, and it quickly lost the clear delineation shown in the surveyors' maps. The range of excavation,

- 32 Penelope Edmonds, *Urbanizing frontiers: Indigenous peoples and settlers in 19th-century Pacific Rim cities* (Vancouver BC: UBC Press, 2010).
- 33 Gray Brechin, *Imperial San Francisco: Urban Power, Earthly Ruin* (Berkeley: University of California Press, 1999).

filling and remaking play a complex role in the construction and formation of the image of the city, from slicing transects through the first excavations that formed those gold rush foundations, to the forensic incisions that allow controlled and mediated construction of prescribed histories and the unlocking of capital in the form of speculative real estate and infrastructure mega-projects. Because the projects are linked, and earth moves from one site to the other, the action can help catalyse discussions around site and foreground in the urban realm.

There is growing interest in linkages between underground and urban processes. Likewise there is an increasing awareness of the need to write histories that acknowledge and foreground settler practices that mine, alter, extract and occupy, or to build other complex narratives or shared histories.<sup>32</sup> But there is less of a focus on practices that sit at the intersection of these spaces – work that occurs not on the deep structure and the city’s geology, but with the matter immediately below the city surface. For example, while we know topographies were altered and reshaped we are less aware of where the excavated material went, and how that redistribution of material shaped new narratives and images of the city. But, while some authors have established links to the technological impact that mining infrastructure had on goldrush gateway cities,<sup>33</sup> there has been less examination around broader consequences of an awareness of excavation as a material practice as a catalyst for shaping the identity and narratives of the city.

### Conclusion

While true extractive industries move out of the city, Melbourne continues to mine its landscape for material and meaning. As archaeologists sift through sites in the city’s CBD it becomes apparent that while larger remnants such as building foundations can be briefly viewed, most objects found are small and will never be seen or readily accessed by the public. As the city’s pavements are peeled back, the exposed dirt becomes a key point of interest, and the archaeological excavation itself becomes performative. The lesson is as much around the narrative of the dig and the exposed *dirt*, as the artefacts themselves. Changes to the way that the architectural and urban disciplines are engaging with environment and environmental histories foreground the significance of this dirt. This paper has identified ways in which dirt complicates contemporary urban and architectural design practices, and points to particular transdisciplinary practices that might continue to hold value to practitioners working in these contested settle colonial contexts. The paper seeks to put forward the notion that there is a relationship between the act of digging and the act of building – and unpacking – the image of the urban. The project stems from a design practitioner’s interest in site and ground in a postcolonial context but draws on archaeological knowledges to situate design practices in place, examining the impact of the churning up, displacement, refilling of the substrate in urban environments in a particular antipodean location.

# Synchronous Worlds

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## *Architecture, Archaeology and City through a Project in Sicily*

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*In the Mediterranean basin, the archaeological presence is extremely relevant and diffuse. Together with this is a difficult intertwining with contemporary urban settlements, which archaeology, by tradition, has to be protected from. If conservation is the goal of restoration, the problem of the cohabitation between past and present use is still an issue. This paper will focus on the project of enhancement of the archaeological park of the Greek colony of Naxos, near Messina, in Sicily, led by the Department of Architecture of the University of Palermo in cooperation with the administrative head of the park. At the crossroads between the sea, the highway, a lemon orchard and the city of Giardini Naxos,*

*the ancient Greek settlement could be an example of coexistence of the different layers composing the landscape, with the aim of making history and archaeology come to life as synchronous components of the contemporary fruition of the place.*

- 1 Maria Costanza Lentini, ed., *Le due città di Naxos. Atti del Seminario di Studi Giardini Naxos, 29-31 ottobre 2000*, (Milan: Giunti Editore, 2004).
- 2 Lentini, ed., *Naxos a quarant'anni dall'inizio degli scavi* (Messina: Regione Siciliana, Assessorato dei Beni Culturali Ambientali e della Pubblica Istruzione, 1998).
- 3 Over the decades, the lack of maintenance forced a restoration of the project of enhancement itself, but its principles were disregarded and the current coverings are far from the originals, with no attention to natural light, lightness of materials or ventilation. For a view on both the first and the second project, see Giuseppe Guerrera and Sebastiano Tusa, "Attualità dell'opera di Franco Minissi," in *Franco Minissi e il progetto di restauro della Villa del Casale a Piazza Armerina*, ed. Katiusia Sferazza and Ilenia Grassedonio (Palermo: Stampa Eurografica, 2007), 7-12.
- 4 The research was possible thanks to a 6-month scholarship, supervised by Professors Giuseppe Guerrera and Andrea Sciascia in agreement with the head of the Archaeological Park of Naxos, Arch. Vera Greco. On the same subject, Prof. Guerrera was also tutor of two master's degree theses in architectural design, titled "Progetto e riqualificazione del parco archeologico di Giardini Naxos," by the students Simonetta Catalano and Mariangela Pellerito, 2017-2018.

## Introduction

Like the rest of Southern Italy, Sicily was an obligatory stop of the Gran Tour of scholars and voyagers from all over Europe since the 18th century, which had its peak during the 19th century, after the discovery of the Temple of Paestum. The island has a very diffuse and rich presence of archaeological remains, some very well known, such as the great examples of Agrigento, Syracuse, Selinunte, some (more than a hundred) less known but no less important settlements, on the coast and inland. A very consistent part is made up of the remains of the Greek colonization, whose first city is identified in Naxos, on the Eastern coast of Sicily, near Taormina. Born as twin of the homonym Cycladic island of Naxos, in the Aegean sea, Naxos is a very peculiar example of how the archaeological site is, in some way, forced to coexist with the contemporary city in the Mediterranean area: the place is a highly touristic seaside resort, at the crossroads with the railway connecting Catania to Messina and very close to Taormina (just 9 kilometres away) and the Alcantara valley; the park itself has been a lemon orchard for at least a century and the rest of the Greek city lies among the contemporary buildings, sometimes as a fenced area, sometimes still hidden under the basements.<sup>1</sup> Indeed, the coexistence between archaeology and contemporary settlements is not easy. The history of the institution of the park is made up of legal battles, expropriations, harsh defeats and great findings, as happened with many other archaeological sites in Italy.<sup>2</sup>

Moreover, if the purpose of archaeologists is to preserve and take care of remains, which is mainly a problem of cataloguing, the issue of preservation and fruition implies a collaboration with the designers. This has been at the centre of the debate on restoration, especially after ww2, when the hypothesis of the reconstruction caused fights and theoretical reflections. The general intent of enhancement of the archaeological sites as collective heritage led to solutions sometimes simply imitating forms which were very hard to reconstruct as they could have been, and at other times in extreme dissonance with the place, even drawing the attention away from the artefact they should protect. In this sense, the work of Franco Minissi with Cesare Brandi at the Roman Villa del Casale, in Piazza Armerina (EN) was a forerunner in the theme of cooperation between architecture and archaeology, where the architectural project had the scope of protecting and enhancing the ruins with no false forms and imitating materials.<sup>3</sup>

This paper shows the results of a research led in 2018 within the Department of Architecture of the University of Palermo, Italy, in agreement with the head of the Archaeological Park of Naxos.<sup>4</sup>

The aim was to provide the head of the park and the citizens with a project of enhancement, musealization and museography of the archaeological park of Naxos. Due to its potential urban role of green park, the quality of the vegetation and for the importance of the ruins of the first Greek colony of Sicily, Naxos stands out as an occasion for the architectural

- 5 The agreement offered two research lines, one in architectural design (which the author conducted), the other concerning architectural representation and surveys, led by the architect Maria Antonietta Badalamenti under the guidance of Professor Fabrizio Agnello.
- 6 "Les ruines existent par le regard qu'on porte sur elles. Mais entre leurs passés multiples et leur fonctionnalité perdue, ce qui s'en laisse percevoir est une sorte de temps hors d'histoire auquel l'individu qui les contemple est sensible comme s'il l'aidait à comprendre la durée qui s'écoule en lui," Marc Augé, *Le temps en ruines* (Paris: Galilée, 2003), 43.
- 7 See Christopher Woodward, *In Ruins* (London: Vintage, 2002), 2: "When we contemplate ruins, we contemplate our own future."
- 8 Georg Simmel, "La rovina" (*Die Ruine in Philosophische Kultur, Gesammelte Essays*, Leipzig 1911), in *Saggi sul paesaggio*, ed. Monica Sassatelli, (Rome: Armando Editore, 2006), 70.

intervention to interact with the archaeologists, with the purpose of enhancing the park itself and disclosing its urban values in order to donate them again to the citizenry.

The first part of this research (which will not be shown here) concerned the graphical representation of the site; this has been possible thanks to the metric survey that provided a univocal and precise view of the base material of the relations between the excavations and the soil, the vegetation and the existing buildings of the park and between the borders and the contemporary city, Santa Venera creek and the coastline.<sup>5</sup> Starting from this new base material that upgraded the previous ones, with the comparison with the historical and archaeological mappings, the proposal could be investigated. The process and results are here explored. It was a work on the ground, meaning its surface, with vegetation, the lower level, that of the excavations, and the upper level, that of the built architecture.

The indications of the project derive from the comprehension and deep knowledge of these three main levels. Its purposes were oriented towards the integration of archaeology into the contemporary context of Giardini Naxos. The first aim is to make the didactic value of the park explicit, with interventions evocating the ancient spaces and volumes, letting the visitor imagine the places as they could have been and increasing fascination with the ruins; second, it reflects on finding solutions able to reconnect the now interrupted relationships among the sea, the park and the contemporary city.

The ultimate goal is to make the archaeological park a green lung and public garden, the fruition of which could change it into a true urban fringe, with vital intertwining layers, like a living time-machine.

### 1 Living (the) Ruins. Inhabiting the Archaeology

Recalling Marc Augé, ruins exist through the gaze that falls upon them. In his work *Le temps en ruines* [*Time in ruins*] he points out how there is a gap among ruins' many pasts and their lost functionality, a sort of place outside time, that allows those who admire them to perceive the flowing of time itself over them.<sup>6</sup> This way, Augé summarizes the sense of multiple times enclosed in the ruin; the simultaneity of all history is something both archaeology and architecture deal with: they share a present that links all the multiple pasts and prepares a new past for the future to come.<sup>7</sup>

Georg Simmel shows then the link between architecture and archaeology in both the conquest of nature and the re-conquest by nature of the human effort. Between the not-yet and the no-more, the ruin stands in all its fascination because nature re-shapes it, and from its new form one can imagine other possible past and future forms, a different new whole.<sup>8</sup> The action of architectural intervention, then, must deal with this concept of new totality of the ruin that is, in fact, different from the original. The other aspect, no less important, is the impossibility of catching the ruin in its isolation. By addressing the ruin, we refer rather to a landscape





fig. 1 Territorial context of the Archaeological Park of Naxos (author's drawing).

- 9 André Corboz, "Le territoire comme palimpseste," *Diogenes* n°121 (January-March 1983): 14-35, and also Bernard Lassus, *The Landscape Approach* (Philadelphia: University of Pennsylvania Press, 1998), 144-145.
- 10 "L'archeologo opera, in genere, sulle stratificazioni, cioè su depositi tridimensionali che una quarta dimensione, il tempo, ordina secondo una sequenza stratigrafica che va ricostruita, distinguendo le componenti materiali e quelle immateriali che non per questo sono fisicamente e concettualmente meno significative." Daniele Manacorda, *Prima lezione di archeologia* (Rome: Laterza, 2004), 6.
- 11 Manacorda, *Il sito archeologico tra ricerca e valorizzazione* (Rome: Carocci, 2007), 86.
- 12 Alessandra Capuano, "Archeologia e nuovi immaginari," in *Landscapes of Ruins Ruined Landscapes*, ed. Alessandra Capuano (Macerata: Quodlibet, 2014), 40; Idem., "Archeologia e nuovi immaginari," 42. See also the 2003 UNESCO *Convention for the Safeguarding of the Intangible Cultural Heritage*, the 2005 *Faro Convention on the Value of Cultural Heritage for Society* and about Italian heritage the 2014 ICOM, *Musées et paysages culturels*, Conférence Internationale de Sienne.

of ruins, made of artefacts, vegetation, agriculture and layers of history in the past and present, that form a whole. So the intervention on a ruin, or on an archaeological site, is indeed an intervention on a landscape where archaeological findings are just one component.

In some way it means working on a palimpsest, as a metaphor for catching how the territory of archaeology must not be different from the territory itself: it is made up of a series of processes that add layers upon layers, sometimes increasing, sometimes destroying what is laid down, making the territory a product of history and of human passage on this planet.<sup>9</sup> In very simple terms, archaeology has the scope of unfolding these levels one by one. Notably, "In general, the archaeologist works on the layers, i.e. on tridimensional deposits which a fourth dimension, that is time, puts in order according to a sequence to be rebuilt, distinguishing the material components from the immaterial ones, that are both physically and conceptually equally significant."<sup>10</sup> The importance of the archaeological context has a lot in common with the intervention of architectural restoration, which in Italy, especially after the Reconstruction, learnt to deal with the "context" and not only with the big isolated monument. Moreover, the architectural intervention for archaeology has the role of making the connections between the ruin and the surroundings visible, to sew the interrupted links into the present use.

The diffused presence of architectural remains implies a dialectic between protection and valorization that finds the key point in the architect: how can one make a place discoverable and also financially sustainable, while also trying to guarantee its conservation and preservation for scholars and the visitors of the future? The concept of valorization is particularly tricky, because it carries the term "value," linked to an economical aspect, and also a further reflection on the cultural and environmental point of view.<sup>11</sup> In the awareness that every modification of the territory means to inevitably lose something, one should ask oneself what value this territory can acquire; this applies to the archaeological practice itself, where excavating implies some sort of destruction to get to the lower levels, and to the architectural intervention, especially in the archaeological field. Against the mummification of the sites and the city of fences, the concept of active conservation has arisen, and the architectural project has the role of triggering fruitful interactions between archaeology, contemporary city and rural areas.<sup>12</sup>

The site of Naxos is exemplary in this sense: it is a highly remarkable archaeological place in documentary terms, while not so relevant in terms of spectacular ruins; on the other hand, the municipality of Giardini Naxos is a very lively site, where summer tourism changes the place into a popular destination; moreover, the lack of public areas, with the exception of the beach, provides further motivation to rethink the archaeological park as a public one, with differentiated areas of fruition and facilities for the community, also in seasons other than summer.

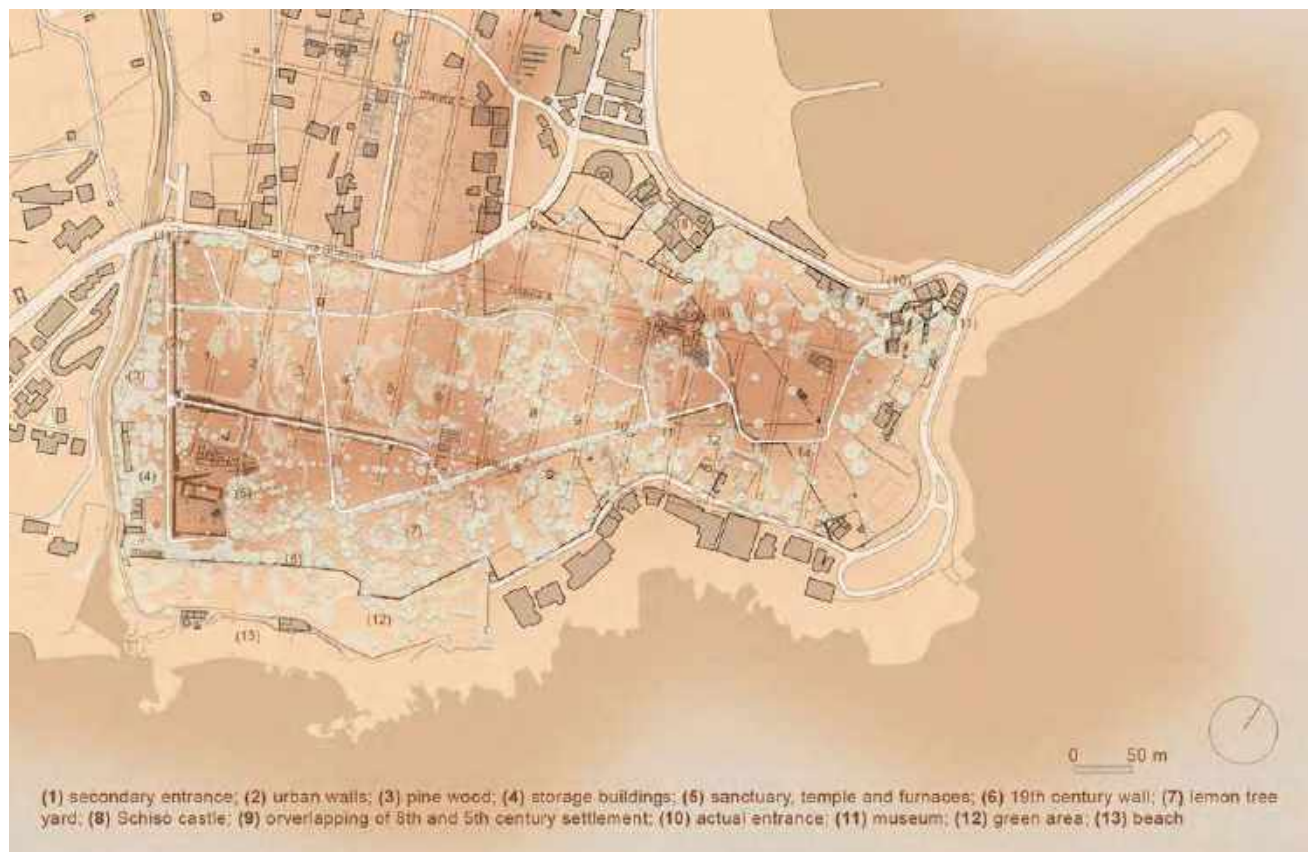
- 13 The castle was acquired by the Regione Sicilia and the head of the archaeological park in November 2018 after decades of negotiations with the former owner.

## 2 The Archaeological Park of Naxos Today

To get to Giardini Naxos one has to drive along the highway connecting Catania to Messina, towards Taormina, with the shining blue sea on the right and the massive silhouette of the volcano of Mount Etna on the left. After taking the turning to Giardini Naxos, the city is a chaotic maze of roads, with several cross streets going down to the coastline. One of them leads to the harbour and the Schisò Castle, a 13th century building whose name comes from the name of the peninsula it is sited on.<sup>13</sup> Slowly following the coast and bypassing the castle, a small, almost invisible sign announces you have arrived at the Archaeological Park of Naxos, which indeed looks like a garden (the city name, Giardini Naxos, where “giardini” means “gardens” in English, refers to the historical tradition of the area known for its flourishing gardens of lemon trees).

From the small parking lot, a path starts under the shadow of the trees. From here, the visitor must continue on foot. Passing by the small

fig. 2 The current condition of the park (author's drawing).







museum, (most of the relics are not exhibited but stored in the buildings at the other side of the park), among ancient lemon trees, medlars and mulberry trees, the remains of houses and urban blocks lay almost hidden by the grass. Following the path, under the far vigilance of Mount Etna in the background, a wooden covering protects the excavations that brought to light all the stratifications, from the most ancient (the indigenous settlement around the 8th century BC) to the 5th century BC (when the city was destroyed by Syracuse). There one must come back, following a narrow, 19th-century street lined with cypresses and then finally take the main street of the Greek city, called *plateia B*, a long etching on the ground, to then arrive to the walls, on the south-western border of the park. These are the most impressive ruins of the area, in cyclopean work of black lava stones. Beyond those, a pinewood covers the area where some precarious buildings, forbidden to the public, contain thousands of findings. After the pinewood, a fence separates the park from a narrow path skirting the Santa Venera creek: here children, families and teenagers walk down to get to the beach, which is very close. Turning left, a 19th-century wall, almost 10 metres high, with the former function of protecting the lemon orchard from the wind, separates the archaeological park from the sea. It is the southern margin of the park, where the most interesting archaeological remains can be seen: the sanctuary, the furnaces, the so-denominated *B* temple.

The dimension of the archaeological park of Naxos is hard to perceive. The excavations seem few and scattered, vegetation is predominant, and there is no great temple rising or column evoking

fig. 3 The current visitor path through a row of cypresses. Mount Etna in the background (author's photo).



- 14 Lentini, *Naxos a quarant'anni dall'inizio degli scavi*, 39.
- 15 Dieter Mertens, *Città e monumenti dei Greci d'Occidente* (Rome: L'Erma, 2006), 40.
- 16 Oscar Belvedere, "Himera, Naxos e Camarina, tre casi di urbanistica coloniale," *Xenia* 14 (1987): 5-20.

a glorious past. The actual appearance of the park is the result of three excavation campaigns, in 1953-61-63, in 1973 and in 1995, and the site in its complex is 40 hectares wide.<sup>14</sup> From the first surveys led in the Schisò peninsula, it appeared that the place had been occupied since the Neolithic.

The Greek city was founded in the 8th century, but the area was already inhabited, and the new urban grid almost overlapped the previous one.<sup>15</sup> It was made up of three main streets running north-south, called *plateiai*, and several orthogonal secondary streets, called *stenopoi*. Long house blocks compose the grid; in the central area they measure 39 × 156 metres, that is the base module of the entire urban system.<sup>16</sup>

The central, so-called *plateia* A, half hidden under the contemporary road via Stracina, assumes a principal role because it is equidistant from the urban perimeter. Its disposition takes the morphology of the terrain and some pre-existences into account, like the altar in the south-western area, outside the actual perimeter. The central street is 9.5 metres wide while the other two are 6.5 metres wide. The orthogonal system of streets is made by the 5-metre wide *stenopoi*, with the exception of *stenopos* n°6, which is 6.4 metres wide, leading to the agora and the harbour, which is still visible today in the area of the arsenal (5th century BC), outside the perimeter and enclosed by the residential buildings. On the creek side, the city is enclosed by the fortification walls which were probably built at the end of 6th century BC, when the city was threatened by Gela. These walls were likely to have had towers, based on the Gela model, probably in brick and 8 metres high, 4.6 metres wide and interrupted by urban gateways corresponding to the urban streets.

fig. 4 The urban fortifications in cyclopean work and the remains of the pincer-like gateway (author's photo).





- 17 Tessa Matteini, *Paesaggi del tempo. Documenti archeologici e rovine artificiali nel disegno di giardini e paesaggi* (Florence: Alinea, 2009).
- 18 Pierluigi Nicolin, "The Vestiges of Architecture," *Lotus* n°162 (April 2017): 57.

Of the original plant, only *plateia* B is visible today, inside the perimeter of the park, along with the foundations of its gate through the walls, toward the Santa Venera creek. This gate was part of a hierarchical system made up of three main entrances to the city, at the end of the *plateiai* A, B and C, plus some other less important gates, one still visible on the walls fencing the sanctuary and another one, formerly facing the sea. *Plateia* B crosses part of *stenopos* n°2, leading to the sanctuary area, and eastward to the *stenopos* n° 6, where the excavations brought two plots of houses to light. From here on, the *plateia* disappears into the street lined by cypresses.

### 3 Plant Footprints

Until the fifties, the area of the park was a private orchard as were most of the surroundings. The remains of it are still visible: tangerine, orange, lemon and pear trees, medlars and mulberry trees. Olive trees and palms dot all the plain.

The continuity between vegetation and archaeological remains is already evident since the rising of the Renaissance aesthetics of ruins and it became explicit many centuries later with Simmel's essay. In the 20th century, what was acquired as Romantic picturesque became part of the architectonic whole.<sup>17</sup> Vegetation is conceived as architectural element to enhance contemplation and the fruition of the archaeological place.<sup>18</sup>

The area of Naxos shows all the elements to be thought of as a unique context of intertwining between endemic vegetation and archaeological presence. The historical stratification of different plant

fig. 5 The walls of the sanctuary. Beyond them, the 19th-century wall conceived to protect the orchard from the wind of the sea (author's photo).

footprints goes along with that of the ancient city, and they can be resumed as following.

- a The orchards. The agricultural heritage is still visible all around the peninsula, with scattered ancient fruit trees and artefacts; on the eastern side, one can still observe the “saje,” the irrigation channels for the lemon orchards, nowadays dry. Thus, most of the lemon and orange trees still present are abandoned and they have gone back to a wild state, no longer productive. The medlars are weak and poor and sumachs and wild olive trees have invaded the inner parts, making them inaccessible.
- b The ornamental plants. The area is hallmarked by a remarkable row of cypresses going south-north, and by a wide area shadowed by a pinewood in the south-western margin, facing the Santa Venera creek. Due to the cypresses and the 19th-century wall, one’s gaze cannot look over to the sea, just beyond the wall.
- c The spontaneous vegetation. The park contains a great variety of vegetation, mostly spontaneous after the expropriations of the orchards. The area of the sanctuary especially is very close to a small hill covered by prickly pears, cane fields and spontaneous oleanders, typical elements of Mediterranean bush. All these presences determine a further diversity of volumes, heights, shadows, colours and scents that make the area unique.

#### **4 The Proposal of Enhancement: Evocation and Imagination**

The main purpose of the plan is to work in two directions: vertical and horizontal. In a vertical sense, the aim of the architectural intervention is to show all the archaeological levels, from the most ancient and deepest to the surface of the urban park; in a horizontal sense, the area takes on the role of a bridge between fragments of the contemporary urban settlement, made of infrastructures, beach and tourists facilities.

It is a complex park composed by several layers that should be harmonically in balance and equally accessible. In order to fulfil this commitment, five elements need to be considered: first, the existing wall of the city, and consequently the orthogonal plan of *plateiai* and *stenopoi*; second, the 19th-century wall which encloses an area with easy access from within the park and facing the sea, to be thought as a naturalistic park; third, the row of cypresses, a very strong symbol recalling the recent past of garden; fourth the lemon orchard, to be recovered and enhanced; and finally, the system of the entrance, which today is that of the museum and will become the arrival of the visitor path.

##### **4.1 Some Issues**

As defined by the agreement with the directors of the park, the project proposal aims to establish some guidelines and relationships that future

- 19 Tim Williams, "Archaeology: Reading the City through Time," in *Reconnecting the City. The Historic Urban Landscape Approach and the Future of Urban Heritage*, ed. Francesco Bandarin and Ron van Oers (London: Wiley, 2015), 35.

interventions should pursue. Thus it provides just one of many possible solutions, using the project as an investigative tool.

The main issues explored were the following.

- **Protection.** It is necessary to rethink the protection devices of the excavation, for which an architectural box is intended, with the function of shielding it from the weather; this would be both light and reversible, so as not to interfere with the accessibility and comprehension of the excavations and of the whole park.
- **Distinctiveness.** Every element (on the ground or in elevation) should be easily distinguishable if compared to the excavations and in turn should allow the immediate perception of the excavations themselves, making visitors mentally visualize the spaces of the ancient city of Naxos.
- **Accessibility.** The purpose of the project is to improve and optimize accessibility to the area, rethinking the car paths and the disposition of the parking lots right beyond the "fence" of the park. In turn, the concept itself of the "fence" should be revisited and mostly replaced with solutions which can stitch the interrupted relations between park and city.
- **Fruition.** The choices of the project should be taken to improve the fruition and the didactic value of the park. Reception facilities should be placed to help the visitors to understand what they will see or just imagine and to guide them through the paths of the park.
- **Vegetation.** The project must deal with the surface of the soil with the same attention it will pay to what lies underneath. Thus the conservation and enhancement of the vegetation is a crucial point. The new path will guide the visitor along the park passing through one of its urban gateways and it will focus attention on the south-western margin, where the limit is marked by the Santa Venera creek. Here the pinewood defines the border till the sea and since it is immediately outside the wall and too close to the creek, the archaeologists have established that the ground would not hide any other archaeological evidence. This area could then be the real gateway of the park, where all the reception facilities should be gathered with the aim of preparing visitors.

#### 4.2 The Overall Design

The general purpose of the intervention is to change the archaeological park into an urban park, a threshold between the contemporary city and the sea, integrating the archaeological remains into the urban environment.<sup>19</sup> The proposal aims to provide a comprehensive vision of the ancient city spaces, allowing the visitor to understand the dimension and relations of the signs of the city. As a first "refoundation" act, the proposal replaces the access on the side of Santa Venera creek, establishing the visitor path



as starting from the real entrance to the city, that is from its urban gateway. The visit is an ideal crossing of the ancient Naxos.

The fence here is replaced by a system of buildings, hidden among the trees, that define a sort of built wall that widens the existing urban path connecting the city to the beach and embracing the pinewood as a public area. The buildings are conceived as a hierarchical system of facilities serving both the public and the park (cafeteria, ticket area, bookshop), facilities to be opened to the public for some events or occasions (laboratories) and strictly scholar-related facilities (restoration laboratories and new storage rooms).

Thus, the visitors can choose to stay under the shadow of the pinewood at the cafeteria, cross the pinewood, go to the beach or enter the park. Upon passing the reception system among the pine trees, one can find the new gateway to the city. The visitors have to follow the same path the ancient inhabitants of Naxos did to enter the city, along *plateia* B.

fig. 6 Plan of the proposal with new paths and interventions (author's drawing).



20 Katuscia Sferrazza, and Ilenia Grassettonio, ed., *Franco Minissi e il progetto di restauro della Villa del Casale a Piazza Armerina* (Palermo: Stampa Eurografica 2007).

One can notice the crossroads between the *plateia* and the *stenopoi*; *stenopos* n°2 can be partly crossed to the south and it leads to the propylaea of the sanctuary. After this deviation, one can go back on through the *plateia* and get to the excavations of the houses at *stenopos* n°6. Comprehension of the city is aided by evocation devices, explained in the following paragraph, which guide the visitor along the street. Going on, one can reach what still exists of *plateia* A, the main street of the city, where all the major historical stratifications of Naxos can be found. The path goes on and ends with the remains of the urban walls facing the sea, finally leading to the museum.

#### 4.3 Strategies of enhancement

The strategies adopted for the enhancement of the paths of the park are to provide a simpler understanding by the visitor, stimulating his imagination through evocative means.

By the term “evocation” we mean a strategy similar to the one adopted in the fifties by Franco Minissi with the collaboration of Cesare Brandi at the Villa del Casale in the territory of Piazza Armerina (EN). Here the need to protect the mosaics and to contemplate them from an ideal elevated position led to the solution of a transparent, light structure that evoked the forms which the villa should have in an abstract, simple way, letting the light in but avoiding heating; then the designers conceived a system of paths that used the elevation of the existing walls. The solution designed a series of transparent volumes that allowed the ancient spaces to be imagined, not imitating them, and harmonically interacting with the surrounding landscape.<sup>20</sup> A similar concept was used by Franco Ceschi

fig. 7 The entrance area, with cafeteria and ticket office, under the pines on the southern border; beyond it, the urban gateway to the city (author's image).





- 21 Franco Ceschi, "La Rievocazione del Tempio di Apollo a Veio," in *I Siti archeologici: un Problema di Musealizzazione all'aperto*, ed. Bruna Amendolea (Rome: Gruppo Editoriale Internazionale, 1994), 91.
- 22 Antonello Marotta, "Toni Gironès Saderra, adattamento delle rovine di Can Tacò, Montmelò, Barcellona, Spagna," *Industria delle costruzioni* n° 439 (September-October 2014): 34.
- 23 Marotta, "Lola Domènech, restauro del foro romano di Empuries, Spagna," *Industria delle costruzioni* n° 439 (September-October 2014): 28-33.

for Apollo's temple in Veio, Rome, in 1992.<sup>21</sup> Before the intervention, the ruin of the temple was in fragments and almost unrecognizable. The architect used a metal structure to rebuild dimensions and proportions of the temple in an abstract way, including the columns of the front, and it was concretized with copies of the pediment and of the antefixes, the original of which are on display at the museum. Toni Gironès led an analogous work of abstraction and evocation at the Roman site of Can Tacò, Spain, where he operated a sort of refilling of the Roman traces, thus building a cracked ground from which the flat volumes of the excavations emerge. In some places, a sort of curtain is built by a light iron structure filled by local stones that have been removed by the excavations.<sup>22</sup> With comparable attention to the ground and to materials, at the ruins of Empuries Lola Domènech employed a very elegant solution of a zero-height architecture of thresholds, little rising platforms or steps that immediately allow visitors to glance at the different spaces and volumes of the site.<sup>23</sup> All these projects share a common sensitivity towards the archaeological site and its contemporary fruition, and towards the strategies to enhance the comprehension of the site. The architectural intervention, mindful of Minissi's legacy, interacts with the archaeological sites to be protected and made accessible for public fruition, places where time is condensed into the present. These reflections were necessary to conceive the proposal laid out in this paper and to develop further questions about the different layers of the project. The main strategies are summarized as follows, for area and type of intervention.

a *Plateia B\_lining out*

This is the base strategy. It proposes the restoration of the external and internal walls by their lining out through a cement screed to level the height and to allow a more complete vision of the perimeter of the rooms. The ground is treated with different colours and materials to distinguish the spaces (rooms, courtyards, external spaces).

b *Plateia B\_metal profiles*

This strategy aims to rebuild the volume of the houses at the corners of the streets in an abstract way, by using steel profiles that evoke the ideal height of the house walls and leaving the doors open. The entrances are underlaid by a wooden platform that signals the house threshold and that allows the visitor to look inside.

A semi-transparent curtain wall could emphasize the built façade.

c *Plateia B\_hedges*

Where there is a lack of archaeological evidence (having not yet been excavated), to underline the built border of the plot, the use of hedges is possible with plants like mastic, lantana or pittosporum, whose very short roots allow the conservation of the possible remains in the lower layers of the ground. The endemic plants are easy to care for; the whole effect is a green wall stimulating the imagination of the built plot.

24 Lars Karlsson, "La porta a tenaglia in Sicilia," in *Naxos a quarant'anni dall'inizio degli scavi*, 109-113.

#### d *Stenopoi\_ lemon tree roads*

Planting rows of lemon trees along the borders of the *stenopoi* which are not yet excavated allows the evocation of the traces of the urban streets of ancient Naxos, with no real reconstruction. The lemon tree roots are not very deep, so planting them does not preclude possible future excavation because they do not destroy the archaeological remains; instead, they immediately show the urban tissue, by using an element, the lemon tree, belonging to the recent history of Giardini Naxos.

Together with the replacement of all the old or weak trees with healthy ones and the proposal to consider a productive orchard, the character of agricultural area is provided for the archaeological park. It thus recovers its previous value of a "garden," with a preference where possible for the geometry of the plantation trees for the built architecture. The proposal limits the solution of the lemon-trees rows to *stenopoi* 1 to 6, where the path could bend to get to *plateia* A. The reason is mostly because the area of *stenopoi* 7 to 14 has never been subject to concrete study. If no further excavation campaigns were envisaged in that area, the planting of lemon trees could be extended; however, even without covering all the urban grid, this partial solution is already evocative of the overall scale of the city.

#### e *The urban gateway*

The fortification walls on the side of Santa Venera creek clearly show the foundation of the gateway that closed *plateia* B. This should be an evolution of the ancient wall, originally linear. It is a primitive pincer-like gateway, built out of the need to defend the city, by folding back the walls to the inside of the city. This hypothesis is supported by the fact that the stone blocks used to build it are different from the cyclopean ones of the rest of the walls but similar to those used for the 5th-century plots. It makes the gateway in Naxos the first pincer-like gateway in the Greek world, because every other example in Sicily or Greece dates back to the Hellenistic period.<sup>24</sup>

fig. 8 The evocation of the gateway of *plateia* B, the new entrance to the park (author's image).



- 25 Paola Pelegatti, "Naxos – relazione preliminare delle campagne di scavo 1961-64," *Bollettino d'Arte* n°11 (April-June, 1964): 149-165.
- 26 Mertens, *Città e monumenti dei Greci d'Occidente*, 101.

The aim of the proposal is to underline the peculiarity of this gateway, starting from a reconstructive drawing that tries to understand original dimensions and materials. Thus the project of evocation tries to re-propose the proportions by using a system of steel tubular profiles defining a tridimensional drawing. The curtain is a transparent screen that makes the volumes of the guarding towers evanescent, allowing the vegetation to be seen beyond the threshold. Overcoming the ticket office, among the trees, visitors discover the real entrance to the city. Through its semi-transparent image, they can imagine its real consistency in the 5th century BC and its relationship with the fortifications.

#### f The B temple

The excavations of 1961 brought to light the foundation walls of what is called "B temple," inside the sanctuary that was probably dedicated to Hera or Aphrodite.<sup>25</sup> It looks as if it was founded over another more ancient *sacellum*, not later than the 6th century BC. There is no sign of a peristasis, so a compact and massive typology was supposed, the decorative element of which was a rich system of clays today on display in the museum. The reconstructive drawing can be based on similar temples in Sicilian sanctuaries of the same period, especially on the one in the Malophoros sanctuary, in Selinunte, where the wall blocks only opened for entrance.<sup>26</sup> The strategy of evocation uses the same metal profiles to build the illusion of volume on the façade and on one of long sides of the temple, to suggest the dimension of the building (around 38 metres long and 14 metres wide). The cladding becomes denser around the edge where a portion of the front acquires solidity, and then it progressively dematerializes. The proposed solution then explores the issue of the incomplete, trying to build a kind of new ruin.

#### g The naturalistic park

The former function of an orchard is a strength the project wanted to enhance. On the one hand, beyond the recommended visit path among

fig. 9 A view of a lining out technique proposal (author's image).



the ruins, the visitor is encouraged to freely take other ways, following the row of cypresses that lines a recovered lemon orchard leading to the northern part of the park, enjoying its garden character.

On the other hand, where the area turns into the totally public place facing the sea, the project seeks to re-link the interrupted relation between the archaeological park and the sea, divided by the windbreak wall that was built in the 19th century to protect the orchards from the sea winds. The plan overlaps a system of traces on a sinuous path that ideally continues the grid of the city, opening some visual passages in the wall, in some places even crossable, visually and physically linking the park to the coastline. Thus, the 19th-century wall changes from a barrier into a permeable threshold, renovating the lost relationship of the Greek city with the sea. The maritime pines, the eucalyptuses and the Mediterranean bush are maintained, but the area is cleaned of the pioneer plants (especially a particularly thorny species of *opuntia*); the vegetation is then integrated with acacias and *Phytolacca* to shade the path.

## 5 Conclusions

Many years have passed since the first excavations of Naxos were started. The first campaign (1953-56) brought the cyclopean southern walls of the city and the furnaces inside the orchard to light.<sup>27</sup> Since then, a wide area has finally been expropriated and subtracted from the growing illegal building of the sixties and the following decades, though with the result being a fenced-off area, mostly excluded by the dynamics of the city itself.

The proposal shown here has explored and extended some already acquired notions in the relationship between the architectural interventions and archaeological areas. This relationship aims at raising the visibility of the archaeological presence and making it readable to a public wider than that of scholars and who are often totally unaware of the historical events that produced that type of ruin. The project, more than being shown, wants to show a once existing reality with new eyes, stimulating the visitor to imagine spaces and volumes now physically lost.

In defining a new visitor path, going through the ancient city as would have happened in the 5th century, the proposal aims at making the Greek site and the contemporary park exist synchronously, simultaneously perceiving what exists today and what no longer does.

The strategies have the purpose of an immediate and evocative comprehension of the most relevant elements of the park excavated at present, i.e. the fortifications, the urban gateway, the sanctuary, *plateia B* and the crossroads with the *stenopoi*. The hypotheses seek to make a whole plan of the ancient urban tissue with the traces of the modernity, equally significant for the territory of Giardini Naxos. The recent acquisition by the head of the park, the long dreamt of Schisò Castle (after the conclusion of this research) opens a new scenario in the story of the park and widens the possibility of making it a great museum centre starting from the proposals



shown here. The vision is to gather all the thousands of findings belonging to Naxos and now scattered throughout the current museum, the Paolo Orsi Museum of Syracuse and the storage buildings inside the park.

Even if well identified in its perimeter, the Greek city of Naxos still lies mostly under the surface. Moreover, a large part of the vegetation has grown wild, and maintaining it is very expensive. Therefore, the project focuses the attention on the western and southern border, the entrance system and the first crossroads of streets. This leaves to the future the possibility of excogitating the development of this plan, by imagining further excavations along the *stenopoi* in the northern-eastern sector, where the archaeologists hypothesize finding the most ancient traces from the 8th century BC. Like a kick-off plan, the proposal maintains its character of incompleteness, not giving an exhaustive answer or solution, but establishing some norms for the decisions to take. They shall necessarily take wide reflections into account linking the visit of the park to the city, to the relationships with the mountains and the sea, and between built elements and ground.



fig. 10 Illustration of the relationship between the new urban park and the archaeological area beyond the 19th-century wall (author's image).



# Archiving Metaxourgio

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*An ‘archive’ is a totality of records, layers and memories that are collected. A city is an archive that consists of the conscious selection of these layers and traces of the past and the present, looking towards the future. Metaxourgio is an area in the wider historic urban area of Kerameikos in Athens that includes traces of various eras, beginning in antiquity and continuing all the way into the 21st century. Its archaeological space ‘Demosion Sema’ is mostly concealed below ground level, waiting to be revealed. In this proposal, the area of Southern Metaxourgio is redesigned in light of archiving. Significant traces of antiquity, other ruins and buildings are studied, selected and incorporated into new interventions.*

*The area becomes an ‘open archive’ that leads towards its new character. The proposal aims not only to intensify the relationship of architecture with archaeology, but also to imbue the area’s identity with meanings that refer to the past, present and future.*

- 1 Thomais Kordonouri and Alcestis Rodi, "Re-interpreting urban palimpsest," in *26TH-28TH NOVEMBER 2019 – DELFT LDE HERITAGE CONFERENCE on Heritage and the Sustainable Development Goals. PROCEEDINGS*, edited by Uta Pottgiesser, Sandra Fatoric, Carola Hein, Erik de Maaker, Ana Pereira Roders (Delft: TU Delft Open, 2020), 36-43.
- 2 John Habraken, *The uses of levels* (Seoul: Open House International, 1988), 2.

## 1 Introduction

Urban heritage and preservation of cultural memories towards the remembrance of the past have often given rise to various discussions and criticisms in the cities of today. The need to manage layers of existing heritage is ever increasing and challenging. Concepts such as that of the 'archive' have already emerged and have been compared to cities in order to deal with the preservation of stored memories of the past, present and future. The questions that arise are: is there any visible point of this co-existence in the city? Since archaeology is often concealed below ground level, how will new layers dialogue with it? What does this 'management' of traces mean?

To respond, 'authors' or archivists, namely spatial designers, policymakers and users, should, before creating, first recognize the place's memory and traces of the past without obeying them uncritically.<sup>1</sup> In the end, they work in relation to what already exists either by accepting or by destroying the existing environment, but they are obliged to contribute with their own meaning.<sup>2</sup> Thus, the 'archive' is a spatial totality that represents selected ideas of the past, and new meanings that will be useful for the future.

Pondering these issues, this article re-introduces the conversation about archiving and its comparison with the city, investigating it as a design method in the area of Metaxourgio. This is a historic area in central Athens, an unfinished palimpsest of records from antiquity until today that have lost their hierarchy, but are continually renewed.

The article explores first the notion of 'archive' and its relation to the city. Later, the historical and urban context of the area, and its relationship to its archaeological space are analysed. In addition, the research illustrates Metaxourgio's plan as a palimpsest and explores traces that will lead to the final design of the masterplan. Following that, the article defines the archiving method in the architectural scale through the use of existing typologies that are collected as references in archive maps, in order to investigate them in new typologies. Finally, Metaxourgio is designed as an 'open archive' that allows the coexistence of layers of the past, present and future.

## 2 The Notion of 'Archive'

### 2.1 Definition

The archive constitutes the "body of records" of memories, meanings and layers that are collected. As Jacques Derrida suggested in his lecture in London, the meaning of archive is not tracing the archaeological excavation and the search for a lost time, as one would expect, but rather the desire to return to the origin. Etymologically, the latin word 'archivum' or 'archium' is linked to the greek word 'ἀρχεῖο' (arkhio) which comes from ἀρχή (arkhe), with the meaning of 'beginning' and at the same time 'order'. He mentioned the 'ἀρχή' of nature as a beginning of things, and the 'ἀρχή'

- 3 Jacques Derrida, *Archive Fever: A Freudian Impression* (Chicago and London: The University of Chicago Press, 1996).
- 4 Stamatis Zografos, *Architecture and Fire: A psychoanalytic approach to Conservation* (London: UCL Press, 2019), 24.
- 5 Derrida, *Archive Fever*, n.1, 4 in Zografos, S. *Architecture and Fire*, 25.
- 6 Vyjayanthi Rao, "Embracing Urbanism: The City as Archive," *New Literary History*, vol. 40 no. 2, (2009): 371-383.
- 7 Achille Mbembe, "The Power of the Archive and its Limits," in *Refiguring the Archive*, ed. Carolyn, Hamilton, Verne & Harris & Jane, Taylor & Michele, Pickover & Graeme, Reid & Razia, Saleh (Cape Town: Springer, Dordrecht, 2002), 25.
- 8 Zografos, *Architecture and Fire*, 28.

according to the law and authority, the order. The meaning of both the Latin and Greek words for archive comes from the residence, an address, the habitat of senior lords that ruled.<sup>3</sup>

Furthermore, in his talk, Derrida mentioned violence as something that occurs through the process of archiving. This act implies the establishment and implementation of a law, which is equivalent to 'the violence of power'. Therefore, the archive is a place where power is exercised. Also, violence is associated with preservation of the past in the process of archiving, since the archivist is responsible for selecting what is worth remembering and also what needs to be erased. So, on the one hand, this violence can be considered as positive, as it allows new interventions to the collected material and memory. On the other hand, it can be perceived as negative, since memory is limited by a part of it missing.<sup>4</sup>

In addition, Derrida makes a further link between archives and political power, reminiscent of the interpretation of archive by Michel Foucault, claiming that "there is no political power without control of the archive, if not of memory. Effective democratisation can always be measured by this essential criterion: the participation in and the access to the archive, its constitution, and its interpretation." Michel Foucault, in his work "Archaeology of Knowledge" also referred to the place where the archive is relieved. As Derrida mentioned, the history of exterior places should be created so that the places and the context in which they are recorded are understandable. The *context* is an archive. The open archive is the complete record of the past of what needs to be preserved for the posterity, while at the same time enabling the record's 'Otherness of an outside' to come within and unsettle it.<sup>5</sup>

## 2.2 The City as an Archive

As a concept, the archive can extend beyond the limits of the physical entity and can be analogized to the city. As Vyjayanthi Rao mentioned, transforming cities are archives 'in the making,' and have a deep effect on our understanding of the past as a history of the present.<sup>6</sup> In particular, the city is an archive with traces, ruins and monuments that is produced through the dialectics of place, time and ideas. The process of putting back together debris and reassembling remains, is "bringing the dead back into life by reintegrating them in the cycle of time" and gives an opportunity to these remaining ideas or objects to be expressed through new forms.<sup>7</sup>

For Paul Ricoeur, the archive symbolizes the moment when the historiographical process is written following testimony.<sup>8</sup> He also compares archives to monuments, which mostly express the ideology and the collective memory of people. He claims that on the contrary, archives approach more the notion of the document that is independent on ideology, and therefore more subjective. However, for him documents 'attack against the conditions of historical production and its concealed or unconscious intentions ... we must say with Le Goff that once its apparent meaning

- 9 Paul Ricoeur, *Time and Narrative*, vol. 3, trans. Kathleen Blamey and David Pellauer (Chicago: University of Chicago Press, 1988), 118, in Zografos, S. *Architecture and Fire*, 28.
- 10 Mbembe, "The Power of the Archive," 20.
- 11 Jane Taylor, "Holdings: Refiguring the Archive" in *Refiguring the Archive*, 246.
- 12 Kristina Agriantoni and Maria Kristina Xatziioannou, *To Metaxourgio tis Athinas* (Athens: Kentro Neoellinikon Erevnon, Ethniko Idryma Erevnwn, 1995), 46.
- 13 Ibid.
- 14 K. Biris, *Αθηναϊκά μελέται [Athenian Studies]*, vol. 1 (Athens: 1938), 16.

is demystified, "the document is a monument."<sup>9</sup> Therefore, archive is linked to a 'status', as a result of 'discrimination and selection.'<sup>10</sup>

The archivist, even by collecting the memory of the past, prepares the arrival of the future. The archive includes erasure and revision at the same time, and promises complete recall but never entirely delivers on it. It deutes to its 'manager' the opportunity to select which heritage elements are worth preserving and which traces should be deleted, and shaping the future in this way. Furthermore, this preoccupation with the archive 'redefines' its manager. Pondering the contemporary theory that suggests that 'being' is symbolically linked to 'having,' the questions arising are 'do archivists possess the archive or does it possess them?'<sup>11</sup> So, it is evident that the choices and hierarchies that an archivist will make indicate his/her identity.

### 3 The Case of Metaxourgio

Taking Metaxourgio, an area of historic Athens, as a case study, we attempted to convert it into an archive-city, by intervening on it both on the urban and the architectural scale.

Located in the wider Kerameikos area, east of the ancient Greek avenue, Iera Odos, Metaxourgio (in Greek 'silk factory') is an urban area that has been built on the ancient cemetery of eminent Athenians, 'Demosion Sema' and consists of various historical layers. Until the establishment of the Greek state, in 1830, it was mostly a rural area that stood on the outskirts of Athens. However, later, the new urban plan stipulated that the royal palaces would be connected to Kerameikos and, therefore, many prominent people bought estates or built houses in the area of Metaxourgio.<sup>12</sup>

The name comes from the silk factory that was constructed in the early 19th century and defined the character of the area. Because of its expansion and due to the Hatzikonsta Orphanage that was founded in 1856, housing was prevented for a long time. Slowly, Metaxourgio became a neighbourhood that housed the working class, craftsmen, tradesmen and small business owners. During the twentieth century, the population continued to increase, until a period of abandonment started at the end of 1970s.<sup>13</sup>

#### 3.1 Metaxourgio City Plan as a Palimpsest

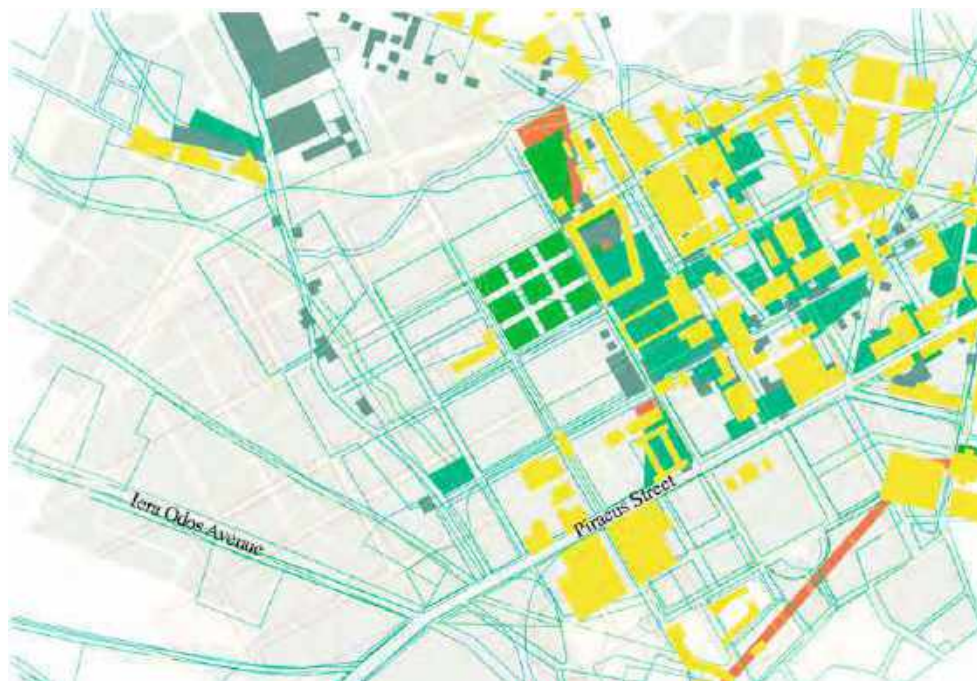
After the establishment of the Greek state, architects Stamatis Kleanthis and Eduard Schaubert were assigned to cartograph Athens and, later, to create the Athens Plan and follow specific principles. In particular, they planned the city so that "the royal palaces would enjoy at the same time the picturesque Lycabettus, the Panathenaic Stadium, the rich and proud memories of the Acropolis, and the warships and merchant ships of Piraeus."<sup>14</sup> Therefore, they positioned the palaces accordingly by creating a triangle and placing them at its summit, which would be today's Omonoia

- 15 Leonidas Kallivretakis, "Athens in the 19th century: From regional town of the Ottoman Empire to capital of the Kingdom of Greece," in *Archaeology of the City of Athens*. Last access: 30.12.20. [http://archaeologia.eie.gr/archaeologia/gr/chapter\\_more\\_9.aspx](http://archaeologia.eie.gr/archaeologia/gr/chapter_more_9.aspx)
- 16 Biris *Αθηναϊκά μελέται*, 16.
- 17 Roger Paden, "The two professions of Hippodamus of Miletus," *Philosophy & Geography*, 4 (2001): 25-48.

Square. Later, Klenze and Gaertner were assigned to improve the initial plan, and repositioned the royal palaces to today's Syntagma Square, but followed similar principles.<sup>15</sup> The traces of this plan are also illustrated in the survey of the topographers Ferdinand Aldenhoven, Chenavard, Dimitrios Kallergis, Strantz and Johann August Kaupert who mapped Athens from 1832 to 1882.<sup>16</sup>

Taking these plans into account, we created a master plan which is a palimpsest of these plans, in other words the plans in superimposition (see figure 1). This "palimpsestic" plan indicates that in the past, the basic design layout that was applied in the northern part of the area was the conventional 'Hippodamian Plan' (grid plan), where straight streets intersect each other at right angles to form a grid.<sup>17</sup> As is evident in all the maps, the north-eastern area close to today's Omonoia Square, the initial position of the palaces, was mostly built. The main buildings that are illustrated in the drawings are the silk factory and the Hatzikonsta Orphanage. On the contrary, southern Metaxourgio, next to Iera Odos avenue, was marked as a sprawling area with oblique crossings and streets, which evinces a rather rural character of the area without housing blocks.

fig. 1 Metaxourgio's city plan as a palimpsest.







### 3.3 The Image of Today

In the framework of the unification of the archaeological sites of Athens from Kerameikos to Plato's Academy, the Central Archaeological Council authorized the proposal of a creation of an archaeological promenade, from the Kerameikos area to Plato's Academy. However, excavations have not started yet.

Nowadays, the only evidence of memory of antiquity is the archaeological site of Demosion Sema that goes along Plataion Street. However, it can only be seen in the parts of burial monuments in the intersections of 35 Salaminos Street, Plataion, Leonidou and Megalou Alexandrou Streets.

Nevertheless, the ancient ruins of Demosion Sema are not the only fragments that are a testimony of the past. The abandonment of the 20th century is also a characteristic of the area today, as we can see in figure 3: 48% of Metaxourgio's neoclassical buildings are

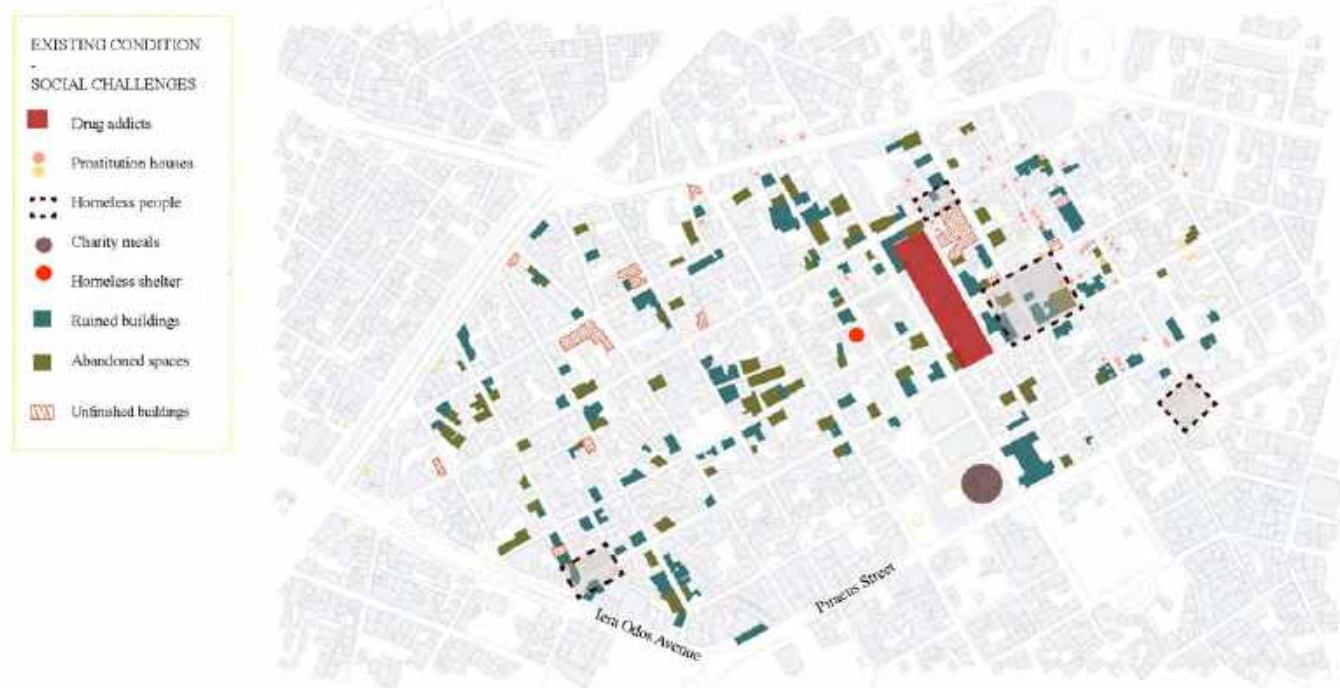


fig. 3 Existing conditions of Metaxourgio  
– social challenges

- 19 X. Tzanavara, "Athina: nees idees gia palia provlimata," *Enet.gr*, January 2011. Last access: 30.12.20. <http://www.enet.gr/?i=issue.el.home&date=30/01/2011&id=245855>

damaged or ruined, and in addition to the lack of public spaces, they create "discontinuities" in its urban landscape.<sup>19</sup> If we see it in its totality, Metaxourgio is a palimpsest of heterogeneous elements. Often, it is described as a "transitional" area that is fragmented in many aspects and needs regeneration. Not only does the built environment vary, but so do its residents and land uses. Belonging to the different social groups are immigrants, homeless people, the working-class, artists and tourists. So, the public programmes include residences, trade, theatres, schools, artists' workshops, restaurants and services of tourist accommodation housed in old reused residences due to its central location. Moreover, as is also indicated in the diagram (see figure 3), a great part of the northern area has neighbourhoods with prostitution houses and drug addicts.

Therefore, it is evident that the identity of the area is linked to a mixture of residents that co-exist in a built environment that has been made throughout different eras. However, in this environment it is also perceptible, that there is dearth of hierarchy of layers and significant traces.

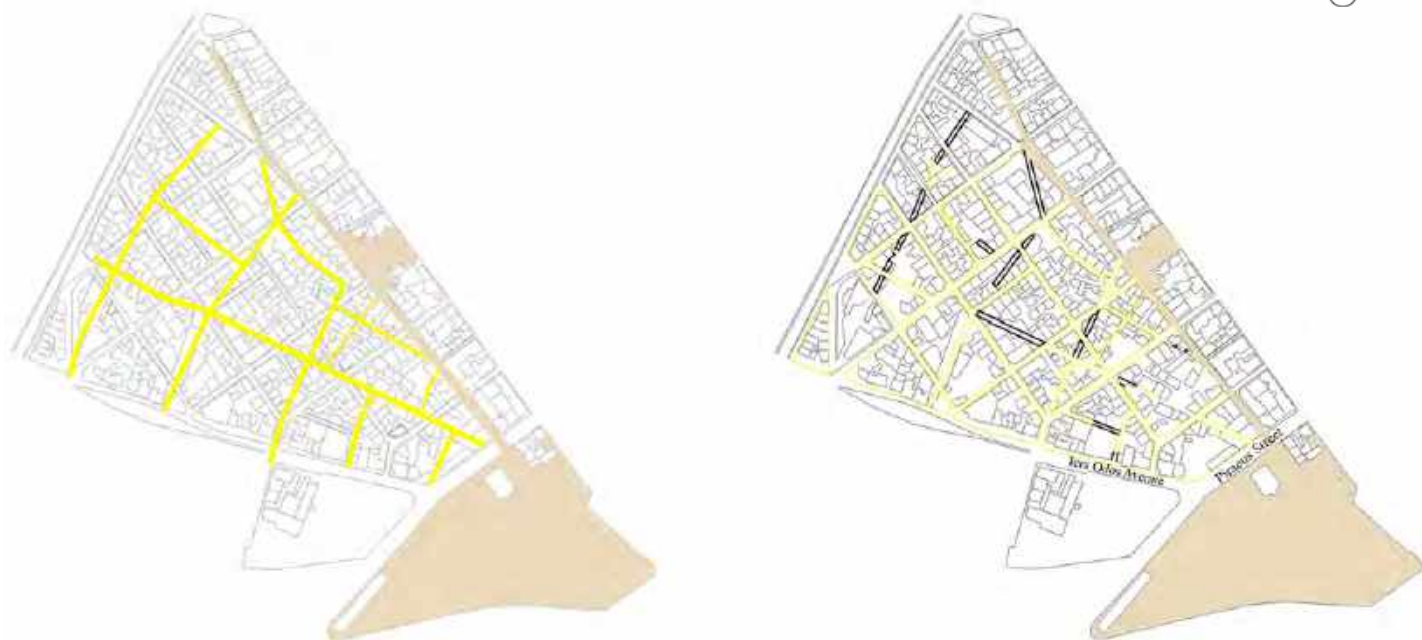
Based on this conclusion, the aim of this study is to reconfigure Metaxourgio as an 'archive-city' where selective memory will lead to the management of all the layers. Also, the production of new forms that host the necessary programmes will bring a dialogue between the past and the future. Which memory should be restored? Is oblivion essential? According to which criteria will the archive be created? The following section will explain the archiving method both in the urban and the architectural scale.

### 3.4 The Re-design of the Area Following the Traces of the Past

Before proceeding to examine archiving on an architectural scale, it is important to rethink the whole plan of Metaxourgio. By isolating these oblique streets that reveal the traces of this palimpsest in today's plan, we notice their high density in the southern part (see figure 2). The project focuses on this area, since it includes the initial layers with Demosion Sema. The latter is already revealed, as explained before, in the intersection of 35 Salaminos, Plataion, Leonidou and Megalou Alexandrou Streets.

Now, Demosion Sema emerges again. The excavations run through the entirety of Plataion Street, as seen in figure 2. We reveal and expand the trace of the oblique old engravings in order to reconnect the south ancient area of Kerameikos and Konstantinoupoleos Street. In this way, a new axis is shaped between Iera Odos avenue and Plataion Street (Demosion Sema).

This axis constitutes a pedestrianized area and, on both sides, a park zone is inserted. Therefore, the new zones are categorized in the public zone of Iera Odos Avenue, the park zone and the cultural zone of Demosion Sema. In between them we preserve the areas with neighbourhoods that already exist in Metaxourgio.



Moreover, since traces of the past emerge, we produce a new *oblique* grid, so that one's gaze turns to the archaeological spaces of Kerameikos and Demosion Sema, the initial layers of the 'archive'. Thus, the final masterplan consists of the superimposition of the oblique grid on the existing one, as is clear in figure 4.

In particular, the new grid reshapes the existing buildings not only in the plan but also in the third dimension. It actually *divides* the one-floor buildings and penetrates six metres into the ground of multi-storey buildings. As a consequence this change unifies small fragmented buildings into larger ones and into the shape of new blocks. Therefore, the architectural scale of the area increases, and new relationships between void, solid and public spaces are produced. In figure 4, we see these penetrations in black, whereas the new outlines of blocks are marked in yellow.

Before moving to the architectural interventions, we interpreted the area by recognising qualities that would be worth archiving and we collected 'archive maps' that include spatial features of the urban landscape, which we found important for the narrative of each era and accord to some principles such as that of order. Galinié defined urban forms that can be identified by the geometric and physical configuration of the system

fig. 4 Author's work, Plan's evolution. On the left: diagram with the extension of traces of the past. On the right: the final masterplan.



fig. 5 Author's work, archive maps of forms, spaces and building status.



- 20 Henri Galinié, *Ville, espace urbain et archéologie* (Tours: Université François Rabelais, 2000), quoted in Hélène Noizet, "Spaces and spatialities in Paris between the ninth and nineteenth centuries: Urban morphology generated by the management of otherness," *Urban History*, 47(3) (April 2020): 402.

of streets—plots—buildings, as spaces.<sup>20</sup> For the need of this research, we categorise them in architectural form and space.

In this way, the memory of selected ideas of the past will be saved in the future interventions. As we can see in figure 5, we created 'archive maps' according to:

- 1 the form, including features of compactness, façade, geometry, style;
- 2 the space, including building typologies of plan, yards, arcades; and
- 3 the building status, namely we studied which buildings were useable and which ones non-useable but listed.

We point out that these maps should be taken into account before our future architectural intervention in the area. In particular, the archive of *forms* includes compactness, geometries, styles of buildings or elements of façades, such as windows, doors and columns from various eras that we would like to incorporate into our intervention, either literally or as a model that we would imitate.

Respectively, in the archive of *spaces* we include plan typologies, yards and arcades that suggest ways of living in previous periods. After studying the courtyards' typologies, we noticed that thresholds and access to the main entrance vary depending on period. For example, in numerous neoclassical buildings, the door of the main entrance of the building is accessible after the entering a yard and ascending a staircase. Another case is the entrance in a mutual yard of two buildings or the position of the courtyard behind the main entrance of the building.

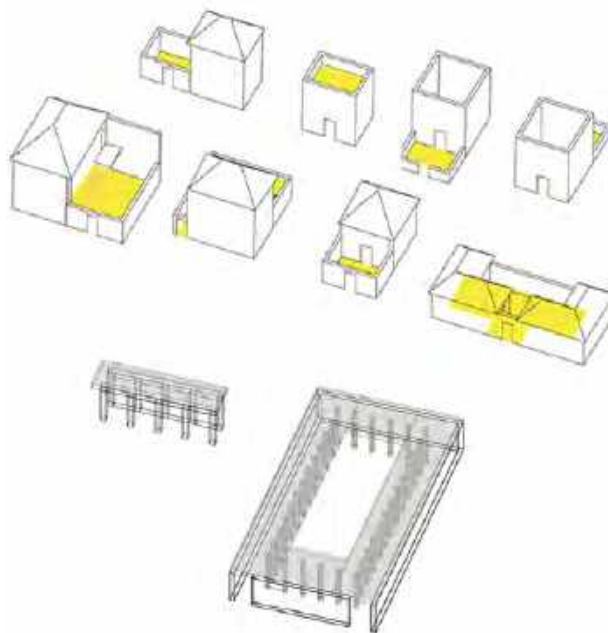


fig. 6 Author's work, spatial archived typologies of yards and arcades of the area.



fig. 7 Author's work, top view and axonometric view of the intervention in the focused area.

In modern and contemporary buildings and ‘polykatoikias’ (apartment buildings) we can see the ‘Domino’ typology on the ground floor and roof gardens (figure 6).

Moreover, by studying thresholds, we also examined the typology of the arcade. This typology existed in antiquity, in Kerameikos, but today is only seen as a ruin in the cemetery. However, in the modern architecture of ‘polykatoikias’, this typology was reused again, serving encounters in a covered public space (figure 6).

What would happen if the superimposition of all these typologies would take place in the future archive of Metaxourgio? How would all these typologies interact with each other? What if through an arcade, random encounters with fragments of the past would take place? The new proposal will be a totality of representations of ideas of the past that will be composed so that they give new meanings.

Having discussed the *collection* of the ‘archiving fragments’ that we deem useful for our intervention, this section will explain how these will be incorporated and give new meaning in the architectural intervention. The project focused on a street of the new master plan that intersects Iera Odos Avenue, the new oblique axis and Plataion Street (Demosion Sema), as can be seen in figure 7. The examined street is pedestrianized and constitutes a public promenade. On both sides, there are new structures which intervene on the existing ones and host public programmes that meet the needs of the residents. In particular, we maintain the *neighbourhood* profile of the area, adding public spaces, recreation areas, a restaurant and café, mental health centres, public baths, a community centre and, close to Demosion Sema, we enrich the cultural zone with galleries.

Beginning from Iera Odos towards Demosion Sema, the first interventions a visitor would meet are a recreation area with a skatepark and a public market on the left-hand side, and the restaurant and the mental health centre on the right. The new building of the recreation area is the result of unification of fragmented buildings. Following the archive maps, we preserved those existing and incorporated them in the new elevation, reconstructing the model of a neoclassical yard, where the staircase leads to an entrance. The new building now enfolds the yard in a closed space on the ground floor. The recreation area communicates with another building which now acts as a closed market. This connection takes place through an arcade that symbolises an ‘entrance’ in the open space of the public market (figure 8).

On the other side, the visitor sees a unified block made out of existing and new buildings that are unified through a mutual roof which also acts as a mutual yard. The neoclassical façades of the existing buildings are also preserved and co-exist with the new additions (figure 9).

Moving further, the new urban block is occupied not only by the existing apartment buildings, but also by two larger volumes that we will be used as public baths. They have a mutual yard, and on the western elevation



fig. 8 Author's work, diagrams and plan of the recreation area and the market.

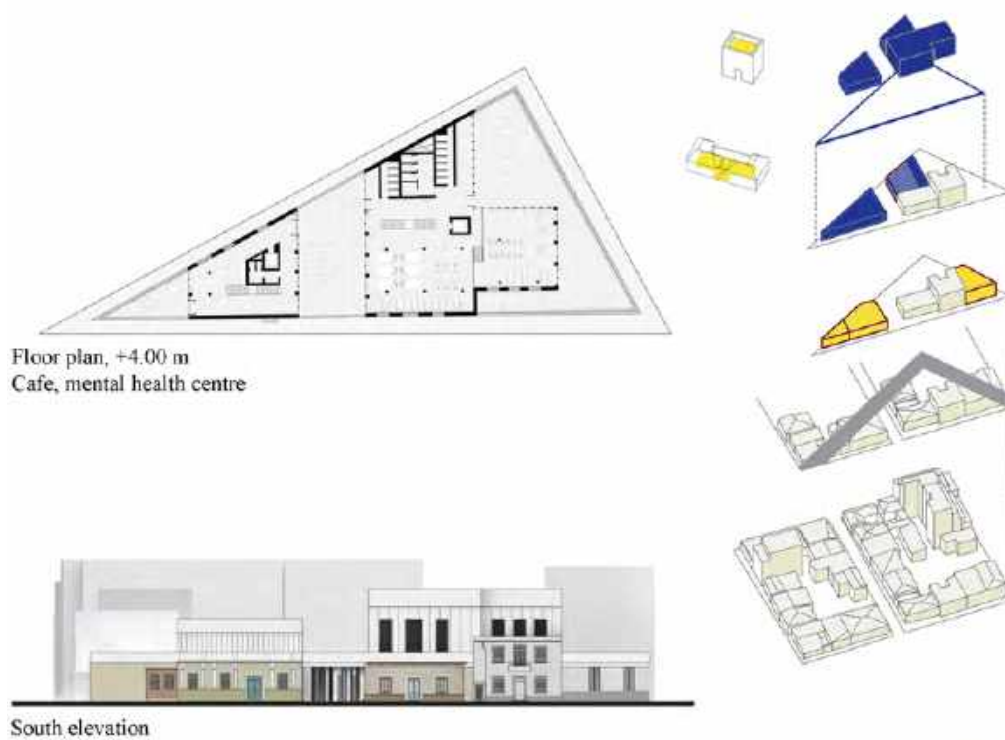


fig. 9 Author's work, diagrams, plan, elevation and view of the restaurant and mental health centre.



we unify the new volume with the existing polykatoikia through an arcade. Continuing to walk on the arcade, the visitor is led to the next intervention which is the café, next to the lift of a ground floor of an apartment building.

On the other side of the street, the unification of the existing fragmented buildings gives the opportunity of creating a massive volume that can be used as a community centre with a café, a cinema, meeting rooms and a learning centre. Here, we preserved the neoclassic and modern façades of previous buildings, and we used the typology of a volume with arcades around a patio, recalling the ancient typology of the arcade of Kerameikos cemetery. Moreover, we used the typology of the gardens on the roofs of each floor, enhancing the sense of community (figure 10).

Approaching Demosion Sema (Plataion Street), the archive also appears in the last intervention, the new gallery next to it. The old buildings have been replaced by the new volume that is linked with another fragmented building through a joined space, the basement. Now, the exhibition space is united with the excavated archaeological space. The volumes' 'mutual yard' is next to their common basement, the archaeological space. Also, in its glass and metal shelter, the new gallery incorporates the preserved façade element of the house that existed there before. In addition, a new arcade serves as an inviting element to the gallery (figure 11).

#### 4 Conclusion

To conclude, this paper pointed out that the constitution of the archive presupposes the interpretation of the place. In the current study, we attempted to convert a palimpsestic area of Metaxourgio into an archive-city by understanding its history and spatial characteristics. To find its new identity, we firstly preserved the initial and important tangible traces of antiquity, by excavating the archaeological space of Demosion Sema and creating a new plan that encouraged both the connections with it and vistas towards Kerameikos. Moreover, we collected archive maps with typologies in space and form of the area that represented preservable ideas and principles of the past, such as order, compactness and style, and suggested encounters and ways of living. We transferred them to contemporary spatial relationships in the architectural scale and, thus, fragments of the existing buildings are now only experienced interwoven in the new totality of interventions.

In the end, the archive allows 'authors' to consciously select insertions and erasures of records, and produce architectural meaning by organizing the coexistence of the past, present and future. Therefore, it can be called an 'open space' representing ideas of all the eras. The role of an 'author' is to offer a work with qualities that will transform the residents' consciousness and enrich the urban landscape with new meanings. This will be achieved only through the continuous recording and interpretation of the existing space. In this way, 'authors' will contribute to the configuration of a place's identity.

#### Acknowledgements:

My ideas on the design of buildings in an archive-city began during my studies at the University of Patras. I would like to thank my supervisor Prof. Alcestis Rodi for all the discussions on palimpsest and her supervision in my research thesis. Also, I am grateful to my supervisor Prof. Georgios A. Panetsos, who through his lectures on architectural typology and the supervision of my master's dissertation project, taught and encouraged me to relate typology on architectural and urban scale with the concept of 'archive.'

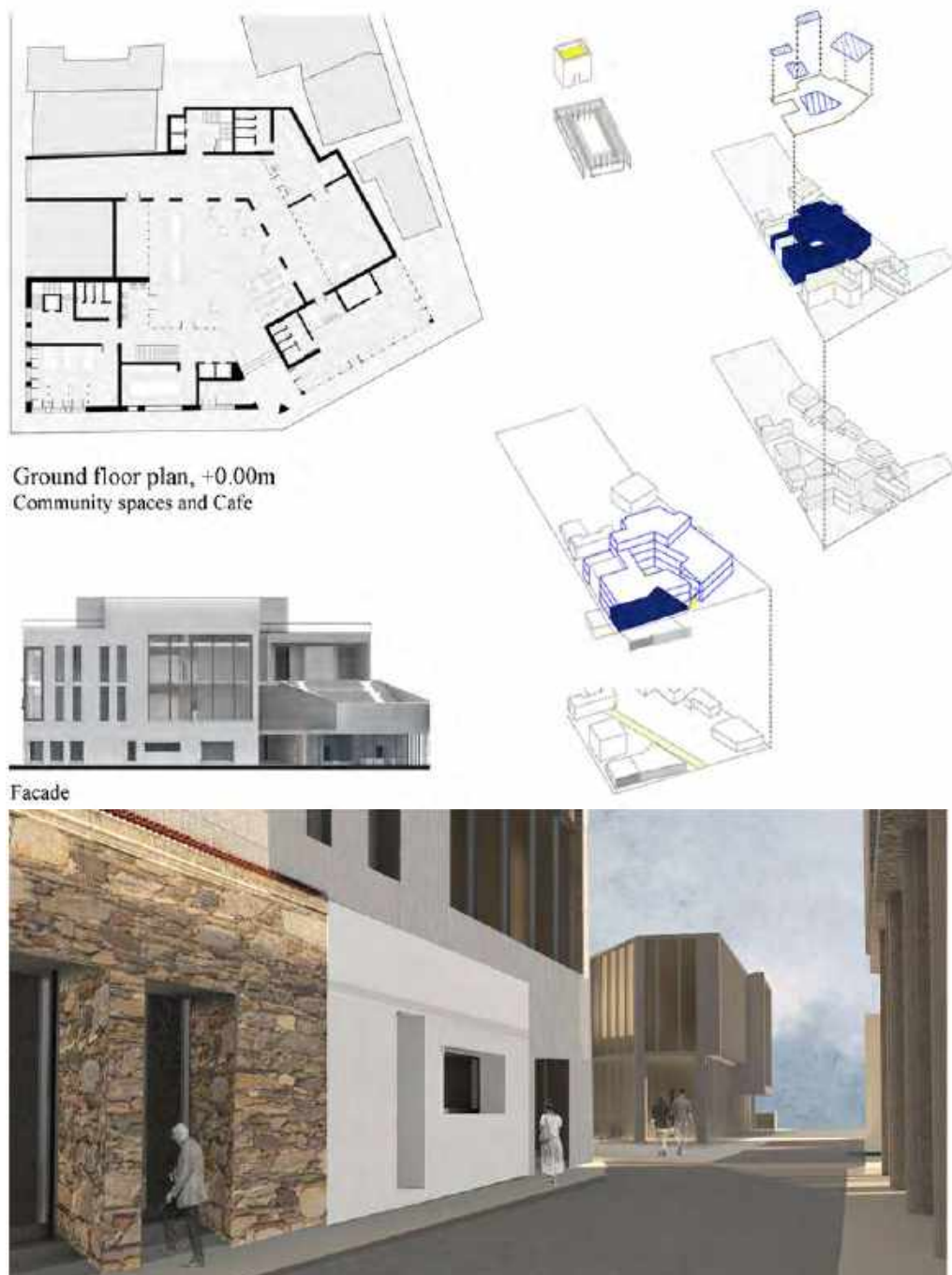


fig. 10 Author's work, diagrams, plan, elevation and view of the community centre.

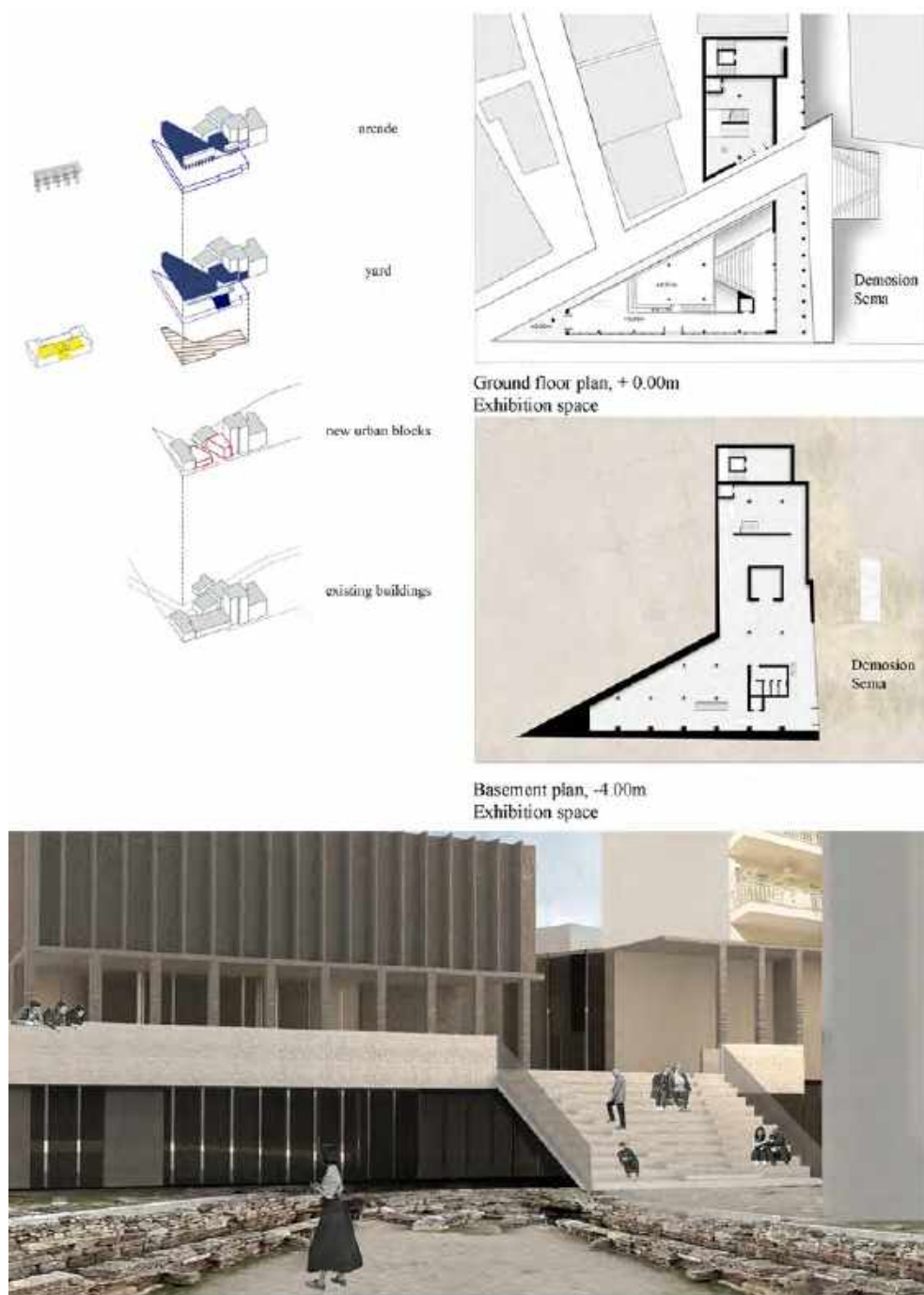


fig. 11 Author's work, diagrams and plans of the gallery, view of the archaeological space towards the gallery.

3





# Architectural Design through Landscape Mappings

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## *A Tool for Reciprocal Learning*

DOI

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### **1 Territory as Common Ground**

How can the impact of climate change on the conservation of archaeological sites be mitigated, both on the coast and in the interior of the regions? How can local communities be involved in a participatory preservation of archaeological sites? What is the role of architecture in improving the visiting experience, in the integration in physical and social contexts, and in the conservation of archaeological sites? Can architecture contribute to the economic, social, cultural and environmental sustainability of archaeological sites, considering the necessary costs of conservation and surveillance?

These are some of the questions raised when we think about the sustainability of hundreds of archaeological sites that, not only in Europe, tell the story of the territorial identity of human communities. This is especially the case of those places outside the big urban metropolitan areas, or the cultural block-busters whose tourist exploitation easily produces a positive balance in the finances of the tutelary entity. The conservation of these sites or ‘archaeosites’, generally in the proximity of small or medium-sized communities, raises specific problems which are quite different from large cultural consumption sites. They are strongly rooted in the landscape, with a still clearly legible topography and dimensions adjusted to visits by small groups; there is great restraint in the means available for their conservation, a certain proximity to the tutelary institutions that

- 1 James Corner, "The agency of mapping: speculation, critique and invention," in Denis Cosgrove, ed., *Mappings* (London: Reaktion books, 1999), 213-252.

allows easier incorporation in daily life and in its cultural programme and a willingness to coordinate with other local cultural institutions or activists. The ease of interaction with the management of these sites and the favourable dialogue between archaeology, architecture and landscape does not mean less complexity in the interpretative and projective approach to them. On the contrary, the weakness of their condition constitutes a potential force – making them particularly suitable places for the desired construction of a common ground between disciplines, which is the purpose of the European master's in architecture, landscape and archaeology.

Pursuing a common ground between archaeology and architecture implies initiating an interdisciplinary dialogue, considering the complex task of reconciling the requirement of rigour in the interpretation of the archaeosite. This constitutes a complex territorial reality, built of multiple topographic and topological relations, layers of geological substrate and various vegetation coverings, chorographic systems with their water lines, dams and groundwater levels, or even the human activities that are revealed on the surfaces, articulated by road and built systems. It includes persistent cadastral inscriptions – and the opening of this site to a richer, everyday experience, through conservation, rehabilitation or enhancements.

It is, therefore, urgent to reflect on how to construct common ground between architecture and archaeology; or rather, it is necessary to find a means or instrument that allows the complex articulation between territorial recognition with its values and assets, archaeological interpretation, openness to participation, and the possibility of architectural qualification through design – which is what architects know how to do. Can territorial and cultural mappings build this common ground in their different modalities, considering their potential for project management?<sup>1</sup>

## 2 Territorial Mappings

### *The map precedes the territory*

JEAN BAUDRILLARD

The great development of digital technology has profoundly changed the traditional methods of surveying and topographical representation, and consequently the readings of the territory. The old theodolite, which replaced the alidade at the end of the 19th century, allowed the construction of the cartographic analogue through observation by telescope, with the observing subject focusing on the reading of angles and distances; the crosshairs, placed at each incident or point worth noting, followed the orders of observant care, going through a pre-established order over the marked points. The current surveying equipment, the total station, results

- 2 The communication between personal communication devices (mobile phones), and geolocation systems (GPS), allows participation in the construction of environmental control databases, (sighting of plant or animal species, pollution, weed control, and others).
- 3 Alessandra Ponte, "Maps and Territories," in *The House of Light and Entropy* (London: Architectural Association, 2014); Marco Ferrari, Elisa Pasquali and Andrea Bagnato, *A Moving Border – Alpine Cartographies of Climate Change* (New York; Karlsruhe: Columbia books on Architecture and the City; ZKM | Center for Art and Media Karlsruhe, 2019).
- 4 See the studies by Christophe Girot, namely his concept of topology. <https://girot.arch.ethz.ch/>
- 5 Direção Geral do Território, the Portuguese institution for territorial planning, has LIDAR data on the Portuguese coast, a survey executed in 2011.

from the computerization of the old equipment through the incorporation of electronic distance meter. It centres the task on the selection of the object to be represented cartographically, given that the scope "observes" through the emission of a stream of light rays (infra-red or laser) that, reflecting in the sight, and accounts for the distances and angles, computerizing the process and eliminating reading errors. More recently, the emergence of the geolocation of terrestrial objects through the crossing of information from four satellites in terrestrial orbit, the GNSS – Global Navigation Satellite System, allows points to be located on the terrestrial globe through its three coordinates – latitude, longitude and altitude – greatly facilitating territorial recognition.<sup>2</sup> The digital data collection processes allow digital mappings, which favour a new awareness of the processes of territorial representation, both as a semiotics of communication and as elements of building power relations.<sup>3</sup>

Still in this context, the emergence of photographic equipment that digitizes objects, through the crossing of information on points identified between two or more different images, *photogrammetry*, has allowed a great advance in the processes of property surveying. More recently, the application of active sensores to topography, using flights emitting streams of laser rays thus obtaining echoes from the surface of the earth, has proceeded to the digitization of these surfaces, allowing three-dimensional data of the scanning surfaces to be obtained, discounting the vegetation cover, that is, topographic surveys.<sup>4</sup> This technique, called LIDAR - Light Detection And Ranging for the case of light rays, is exceptionally useful for archaeology, as it allows three-dimensional information to be obtained of the surfaces of the areas to be explored, eliminating the vegetation cover.<sup>5</sup>

The manipulation of digital data in carrying out digital mappings, may have a specific place in the interpretation of the physical contexts of archaeosites. The coordination of geographic information through a geographic information system (GIS) has made it possible to build a platform for the convergence and coordination of descriptors that cover topographic, climatic, environmental, movement and displacement information on buildings, flora and fauna. The software to manipulate this information allows the crossing of territorial information, both vector and raster, allowing cross- and interdisciplinary readings. Architectural or archaeological surveys, georeferencing and the crossing of analogue and digital databases are among some of the possible techniques which can be carried out by overlaying different cartographies in GIS. Interpreting vegetation through the geological constitution of a place, the predominance of megalithic buildings on a granite island in schist surroundings, the study of viewsheds to understand the location of certain buildings and the relationships between landscape and geomorphology are examples of readings arising from the overlap and coordination of cartographies which until now were autonomous, and allow a shared narrative about a certain archaeosite to be built.

- 6 It is in this sense that we will be able to understand UNESCO's recommendation on historic urban landscapes, that is, the inclusion and participation of communities in the preservation processes of the various heritage sites, including archaeological heritage.
- 7 Nancy Duxbury, W. F. Garrett-Petts and David MacLennan, "Cultural Mapping as Cultural Inquiry: Introduction to an emerging Field of Practice," in Nancy Duxbury, William. F. Garrett-Petts and David MacLennan, eds., *Cultural Mapping as Cultural Inquiry* (New York: Routledge, 2015).
- 8 Kathleen Scherf, "Beyond the Brochure. An Unmapped Journey into Deep Mapping," in *Cultural Mapping as Cultural Inquiry*, 338-354.

## Cultural Mappings and Deep Mappings

But where is the human empirical observer placed, considering such a complex mediation on the object? How can the sensitive experience be translated when visiting archaeosites? Are these places a collective social construction?

Cultural mappings record human events that occur in territories and societies, that is to say, human life in interaction. These events, celebrations, festivities, or others are real resources of the communities, since cultural activities are intangible heritage. In addition to the identity aspects of these activities, they are a common good, and can promote the human development of communities, whether social, economic or educational. And it is this development factor that is accentuated by the promotion of UNESCO's cultural mappings through mapping kits, as a strategy for the affirmation and integration of communities threatened by the cultural hegemony of mass culture.

The progressive integration of culture as a strategic value in urban and rural processes of economic and social revitalization has led to the strengthening of local identity, considering not only the built or tangible heritage, but also the intangible heritage – traditions, myths, stories, celebrations, event memories, and more. In the context of the interpretation of heritage contexts, these issues are of great importance in promoting a more genuine relationship with the various heritage dimensions, including archaeological heritage.<sup>6</sup>

For what matters, that is, the project to improve archaeological sites, cultural mapping can also be understood as an instrument of cultural inquiry. Linking the heritage dimension with the social dimension, reflection on cultural mappings as a census engine, mapping, and research on cultural phenomena is a recent area of research, which is yet to be created.<sup>7</sup>

Local cultural assets, methodologies for involving communities in mapping processes, or in another dimension the mapping of artistic practices associated with or arising from places and groups of expression or protection of tangible and intangible heritage are other rare resources that need to be investigated.

Among the various forms of cultural mapping, it is particularly interesting to mention deep mappings, as this form of mapping intends to rescue the stories and memories of the places, in depth, through iconography, historical reports, life episodes and other narrative forms. These mappings help to understand and build the topographic, geological, environmental, geographical and historical particulars of the places – in sum, to cross the physical and environmental data with the imaginary, experiences and history of these places.<sup>8</sup>

The application of deep mappings to archaeological studies and projects, arises from the epistemological turn constituted by the importance attributed to spatial studies, the *spatial turn* in humanities,

- 9 T. Early-Spadoni, "Spatial History, Deep Mapping and Digital Storytelling: Archaeology's Future Imagined Through an Engagement with the Digital Humanities," *Journal of Archaeological Science*, no. 84 (2017): 95-102.
- 10 "Mappings have agency because of the double-sided characteristics of all maps. First, their surfaces are directly analogous to the actual ground conditions. [...] By contrast, the other side of this analogous characteristic is the inevitable abstractness of the maps, the result of selection, omission, isolation, distance and codification." Corner, "The agency of mapping."
- 11 "As both analogous and abstraction then, the surface of the map functions like an operating table, a staging ground or a theater of operations upon which the mapper collects, combines, connects, marks, masks, relates, and generally explores." and "thus, the various cartographic procedures of selection, schematization and synthesis make the map already a project in the making." Ibid. See also Roger Paez, *Operative Mapping, Maps as Design Tools* (Barcelona: Actar, 2019).

considering the theoretical models that conceive space as a socially constructed entity, the study of which requires interdisciplinary convergence. Thus, the intersection of spatial history studies, digital storytelling and data visualization, with geospatial technologies for geophysical mapping of spaces and cultural mappings allow the construction of more complex and articulated narratives of archaeological sites and open new perspectives for interdisciplinary research and articulation.<sup>9</sup>

***Mapping is always already a project in the making.***

JAMES CORNER

Selecting the relevant set of elements to map an event on a chart is to produce a map. For James Corner, the ability to manage mappings results from the double condition of the maps produced: a surface analogous to the ground, and its characteristic abstraction.<sup>10</sup> Agency through mapping results from the inevitable abstraction of maps, which are the result of a process of selection, omission, isolation, distance and coding; that is, the operability of a mapping results precisely from the selection of elements that constitute it. Perhaps for this very reason, James Corner is very critical about the use of digital mappings, as the process of selecting and omitting elements is hampered by its automatic collection; the selection is operated on the basis of the algorithm that selects the information, requiring a high mathematical education to design this algorithm. On the contrary, what interests Corner is the surface of the map, and its double characteristic of analogue and abstract, functioning as an operating table, through the possibilities of collecting, combining, marking, masking, relating and, in general, exploring. For this very reason, context mapping processes, that is, the ability to describe a context through mapped signals, allows for the emergence of design ideas: "the unfolding agency of mapping is most effective when its capacity for description also sets the conditions for new eidetic and physical worlds to emerge." And so, James Corner concludes that the various procedures of selection, layout and synthesis make the map a *project in the making*.<sup>11</sup>

### **3 Territorial Mapping as Common Ground: the Design Studio in Coimbra**

In the second semester of its training programme, the master's in architecture, landscape and archaeology aims to carry out a project in an archaeological site in Portugal. The selection of places with a strong landscape presence, located in rural areas, small urban areas or a small city, can allow interventions to become exponential, and draw attention to the referred values of sustainability and participation of local communities. In the first edition of the master's degree, the selected places of Miróbriga, Pax Julia and Egitânia share a common theme: the Roman forum. The



forum is a civic space of primary importance in the structuring of the Roman city, often associated with its hypodamic organization and the crossing of *cardus* and *decumans*. However, in the selected cases, as often happens in Romanized cities of the ancient province of Lusitânia, the military origin of the pre-Roman settlement (*oppidum*) gives a characteristic territorial implantation on top of a hill, associated with military defence, negotiating the orthonormal and canonical statement of *cardus* and *decumanus*.

Miróbriga is an archaeological site close to the city of Santiago do Cacém, on the coast of south-west Alentejo. It is characterized by an exceptional quality of programmatic buildings of public utility, implanted with the greatest respect for the orography and topography of the place. Its location close to the old port of Sines, as well as its relationship with the distant city of Beja and with Grândola, helps to unravel the importance of this place. The forum is located on a hill, facing southwest, that is, towards Beja; this forum holds a temple, which is presumed to be for imperial worship, with its respective and remarkable *rostra*. Two buildings of public baths, of different dates, together with a set of taverns, are located to the south and east of the hill of the forum. A little further away, a hippodrome (circus) completes the facilities of this exceptional location.

The topography of the place is organized through a line of ridges, accompanied by a path to the west. This ridge has strong visibility to the west, to the promontory of the castle of Santiago do Cacém, a building of Islamic origin, and to the valley where the Rio da Figueira flows, aligned with the west path to Sines. The topographic structure is accompanied by the cultures of the agricultural land, and the design of the parcels of the rural property.

The set of areas to the west, at the foot of the hill of the castle of Santiago, host programmes of the urban park of Santiago do Cacém, in a process of reuse of the gardens of the old Quinta dos Condes de Avilhez. The place, softened by the crossing of the river, which in this place has an imposing aqueduct and water tank, is complemented by gardens and recreational and municipal swimming pools.

The objectives of the project consider the need to improve the links between the archaeological site and the city and the adjoining urban park, to the west. A necessary interpretation of the surrounding natural and agricultural spaces, considering the diversity of relationships to the east, south, west and north, is a condition for understanding their potential as well as the possibilities for improving enjoyment of them and their didactic role. The detailed survey of the functioning of agricultural systems, including the nature of the land, its aptitudes, its vegetation, or the irrigation systems and means, the sources and dams, and other elements, are fundamental in understanding the site, but also in the interpretation of its possibility of transformation.

The work carried out, “Mirobriga – Landscaping in Historical Context,” by Malek Mensi, Marina Pasia, Katerina Vasileiou and Rija Yousuf, starting from a clear interpretation of the territory and its landscape through mapping the history of the place, toponymy, topography and orography (figure 1). It includes elements of water and vegetation, structure interventions that interpret the marks of romanization through the reinforcement of a pedestrian path and walk along the ridge line. It joins the forum with the areas to the south and the racetrack, with the creation of a connecting route to the west interpreting the complex water system such as the Fonte do Fidalgo and the public gardens system,

fig. 1 M. Mensi, M. Pasia, K. Vasileiou, R. Yousuf, *Mirobriga, Landscaping in Historical Context*, archaeological site analysis.

## BREAKDOWN OF TERRITORIAL INFLUENCES

### ARCHAEOLOGICAL FRAGMENTS

### HISTORICAL LANDMARKS

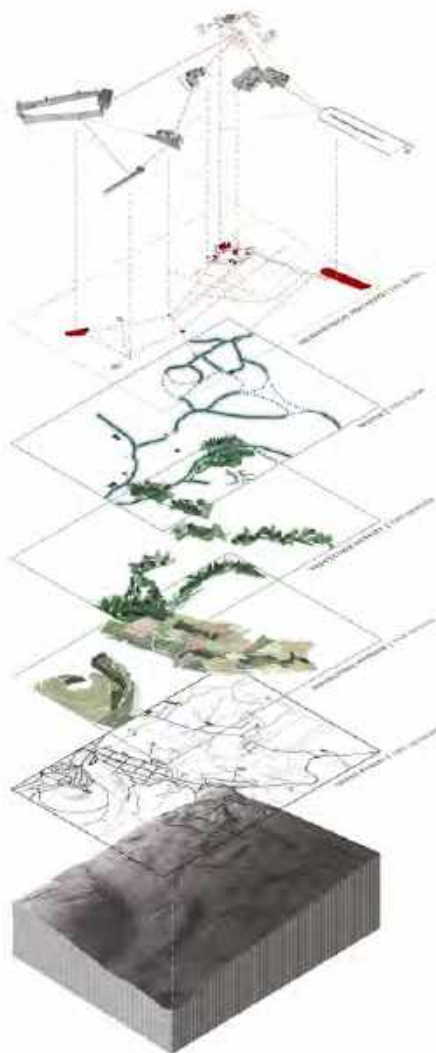
### HYDROLOGY

### VEGETATION FLUXES

### LAND FERTILITY

### URBAN MORPHOLOGY

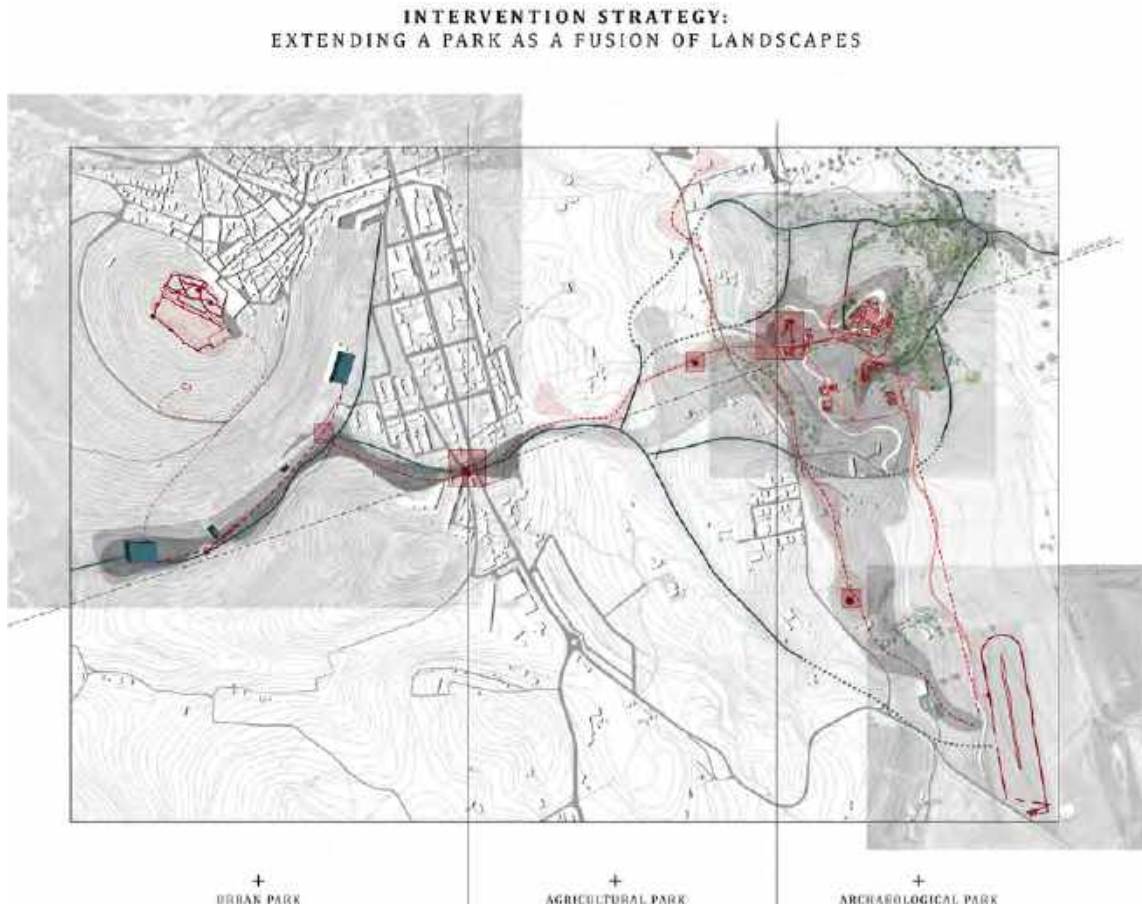
### GEOMORPHOLOGY



the musealisation of the forum through the construction of accessible pavements, and the realization of systems to protect the surface run-off of the thermal buildings. The exploitation of plant signaling systems for the new routes established, integrating the agricultural and horticultural vocation of the area, confer a new potential for the use and conservation of the archaeological area (figure 2).

A second working group dedicated itself to the musealization of the Pax Julia city forum, the current Beja, in a recent excavation process by the archaeologist Maria de Conceição Lopes. The proximity of the old Roman forum to the central square of the city accentuates the historic palimpsest of the city. The excavations, carried out on the west side of a monumental set of buildings whose main facade to the east constitutes the urban landscape of the long Praça da República, identified an overlap of several historical moments and elements, which starting from an iron age wall, include the Islamic occupation of the city. The basics of

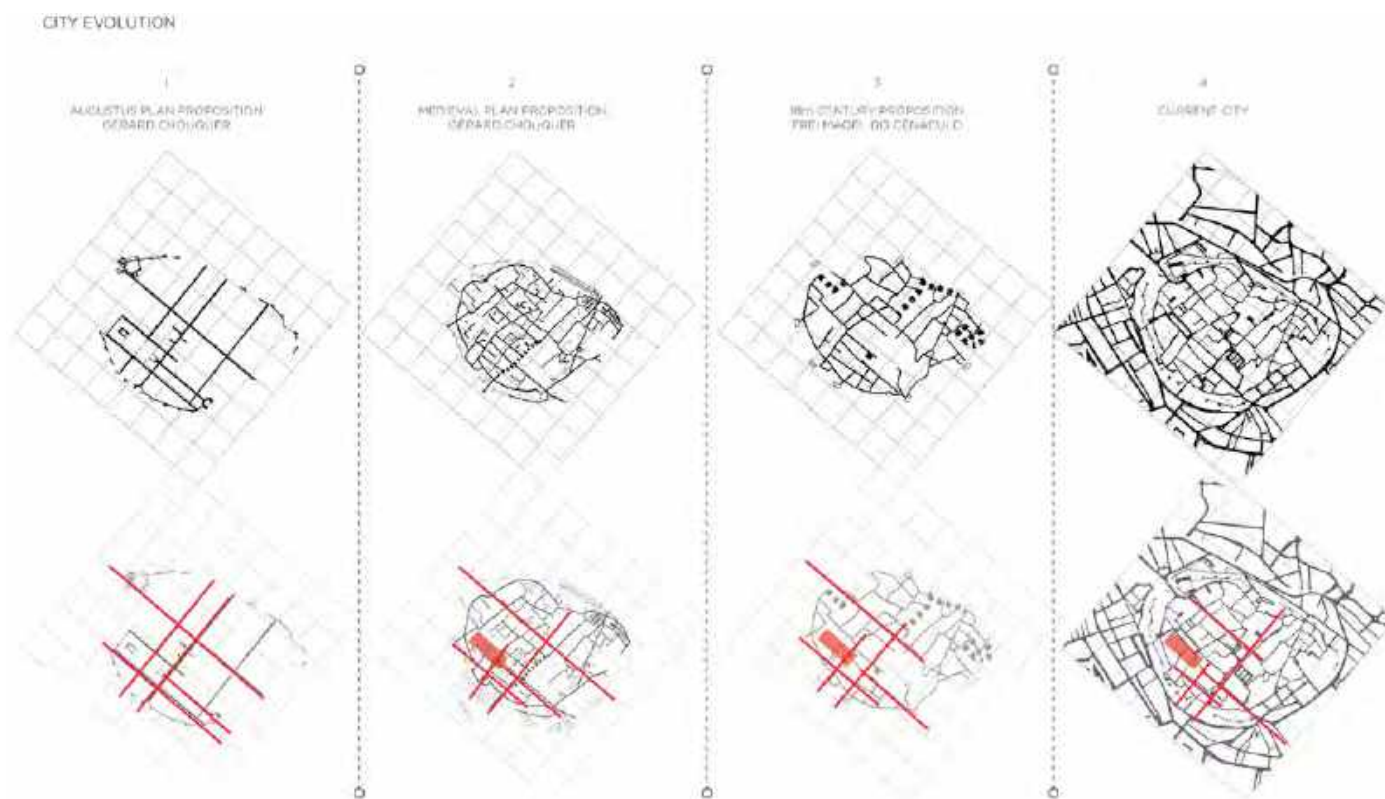
fig. 2 M. Mensi, M. Pasia, K. Vasileiou, R. Yousuf, *Mirobriga, Landscaping in Historical Context*, intervention strategy.



the temple of imperial worship, of a typology characteristic of Lusitania, which consisted of the construction of a water surface surrounding the basement of the temple, is partially uncovered, as well as some elements before and after, such as a tank and a baptistery.

The first interpretive task of the project “The Secret Garden of Beja,” by Diego Pedraza, Fernanda Reis Ribeiro, Mariarosario Scarpati and Walter Lollino, consisted of signalling the old limits of the forum in the current city (figure 3). Along with this important interpretation, which allows an understanding of the implantation of the old forum and the structure of the Romanized city, the implantation of the buildings that configured the surrounding area of the temple allowed the construction of an urban scenario that highlights and contextualizes the scale and urban relations of the temple. Without omitting the specific context and proposing the construction of an element of elevated urban mediation to the south with the functions of a local museum, the project allows visualization of

fig. 3 D. Pedraza, F. Reis Ribeiro, M. Scarpati, W. Lollino, *The Secret Garden of Beja*, city evolution analysis.

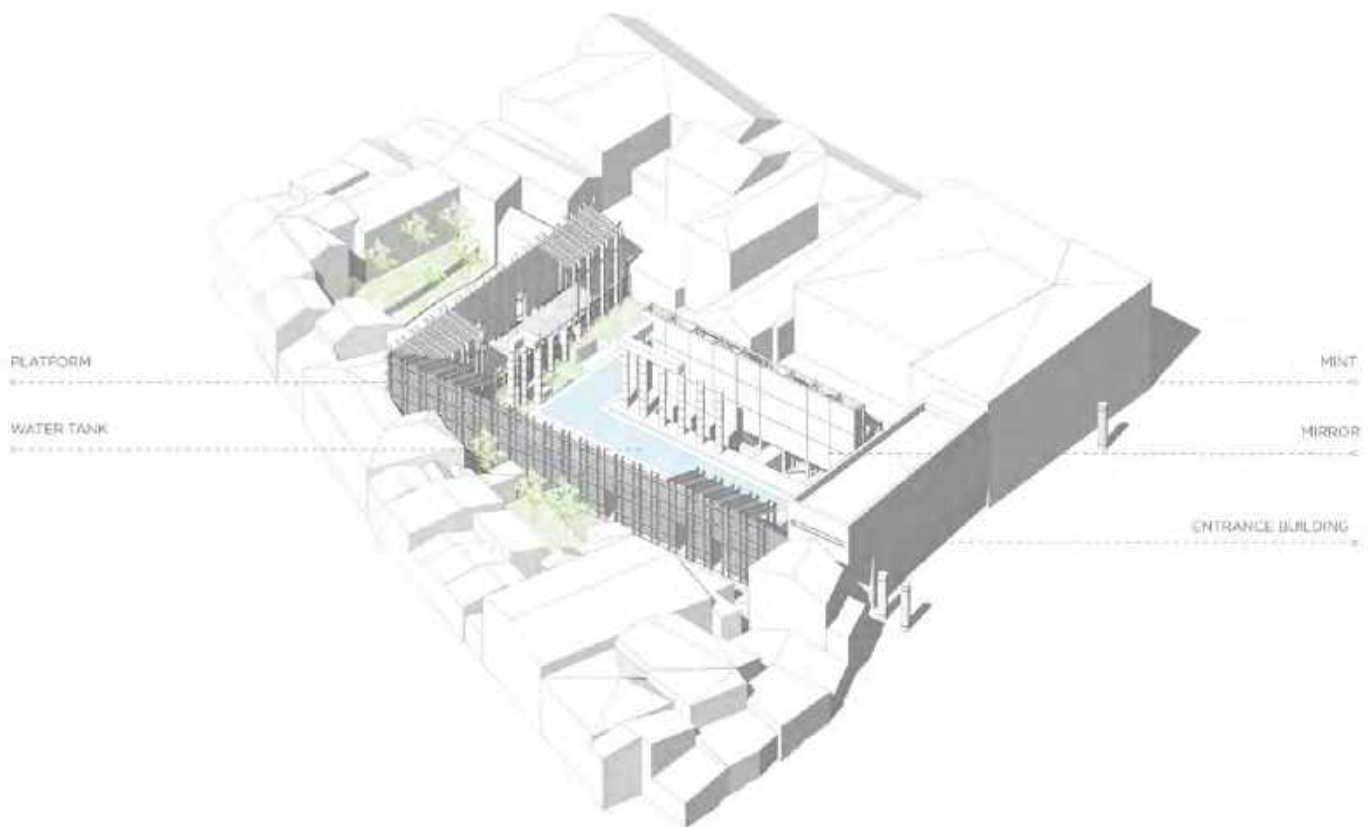


the landscape of the archaeological area before immersion in the site. The back façade of the temple's contextualization scenario allows the construction of a secret garden, an important element for discovering the area's relationship with the direct urban surroundings (figure 4).

A third group carried out their project work in Civitas Egitânia, the current Idanha-a-Velha. The orographic particularity of the place where the Roman city was implanted, with the meandering river Ponsul, shows the exceptionality of its insertion in the road access system that departed from Mérida, at the head of Lusitânia. The place is also a western turning point of the route that follows the beautiful Serra Garcia to the east, a Roman route that passed in the valley between the Serra and the village of Monsanto, visible from Idanha-a-Velha. The village, which remained occupied until the 20th century, presents an urban structure where some of the elements that defined it as an important crossing point are present – such as the bridge that crosses the river Ponsul. The construction of an

fig. 4 D. Pedraza, F. Reis Ribeiro, M. Scarpatti, W. Lollino, *The Secret Garden of Beja*, axonometric of the proposal.

#### SECRET GARDEN AXONOMETRIC PROPOSAL

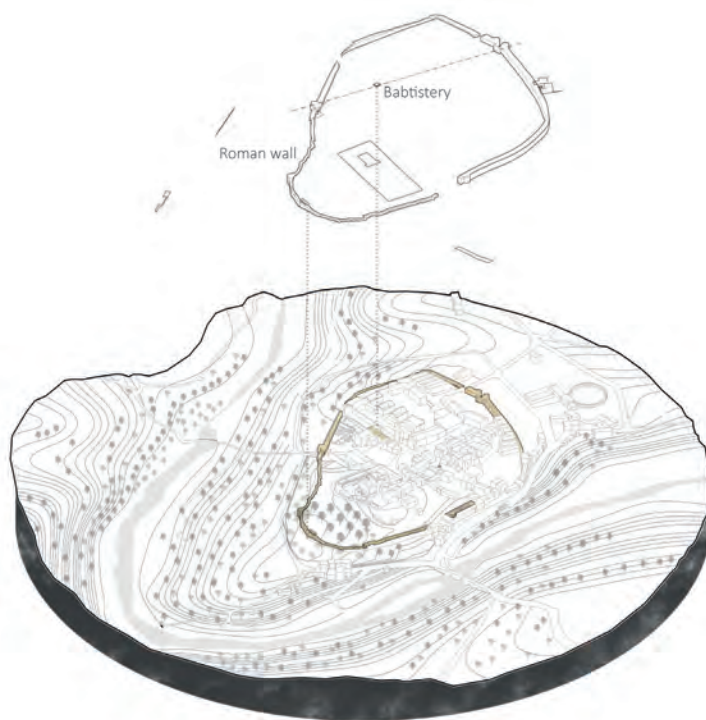




imposing and expressive wall in the 4th century, through a rich assembly of *spolia* of dismantled buildings, gives a unique character to the village as does the exceptional tower built in the 13th century by the Order of the Temple based on the foundation of a Roman temple and allowing the city forum to be identified clearly. The construction of a basilica, with the reuse of columns and lintels that would have been incorporated in the buildings of the forum, as well as the later Manueline church (causing the migration of the forum's village centre from the basilica to the church), allows us to understand the movements of the centre of power over fifteen centuries.

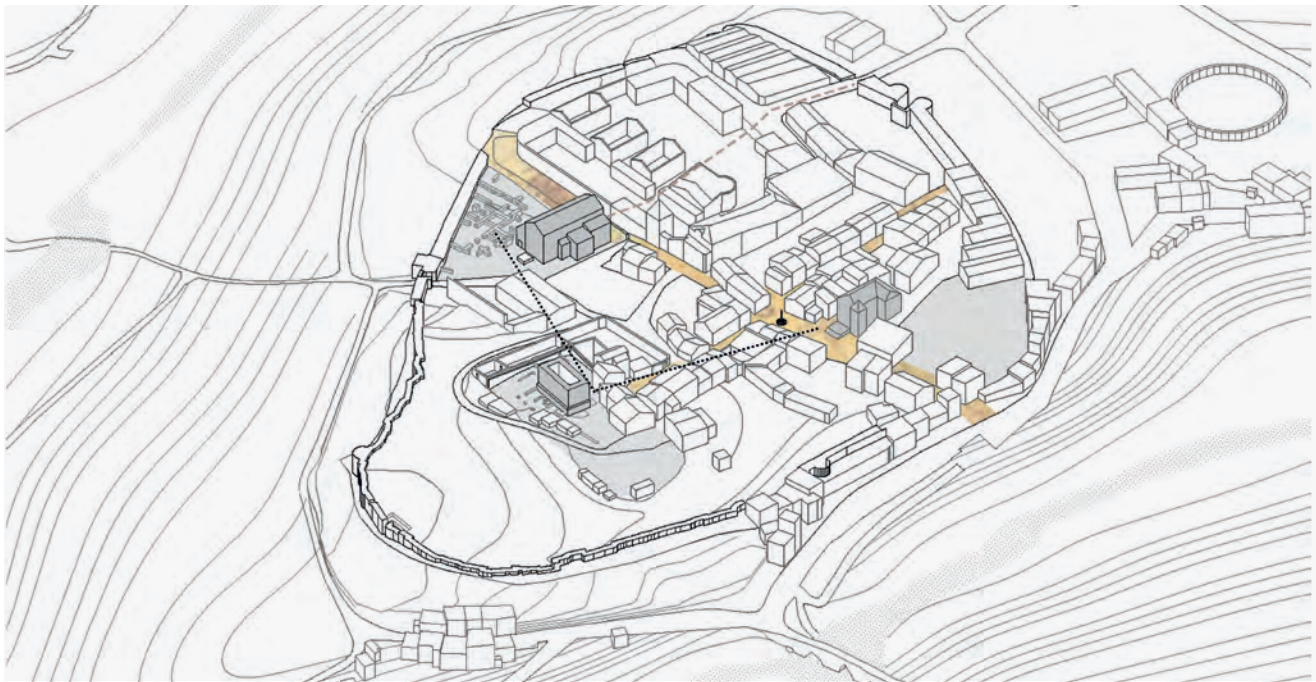
The work, entitled “Idanha-a-Velha – Landscapes of Spolia,” by Dalmiro Cabrera, Sara Ahmed and Wajeeha Arshad, focused on the archaeological interpretation of the site, including the important east access, with respective view cones, allowing a route to be materialized that allows the topographical understanding of the Roman settlement, as well as the important *spolia* of the cemetery outside the walls (figure 5).

fig. 5 D. Cabrera, S. Ahmed, W. Arshad, *Idanha-a-Velha A Landscape of Spolia*, historical analysis of Idanha.



### 3rd-4th CENTURY

The city needs a defensive element, the wall is created with fragments of the previous period.  
 The Forum imposes importance and the north baptistery is built.  
 The city is accessible from north and south.



This route incorporates the bridge over the river Ponsul, and in its urban articulation, after a glimpse of the northern limit of the forum, it follows the wall until it reaches the south gate. Inside, the musealization of the forum was undertaken, along with the construction of a belvedere in the tower, carried out through a system of lattices incorporating the traditional local roof tiles. Finally, the completion of a route directed to the west door of the basilica, aligned with the north door, restores an important connection with the 8th-century structure (figure 6).

fig. 6 D. Cabrera, S. Ahmed, W. Arshad,  
*Idanha-a-Velha A Landscape of Spolia*,  
Idanha city centres.

#### 4 Mapping Design Processes as Agency

Different strategies for mapping archaeological sites and contexts allow for the interpretation of the projects referred to in the three selected papers presented here. In the first case, the mapping of the memory of the places or *mnemonic of the landscape* is the trigger of a musealization open to the progressive incorporation of new excavation data, centring the drawing on a suggestive and minimal interpretation of the archaeological ruin. The second case, the mapping of the environmental system, that is, the mapping of agricultural crops and the building systems of the small agglomeration where the fragile protection of a set of pre-historic stones is located, reminds us of the importance of interaction between archaeological sites and rural communities. The final visual essay displays the mappings of urban morphology, and the cultural mappings of weaving and mud construction activities, as a process of ethnographic recognition of archaeological contexts, centring the design strategy on a participatory process that is simultaneously a process of poetic qualification through architectural design.

##### **Landscape Mnemonics as a Design Mapping Strategy in Crapolla Abbey**

The rehabilitation intervention in the medieval Crapolla Abbey starts from the difficult and exceptional topographic situation of the archaeological site to generate a constellation of elements for visiting the site and for contemplation of the landscape, and for containment and conservation of the archaeological area. It seeks to enhance the location on the beautiful coast of Massa Lubrense, built of cliffs, bays and fjords, reminding us that Italy, along with Chile, is the country with the longest coastline in proportion to its area. It is never too late to remember that visit walkways can be a powerful element of conservation of archaeological areas, not only because of the discipline they impose on the visitor, advising against trampling on areas that have not yet been excavated, but also allowing the conservation of the fragile geological system, in areas of cliffs which are subject to degradation.

The description of the project immediately considers the mapping of the history and images of the archaeological site, its landscape relations and the missing elements – due to amnesia, or allowing the architects to think of an open project design strategy, incorporating an excavation not yet fulfilled. This condition of openness and uncertainty, as opposed to constituting an obstacle, is an opportunity for a timeless interpretation of the archaeological site, that is, the search for the permanence of the religious sense of the use of the site, in the persistent process of building and re-building spaces for worship and, perhaps, pilgrimage.

The mapping of the archaeological site and its historical context of excavation and rescue is associated with the concept of a mnemonic, that set of easy-to-remember features that allow us to mentally reconstitute

a certain place or event. In this case, the concept of *mnemonic landscape*, that *art of memory* that allows recall through the attribution of meanings to places, requires an ordered sequence, as the author writes: “Memory operates visually, through logical and ordered sequences of images and their precise arrangement is an indispensable condition to guarantee a certain remembrance.” *Memory of places* in the landscape, and *places of artificial memory* or *mnemonics* constituted a fundamental tool for the exercise of memory in rhetorical communication. An analogy is established between the mental mapping and the mnemonic of the landscapes, like someone who walks along a line that takes us along a landscape itinerary.

### **Context and Time Mappings to Dwell on Earth.**

As the authors of the text on the work of Toni Gironès rightly state, his projects focus on the recognition of the specific values of each site, seeking to inhabit the place, in the Heideggerian sense of the term. It reminds us the anthropologist Tim Ingold, since it implies a perception of the environment that stems from the developed capacities or skills of whoever lives there, skills which have both biological and cultural origin.

For Gironès, admirably, and perhaps a rare, if not unique, case, the archaeological site is beyond the archaeological object. This means that the multiple readings of a context, (topography, history, climate, vegetation), are matters that need to be interpreted, just like archaeology itself. The lesson of archaeology is inextricable from that given by geophysical data and the landscape, including the historical landscape. Archaeological processes are the theme of architectural making.

The project in Seró builds a context for the placement of prehistoric megaliths in this small locality. To this end, it uses a survey of current construction systems, concrete frame systems with hollow brick fillings, building with the same elementary and economical means. The interpretation of the archaeological site is recorded in mappings of the construction techniques, the agricultural productions, the surrounding landscapes, integrating the vegetable garden area in the garden of the cultural equipment, with mapping of the time of the visit path, like someone who proceeds in a script of a film. Mappings of the physics of places are linked to the mappings of visiting times, cinematographing the path.

Particular attention is paid to the refused materials resulting from archaeological excavation processes – the removed land, the elements ignored in the excavation process and which sometimes constitute landfills, which even change the topographies of the sites – all of these “remnants” are the materials with which Gironès builds the musealization of two archaeological areas: the Roman cities of Iesso and Can Tacó.

In Can Tacó, platforms built with geological and amorphous construction materials resulting from the breakdown caused by the archaeological excavation generate the platforms for affirming the identified volumes, allowing recognition of the organization of the building plan, and

circulation through its spaces. The containment of materials by slender metallic structures constitutes platforms of material accumulation that, like apocatastasis, keep the possibility of reconstructing the fragmented body, on the day of the Final Judgement. It is the redemption of the fragment, so necessary to archaeology.

The same strategy occurs in the project for the Roman City of Iesso – circulation in tours through the archaeological site are carried out with the land removed by compacted archaeological excavation, allowing the construction of embankment paths that delimit large areas of future archaeology. The surfaces built by the removed lands and arranged on beds subject to erosion are called lamination surfaces (in the geological sense of the term). Although the realization of the road layout restores the structure of the Roman city, the project highlights the contemporary focus on the archaeological area – the archaeological site is a contemporary look at an inaccessible past.

A diagram showing the phasing of construction of the Roman city and the reverse process of its excavation illustrates the temporal dimension as a design intention and design strategy. The experience of slow archaeological time emerges as the purpose of the work by Gironès.

### **Architectural Ethnographies as Context Mappings:**

#### **A Room for Archaeologists and Kids.**

A Room for Archaeologists and Kids consists of a visual essay, a form of academic communication still underexplored in the scope of architecture. Organized in sequences of graphic materials that inform about the project, it is the report of a process rather than the presentation of a result.

The possibility of giving visibility to the landscape and architectural surroundings of a first-rate archaeological site, contributing to the sustainable development of the communities that surround it, is in itself a matter of admiration and reflection. To this fact are added two others of great importance in the scope of the theme of this journal: the report on the participated experience of design and construction of support facilities for the archaeological and educational excavation activities of the archaeosite; and the detailed record of the architectural and urban context of the site, proceeding with what we could call architectural ethnography.

Tom Emerson considers that the constraints of an architectural project constitute a potential for design, inasmuch as they imply the investigation of precise solutions in solving the problems arising from them. In this way, constraints are often generated by the designer, conceptualizing issues arising from economic, legislative, social or other constraints. This design strategy (a shared point with Álvaro Siza), is particularly suitable for interventions in archaeological sites, considering its economic, social and cultural sustainability.

The use of local materials, the exploitation of a constructive roofing system providing shade and characterized by the constructive and



image lightness, while building an important shadow texture which is necessary to the relatively extensive area it occupies, and a typologically essential and open architectural structure are characteristics of the project. To this can be added a detailed enumeration of the means employed and the management of a collective design and construction process involving the students of Studio Tom Emerson of D-ARCH, ETH Zurich and Taller 5 of the Facultad de Arquitectura y Urbanismo, PUCP Lima, Peru.

Drawing implies observing and recognizing to represent, and in this process it also implies gaining knowledge about reality, identifying values and the elements that build the landscapes; drawing is an instrument in the process of knowledge through observation. What appears in the magnificent Atlas of the Pachacamac project? The territory organized by the circulation routes, the insertion of the agricultural cadastre with the meticulous representation of the productions, the orographic elements, the vegetation, the topography, the great lines of infrastructure, catenaries of the electric network that crosses valleys and accompanies, or not, the roads, the large industrial complexes, the urban blocks densely occupied by housing.

There is an internal knowledge of the architectural project, knowledge that is activated by a reflective practice, by the representation skills that make sense in a drawing process, and that is aimed at in organizing knowledge through mapping the context of the archaeosite. This knowledge, which we can call intuitive, is fundamental in the design process: “the intuitive relationships [are] invisible links arising from the superimposition of the Atlas onto the processes of design and construction.”

#### Acknowledgements:

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### **5 Archaeological and Landscape Mappings for Reciprocal Learning.**

The interpretive mapping of archaeological sites and contexts allows the construction of a project argument that is sensitive to the particularities of the sites, and improving the interpretation, understanding and connection of the sites with the territorial and landscape contexts.

Thus, mappings are a powerful instrument of interdisciplinary dialogue, and a place of reciprocal learning in archaeology, landscape and architecture, due to the integration they provide. The value of the mappings is in their operation at the strategic and rhetorical level, and for that it is necessary to invest in their graphic elaboration, that is, in the graphic translation of the complex contents that they transmit.

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# Coastal Landscapes and Invisible Archaeology

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## *The Case of Crapolla Abbey in Massa Lubrense*

### *Keywords*

– invisible archaeology; coastal  
landscapes; architectural design;  
amnesia; imagination

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### *Attribution*

– The article is the result of  
a common research work by the two  
authors. Nonetheless, the paragraphs  
Introduction: the discovery of  
a hidden landscape and The strategy:  
architecture as scaffolding for  
archaeology in the landscape are  
attributed to P. Miano and the  
paragraphs The topic: invisible  
archaeology in the Crapolla fjord  
and Conclusions: the project as  
a site of knowledge in progress are  
attributed to F. Coppolino.

*The aim of this contribution is to investigate the relationship between coastal landscapes, invisible archaeology and architectural design through the case of the archaeological site of St. Peter's Abbey, in the fjord of Crapolla, Massa Lubrense, in the Sorrento Peninsula, which has been the subject of an interdisciplinary research. In these particular situations, architectural design works on an interpretative condition where the intersection between reciprocal learnings takes on great importance in order to define design strategies for the valorization of weaker archaeological traces which are still present in the contemporary territory.*

*Crapolla Abbey is an emblematic case, where the results achieved by*

*different studies, from archaeological excavations to surveys, from studies on ancient materials and construction techniques to those on the spolia architecture, from landscape studies to geological ones, inevitably become the basis of architectural design. This must be constantly updated, taking the connotations of an "open work" and becoming a sort of "building site of knowledge" in progress.*



fig. 1 Coastal Landscape and Invisible Archaeology, manifesto (author's drawing)

- 1 By “invisible archaeology” is meant the archaeological sites not yet subjected to excavations, or the sites excavated as a result of “inevitable” territorial transformations, studied, documented and then re-buried to guarantee their conservation. In: Lucina Caravaggi and Cinzia Morelli, *Landscapes of invisible archaeology. The case of the Portuense district* (Macerata: Quodlibet, 2014), 22.

### Introduction: the Discovery of a Hidden Landscape

In the crossing of archaeology, landscape and architecture, places where archaeological findings are barely perceptible or completely invisible take on a particular character.<sup>1</sup> A clear example is embodied by archaeological sites, located in isolated coastal landscapes and totally inserted into nature, not yet excavated, or excavated, covered and forgotten. Here, archaeological remains are so barely distinguishable as to express a silent and unintelligible condition in the landscape.

It is a very broad and problematic issue which requires very specific design answers. In these cases, the architectural design, developed before and during archaeological excavations, has necessarily to take an interdisciplinary approach, since it refers to something that is not visible or even to something forgotten, which gradually re-emerges. The project has to deal with an interpretative and evocative condition, which tries to explain weaker traces and where mutual intersections

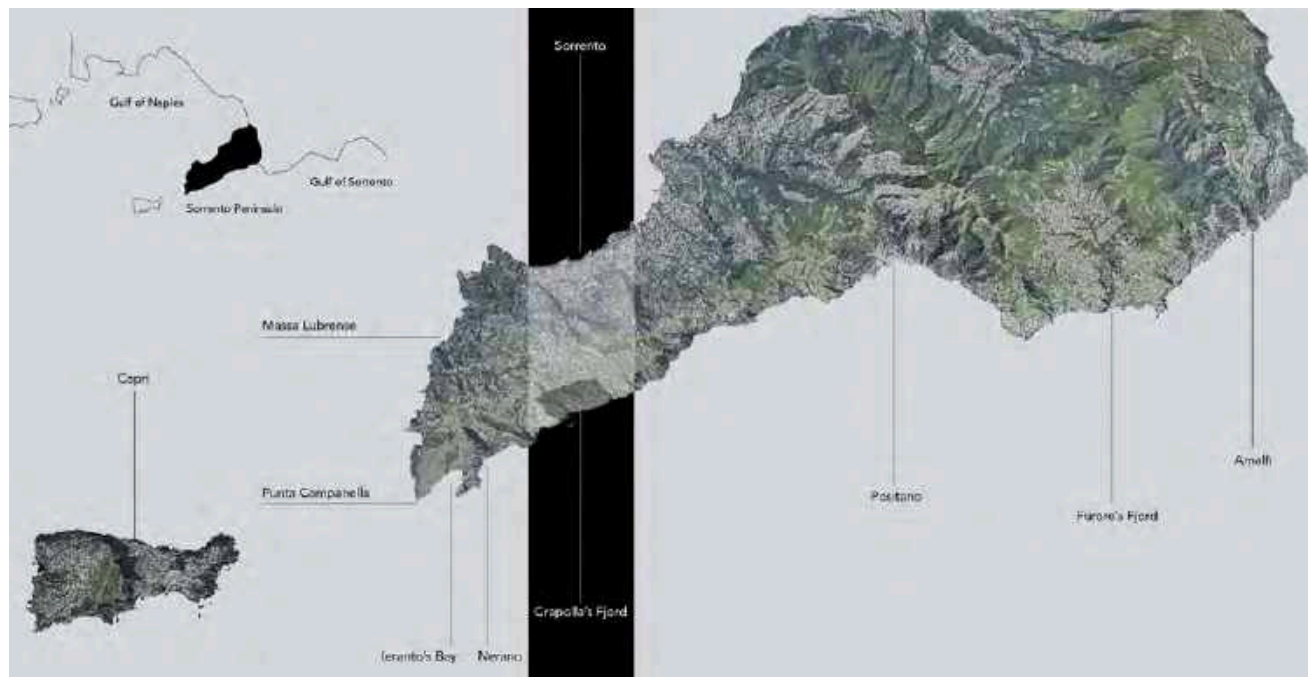
- 2 The research experience described here was conducted in the framework of the Applied Research Convention stipulated between the Department of Architecture DIARC of the University of Naples Federico II and the Municipality of Massa Lubrense (NA), set in July 2016, and also in reference to the agreement (2016-2019) between the department itself, the municipality and the Superintendence of Archaeology, Fine Arts and Landscape of the Metropolitan area of Naples. Research coordination: Valentina Russo; research group for architectural design aspects: Pasquale Miano, Francesca Coppolino, Angela Spinelli.

between archaeological excavation, knowledge of the site and open project, but also between nature and artifice, memory and amnesia, imagery and imagination represent some of the main tools that characterize design approaches in these specific situations.

This interesting topic has been broached and developed in an interdisciplinary research experience, leading with the case of the archaeological site of St. Peter's Abbey in the area of the Crapolla fjord, municipality of Massa Lubrense, in the Metropolitan city of Naples, located along the extreme offshoot of the Sorrento Peninsula that extends towards Capri (figure 2).<sup>2</sup>

The research work has investigated the relationship between coastal landscapes, invisible archaeology and the architectural project through a transdisciplinary interpretation that has crossed different studies and knowledge. From this interaction, design strategies and hypotheses have been developed, aimed at the conservation and at the enhancement of the site, intended as a unitary cultural heritage in the contemporary territory, but also, with the involvement of the local community, aimed at prevention of the loss of the ancient traces still present here.

fig. 2 Crapolla fjord in the Sorrento Peninsula, Massa Lubrense, 2017, aerial view (drawing by Francesca Coppolino).



- 3 The involvement of the Department of Architecture DIARC in relation to the Crapolla site can be traced back to 2008, the year from which many issues related to the knowledge of intangible values, physical-constructive characteristics of the various artefacts and the landscape were investigated (coordination: V. Russo). For a deep analysis of the results of the activities carried out between 2008 and 2013, see Valentina Russo ed., *Landscape as Architecture. Identity and conservation of Crapolla cultural site* (Firenze: Nardini, 2014).
- 4 Field work regarding archaeological excavation campaigns has been coordinated by the archaeologist Giovanna Greco, Department of Humanities dsu, University of Naples Federico II, both during the research activities conducted between 2008 and 2013 and for those done between 2016 and 2019. For an in-depth analysis of the excavation investigations and the interpretative hypotheses on the configuration and stratification of the religious complex, see Giovanna Greco, "Peoples in the Sorrentine Peninsula, between myth and reality," in *Landscape as Architecture*, 211-221.
- 5 In the fjord to, the complex of cisterns connected to a water system that insists on the narrow strip of beach belongs for a first Roman occupation between the 1st century BC and the 1st century AD. It was only in the early Middle Ages that the Abbey dedicated to St. Peter was built on the western side of the Fjord. In the Viceregal Age, the tower of St. Peter was built on the eastern side of the inlet; finally, the so-called "monazeni," on the eastern side of the beach, used as a resting place for fishermen and for sheltering boats, complete the picture of the architectural presence within the fjord. See Greco, "Peoples in the Sorrentine Peninsula," 211-221.
- 6 George Simmel, "La rovina," *Rivista di Estetica*, ed. Giovanni Cerchia, no. 8 (1981): 121. Original edition: George Simmel, "Die Ruine," in *Philosophische Kultur* (Leipzig: Gesammelte Essays, 1911), 125-133.

## 1 The Topic: Invisible Archaeology in the Crapolla Fjord

The case of St. Peter's Abbey in Crapolla is an emblematic case on the topic of invisible archaeology in coastal landscapes, since it is an archaeological site, totally incorporated into the landscape of the fjord. It was mostly unknown before the systematic interdisciplinary research work led from 2008 by the Department of Architecture of Naples DIARC of the University of Naples Federico II.<sup>3</sup> The religious complex has been the subject of many archaeological excavations during the long period of research, but also of historical, geological, landscape and design studies. These have helped to make some parts of the ancient mysterious fabric gradually understandable, even if, for other lost parts, the possibilities of interpretation are still open and wide.<sup>4</sup>

The expression "invisible archaeology" is intended to focus attention on archaeological remains that are so absorbed by nature that they blend in with the surrounding landscape, "becoming one" with it. In this case, the limits between artifice and nature are difficult to perceive and the topics of memory and amnesia, of imagery and imagination become important tools for the architectural project.

A merely superficial look at St. Peter's Abbey in Crapolla shows it to be a ruin similar to many others spread throughout the territory of European and Italian cities. Here, more than in other cases, the specific condition of a difficult site to reach predominates, since it is located in the intersection of impervious paths that cross and go up the fjord (figure 3). It is a set of routes on a territorial scale that, on the one hand, connects the site to the sea in several directions, and on the other, connects it to the hill and to the near widespread cores of the town. This set of routes finds a natural viewpoint in the area of the ancient complex, with fascinating views of the coast so distracting as to prompt one to forget the architecture that is present there.

The ruins, which can hardly be traced, have a very close relationship with the natural landscape of the Crapolla fjord in which they are inserted: from the sea it is possible to see only a few remains; then on reaching the top of the hill, from the small beach, it is possible to find a hidden place, located on the edge of the slope and totally open to the sea. In the current situation, here, although they are difficult to distinguish, can be found the apse, the sacristy, the atrium, the wardrobe (*armarium*), the crypt and various stairs of the ancient St. Peter's Abbey that led to the paths towards the slope. Finally, it is possible to discover the Roman cisterns (figure 4).<sup>5</sup>

Today, the examined site appears as a set of limited fragile ruins, assimilated by nature, which recall what George Simmel wrote about the relationship between ruin and nature: "the ruin of a building shows that, in the disappearance and destruction of the work of art, other forces and other shapes have grown, those of nature, and thus, from what still lives in ruin of art and of nature, a new whole has come out."<sup>6</sup> The peculiarity of the ruin,





fig. 3 St. Peter's Abbey in Crapolla fjord, 2017, view from above at a large scale (photo by Marco Facchini).



fig. 4 St. Peter's Abbey in Crapolla fjord, 2017, the archaeological remains (photo by Marco Facchini).

- 7 For more information, see: Gianluigi De Martino, *Rovine e ruderi: conservazione e progetto* (Roma: Gangemi Editore, 2017).
- 8 A centuries-long absence of maintenance, together with direct exposure to meteoric agents have now led to an advanced decay of the Abbey of Crapolla. What is still preserved is threatened in a widespread way by the presence of weed vegetation and by the absence of preventive measures of decay.
- 9 For an analysis of the historiographical sources and of the hypotheses regarding the layout and transformations of St. Peter's Abbey in Crapolla over the centuries, see: Russo, "On the edge of a precipice bathed by the sea: a knowledge path for the conservation of the Abbey of St. Peter's in Crapolla," *Arkos*, special number (July 2010): 70-81; Idem., "Memory and conservation of fragile ruins. The Abbey of St. Peter in Crapolla," in *Landscape as Architecture*, 95.

described by Simmel as a new element that comes from the combination of artifice and nature, is precisely what it is possible to find in the Crapolla fjord, where the identification of the artificial element is, in some cases, very complicated or almost impossible.

In the case of the Abbey, nature has re-appropriated the building to the point that its remains are difficult to distinguish, since they are now in inseparable unity with it, shaping an overlapping of perceptions, temporalities and different images.

This particular condition could lead one to believe that the balance reached between nature and artifice should not be changed, that there is nothing else to do than preserve what remains today and appears to our observation. However, Simmel's own consideration on the continuous and never-ending changing of the condition of ruin, transformed over time into something "new," highlights how conservation itself is an active and complicated process, a process which presumes change.<sup>7</sup>

The case of the ruins of the abbey is a clear example of this condition, since the need for conservation has stimulated multiple issues in different directions and, in addition to the topic of the relationship between nature and artifice, has brought about the identification of other two design topics that are extremely sensitive and helpful in the context of the contemporary project for the places of archaeology.

A first aspect concerns the relationship between memory and amnesia, two concepts that might seem opposite and contrasting, but which, on the contrary, often coexist in the case of ruins, giving rise to interesting design considerations.

The site of the medieval St. Peter's Abbey of Crapolla has, over time, been characterized by a long process of abandonment, which, however, was full of "returns" and active memories.<sup>8</sup> In fact, the religious attractiveness of the ancient site, of great influence over the centuries, and the local identity have never completely failed.

Although it is difficult to see, the ruins of the ancient archaeological artefact are highly stratified. Through a careful study of the archaeological remains it has been possible to identify traces of different historical and temporal phases that have condensed within the site, bearing in mind that first information on the abbey, reported in documentary sources, date back to 1111, although its existence seems very likely in previous centuries.<sup>9</sup>

In this regard, observation on-site has demonstrated how, in the phase of construction of the abbey dedicated to St. Peter, *spolia* material was widely reused, defining an accumulation of layers and an intersection of fragments into the landscape (figure 5).

Another example of the overlapping of architectures over time in the same site is the post-war chapel, built in an intermediate position with respect to the ancient atrium. The addition of this element involved

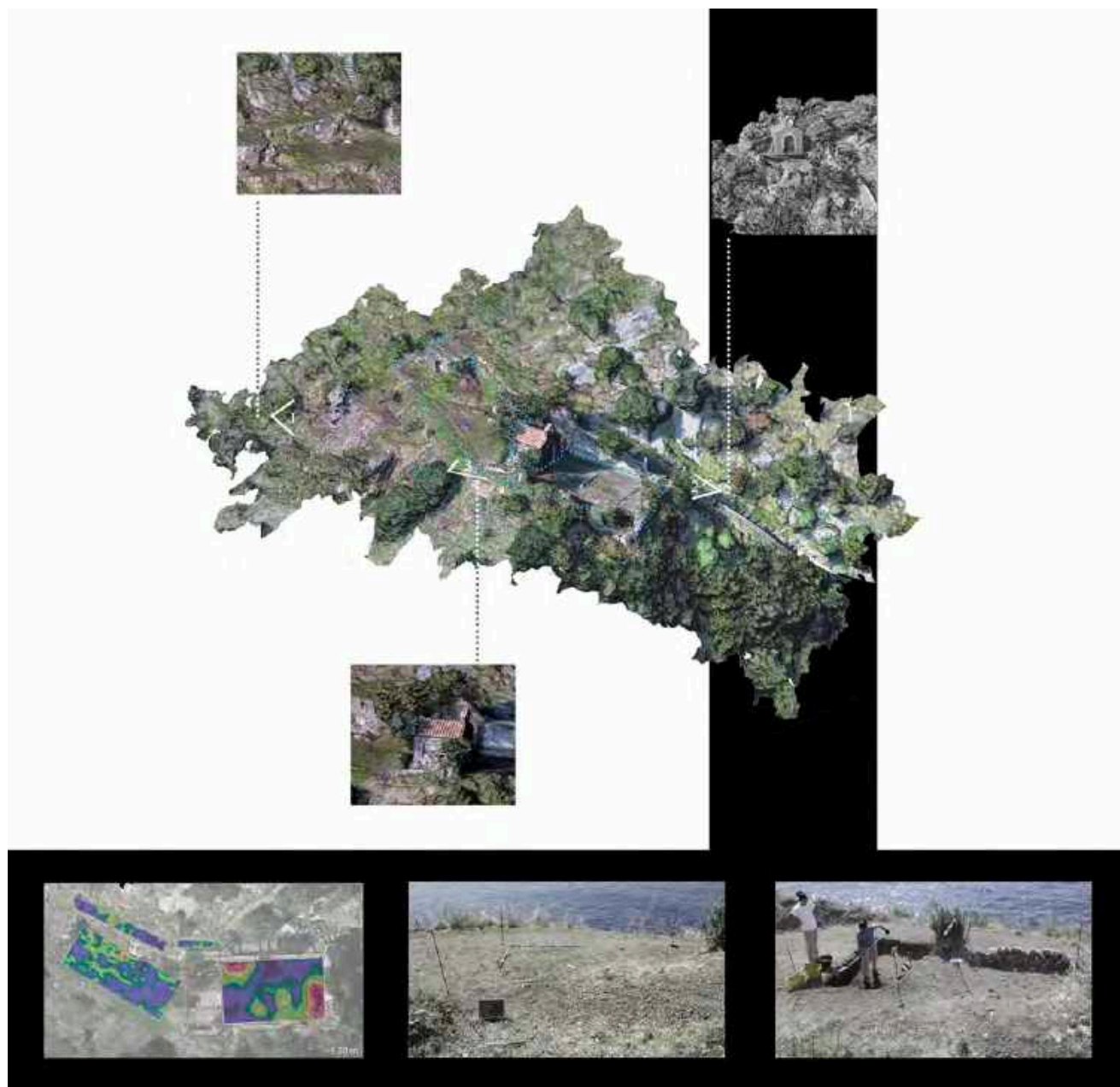


fig. 5 Site investigations in Crapolla fjord, 2017, geological studies, archaeological excavations, metric surveys (drawings and photos done by the research group coordinated by Valentina Russo).



- 10 Amedeo Maiuri, *Passeggiate sorrentine*, ed. B. Iezzi (Sorrento: Franco Di Mauro, 1949), 91-92.
- 11 “memoria di quel che fummo, le rovine ci dicono non tanto quello che siamo, ma quello che potremmo essere. Sono per la collettività quello che per l’individuo sono le memorie d’infanzia.” Salvatore Settis, “Rovine. I simboli della nostra civiltà che rischiano di diventare macerie,” *La Repubblica* (Novembre 2010).
- 12 “deposito di identità collettiva.” Francesco Venezia, *Che cosa è l’architettura. Lezioni, conferenze, un intervento* (Milano: Mondadori Electa, 2011), 92.
- 13 Sara Marini, “Amnesia,” in *Recycled Theory: Dizionario illustrato*, ed. Sara Marini and Giovanni Corbellini (Macerata: Quodlibet, 2016), 33-41.
- 14 Marcello Barbanera ed., *Relitti riletti. Metamorfosi delle rovine e identità culturale* (Torino: Bollati Boringhieri, 2009).

a reversal in the orientation of the liturgical functions, originally turned towards east and, since 1949, to the west.<sup>10</sup> In fact, to ensure access to the chapel, near the apses a small entrance was created, along the path that surrounds the church. The uninterrupted use of the chapel over time by the local community constitutes a very significant aspect in relation to the topic of the continuity of worship and of memory, recalling, as Salvatore Settis wrote, that: “memory of what we were, ruins tell us not so much what we are, but what we could be. They are for the community what childhood memories are for the individual.”<sup>11</sup> The citizens themselves, but also inhabitants of neighbouring municipalities, have never ceased to recognize the religious site as an important place of memory in the territory of the Sorrento Peninsula. The involvement of the local community in the research process has in fact constituted an important aspect for the definition of the design hypotheses of conservation, reuse and transformation of the area of St. Peter’s Abbey.

Alongside memory, intended as a “storage of collective identity,” in the case of the Crapolla site, the concept of “amnesia” has even more value, intended, instead, as a manifestation of absence.<sup>12</sup> The term “amnesia” means the double negative of “memory,” which involves an absence of memory, something that is not remembered or that has escaped from memories.

“Amnesia, already the subject of studies by Sigmund Freud (Freud 1901), is grafted into the articulated system of memory as an anomaly and, degenerating, can arrive to undermine the ‘internal coherence of life.’”<sup>13</sup> Therefore, amnesia can be understood as an interruption of memory, a suspension of knowledge, a temporal stop, a lack, a void, placing itself as a possible interpretative tool for the project. Regardless of its duration, it leads to the making of a gap within a sequence of phases and to the removal from reality of a fragment of identity.

When amnesia concerns archaeological heritage, it highlights a significant distance between the evolution times of the landscape and the rhythm of the metamorphosis of the ruins.<sup>14</sup> If not considered by a design vision capable of combining all the temporal variables that characterize stratified landscapes, this distance can degenerate into a progressive process of abandonment.

In the case of the archaeological site of Crapolla, amnesia itself displays respect to what is hidden or has not yet been discovered, to what is absent and presumed, but not certain. It happens in relation to some historical phases and some elements of the abbey of which fascinating legends are narrated, but of which there is no precise evidence or documentation. An example is the case of the ancient tower, which is said to have been erected in the north-west area of the archaeological site, but of which only a faint memory remains, an absence to be verified.

In this direction, of great importance are the design actions built around the concept of “absence,” which have the main aim of transforming

- 15 Caravaggi and Morelli, *Paesaggi dell'archeologia invisibile*, 13.
- 16 Riccardo Filangieri di Candida, *Sorrento e la sua penisola* (Bergamo: Istituto Italiano d'Arti Grafiche, 1917); *Archive Roberto Pane*, Crapolla, 1955; *Archive Storico Luce*, Penisola sorrentina, 1950.
- 17 Tessa Matteini, *Paesaggi del tempo. Documenti archeologici e rovine artificiali nel disegno di giardini e paesaggi*, (Firenze: Alinea, 2009).
- 18 Caravaggi and Morelli, *Paesaggi dell'archeologia invisibile*, 24.
- 19 On these lines, it can be remembered the Greek lyric poet Simonide di Cheo (556 - 468 BC), considered the founder of mnemonic techniques and who experienced that memory operates visually, through logical and ordered sequences of images and that their precise arrangement is an indispensable condition to guarantee a certain remembrance. See Maria Clara Ruggieri Tricoli and Maria Desirée Vacirca, *L'idea di museo. Archetipi della comunicazione museale nel mondo antico*, (Milano: Lybra Immagine, 1998).

fig. 6 Teodoro Duclère, Drawings of Crapolla's ruins, Museo Correale, Sorrento, 1850, Tav. CXLV-CXLVI; Roberto Pane, Short films, Penisola sorrentina, 1950, *Archive Storico Luce*; Roberto Pane, Photos of the St. Peter's Abbey ruins, Crapolla, 1955, *Archive Roberto Pane*.

absence into presence, placing the interaction between the historiographic function of archaeology and the design mechanisms linked to the topic of imagery and imagination: "the important thing is not what it is seen but what the imagination reconstructs with the mind's eye through a process of transfer which refers to something else. This process is, at the same time, allusion and illusion."<sup>15</sup>

A second relevant aspect, which the condition of Crapolla Abbey allows to be highlighted, is that of the imagination, which precedes the project. The very close relationship with the natural landscape of the Crapolla fjord, of which the abbey is part, has defined an overlap of multiple and different images and imaginaries, which constitute a precious material for the architectural design.

When, from the sea, the top of the hill where few remains lie is reached, an unexpected, hidden, surprising place is found, a really "imaginative place," totally absorbed into the surrounding landscape. This same perception of surprise had characterized the photographic images of the early twentieth century taken on the site by Riccardo Filangieri of Candida or those taken by Roberto Pane, who made the site an original and ideal film set for some short films shot there (figure 6).<sup>16</sup>

However, it is only by looking from the top that it is possible to have an overall view of the church and the abbey and then try to imagine a sort of general plant and individual parts. Only in this way is it possible to see the traces that evoke the ancient system.

It is of great importance to keep in mind the imaginative force produced by the traces, the alignments and the rhythmic sequences of the ruins, eloquent fragments of lost architecture and for this reason capable of generating new figures and new shapes.<sup>17</sup> In this condition, the invisible archaeology, dipped in nature, can be imagined as a real "landscape capacitors"<sup>18</sup> or even as a "mnemonic landscape."<sup>19</sup>





- 20 Santina Di Salvo, *Luce e colori sulle rovine. Strategie museografiche per la comunicazione dell'archeologia* (Roma: Aracne, 2012), 31.
- 21 Gaston Bachelard, *The poetic of space* (Bari: Dedalo, 2011); Juhani Pallasmaa, *Frammenti. Collage e discontinuità nell'immaginario architettonico* (Pordenone: Giavedoni, 2012).
- 22 Ibid.
- 23 Pallasmaa, *Frammenti*, 50-51.
- 24 Caravaggi and Morelli, *Paesaggi dell'archeologia invisibile*, 25.

Mnemonics, also known as the “art of space,” is a so-called “topical” strategy, because it consists of preserving all the things that must be remembered in the *topoi* or *loci*, a sort of familiar places: “this allows a precise image to be attributed to everything, which, in this case, is called *imago agens*, that is an image that acts to recall the object that must be brought back to memory. This second phase is the result of imagination, or *phantasia*. This art therefore implies a mnemonic landscape, in which everything that must be remembered present a precise location.”<sup>20</sup>

In this direction and in order to focus attention on the crossing of memory and imagination, it is possible to refer to Juhani Pallasmaa who, starting from Gaston Bachelard’s distinction between “formal imagination” and “material imagination,” argues that “images that arise from matter show experiences, memories, associations and emotions that are deeper and more touching than those evoked by the shape.”<sup>21</sup> So, he speaks of fragment, collage and discontinuity in the architectural imagery, underlining the need to operate towards an “open, unfinished reality, associations of ideas, memories, the concept of collage and assemblage.”<sup>22</sup> In an another circumstance he stresses again that: “the restoration of Castelvecchio (1956-64) by Carlo Scarpa in Verona, the transformation by Sverre Fehn of the ruins of the Archbishop’s Museum in Hemar (1967-1979) and the recent David Chipperfield’s reconstruction of the destroyed Neues Museum in Berlin (2009) are among the most extraordinary examples of architectural collages that emerged through a sensitive and deep architectural design.”<sup>23</sup>

Pallasmaa’s considerations invite thought about the importance of the “imagery” and “material imagination” and on how narrative techniques and cinematographic *montage* can define an archaeological density of the imagery and a hybrid narrativity, through the juxtaposition of fragmented images deriving from non-linear origins, providing interesting design possibilities.

Starting from these considerations, it is possible to understand how the archaeological evidence, even if invisible, can, through the architectural design, find a new creative capacity and new constructive possibilities for the contemporary space. This can happen through the reinterpretation of traces, locations, dimensions or the definition of new spatial associations, in relation to different time periods and to the changes of the environmental contexts, “avoiding the interpretative accentuation of the ‘shape’ (stylistically understood) of the single objects.”<sup>24</sup>

In these cases, the enhancement of the site is pursued through the insertion of new elements that give a new interpretation of the landscape traces belonging to different temporalities of the findings. These signs and elements cannot be interpreted in an arbitrary way, but, as Andrea Carandini underlines in a more general reflection: “the new elements could arise from the hidden, the obvious from the secret and the transformation of the existing would not be based on a quick and intuitive synthesis,

- 25 Andrea Carandini, *La forza del contesto* (Bari-Roma: Editori Laterza, 2017).
- 26 Cesare Pavese, *Il mestiere di vivere: diario 1935-1950* (Torino: Einaudi, 2000), 241.

but on solid knowledge bases, where detail is considered as an indication of a system to be reinvented.”<sup>25</sup>

The intent of an architectural approach, conceived in this way, referred to the sensitive topic of invisible archaeology, that the case of Crapolla Abbey highlights, cannot be to affirm its own supremacy over the past, but rather to strengthen the unity of nature and artifice and to narrate the continuous sequences of a possible uninterrupted tale of memories and amnesias, since, as Cesare Pavese wrote, “amazement is made of memory rather than novelty.”<sup>26</sup> In this way it is possible to imagine new or ancient futures and to provide new meaning to the ruins of the past, through an architectural project intended as a building site of knowledge in progress and as the result of mutual intersections between different disciplines, becoming a kind of a scaffolding for archaeology into the landscape.

## 2 The Strategy: Architecture as a Scaffolding for Archaeology into the Landscape

The design approach for the enhancement of the archaeological site of Crapolla proposed in the research work took a multiplicity of aspects into consideration: firstly, the incompleteness of the knowledge relating to the site, especially the archaeological one, and the value of the social identity, recognized by the local community, that the religious place has maintained over time; then, the “non-recognizability” of the ruins of the abbey in the current condition in which the dominance of the strong value of the multiple perceptions of the landscape is felt; finally, the aspect referred to the possibility of using a mechanism of imagination that could, on the one hand, tell the space in ruins, or on the other, direct it towards new possibilities (figure 7).

In this situation, where there is the necessity of waiting for knowledge deriving from different studies in progress, it becomes important to consider very different ideas, but also, at the same time, to be able to refer some precise design actions to this articulated framework. In particular, the need to better understand the site, waiting for archaeological excavations or during the first archaeological excavations in progress and, at the same time, continuous dialogue with the local community during the research constituted two important aspects that influenced the design process.

In the research work, these very problematic assumptions have not been taken into consideration in an abstract way. They have been faced as a response to existing needs, which have made the conservation and the re-use of the site very difficult and in this main aspect lies the originality of the whole design operation. These real needs mainly concerned issues related to the securing of the site; the protection of some elements, such as the frescoes found; accessibility on a large scale, but also the necessity to introduce public facilities in order to improve knowledge and usability



fig. 7 Pasquale Miano, Francesca Coppolino & Angela Spinelli, general strategy, Crapolla, 2017, concept and different design actions (author's drawings).

- 27 The reconstruction project for Salemi was conceived by Álvaro Siza Vieira and Roberto Collovà, starting from the studies for the Belice Design Laboratory with the collaboration of the Technical Department of Culture of Mazzara del Vallo. The executive project, commissioned by the Curia of Mazzara del Vallo, concerns the church, but also outlines interesting indications for possible future interventions in the historic centre. See Rosa Tamborrino, "Invisible thresholds: the reconstruction project of the Mother Church in Salemi di Collovà and Siza Vieira," *Restauro e città* (1989): 82-93.
- 28 See Toni Gironès Saderra, "Restituzione del Teatro Romano di Tarragona, Spagna," *Casabella*, no. 898 (June 2019): 44-51.
- 29 Ibid.
- 30 Renato Bocchi, "Le strutture narrative e il progetto di paesaggio," in *Il Parco dell'Ariosto e del Boiardo. Progetti di luoghi come esercizi di fantasia*, ed. Carlo Olmi (Macerata: Quodlibet, 2010), 41.
- 31 Ibid., 60.

of the site. All these needs are intertwined with the demand to continue the investigations on site with further researches, especially, as said, through the archaeological excavations in progress.

Giving answers to these needs has meant addressing the topic of the contemporary intervention in the ancient matter, defining a close dialogue with the fragile ruins and with the landscape. This dialogue has, in compliance with the principles of reversibility and recognition of the new intervention, imposed a careful work of correlation and comparison between the new elements to be inserted and the ruins of the abbey.

In this direction, the parallel with the project made by Álvaro Siza Vieira and Roberto Collovà for the valorization of Piazza Alicia and the reconstruction of Salemi Church (1984-1997) can be very useful for illustrating the design rationale that has been introduced in the architectural hypothesis proposed for Crapolla.<sup>27</sup> In Salemi the condition of ruin is caused by the earthquake; in Crapolla, instead, it was caused by time and the lack of physically recognizable elements. The intervention of Siza and Collovà, through the inclusion of a few essential elements, had the goal of reconnecting the relationship between the fragmented parts and, at the same time, achieving continuity between old and new architecture. This action has given unity and coherence to the general intervention.

In the same way, it is possible to mention the intervention by Toni Gironès Saderra for the Roman theatre in Tarragona (2018), where the construction of a structure in corrugated steel rods defines the generators lines that raised part of the remains of the theatre in volume.<sup>28</sup> "Like a cloud of flocks and by reversing what is static (the observer) and what is in movement (the choreography of birds in motion) the tangential visions of successive alignments build the shadow of the old theater starting from the experience of visitors as new contemporary spectators."<sup>29</sup> The intervention highlights a very important aspect in relation to the design logic experienced for the Crapolla site, that is the experiential narrative of the archaeological site which, starting from an evocative-imaginative mechanism and through the insertion of light and changeable elements, tries to evoke the void that the ruin shows, making some parts of the ancient complex legible and visible and defining spatial episodes.

It seems possible to paraphrase Renato Bocchi's formula of "architecture as a framework to experience landscape," speaking of "architecture as a framework to experience archaeology."<sup>30</sup> Designing landscape means designing a complex spatial system, subject to constant change and also to a continuous variability of perceptions according to the movement of those who experience the landscape.

In this design research, Bocchi's reflection allows emphasis of how there is no contrast, but a combination between the shapes of architecture and those of archaeology: architecture is a scaffolding, a framework with its own specific structure designed to read, interpret and narrate the archaeology, but not to compromise its shapes.<sup>31</sup>



Starting from the ruin-nature unity that has been achieved in the Crapolla archaeological site, the aim of the proposed architectural hypothesis was to realize a new unity in which the new inserted elements, above all, define a condition of internal coherence, which at the same time is able not to alter, but rather to strengthen, the ruin-nature unity from which it is started.

Realizing a condition of coherence between the new grafted elements, for examples, a walkway, a connection path between different heights, a small roof, a light railing and small volumes, meant interpreting the different elements as a unitary plot of interconnected elements, through which to establish relationships with the ancient traces, without overwhelming them (figure 8).

The work of the historical reconstruction of previous strata and layers is intersected with the securing project of the site, by engaging design steps that move between the invisible and the visible and that are inspired by existing signs, starting from which a new contemporary element, consistent as a whole, is grafted.

fig. 8 Pasquale Miano, Francesca Coppolino & Angela Spinelli, project proposal, Crapolla, 2017, general plan and section (author's drawings).



So, in the design explorations related to the area of Crapolla Abbey, an attempt was made to act through the “light grafting into the landscape” of a few and precise elements which are necessary to protect the site and to ensure adequate use.

A “wrapping” of the site of the abbey was proposed, which could enhance its consolidated role as a crossroads of paths coming from the sea and the hills, improving accessibility to it.

Along the two parallel paths that could be installed above and below the abbey, with exceptional views of the landscape, the existing entrance at the altar can be maintained and two new entrances can be inserted: a first access which, by arriving behind the apses of the church, allows the roman crypt to be reached directly and then goes up towards the church; a second access, instead, provided near the cistern located to the north-west, could allow the complex to be entered from the cloister side.

Basically, the limited new connections realized by these paths, largely already traced, could improve the usability of the site, but also could allow the site to be protected through the introduction of railings along the two paths and the reuse of the pre-existing staircases providing access to the crypt and to the abbey spaces.

Overall, it may be possible, in compliance with the inevitable problematics of the site, to safely access the interior spaces of the abbey and the church from different levels. In particular, in the interior spaces it may be possible to define a single connection on several levels able to connect the church with the Abbey area, the crypt and the cistern.

The path through the ruins of the abbey could find a first information point in the so-called cistern in which to place didactic and informative supports aimed at illustrating the historical events and architectural features of the religious complex.

The exploration of the parts down from the abbey towards the sea will allow new directions to be defined for the visit connecting the floor of the cloister and the lower levels. The crossing of the previously mentioned court will allow exploration of the ruins corresponding to the interior and exterior spaces of the Abbey.

A further vertical connection may still be necessary to connect the floor of the church with the basement placed below the transept and between this one and the low cistern, now almost inaccessible. Finally, the basement may constitute the suitable place to insert exhibition elements and information about the abbey complex and the Crapolla site.

A very close relationship can be implemented between the safety railings of the upper path and a roof to protect the frescoes found along the perimeter walls of the church (figure 9).

The internal ramp leading to the abbey spaces could be conceived in close interaction with the progress of the archaeological excavations, for which a modular floating floor can be considered which, depending on the excavation areas, will be moved to the most appropriate position.

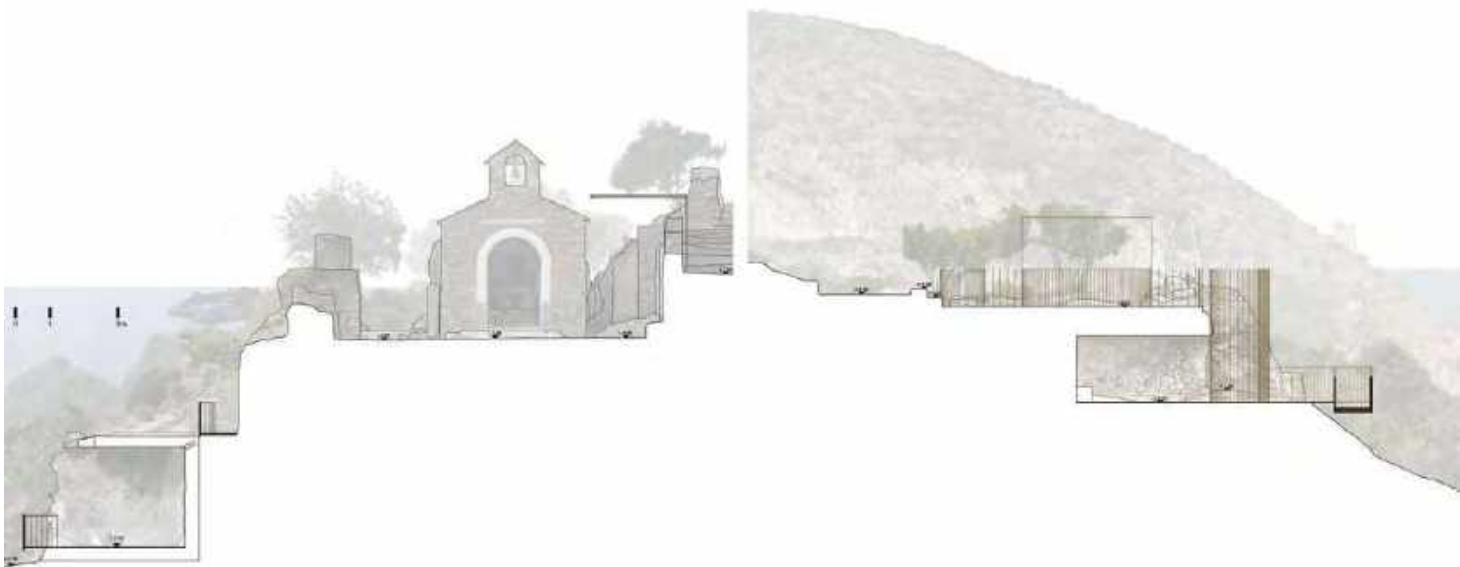
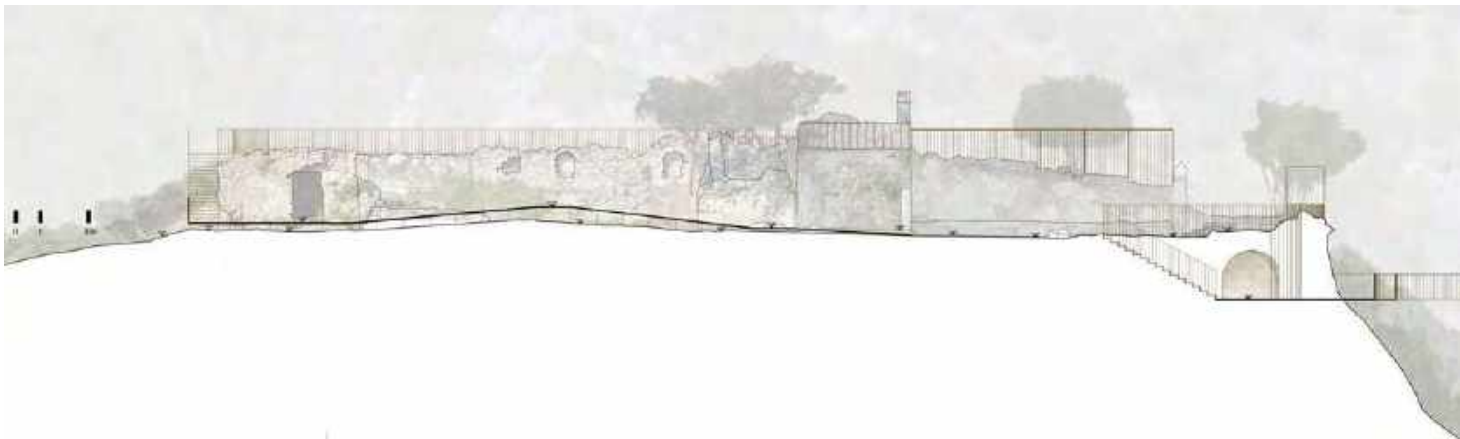


fig. 9 Pasquale Miano, Francesca Coppolino & Angela Spinelli, light grafting into landscape, Crapolla, 2017, longitudinal section (author's drawings).

fig. 10 Pasquale Miano, Francesca Coppolino & Angela Spinelli, light grafting into landscape, Crapolla, 2017, transversal sections (author's drawings).

At this point, but without any discontinuity with the described proposal for accessibility and securing, some design considerations can be advanced relating to the readability and use of spaces.

The substantial change introduced with the construction of the small post-war chapel led to the creation of a very particular religious space, with the altar and the apses opposite the chapel, generating a contrast between ancient and contemporary religious rites, which is configured as a peculiarity to preserve.

It appeared interesting to suggest some architectural solutions which can help to read the layout of the ancient church, such as, for example, the anastylosis of the ancient columns based on the procedures of the restoration discipline, but also the definition of a new “scene,” a sort of light background wall, in correspondence with the apses, which supports their identification (figure 10). This intervention can also be thought of in continuity with the railings and the roof, mentioned earlier, so once again the design action primarily answers the goal of securing and protecting the area.

On the other hand, by modifying the height and material consistency, it is also possible to conceive the “scene” as a screen for projections or as a background for small concerts, also introducing a secular use of the ancient religious space.

It may be possible to create a light exhibition set-up to complete the requirements for accessibility and safety, also providing for the insertion of linear steel elements in the church, which can be used as seats for both religious ceremonies and for concerts. Also, the cisterns could be used as an exhibition space with the insertion of a few removable and recognizable elements.

On a larger scale, the issue of visitor facilities must finally be taken into consideration. It is a relevant issue, which cannot be addressed only by considering the fragile site of the abbey, but referring to the entire scale of the fjord.

Designing the unity of the architectural elements and, at the same time, their total recognition and reversibility is a very sensitive goal which requires in-depth studies and considerations that can only be achieved in the detailed phases of the project. From this perspective, the final choice of materials to be used will be the outcome of a long and coordinated process, in which the various alternatives can also be evaluated through field trials.

In the research phase, aware that several alternatives will usefully be considered, with the development of excavations and knowledge, the introduction of some materials was proposed: the beaten earth for the paths that surround the site, providing joint treatments for safety, with the introduction of stone curbs; bronzed steel for the railings, roofs, ramps and stairs, in order to obtain spaces which reveal their difference, without contrasting with the context; steel for the construction of the internal



floating carpet and the new connection path along the edge of the apses with the definition of a grid and, where necessary, of a slab (figure 11).

Of course, each hypothesis has to be measured in relation to the findings of the ongoing archaeological excavation campaigns, and always taking into consideration the necessity to choose reversible and flexible systems according to the changing requirements of the archaeological excavation site.

In this regard, it is important to underline that, in the design solutions, particular attention should be paid to the requirement of modularity to facilitate working aspects, such as transport, assembly and disassembly, and reusability; but also, to the requirement of maintainability and of easy inspection and, above all, to the requirement of flexibility and reversibility of the new contemporary “layer” to be introduced. It should be a non-definitive layer, open to new possible changes deriving from the evolution of research and new archaeological findings, which may also significantly revise the project.

The research work on the Crapolla Abbey could further continue, by extending the field of knowledge relating to the archaeological site in the north-eastern part of the complex, not yet examined, but also relating to the many archaeological paths to be defined towards the coast and the centre of the town.

fig. 11 Pasquale Miano, Francesca Coppolino & Angela Spinelli, perspective views, Crapolla, 2017, vision of the “scene” between the absent apses and vision of the flexible platform between archaeological excavations (author’s drawings).

- 32 Marguerite Yourcenar, *That Mighty Sculptor, Time* (New York: Farrar, Straus and Giroux, 1993).
- 33 Paul Valery, *Eupalino o dell'architettura* (Lanciano: Barabba, 1932).
- 34 From the Greek *metamórphōsis*, which derives from *metamorphóun* transform, composed of *metá*, which indicates transformation, and *morphē*, form.

These last considerations are really important since they raise the issue of the adaptation the architectural configuration to the changing reality of archaeological sites and to the evolutionary process of scientific research.

As Marguerite Yourcenar, speaking of the “time, great sculptor,” remembers: “On the day when a statue is finished, its life, in a certain sense, begins. The first phase, in which it has been brought, by means of the sculptor’s efforts, out of the block of stone, into human shape, is over. A second phase, stretching across the course of centuries, through alternations of adoration, admiration, love, hatred, and indifference, and successive degrees of erosion and attrition, will bit by bit return it to the state of unformed mineral mass out of which its sculptor had taken it [...] Some of these alterations are sublime. To that beauty imposed by a human brain, by an epoch, or by a particular form of society, they add an involuntary beauty, associated with the hazards of history, which is the result of natural causes and time. Statues so thoroughly shattered that out of the debris a new work of art is born.”<sup>32</sup>

Marguerite Yourcenar’s “mighty sculptor, time” acts on the physical consistency of architectures, modifying the “matter of its shape: matter of uncertainty” and defining an involuntary beauty.<sup>33</sup> This matter, initially conceived as a construction of solidity, synonymous of eternity and duration, is now found as malleable, undergoing a metamorphosis, in which with the term “metamorphosis” is meant to reveal the constantly open and developing aspect of the archaeological ruin.<sup>34</sup>

### Conclusions: A Building Site of Knowledge in Progress

St. Peter’s Abbey in Crapolla has constituted a real interdisciplinary research field, where knowledge has represented the common goal and where elements and considerations that have originated from the different contributions – from archaeological excavations to surveys, from studies on construction techniques to those on *spolia* architecture, from landscape studies to geological ones – have become basic aspects for the project work. In this case, architectural design needs to be constantly updated and integrated, assuming the connotations of an open project in all phases, from the initial setting up to the daily work on site.

In particular, two aspects played a significant role in the definition of the design approach: the development of the archaeological excavations during the design process and the involvement of the local community. The archaeological excavations have constituted the main tool of knowledge for the site and, therefore, the central element around on which the various design hypotheses taken into consideration turn, which have been modified, integrated and updated with the changing situation due to the excavations in progress. The further aspect that influenced the design process concerned the involvement of the local community



35 Franco Purini, "Il nuovo e tre forme dell'antico," in *La modernità delle rovine. Temi e figure dell'architettura contemporanea*, ed. Stefano Bigiotti and Enrica Corvino (Roma: Prospettive Edizioni, 2015), 80.

in the definition of the strategy and of the architectural interventions for the valorization of the site. In fact, there has been a continuous exchange of ideas and a rich dialogue with local community that took place at various moments of the research, through meetings, conferences and collective site inspections.

Starting from these considerations, the proposed design strategy for the fragile heritage of the archaeological site of Crapolla suggests and defines a single, layered architectural system, whose "image" shows all its autonomy and recognizability, without marking formal mimesis with respect to the ancient material. A "light" architectural graft that tries to blend itself into the landscape in a harmonious way, without renouncing its action as a "new architectural sign in the stratification process."<sup>35</sup> An articulated and reversible architectural system, almost ephemeral, which can change itself with the changing archaeological excavation campaigns and with the storytelling site museum requirements, taking the connotation of a "permanent transitory device," a device in continuous evolution, a sort of a scaffolding of archaeology into the landscape.

Finally, the archaeological site of St. Peter's Abbey in the fjord of Crapolla is configured as a study case which can enhance the cognitive character of the architectural project, not only by its intrinsic specificity, but also the ability to correlate and synthesize research results from different disciplines.

Through the illustrated design strategy, it has been possible to highlight the importance of the process in the architectural project that operates in archaeological contexts: a process linked to the dynamics of excavation, the progress of knowledge, interlocution with the community and the municipality and the progressive interactions between different spheres of knowledge. All these variables are essential elements in trying to define an architectural design aimed at enhancing these particular and hidden sites, but which is open to possible future discoveries in the archaeological landscape, configuring itself as a "building site of knowledge" in progress.

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# Architectural Constants from Toni Gironès

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## *Habitability and Poetic Reverberations*

### *Keywords*

– Toni Gironès, habitability, memory, archaeological remains and architectural experience.

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*The presence of Mankind on Earth is marked by the continuous conquest of space. The ground we walk on has long witnessed our passage or permanence in certain places. Hence it is on that ground that we encounter the traces of those who preceded us and where, at the same time, we build contemporary projects. Caring for the place we inhabit implies acknowledging these time frames. Architecture mediates them in the present, providing them with a renewed condition of habitability. This can be perceived in the work of Catalan architect Toni Gironès, particularly in the context of archaeological remains. Using his lesson of the constants as a starting point, potentially in parallel with*

*Fernando Távora, this paper uses these as mechanisms for triggering sensorial experience, also drawing on Peter Zumthor and Luis Barragán. Then, through the memory(ies) of the ruins of Vilassar de Dalt and Seró, the place is considered here as a means of enabling individual perception and collective, perhaps even global, identity. Finally, some questions are put forward to problematise Toni Gironès's habitability over the porosity of time, associating past memories, present experience and the unknown future.*

- 1 “Current World Population,” accessed November 4, 2020, <https://www.worldometers.info/world-population/>
- 2 Let us recall that the United Nations (UN) resolution “Transforming our world: 2030 Sustainable Development Agenda” was unanimously approved by 193 Member States on 25 September 2015, at a historic summit held at headquarters in New York. It came into force on January 1, 2016. “Resolution adopted by the General Assembly on 25 September 2015 (A/RES/70/1): Transforming our world: the 2030 Agenda for Sustainable Development,” United Nations, accessed November 4, 2020, [https://www.un.org/ga/search/view\\_doc.asp?symbol=A/RES/70/1&Lang=E](https://www.un.org/ga/search/view_doc.asp?symbol=A/RES/70/1&Lang=E)
- 3 Ibid.
- 4 Ibid.
- 5 Fernando Távora, “Arquitectura e Urbanismo – a lição das constantes,” *Lusitana*, November 1952, 151. Original quote in Portuguese: “fenómeno necessário, inerente à própria natureza do homem, prolongamento indispensável da sua vida, manifestação da sua existência.”

## 1 Architecture's Role in the 2030 Agenda

The stamp left by human presence on Earth is one of continuous conquest of space. Territories favourable to human settlement have been populated and others, despite having no guarantee at the outset, have been domesticated. We have appropriated the planet's natural resources and subjugated other species to our needs. Exponential population growth has brought about challenges that we are only now starting to face, and human survival is at stake. At the date of writing of this article – November 4, 2020, at 4 pm – the population is estimated at approximately 7 823 170 500, with births certainly outnumbering deaths.<sup>1</sup> The population is spreading at dizzying speed into territories which are already overcrowded, resulting in serious economic and social problems; which the most recent effects of the SARS-COV-2 coronavirus pandemic have manifested on a global scale. There are few areas of the planet that we do not ‘inhabit’, directly or indirectly. There are also few species, humans in particular, that live free from the repercussions of globalisation. Following the industrial and digital revolutions, there is now a call for the planet Earth to be *sustainable* in the 21st century, notwithstanding the resistance of the political and economic-financial powers in some countries of the so-called *first world*.

The famous seventeen Sustainable Development Goals (SDGs), which are broken down into 169 targets, are a clear indication that the paramount purpose of the United Nations agenda for the 2030s is to “transform our world” into a place with new *habitable* conditions for all.<sup>2</sup> As noted in the first paragraph of the preamble to the extensive UN resolution, dated September 25, 2015: “This Agenda is a plan of action for people, planet and prosperity. It also seeks to strengthen universal peace in larger freedom. We recognize that eradicating poverty in all its forms and dimensions, including extreme poverty, is the greatest global challenge and an indispensable requirement for sustainable development.”<sup>3</sup> It is via objectives such as these that we can face the precarious times that we are living in and that are we are approaching, aggravated as they are now by the COVID-19 pandemic. We know that, among other purposes, we must “Make cities and human settlements inclusive, safe, resilient and sustainable” and “Protect, restore and promote sustainable use of terrestrial ecosystems, sustainably manage forests, combat desertification, and halt and reverse land degradation and halt biodiversity loss.”<sup>4</sup>

The ground on which we walk has long been witness to our passage or persistence in certain places. It is on the earth, therefore, that the vestiges of those who preceded us can be found and also that we build our current-day projects. Under the teachings of *The Lesson of the Constants* by Fernando Távora, *architecture* and *urbanism* are “a necessary phenomenon, inherent to the very nature of man, an indispensable extension of his life, a manifestation of his existence.”<sup>5</sup> In order to care for “universality – the variety and infinity of aspects, the multiplicity of

- 6 Ibid. Original quote in Portuguese: “universalidade – a variedade, a infinidade dos aspectos, a pluralidade das realizações.”
- 7 Giorgio Agamben, *Che cos'è il contemporaneo?* (Rome: Nottetempo, 2008).
- 8 The word “modern” is used by Fernando Távora, “Arquitetura e Urbanismo.”
- 9 “Resolution adopted by the General Assembly on 25 September 2015 (A/RES/70/1).”
- 10 Toni Gironès, “Conditions for Habitability. A conversation with Toni Gironès,” interview by Inmaculada Maluenda and Enrique Encabo, *El Croquis*, No. 189, 2017, 203.
- 11 Idem., “Topographies in Time: The Experience of Architecture,” *El Croquis*, No. 189, 2017, 211.

achievements” – of the space we inhabit, we need to know what has gone before and to try to anticipate the future.<sup>6</sup> That is, *to be contemporary*, according to Giorgio Agamben’s proposition.<sup>7</sup> Architecture (and urbanism) serves to mediate both times in the present, wishing to offer *modern* conditions of *habitability*.<sup>8</sup> And so it goes, from ancient shelters to the present day. In each era, the places of tomorrow were built, preserving what previous civilizations took the trouble to safeguard, whether due to its function or, from the 18th to 19th centuries, due to its cultural and heritage value. The lands we occupy are therefore in a state of permanent development; via the corporeal condition of architecture, we express the collective awareness of the moment, understood today as being on the local, regional and – particularly – global scale.

In view of the above-mentioned SDGs on the UN 2030 Agenda, inquiry into the role of architecture in the next decade and how it will respond to the multiple and varied challenges that we face holds a certain interest. In some cases, certainly, *rescue architecture* is to be expected and in others, a formal manifestation of the ordained political and financial powers. We know that the sheerest skyscraper is yet to be erected in Abu Dhabi or Shanghai and that innumerable refugee shelters are yet to be set up in Africa, Latin America and the Middle East, for example. But, it is not only these delicate problems, most of which have their roots in society, that will be addressed in the post-COVID-19 years. Indeed, aiming “to ensure that all human beings can fulfil their potential in dignity and equality and in a healthy environment” holds us to a comprehensive and accurate perception of what surrounds us.<sup>9</sup> On observing the current situation, Toni Gironès elects “habitability” as “the primary task of architecture.” His prediction for 2025 or 2030 is that “80% of the world’s population will be concentrated in cities, the only habitable environment according to a particular idea of progress.”<sup>10</sup>

Working out of Badalona, Barcelona, Toni Gironès has accomplished a significant body of work, especially in Catalonia; it is of recognised importance in Spain and also further abroad. The ‘local’ and ‘global’ nature of his interventions reveals his way of closely examining the state of architecture in the 21st century. Abiding by the guidelines of the 2030 Agenda, Toni Gironès has understood daily life as a form of knowledge from the beginning of the 1990s. His process for a project is focused on the experience of places, yet his understanding of it is not limited to the area of intervention: “I think its range of action spreads beyond the city, from its direct relationship with habitability out to the entire planet Earth, regarded as a truly shared heritage,” says Toni Gironès.<sup>11</sup> The pre-existing condition offers a new *topography in time*, which is able to identify with the daily lives of local communities, but, concomitantly, with the most far-flung. Although there is no place for *a priori* criteria, Toni Gironès has identified a set of *constants*, eight in total, which are closely related to the idea of *habitability* which he pursues in his

- 12 Idem., “*Spontaneous architectures, reflections and constants in architecture: The Cape Creus peninsula, a topography in time*” (PhD diss., Universitat Politècnica de Catalunya, Departament de Projectes Arquitectònics, 2016).
- 13 Idem., “Topographies in Time: The Experience of Architecture,” 209.
- 14 Idem., “A conversation with Toni Gironès, under the postgraduate international and interdisciplinary 2-yrs Erasmus Joint Master Program in *Architecture, Landscape and Archaeology* (ALA), developed by a consortium of 4 institutions (University of Rome Sapienza, University of Coimbra, National Technical University of Athens and University of Naples Federico II),” interview by Paulo Providência, May 26, 2020, audio, 52:52.
- 15 T.S. Eliot, “Tradition and the Individual Talent,” *The Egoist*, vol. VI, no. 4 (September 1919): 54-55; Idem, no.5 (December 1919): 72-73.

professional and academic practice at the Reus School of Architecture, in Spain, and as a researcher.<sup>12</sup> They are “[c]onstants that run crosswise through my projects and sketch out a degree of continuity between them,” acknowledges Toni Gironès, recalling that the memory of past experiences plays a unique role in his life as an architect. In short, his conclusion is that architecture is *emotion* and *thought*.<sup>13</sup>

We live in a time of uncertainty; what once seemed safe dissolved instantly upon the arrival of a virus of planetary span. The speed at which it propagates rivals that of the information that reaches us daily. The architecture of Toni Gironès requires slow time; it forces us to live within it and to bear witness to the *constants* that give it meaning. It is the resumption of the idea of an architecture of place, one which thinks on the territory and redraws the landscape. This is *porous* architecture, with no boundaries; it is architecture of individual and collective belonging, in which the truth of the materials and means of construction adopted lend it a unique sensory experience. Following the lessons of Fernando Távora, we would anticipate Toni Gironès’s work to be *modern* and *contemporary*, in accordance with Giorgio Agamben. It is a response to a world that is transforming by the second, of rapid time and instant consumption. Thus, the *lesson of the constants* and Toni Gironès’s interventions are of special interest for research. In this article, we will examine them in two parts. In *Reasoning the “topographies in time”*, we will study the *constants* underlying Toni Gironès’s lesson and seek to establish a direct dialogue with that of Fernando Távora, mentioned earlier. In *Experiencing the memory(ies) of the Sharon Stones*, we will take them as effective artifices with which to trigger the desired architectural experience. These poetic reverberations will be assessed in the memory(ies) of the Seró Megalithic Tomb and the Roman Kiln Discovery Space in Vilassar de Dalt, not forgetting other projects, such as the Archaeological Park for Roman Iesso Settlement or the adaptation of Can Tacó Roman Site. An intermediate section, mediating these two, will frame the *lesson of the constants* and the work of Toni Gironès in *The coming age of emotional architecture*. Peter Zumthor and Luis Barragán will be our company on this journey. Finally, we will show how the place that has been reconstructed simultaneously institutes *thought* and *emotion* of individual perception and collective identity, perhaps with global roots. Our itinerary will unfold through the lands of Catalonia, inevitably accompanied by the words of Toni Gironès, as in his recent interview with Paulo Providência.<sup>14</sup>

Lastly, it should be emphasised that we will dare to “pair” the lesson and certain works of Toni Gironès with those of Fernando Távora, Luis Barragán and Peter Zumthor. In the light of T.S. Eliot’s well-known critical essay *Tradition and the Individual Talent*, even living in more or less distant times, only those who are faced with similar dilemmas are contemporary.<sup>15</sup> Thus, we will try to explore the lesson of Toni Gironès and those of the renowned Fernando Távora, Luis Barragán and Peter Zumthor



- 16 Ibid., 55.  
 17 Idem., interview with Paulo Providência.  
 18 Ibid.  
 19 Idem., “Conditions for Habitability. A conversation with Toni Gironès,” 207.

from a perspective of space and time. After all, as T.S. Eliot states in the text from over a century ago: “the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order.”<sup>16</sup>

## 2 Reasoning the “Topography in Time”

*Habitability*, as the basis for his architectural discourse, is perceived by Toni Gironès as “the essential element that is important” and the architect as “an expert in habitability, like the doctor is in health.”<sup>17</sup> The broadness of this concept can be interpreted throughout his practice, in his approach to the inhabitants’ experience in space, the congregation of past and present time frames, or local and global contexts; because occupation, and life at large, constructs a hypertext with all of these layers and architecture can congregate them all, acting for *continuity*, as testified by Toni Gironès: “Work the limit in between the different parts, the different scales, etc., [...] I think that is the final objective. [...] I would dissolve the limits between the parts I think, the objective of all work, no? Just to base this continuity.”<sup>18</sup>

Sensorial experience acts as an enabler of *habitability*, as a motivation for design and a final purpose, providing substance to a poetic design, as well as to the individual and collective functional occupation or haptic fruition of each work. In his own words: “I’m interested in defending and encouraging the poetic gaze in each one of us.”<sup>19</sup> This is overall embedded in his works, by an attentive choice of materiality, such as the tectonic stonework in the adaptation of Can Tacó Roman Site, or the light and evocative metal structure on Tarragona’s Roman Theatre; or by a thorough use of light, like the one that floods the interior space of the Roman Kiln Discovery Space in Vilassar de Dalt (figure 1).

fig. 1 Roman Kiln Discovery Space, Vilassar de Dalt, Barcelona, Spain (2002-2004). Courtesy of Toni Gironès.



- 20 Idem., interview with Paulo Providência.
- 21 Martin Heidegger, *Being and Time: A Translation of Sein und Zeit*, trans. Joan Stambaugh (New York: State University of New York Press, 1996). First edition 1927.
- 22 Gironès, interview with Paulo Providência.
- 23 Idem., “*Arquitectures espontànies, reflexions sobre constants en arquitectura: la península del Cap de Creus, una topografia en el temps*,” abstract.
- 24 Idem., interview with Paulo Providência.
- 25 Távora, “Arquitectura e Urbanismo,” 155. Original quote in Portuguese: “Porque a lição das constantes não pode ser esquecida a Arquitectura e o Urbanismo contemporâneos deverão manifestar a sua modernidade, traduzir uma colaboração total e não esquecer a importância que desempenham como elementos condicionantes da vida do homem.” The expression “lesson of constants” is from Távora, “Arquitectura e Urbanismo.” For Távora’s writings on space organization see his *Da Organização do Espaço* (Porto: FAUP Publicações, 2006), first published 1962.

But *habitability* is also present in a comprehensive possibility of uses, the gathering of programmes where the present meets the past and standing ruins meet busy urban life, as largely represented by the coexistence of spaces with diverse positionings, uses and scales in Seró Megalithic Tomb/Dolmen Transmitter Space: “[...] the experience of the people rebuilt the site. It’s not possible to explain in one slice, in one photo, in one publication, you need to have the experience to understand the proposal. Like a cinema, but you are into the film. In the end we work with the experience of the people. But you don’t offer a film, you offer the conditions for people, every person, every subject to interpret his or her film.”<sup>20</sup>

*Habitability* as a mental and bodily dwelling in the present also evokes Martin Heidegger’s *Dasein* and, hence, his temporal approach to *being*, with a past that brings us to a present.<sup>21</sup> In fact, Toni Gironès’s archaeological parks are a paradigmatic resonance between time, materials and ambiances. They are both a means for rescuing a lifelong and inherited way of living, but also for disclosing contemporary possibilities for inhabiting them, considering that “the archaeological parks are quotidian parks, that the people use day to day,” and *activating* them for the people: “activating the stones or the ancient ruins, but in the end activating this new public space with local people, with the region.”<sup>22</sup>

These compose his *topographies in time*, echoing the past into the present, “refined by decanting in time” and moulded by “the natural dynamics and human interventions” and “always with hope and future option.”<sup>23</sup> This can be observed on the Cap de Creus peninsula as an object of Toni Gironès’s more academic research, but also in his research by design, in his archaeological parks, in his approach to the territory and to pre-existences.

The passing of time also introduces the *constants* that linger in architecture, either in the *topographies in time*, or in the new design proposals, despite the contextual specificities of each design, place or programme. These are construed with past and present experiences from the architect – “the architecture is here, in your interior, from the experience of habitability of this first childhood and during your whole life” – along with his formative path. Because, as Toni Gironès said: “you need theories, you need references” that prevail on the design.<sup>24</sup>

A *lesson of the constants* that endure in architecture had already been introduced in 1952, by the Portuguese architect and pedagogue Fernando Távora, from whom we have learnt that history is an invaluable design content and that *organising space* is the paramount task of the architect: “Because the lesson of the constants cannot be overlooked, contemporary architecture and urbanism must manifest their modernity, translate a total collaboration and not forget the importance that they play as conditioning elements of men’s life.”<sup>25</sup>

- 26 Idem., *Da Organização do Espaço*, 75. Original quote in Portuguese: “Que a par de um intenso e necessário especialismo ele coloque um profundo e indispensável humanismo.”
- 27 Alexandre Alves Costa, note to *Teoria Geral da Organização do Espaço*, by Fernando Távora (Porto: FAUP Publicações, 1993), vii. Original quote in Portuguese: “A sua lição fundamental decorre simplesmente da sua capacidade única para distinguir o essencial do supérfluo ou circunstancial e enquanto nos dividíamos pela circunstância com ele nos uníamos no reforço e consideração dos valores estruturais mais perenes.” Ibid., viii. Original quote in Portuguese: “ativamente vigilante na construção da felicidade de todos os homens.”
- 28 Gironès, “Conditions for Habitability. A conversation with Toni Gironès,” 201.
- 29 Idem., “Topographies in Time: The Experience of Architecture,” 209.
- 30 Ibid., 209 and 211.
- 31 Távora, “Arquitectura e Urbanismo,” 155. Original quote in Portuguese: “Está, em grande parte, nas mãos da Arquitectura e do Urbanismo a organização do meio em que o homem vive, dos edifícios em que habita ou trabalha, das cidades, das regiões ou dos países em que se encontra integrado.”
- 32 Gironès, “Conditions for Habitability. A conversation with Toni Gironès,” 203.
- 33 Ibid., 205.
- 34 Idem., “Topographies in Time: The Experience of Architecture,” 209.
- 35 Távora, “Arquitectura e Urbanismo,” 154-155. Original quote in Portuguese: “A colaboração toma aqui os mais variados aspectos e atinge as mais diferentes camadas sociais. [...] E esta colaboração vai desde a colaboração efectiva que se manifesta na concepção ou construção das obras de Arquitectura e de Urbanismo até à própria fruição dessas obras.”

Fernando Távora has taught us how to perceive architecture, how both to respect our traditional ways of living and building, and also how to be contemporary and global. He has taught us to cooperate amongst ourselves, to value spatial quality, to simultaneously hold an “intense and necessary specialism” along with a “deep and indispensable humanism,” assisting in society’s well-being.<sup>26</sup> Hence, a parallel is proposed here on the use of the lessons that outline Fernando Távora’s architecture, the “more perennial structural values” that he stood for and that regard him as “actively vigilant in edifying the happiness of all men,” with Toni Gironès’s *constants*.<sup>27</sup> When asked whether these might change according to each site, he assertively stresses that “they’re always the same.”<sup>28</sup>

More than a half a century after Fernando Távora’s lessons, Toni Gironès wrote *Topographies in Time: The Experience of Architecture*, where he displayed his own “series of constants linked to habitability that were consolidated over time in my [his] architectural practice,” demonstrating a constant resilience of architectural understanding.<sup>29</sup> As follows: “1. The stability of the horizontal plane”; “2. Buffer space and boundary management”; “3. Material condition and the passage of time”; “4. ‘Objet trouvé’ and conceptual recycling”; “5. Managing remnants as generators of places”; “6. The thermal inertia of the earth and the optimization of natural resources”; “7. Trees and vegetation as architectural material”; “8. Recognition and activation of pre-existing.”<sup>30</sup>

At first glance, we can argue that the significance of architecture towards “the organisation of the environment in which man lives, the buildings in which he lives or works, the cities, the regions or the countries in which he is integrated” can be transferred onto Toni Gironès’s concept of *habitability* and the similar relevance he bestows on it for his practice.<sup>31</sup> Additionally, this can be perceived in his rapport with experience and occupation: “Our profession consists of generating not so much outlines as conditions: material elements with their geometries, their scales and their arrangements in space and time. The fact that they are conditions means that they can be interpreted by their occupants, and that they will ultimately be materialized through their habitability.”<sup>32</sup>

Furthermore, this is profoundly correlated with the spatial experience of his works: “In my opinion, architecture is a mediator, an intermediary between our body and the environment that we inhabit.”<sup>33</sup> But it is also associated with his third constant “material condition and the passage of time,” which claims that: “The different types of material are not chosen and laid out on the basis of substantive criteria, but rather by their ability to adjectivise and verbalize the architecture.”<sup>34</sup> Ultimately, this also conveys another *constant* assumed by Fernando Távora, which “goes from the effective collaboration that is manifested in the conception or construction of the works of architecture and urbanism to the very fruition of those works.”<sup>35</sup>





fig. 2 Adaptation of Can Tacó Roman Site, Montmeló, Montornès del Vallès, Barcelona, Spain (2008-2012). Courtesy of Toni Gironès.

- 36 Ibid., 153. Original quote in Portuguese:  
 “A modernidade de um acontecimento mede-se pela relação que ele mantém com as condições dentro das quais se realiza.”
- 37 Ibid. Original quote in Portuguese:  
 “A modernidade manifesta-se na qualidade, na exactidão das relações entre a obra e a vida.”
- 38 Ibid., 155. Original quote in Portuguese:  
 “O conhecimento do passado vale na medida do presente.”
- 39 Constantinos Doxiadis, *Architectural space in ancient Greece* (Cambridge, Mass.: The MIT Press, 1985).
- 40 Gironès, interview with Paulo Providência.

Another potential analogy between these *constants* is related to time, an urge for the present and a respect for the past. Fernando Távora’s definition of modernity is “measured by the relationship it has with the conditions within which it takes place.”<sup>36</sup> Acknowledging its contemporaneity, it draws from the “accuracy of the relationship between the work and life.”<sup>37</sup> But it also assumes that “the knowledge of the past is worth in its contribution to the present,” which is embodied in historical examples presented to the reader, such as: Stonehenge, the pyramids of Giza, St. Mark’s Square or the Parthenon.<sup>38</sup> Similarly, the adaptation of Can Tacó Roman Site can resemble the visual articulations of the Acropolis and the site implementation of the Greek ruins, as Constantinos Doxiadis has comprehensively examined.<sup>39</sup> At the Roman site of Can Tacó, the platforms for both the pre-existent ruins and the new proposal, as well as the diagonal visual perception can be an intuitive and latent reminiscence of Toni Gironès’s references in a well-established and structural concept from the Parthenon (figure 2). And even if this is clear in the architects’ works, as the earlier archaeological parks addressed, its present condition it is also evident in his discourse: “At the end all these frames are to be linked in time, in these 2,000 years, right? That you, in all interventions, you never rebuild – ever – because this is not a Roman theatre, not a Roman oven, not a Roman city in Guissona, not a dolmen in Seró, not a domus or a *praesidium* or Can Tacó, I don’t know at the end what it is, because they have three, four or five different points, but it is the archaeological rest of this ancient reality, and you put the archaeological site in value, not the theatre, or the domus, or the dolmen, the archaeological site is another question.”<sup>40</sup>

Time also echoes throughout his works, as a melodic chant of continuity – rather than a mimesis of an ancient Greek hymn – or an interpolative jazz that awakes and *activates* our senses to the ambiance of where we are, as Toni Gironès explains: “first to understand that time is part of the process, and you need to dance with time when you are working in different scales.”<sup>41</sup>

As a cyclical event for the community since 1996, the installation Passanelles (figure 3) comprehends both the temporal *continuity* through a collective memory, and the uniqueness of each moment, according to the natural conditions of the sea and the weather. Additionally, the fact that it is completed by the people in space also accomplishes Toni Gironès’s *habitability*. Finally, with the standing position of the floating elements and the moving stones thrown by the people in a rhythmic sound, it stands as a truly sensorial space and time of poetic action, that systematises the constants in time, collaboration and life.

Finally, Toni Gironès’s *topographies in time*, which etymologically recall the Greek *topos* –the site, over the passing of time and its collective memory, are also blended with the individual echoes of his childhood for a subjective approach to design and fruition: “I remember terraces full of olive trees behind a hut [...] I remember a fantastic sense of white calm

fig. 3 Action / installation “Passanelles, a temporary space,” Cadaqués, Girona, Spain (1995-2009). Courtesy of Toni Gironès.





- 42 Idem., "Topographies in Time: The Experience of Architecture," 209.
- 43 Peter Zumthor, "A way of looking at things," in *Thinking Architecture*, ed. Zumthor (Basel: Birkhäuser, 2006), 9-25, 10. Originally published in 1988.
- 44 Zumthor, "The hard core of beauty," in *Thinking Architecture*, ed. Zumthor (Basel: Birkhäuser, 2006), 27-34. Originally published in 1991. For Martin Heidegger see his "Building, Dwelling, Thinking," in *Poetry, Language, Thought*, ed. Heidegger, translation and introduction by Albert Hofstadter (New York: Harper & Row, 1971), 145-161. Originally published in 1954.
- 45 Ibid.
- 46 Ibid.
- 47 Ibid.
- 48 Idem., "The body of architecture," in *Thinking Architecture*, ed. Zumthor (Basel: Birkhäuser, 2006), 48-56. Originally published in 1996.
- 49 Idem., "From passion for things to the things themselves," in *Thinking Architecture*, ed. Zumthor (Basel: Birkhäuser, 2006), 35-45. Originally published in 1994.
- 50 Luis Barragán, "Luis Barragán, extract from conversations with Emilio Ambasz," in *The architecture of Luis Barragán*, ed. E. Ambasz (New York: The Museum of Modern Art, 1976), 8-9.

before I turned ten. [...] These and other experiences come to my mind in the form of intense vital records."<sup>42</sup>

This is also embedded in Peter Zumthor's words when he is *thinking architecture*, assuming that his memories convey a poetic design and project sensorial artefacts with similar emphasis on *habitability* and life at large: "Memories like these contain the deepest architectural experience that I know. They are reservoirs of the architectural atmospheres and images that I explore in my work as an architect."<sup>43</sup>

### 3 The Coming Age of Emotional Architecture

As a supporter of the principles of Martin Heidegger, in the essay "The hard core of beauty," written in 1991, Peter Zumthor reminds us that, surely, "we are never in an abstract world but always in a world of things, even when we think."<sup>44</sup> By this condition, he understands that the concept of *habitability*, his pursuit, can be found in "Heidegger's wide sense of living and thinking in places and spaces": "The reality of architecture is the concrete body in which forms, volumes, and spaces come into being."<sup>45</sup> Thus, he believes that ideas can be revealed in the materials and physics of construction. Peter Zumthor refuses "the reality of theories detached from things," and expresses "[his] powers of imagination" using the properties of stone, wood, iron, glass, etc.<sup>46</sup> *The hard core of beauty*, he assures us, is found in the meaning and *sensitivity* offered them: "a building that can serve as a home for man."<sup>47</sup> "The body of architecture" by Peter Zumthor is, therefore, tangible.<sup>48</sup> But, as mentioned earlier, in the places of one's imagination, one can also envisage: "From passion for things to the things themselves."<sup>49</sup>

We know the characteristics of the materials and how they withstand time, how they resonate or how they shimmer in light. Similarly, we can anticipate how they react with each other. Technologies are not unknown, like ancient knowledge. The matter and physics of construction are, with a few exceptions, measurable. The design of a 'detail' is sought in the material and technologies prescribed. Architecture finds the solution to its technical problems and others in science. Today, knowledge of the physical and human geography of any given location is never lacking. The data is publicly available at a click. Despite the value of meteorological, socioeconomic and cultural records, the *leitmotiv* of the discipline is upstream of these aspects, as Luis Barragán taught. Let us then turn to his testimony.

As noted by Emilio Ambasz, author of *The Architecture of Luis Barragán*, in the 1970s, "It is very important for humankind that architecture should move by its beauty; if there are many equally valid technical solutions to a problem, the one which offers the user a message of beauty and emotion, that one is architecture."<sup>50</sup> Luis Barragán, convinced as he is that architecture cannot be the "cold piece of convenience," argues that any work that "does not express serenity is a

- 51 Ibid.
- 52 Ibid., 9.
- 53 Idem., "Luis Barragán, 1980 Laureate, Acceptance Speech," The Pritzker Architecture Prize, accessed December 5, 2020, [https://www.pritzkerprize.com/sites/default/files/inline-files/1980\\_Acceptance\\_Speech.pdf](https://www.pritzkerprize.com/sites/default/files/inline-files/1980_Acceptance_Speech.pdf)
- 54 Ibid.
- 55 On this matter, see, among others, the article: Ignacio San Martín, "Luis Barragán: The Process of Discovery," *Landscape Journal* 15, no. 2 (1996): 99-112. Accessed December 5, 2020. <http://www.jstor.org/stable/43323394>
- 56 Barragán, "Luis Barragán, 1980 Laureate, Acceptance Speech."
- 57 Ibid.

mistake."<sup>51</sup> Architecture is emotional, he says; like Fernando Távora, Peter Zumthor and Toni Gironès, he recognises that the *lesson of its constants* arises from history and past experiences. Its memories are a reservoir of architectural experiences which are closely linked to the *atmosphere* of the place. An 'image' that understands the meaning of territory as well as the expression of land and materials: "My earliest childhood memories are from a ranch my family owned near the village of Mazamitla. It was a pueblo with hills, formed by houses with tile roofs and immense eaves to shield passers-by [sic] from the heavy rains which fall in that area. Even the earth's color [sic] was interesting because it was red earth."<sup>52</sup> When the Pritzker Prize was awarded to him in Washington in June 1980, the Mexican architect and engineer admitted that his work is consciously autobiographical, because there are memories in it of his childhood and adolescence on his father's ranch. But, he explained, although *nostalgia* leads us to the past, it is there that the possibilities of the present emerge: "the architect must listen and heed his nostalgic revelations."<sup>53</sup> For Luis Barragán, only if one is imbued with this principle will it be possible to truly occupy space and architectural emptiness with *beauty* and consequently combat dehumanisation and vulgarity. His architecture embodies 'resistance', while remaining *contemporary*. He wants to retrieve the physical and timeless values of the place, associating "beauty" with "silence," "solitude" with "serenity" or "joy" with "death." "In [his] work [he] [has] always strived to adapt to the needs of modern living the magic of those remote nostalgic years": "the whitewashed walls; the peace to be found in patios and orchards; the colorful streets; the humble majesty of the village squares surrounded by shady open corridors." "As a sublime act of poetic imagination," as Jay Pritzker said when on awarding the eponymous prize to the illustrious Mexican from Guadalajara.<sup>54</sup>

Like Toni Gironès and Peter Zumthor, Luis Barragán's work reflects his life and thought; perhaps he also identifies with certain of Martin Heidegger's ideas.<sup>55</sup> Their *houses* demand to belong to another 'time'; they cannot be evaluated by advanced technological precepts. And thus, they are not quantifiable in the light of any mathematical order. Their existence and experience summon up the past, the present and the future at once and in a non-linear way. The lessons of history and memory lend meaning to places and materialise in the physics of construction and in *emptiness*. To build is to think on and care for the space we inhabit, in harmony with our surroundings. Building, therefore, is an extension of Being. In this sense, in the 'return' to roots, Luis Barragán foresaw the possibility of authentic, emotional architecture, worthy of the human condition: a sense of habitability and continuity that did not negate "The Art of Seeing."<sup>56</sup> "It is essential to an architect to know how to see: I mean, to see in such a way that the vision is not overpowered by rational analysis," was Luis Barragán's expression of his cherished concept in the North American capital.<sup>57</sup> In an appropriation of Juhani Pallasmaa's

- 58 Juhani Pallasmaa, "Space, place and atmosphere. Emotion and peripheral perception in architectural experience," *Lebenswelt*, no. 4.1 (2014): 230-245.
- 59 Ibid.
- 60 Zumthor, *Atmospheres* (Basel: Birkhäuser, 2006); Pallasmaa, "Space, place and atmosphere," 230.
- 61 Alexander Četković. 2015. "The coming age of calm architecture." Paper presented at *Mediacity 5, Plymouth, UK, April 2015*. Accessed December 5, 2020, [https://www.researchgate.net/publication/298353154\\_The\\_coming\\_age\\_of\\_calm\\_architecture](https://www.researchgate.net/publication/298353154_The_coming_age_of_calm_architecture)
- 62 Zumthor, *Atmospheres*, 11.
- 63 Ibid., 21, 23, 29, 33, 35, 41, 45, 49, 57, 63, 67 and 71.
- 64 Pallasmaa, "Space, place and atmosphere," 244. The expression "Magic of the Real" is by Peter Zumthor, *Atmospheres*, 19.
- 65 Ibid.

words in *Space, place and atmosphere*, we can observe that for Luis Barragán, "The quality of a space or place is not merely a visual perceptual quality as it is usually assumed."<sup>58</sup> Indeed, Luis Barragán's thought and work can be revealed in the axiom which this Finnish architect proposed, namely: *Emotion and peripheral perception in architectural experience*.<sup>59</sup> In his investigation of the work *Atmospheres* by Peter Zumthor – which, it should be noted, was published three decades after Emilio Ambasz spoke with Luis Barragán – Juhani Pallasmaa comes to the conclusion that "The judgement of environmental character is a complex multi-sensory fusion of countless factors which are immediately and synthetically grasped as an overall atmosphere, ambience, feeling or mood."<sup>60</sup> In short, Luis Barragán and Peter Zumthor, as did Fernando Távora and Toni Gironès, dreamed (and dream) of what Alexander Četković calls *The coming age of calm architecture*, or, as argued here, *The coming age of [emotional] architecture*.<sup>61</sup> This architecture cannot be quantified, but instead finds meaning only in what we feel. It is in the experience of the place that *architectural quality* is discovered. "Quality architecture to me," Peter Zumthor explains, "is when a building manages to move me," and certainly, "one word for it is atmosphere." "We perceive atmosphere through our emotional sensibility – a form of perception that works incredibly quickly, and which we humans evidently need to help us survive," he stresses.<sup>62</sup> As Luis Barragán explained in the *lesson of the constants* offered at the Pritzker Prize award ceremony, Peter Zumthor also names his twelve constants: 1. "The Body of Architecture"; 2. "Material Compatibility"; 3. "The Sound of a Space"; 4. "The Temperature of a Space"; 5. "Surrounding Objects"; 6. "Between Composure and Seduction"; 7. "Tension between Interior and Exterior"; 8. "Levels of Intimacy"; 9. "The Light on Things"; 10. "Architecture as Surroundings"; 11. "Coherence"; 12. "The Beautiful Form."<sup>63</sup> Out of these means of creating *emotion and peripheral perception*, Peter Zumthor glimpses achieving the "Magic of the Real": "the secret power of architecture and how it can influence entire societies, but, at the same time, enable us to define our own individual existential foothold," Juhani Pallasmaa emphasises, in turn.<sup>64</sup> Recalling the recommendations adopted at the UN General Assembly on 25 September 2015, "[we] suggest that [like Juhani Pallasmaa,] we may well become more interested in atmosphere than in individually expressive forms."<sup>65</sup>

We are therefore left in no doubt as to the relevance of Toni Gironès's work. We see it as being in natural continuation of that of Luis Barragán, Peter Zumthor and also Fernando Távora. While they live(d) in different lands and are from different generations, their architecture is considered to be from the same 'slow time' and the 'calm' of Stonehenge, the pyramids of Giza, St. Mark's Square and the Parthenon. In view of the seventeen objectives on the 2030 Agenda, the interventions in Vilassar de Dalt, Guissona, Montmeló and Seró (Artesa de Segre), among others, can be seen as an example of "a non-autonomous, fragile, and collaborative

- 66 Ibid.
- 67 Iñaki Ábalos, *A boa-vida* (Barcelona: Editorial Gustavo Gili, 2003), 95. Original quote in Portuguese: “passado eminente e individual”; “dupla ação do segredo e da descoberta.”
- 68 Ibid., 105.
- 69 Ibid., 94. Original quote in Portuguese: “fundamento [deste] conhecimento.”
- 70 See: <http://www.tonigirones.com/es/>
- 71 Gironès, “Topographies in Time: The Experience of Architecture,” 211; Idem., “Conditions for Habitability. A conversation with Toni Gironès,” 203.
- 72 Ibid.
- 73 Ibid.
- 74 Ibid., 201.

architecture adapted to the precise conditions of topography, soil, climate, vegetation, as well as other conditions of the region and site,”<sup>66</sup> to quote Juhani Pallasmaa again. Next, we will walk through some of these projects in the body of a character whose link with space comes from the *nostalgia* of ‘childhood’ memories and remembrances, an “eminent and individual past” that Iñaki Ábalos combines with the “double action of secret and discovery.”<sup>67</sup> On the other hand, we should not forget the sensorial and intellectual phenomenon that desirably qualifies the architectural experience, the *magic of the real*, mentioned above and characterised by Peter Zumthor. In parallel with *The good life* suggested by Iñaki Ábalos, we will ‘invade’ the intimacy of existentialist shelters of Vilassar de Dalt and Seró with the watchful eye of a “bricoleur” architect.<sup>68</sup> After all, the ambitious poetic *reverberations* are sought “according to the principle that ‘they can always be useful’” tomorrow. *Intention* and *intuition* constitute the “foundation [of] this knowledge.”<sup>69</sup>

#### 4 Experiencing the Memory(ies) of the Sharon Stones

When one studies Toni Gironès’s professional path, the need arises to discuss why the interventions in Vilassar de Dalt and Seró were chosen as case studies, and not equally significant ones, such as those with recognition in Spain and abroad: the delicate Archaeological Park for Roman Iesso Settlement in Guissona, Lleida, the inspiring adaptation of Can Tacó Roman Site in Montmeló, Montornès del Vallès, Barcelona, the topographic Climate Museum in Lleida, the restrained adaptation of the Archaeological Remains of the Ancient Roman Theater of Tàrraco in Tarragona, or even the entry for the tender for ideas for the Museum of the Archaeological Park of Puig de Sa Morisca en Calvià in Mallorca.<sup>70</sup> With the exception of the Museo del Clima, the other works, including those in Vilassar de Dalt and Seró, share the fact that they *think on/care for/build* those places with the architecture discovered on the floor as the starting point. Indeed for Toni Gironès, the archaeological remains represented, and continue to represent, an opportunity for “Recognition and activation of pre-existing,” but never “as a hermetic object or work of art that is only created to be exhibited in a museum room.”<sup>71</sup> Regardless of the historical or architectural value of the pre-existences found in the space for intervention, they must be understood as part of a more encompassing strategy, “as something that you leave for other people to interpret, with certain conditions,” notes Toni Gironès in the interview with Inmaculada Maluenda and Enrique Encabo.<sup>72</sup> As architects, we know that any transformation implies the design of ‘new’ conditions, some of a physical nature and others that will result from “climatic variations, interpretations by the users or appropriation of the place.”<sup>73</sup> Toni Gironès believes that the initial *intuition* requires “objective conditions from the ones that people who are going to experience those spaces will use.”<sup>74</sup> Hence were the *constants* of his work born: a *lesson* that deals with *intention* and *intuition* as one.

75 Ibid., 207.  
76 Ibid.  
77 Ibid.  
78 Ibid.  
79 Ibid.

Archaeological spaces are territories of memory(ies) in expectation, per se. Time has severed them from everyday life and their boundaries are often inaccurate and difficult to interpret at first glance. It is impossible to be indifferent to them, even when they are unreadable. Whether because of the value of the antiquity they testify to, the exclusive position they occupy in the landscape or the *nostalgia* we experience in the shade of the walls that still persist, such places invariably transmit an *atmosphere* that immediately communicates with us. The unknown leads us to discovery. We look for a reason for what we feel; we are, unconsciously, *bricoleur architects*. Also, according to Toni Gironès, “[we] think an archaeological site is a magnet, an element that triggers a question.”<sup>75</sup> In the projects for conserving and highlighting the value of the Roman remains in Seró, Guissona, Can Tacó and Vilassar de Dalt, one of the main issues had to do with the relationship established between the sites themselves and the region in which they are set. Toni Gironès shows that they all “lead to the mental construction of a narrative, a cross-section of Catalonia as a territory that reflects four different climates, four situations and four populations.”<sup>76</sup> Likewise, he emphasises that the integration into the surrounding context is distinct: “from the Pyrenees foothill landscape in Seró to the agricultural and industrial context of Guissona, or from a completely metropolitan one in Can Tacó to a different one on the Mediterranean in Vilassar de Dalt.”<sup>77</sup> Despite the obvious differences, there is a common principle underlying these four projects. Therefore, it should be considered that it is more what unites them than what separates them. “Points of knowledge, recreation and connection related to these environments have been generated in all of them with very few resources,” the Catalan architect himself acknowledges.<sup>78</sup> He points out, under the pretext of protecting archaeological remains, that he designed a new public space for the village in Seró and an outdoor platform in Can Tacó, as if it were “a huge building between three small hills in the midst of contemporary metropolitan complexity.”<sup>79</sup> In Vilassar de Dalt, the wall/platform which was built wishes to belong to the existing park, while in Guissona, the structures and form of the land, excavated in the meantime, yearn to return what remains of the ancient Roman city of Iesso to the spontaneity of urban life. *Memory* sees itself as time in suspension, but with a ‘functional’ value, and thus contemporary. In any of these works, the past is not only seen as a *document* to be consulted; it wants to be more than that. It wants to be of the order of the present, to be part of the daily life of the place. It demands to be collective, local and global. It does not neglect individual perception, but encourages it. *Memory* is also physical, recyclable material. So, Toni Gironès, wonders: “What does highlighting something mean in the 21st century society?” In anticipation of the UN SDGs referred to earlier, he suggests: “Allowing people to interpret long-term periods.” “I’m talking about how the place has changed and above all, how successive layers coexist in time until they stabilize in the current layer with



- 80 Ibid.  
 81 Ibid.  
 82 Ibid., 201.

a high degree of complexity, not only material,” Toni Gironès concludes.<sup>80</sup> The interventions in Vilassar de Dalt, Guissona, Can Tacó and Seró can answer this major challenge. In the end, “it’s a question of suggesting that reality can be much broader.”<sup>81</sup> Toni Gironès’s work vindicates this, particularly in the interventions which resuscitate ‘forgotten’ architectures.

In Vilassar de Dalt, Guissona, Can Tacó and Seró, the prime objective was the recovery of Roman and prehistoric findings, although the underlying programme for each project was different. Indeed, while in Guissona and Can Tacó, the archaeological structures were mostly in the open, in Vilassar de Dalt and Seró, a place for protecting the three Roman industrial kilns and the megalithic tomb/dolmen were erected, respectively. Nevertheless, an identical approach to place is evident in all four interventions. The materialisation of *memory(ies)* takes place according to a set of mechanisms, and is above all recognisable in the physics of construction. The context and, of course, the projects determine the limits of each action. Adopting these *constants* stems from a desire to relate “a public, outdoor landscape to an interior one,” as Toni Gironès explained in the interview published in the journal *El Croquis*.<sup>82</sup> Thus, the aim of the organisation of space is to enable the architectural experience to be lived and felt, both inside and outside. In fact, architecture, Toni

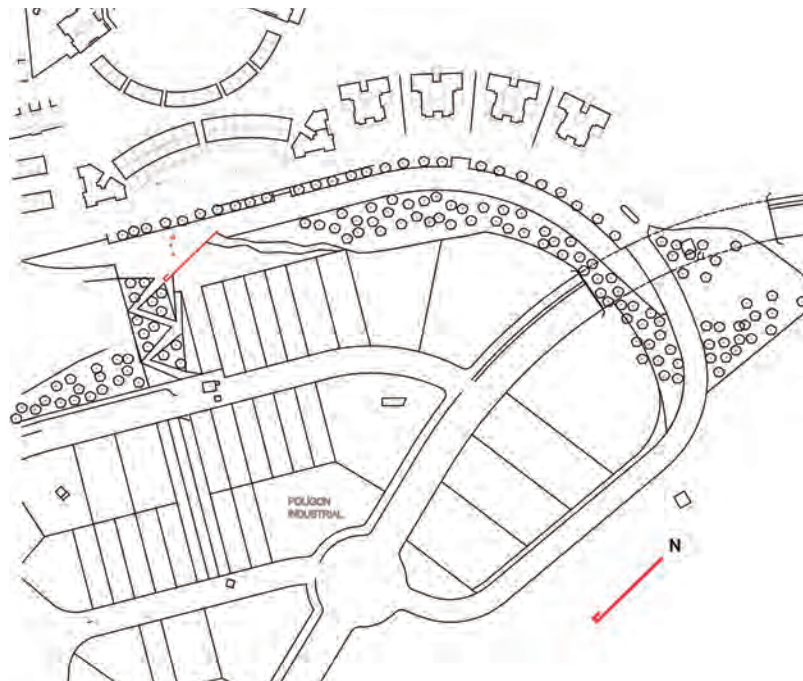


fig. 4 Site plan. Roman Kiln Discovery Space, Vilassar de Dalt, Barcelona, Spain (2002-2004). Courtesy of Toni Gironès.

83 Ibid., 205.

84 A concept developed by Le Corbusier. It emerges for the first time in the description of Villa Savoye, built in Poissy in 1928. On this topic, see Flora Manuel, *Le Corbusier and the Architectural Promenade* (Basel: Birkhäuser, 2010), among various other works.

85 Gironès, "Conditions for Habitability. A conversation with Toni Gironès," 205.

Gironès guarantees, "explains what the place is like, it serves to understand it, or to make you participate or live better with it."<sup>83</sup> Through the design of the constants, the boundaries are controlled, the intermediate spaces are coordinated and the movements of the people are calculated, as a *promenade architecturale*.<sup>84</sup> Our body is related to the body of architecture. The relationship with the interior and exterior *atmosphere* that surrounds us, be it direct or intuitive, takes place at different speeds. 'Slow' and 'fast' spaces alternate. "Whatever the case, it is not intended to be a behavioural experience, but rather one that leaves each person free to generate their own itinerary," Toni Gironès assures us.<sup>85</sup> This principle, which

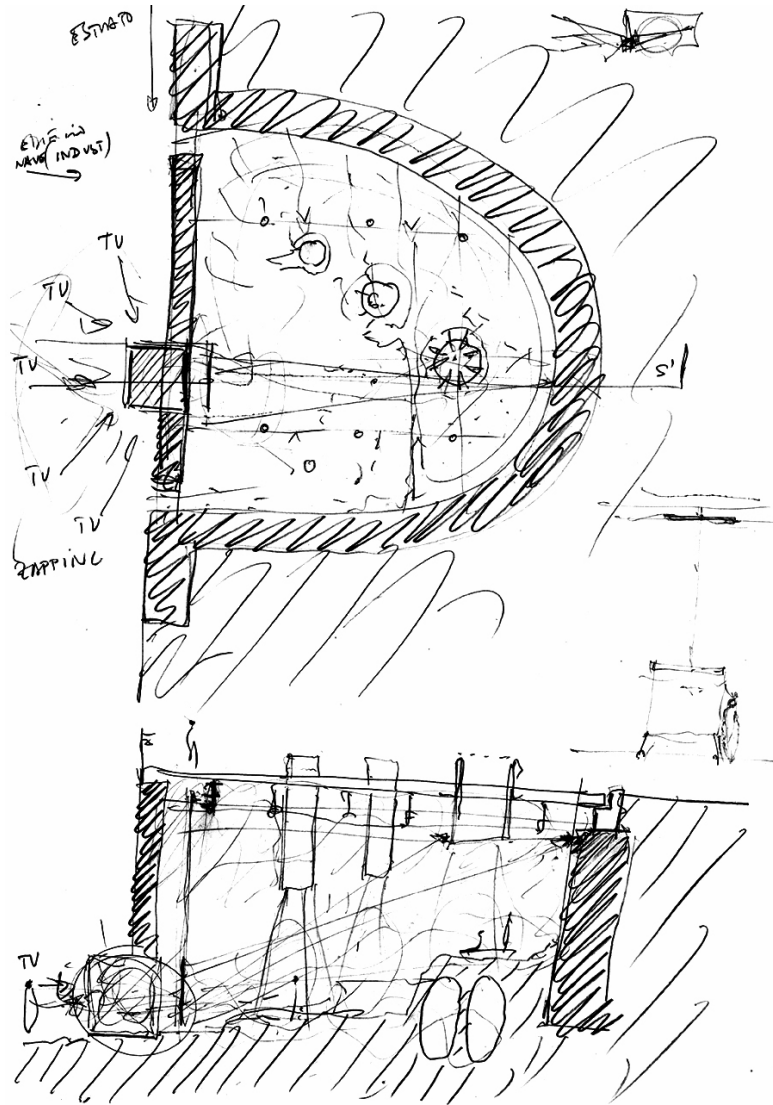


fig. 5 Roman Kiln Discovery space, Vilassar de Dalt, Barcelona, Spain (2002-2004). Sketch courtesy of Toni Gironès.

Peter Zumthor also argues, is intentionally explored in most projects, especially in the four under analysis here. However, from the reading of the works in Vilassar de Dalt, Guissona, Can Tacó and Seró, it is clear that this is not entirely the case. Bearing in mind that the recognition and activation of pre-existences imply creating new conditions, the project will inevitably establish criteria for occupation and will direct how the space is experienced. Toni Gironès does this, albeit subtly. Orientation rather than obligation. In other words, experience is offered to us under certain *conditions*. It is a kind of conditioned freedom. As an example, in the structure housing the three Roman kilns in Vilassar de Dalt, there

fig. 6 Site plan and sections. Seró Megalithic Tomb/  
Dolmen Transmitter Space, Lleida, Spain  
(2007-2012). Courtesy of Toni Gironès.



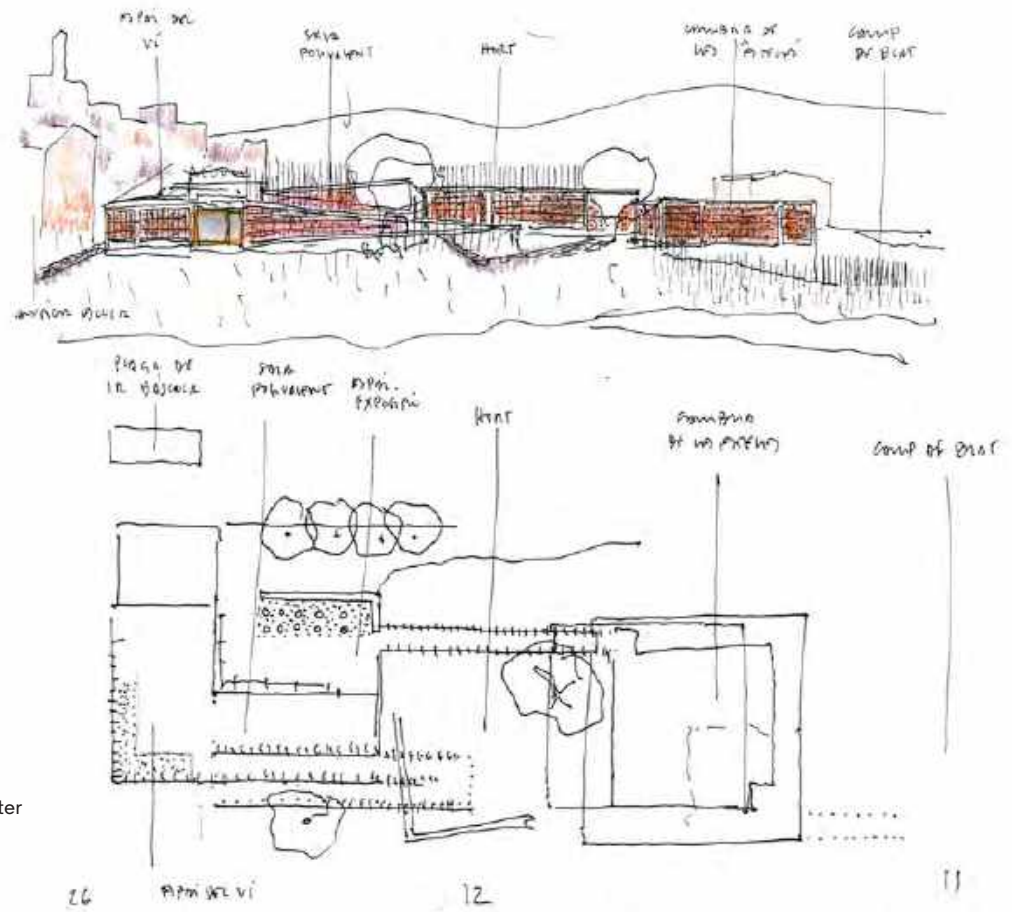


fig. 7 Seró Megalithic Tomb/Dolmen Transmitter Space, Lleida, Spain (2007-2012). Sketch courtesy of Toni Gironès.

86 Ibid.

87 Ibid.

88 Idem., "Topographies in Time: The Experience of Architecture," 209.

89 Idem., "Conditions for Habitability. A conversation with Toni Gironès," 205.

90 Idem., "Topographies in Time: The Experience of Architecture," 209 and 211.

is "a stopping point – the transitional chamber between the outsider and the inside – that sits between a compressed time and a slower time, where visitors can discover its elasticity."<sup>86</sup> In Can Tacó, "this decompression space is the pre-existing forest."<sup>87</sup> The *double spiral* ensures "the passage of time" in Seró, while in Guissona it is the delicate coverings and newly formed topography that mark the day-to-day compasses, "the stability of the horizontal plane."<sup>88</sup> Toni Gironès's architecture indisputably "has to do with the interpretation of time," even when witnessed from a material point of view.<sup>89</sup> By understanding time as the raw material of architecture, Toni Gironès, as shown earlier, gives it greater meaning in these and other projects. The concepts of "boundary" and "buffer space" are associated with it, as are the four *constants*: "objet trouvé" and conceptual recycling"; "managing remnants as generators of places"; "the thermal inertia of the earth and the optimization of natural resources"; "trees and vegetation as architectural material."<sup>90</sup> The aim is for low-tech materials



- 91 Idem., "Conditions for Habitability. A conversation with Toni Gironès," 205.  
 92 Ibid.  
 93 Idem., "Roman Kiln Discovery Space in Vilassar de Dalt," *El Croquis*, No. 189, 2017, 225.  
 94 Ibid., 226.

and construction processes to have an amicable coexistence with the environment, "to help people understand this commitment to a slower time as an alternative value that can coexist with complexity of a networked system."<sup>91</sup> There is a conscious return to artisanal thinking, in which there is a link to 'slow time' and *emotional* architecture. The concept of *porosity* presides over our interaction with space and consequently with time. That is why it is also physical. "It's true that in my case, the design process is also related to this idea of porosity," admits Toni Gironès, explaining that the *intention* goes far beyond the material properties and construction physics used: "I certainly do regard intermediate spaces as relational environments that are useful for the human being to change scale or programmes [,] and in turn, this idea connects up with the concept of the boundary."<sup>92</sup> In the shelter-spaces of the three industrial kilns in Vilassar de Dalt (figures 4 & 5) and in the tomb/dolmen in Seró (figures 6, 7, 8 & 9) these principles of action are clearly apparent. Our earlier choices follow here.

The aforementioned space-shelter for the three industrial kilns in Vilassar de Dalt is in the archaeological area of *La Fornaca* park. The project requested by the local authority was simple. The intention was only to conserve and protect the remains of these 1st century AD kilns, which still had their original combustion chambers, and to install a museum centre there. Part of the commission was to have the future 'museum' coordinate with the park and the surrounding industrial fabric. Toni Gironès assumes that "diversified programs are now expected to coexist and interact," in which case the flow of two types of visitors would have to be 'controlled': "walkers who enjoy the park [...] and guide tours with access to the interior."<sup>93</sup> The answer comes down to a clear gesture. A platform wall was designed to preserve the Roman remains, just as they have been for almost twenty centuries, and to dominate the topography. Toni Gironès understands the wall and platform as two *facades*. The platform is thus seen as the park's main façade, while the wall expresses the cut of the land, and is the facade of the small museum. With this gesture, the autonomy of the flows referred to is also maintained. The entrance to the museum centre is 'disconnected' from the day-to-day life of the park. However, the presence of the excavated interior can be sensed on the platform with the use of three skylights. From this horizontal plane there is a superb view over the Mediterranean Sea. The platform, stabilised and based on an iron structure, can be said to have a public character, and the wall, built with recyclable material, to contain "a new zone where spatial and temporal references are minimised and the remains are seen in their essence."<sup>94</sup> But the wall is not just a vertical plane; it simultaneously covers the excavated perimeter. It is built of granite and a mesh of steel rods. The truth of materials and construction processes is exhibited inside and out. The architectural experience forged for the discovery space of the three Roman industrial kilns feeds on them – their colour, texture, smell, temperature,





fig. 8 Seró Megalithic Tomb/Dolmen Transmitter Space, Lleida, Spain (2007-2012).  
Courtesy of Toni Gironès.

fig. 9 Seró Megalithic Tomb/Dolmen Transmitter Space, Lleida, Spain (2007-2012).  
Courtesy of Toni Gironès.

*porosity* and other attributes. The *porous boundary* allows the interior to be ventilated; in general, it is cooler in summer and warmer in winter. The *boundary* is not intended to be watertight. In a way, it is expected that life outside will be perceived from the inside, and vice versa. Two slashes in the wall demonstrate this. The box built into the wall transitions from 'bright light' to 'dark light' and from bustle to silence. It mediates the experience; it is a mirrored and *porous intermediate space*. Within the museum nucleus, the three kilns have the leading role. The skylights illuminate them. In turn, the rays of light from the two openings on the facade guide visitors. The topographic ground we walk on is historical and we feel how valuable

95 Idem., "Seró Megalithic Tomb/Dolmen Transmitter Space," *El Croquis*, No. 189, 2017, 262.

this Roman antiquity is. A rail protects the remains and leads visitors on the tour. The park facade, the platform, rests on the *porous boundary* and on six black iron pillars, which reinforce the centrality of the space. For a brief moment, we *nostalgically* remember the silence, the light, the temperature and the *porosity* of the shelter of the Roman ruins in Chur (1986), Switzerland, designed by Peter Zumthor.

In 2004, three years after the end of the work at Vilassar de Dalt, Toni Gironés took on the project for conserving and highlighting the value of recently discovered remains of an important prehistoric construction, almost forty-eight centuries old. The discovery of the tomb/dolmen, now on display in Seró, occurred during works to install a secondary water distribution pipe in of the Segarra-Garrigues network. In his view: "The most outstanding features of this discovery were the megalithic sandstone slabs and their numerous geometric decorations, carved in bas-relief."<sup>95</sup> The slabs which were found are fragments of old statues, reused from a previous sculptural monument, Toni Gironès recounts. As in Vilassar de Dalt, a rescue of the archaeology, or the little of it that remained, was necessary. As indicated by the municipality of Seró, the resting place of the tomb/dolmen would be at the foot of the hill in the small town. Thus, a 'modest' cultural space was projected on the grounds of two abandoned orchards, adjacent to a square. The need to protect the tomb/dolmen appeared to be a rare opportunity to conjure a project with a different scope, namely of a social nature. As we saw in the intervention in Vilassar de Dalt, in Seró, Toni Gironès had to cater for the use of the building by two different types of visitors: those who are there on a daily basis and those who are there to see the ancient remains. Both groups were offered something extra. Those from outside are introduced to the life and culture of the land. Those from that land, in addition to the expected economic benefits, have the possibility of 'inhabiting' the global world opened up for them. Thus, it was decided that the programme of the Seró Megalithic Tomb/Dolmen Transmitter Space should encompass an area dedicated to wines from the local cooperatives; it would take on the functions of a bar, with another multipurpose area. The latter would have daily use of it as a social centre and an introduction to the museum space, where it was proposed to document this discovery and present the pieces of the megalithic tomb. The slabs recovered during the water distribution works would be displayed in a reserved place. Continuing with the work developed in Vilassar de Dalt, Toni Gironès embodies a structure that connects different levels and embraces the project with *porous boundaries*. Once again, the horizontal planes are stabilised. A singular view can be enjoyed from here. Its aim is to be part of the place and the landscape. On the upper level, the new platform joins the existing square to the west. We can perhaps designate it as a public elevation of the *museum-social centre*. On the other hand, the lower level is associated with the modesty of ancestral agricultural gardens. There is a patio here that brings the

96 Ibid., 264.

97 Ibid., 268.

98 Ibid.

99 Ibid.

social/cultural areas closer to the museum centre. An existing wall is integrated into the patio, giving it shape. The entrance places us in front of the territory, with a succession of ramps to overcome the topography. It is a lengthy *promenade* that traverses the multiple (re)created *atmospheres*. In the singular testimony of Toni Gironès: “The clay soil platform connects the square to the pre-Pyrenees horizon; the plane of cliff, a viewing point for the chamber containing the steles – the archaeological site; a sheltered west-facing corner space that enjoys sun in winter and plant cover in summer; places to sit, with stones recycled from the one of the gardens walls, porous drainage paving that provides thermal inertia for the roof and views of the landscape in each season; the shadows of two rebuilt mounds and the memory of the ancient site, with spontaneous silverbeet regrowth.”<sup>96</sup> Inside the structure, another *porous promenade* leads us. The intention to link the cultural and social programme with the outside life is clear. The opposite is also true. It can be seen that the *boundaries* are no longer *porous* when the function of the respective space ‘requires’ it. The space for wines, located next to the entrance, is immediately visible from the platform at the lower level. The multipurpose room, in turn, faces the courtyard. The light is frank but intimate. The introduction area to the museum nucleus is closed. The light is provided by ten slender skylights. We can guess at this from the upper platform. The mechanisms already tested in Vilassar de Dalt are reapplied. The experience is *sensory* and *intuitive*. Again, the ‘poor’ materials and ‘imperfect’ physics of construction used play a key role. The *poetic reverberations* arise from it. There is benefit to be drawn from the reaction of materials to light, rain, wind and other elements. The colour, texture, aroma and temperature of brick, concrete, iron and glass constitute the body of this architecture, which finds obvious references in the materiality of the town and the surrounding landscape. The wish is that the *museum-social centre* be part of this place, although it should be given a *sui generis* reading. Occasionally, it retreats into its interior. We saw this happen in the area prior to the tomb/dolmen exposure. It is an intermediate space that, according to Toni Gironès, transitions to “a quadrangular spiral route on a negligible slope [,] surrounded by ceramic material, permeable to filtered light, air, fog and smell of the earth.”<sup>97</sup> At the end of the *brick promenade*, the engraved surface of each of the seven slabs is revealed, under a solemn light from more skylights. The *boundaries* are *porous* and translucent. The *body of architecture* brings us the *magic of the real*: “times pause in silence, focused contemplation, a horizontal plane of clay dust captures the footprints left by each visitor.”<sup>98</sup> The exit is in the opposite direction. No paths cross; however, an opposite movement can be sensed. The project calculates detailed, *long promenade* times. We experience the *intention*. The increasing intensity of light and sound guides us until “the wheatfield horizon comes to greet us, returning us to the district’s agricultural landscape.”<sup>99</sup> We remember nothing in particular, but we know that the atmosphere has long

100 Gironès, interview by Paulo Providência.

101 Câmara Municipal do Porto [Távora], *Estudo de Renovação Urbana do Barredo* [Barredo Urban Renewal Study] (Porto: Câmara Municipal do Porto, Direcção dos Serviços de Habitação, 1969), 32. Original quote in Portuguese: “os homens valem infinitamente mais do que as [pedras].”

102 Panayiota Pyla, “Constantinos A. Doxiadis and his Entopia: Promises of a moderate utopia and a humanized modernism,” *FAM Magazine* [invited essay for special issue on ‘Forgotten and Unknown Architects’], (2019): 104. Accessed February 3, 2021. <https://www.famagazine.it/index.php/famagazine/article/view/234/1009>. The term “entopia” was “coined by C.A. Doxiadis from the Greek words en and topos, ‘in’ and ‘place,’ to mean place that is practicable — that can exist.” Constantinos A. Doxiadis, *Glossary*. Accessed February 3, 2021. <https://www.doxiadis.org/Downloads/GLOSSARY-ad.pdf>

been familiar to us. No time is wasted thinking about whether we liked it or not. Seró’s *museum-social centre* established immediate communication with us. We look forward to returning and not just to revisit *the Sharon Stones*...

Finally, we cannot resist going back to the interview that Toni Gironès recently did with Paulo Providência. Asked about the process of Seró, Toni Gironès confirms that in fact the seven precious stones of the tomb/dolmen gave rise to a public, cultural and social space which was capable of providing us with a daily new experience: “In the beginning you are like a director of cinema. You don’t know the history. You only have Sharon Stone. We had the stones, and then the promoters asked: ‘Do you do the film with the stones?’ With Sharon Stone and nothing more. And then we begin to find the site...”<sup>100</sup> We already know the rest of the story. What we can be sure of is that, in the light of what Fernando Távora asserted in the late 1960s, “people are worth infinitely more than [stones].”<sup>101</sup>

### 5 Quid Tum?

Over these pages we have focused on the work of Toni Gironès through the lenses of *habitability*, which underlies the conceptualisation of his proposals, the outlines of his designs and the tectonic materialisation of his projects. Toni Gironès masters this conviviality between Mankind and place very sensitively, acknowledging the memories that overlay the traces of previous times and that compose the ground occupied in their midst.

The archaeological parks, exemplified earlier, are the leading figures of his *topographies in time*. They are the main actors that embody the collective heritage of what *has been* – as an architecture that rescues – and, simultaneously, that enflames a contemporary experience and a haptic earthly perception of the place *that is*.

This connection with the place that Toni Gironès advocates is developed from its history but looking forward towards the present and future circumstances. In this sense, the current situation where his designs are constructed is enhanced by its former conditions, either through its materiality – when he uses the slabs recovered in the archaeological ruins in Seró; or from the possibilities these have laid for a contemporary space, as the Roman furnaces kept underground in Vilassar de Dalt. These act as whole, porous and inhabited spaces, balancing what they have surpassed with what they can signify today and what they can foster onwards, resembling the concept of “entopia” devised by Constantinos A. Doxiadis: “In light of environmental problems, entopia promised to restore the ‘balance of the human environment,’ and to reclaim the physical qualities of past settlements.”<sup>102</sup>

This upholds the proposed analogy with Fernando Távora, on his contemporaneity, on the absolute need for collaboration between disciplines and between people, and inherently, on the deep and absolute

- 103 Gironès, “Architecture and Intuition,” interview by Emma López-Bahut and Luz Paz-Agras, *BAC, Boletín Académico, Revista de investigación y arquitectura contemporánea*, Escola Técnica Superior de Arquitectura, Universidade da Coruña, no. 7 (2017): 9, 10. <https://doi.org/10.17979/bac.2017.7.0.3083>
- 104 Idem., “Conditions for Habitability. A conversation with Toni Gironès,” 203.

humanism of his works, which reverberate in Toni Gironès’s projects as the long-learned lessons of the indisputable values of architecture.

Undeniably, *habitability* takes on an enriched sense here, conceptually feeding the design, but also as a physical input and purpose to the forthcoming men and women that will step on that ground. It is, hence, a profound and absolute constant in his work that resonates with passionate poetic reverberations from the inhabited space, echoing Luis Barragán’s *beauty* or Peter Zumthor’s *atmospheres* from an emotional perception of space.

*Quid tum?* is placed on the medal which bears the portrait of Leon Battista Alberti by Matteo de’ Pasti. Headed by his emblem of the winged eye that sees it all, it questions what can be translated as *So what?* or *What next?* Arriving at the final stage of this text, where Toni Gironès’s work has been problematised, from its conceptual core to its sensorial fruition, this can be a challenging query into what can be expected from this architect’s future elaborations. How can his *habitability* engage with the fluidity of time, draining the past memories onto the present experience and the unknown future? More specifically, how can his architecture continue to *activate* the place in a near future? How can it project the lasting memory on the porosity of its materiality? How can architecture act as both a *topography in time* and also a present bodily experience? How can *habitability* continue to be pursued, conceived and constructed? What is architecture’s role in the 2030 agenda? What does each place require and by what means will people inhabit them?

Perhaps this will reside in the timeless lesson of “minimal construction/maximum intervention,” as stated by Toni Gironès in the interview given to Emma López-Bahut and Luz Paz-Agras in 2017, and which is an underlying principle of all his works, as perceived in Seró, Guissona, Can Tacó and Vilassar de Dalt: “I think there’s a very simple formula in this case that leads towards a particular attitude in the way of looking and interpreting, and finally in the way of activating certain process. But I think that maximum intervention based on a minimum construction shouldn’t be seen so closely in relation to the architectural element understood as an object itself but instead should take into account what we consider as our place of work, which at the end of the day is the planet Earth.”<sup>103</sup>

In an imminent fragile era, economically deprived by the pandemic crisis and in much need for functional, social and emotional nurturing, *habitability* – as the “the primary task of architecture” – as Toni Gironès puts it – can mean answering with few existing resources to overwhelming urges, enabling contemporary life and providing for Mankind, while coping with the pace of time, as taught by these great masters.<sup>104</sup>

Acknowledgments:  
We kindly acknowledge Toni Gironès and his team in Estudi d’Arquitectura Toni Gironès for all the graphic materials used for this paper.



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# A Room for Archaeologists and Kids

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## Keywords

– territory, archaeology, design-build, survey, community.

## DOI

– 10.14195/1647-8681\_11\_12\_14

*Beginning in June 2018, some forty-five students from Zurich and Lima led by Guillaume Othenin-Girard (ETH Zurich) and Vincent Juillerat (PUCP) worked together to produce a structure in the heart of the archaeological landscape of Pachacamac, Peru. The project was the culmination of a half-year collaboration between Studio Tom Emerson of D-ARCH, ETH Zurich and Taller 5 of the Facultad de Arquitectura y Urbanismo, PUCP Lima, at the invitation of Denise Pozzi-Escot, the director of the Museum of Pachacamac.*

*In this new structure, archaeologists make their first examination of artefacts emerging from the digs, shaded from the punishing Andean sun and in view of passing visitors and school children, who in turn, perform their own exploration in the sandpits across the courtyard. At each end, new finds are stored in rooms enclosed by woven cane walls before being transferred to the museum for permanent conservation. The structure was collaboratively designed and*

*constructed by the students in three weeks in June and July, following a joint research project over several months that produced a new topological survey of the territory: the Pachacamac Atlas.*

*The reality of a landscape changes according to the perceptions of time and memory that underlie it. The visual essay that follows is an attempt to recall the intuitive relationships and invisible links arising from the superimposition of the Atlas onto the processes of design and construction. The collective knowledge gathered over the course of the territorial survey draws an understanding of the place which is larger than the ancient sanctuary perse – unveiling ways of making and the material flows between humankind and the environment on various scales. This methodology of survey drawing reveals the inherent capacity of the architecture student to think both as a maker and a territorial agent, thus triggering an awareness of the designer's social and environmental responsibilities within the design and construction process.*



fig. 1 A Room for Archaeologists and Kids with  
the Pachacamac Islands.  
Photographed by Philip Shelley.

fig. 2 [next page]  
Pachacamac Sanctuary, Atlas drawing.  
Drawn by Géraldine Recker.







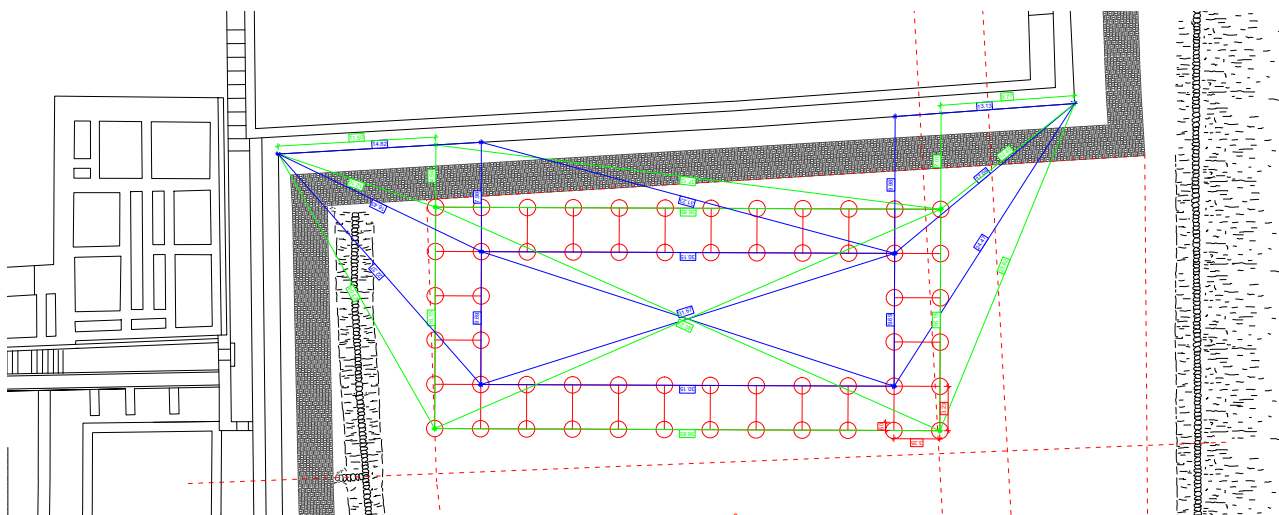


fig. 3 [previous page]  
Hoisting the first roof module.  
Photographed by Philip Shelley.

fig. 4 Triangulation plan to define base points,  
Working drawing.  
Drawn by Studio Tom Emerson.



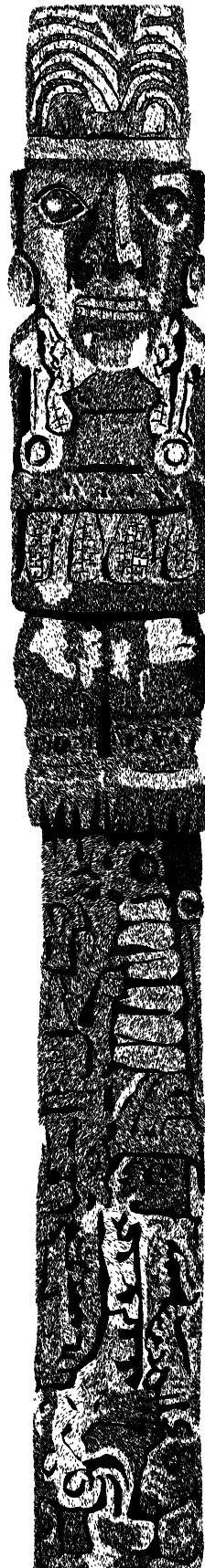


fig. 5 Pachacamac Idol, Atlas drawing.  
Drawn by Severin Jann.

fig. 6 [next page]  
Pilgrimage plateau, pre-colonial  
reconstruction 1533, Atlas drawing.  
Drawn by Ellen Reinhard.



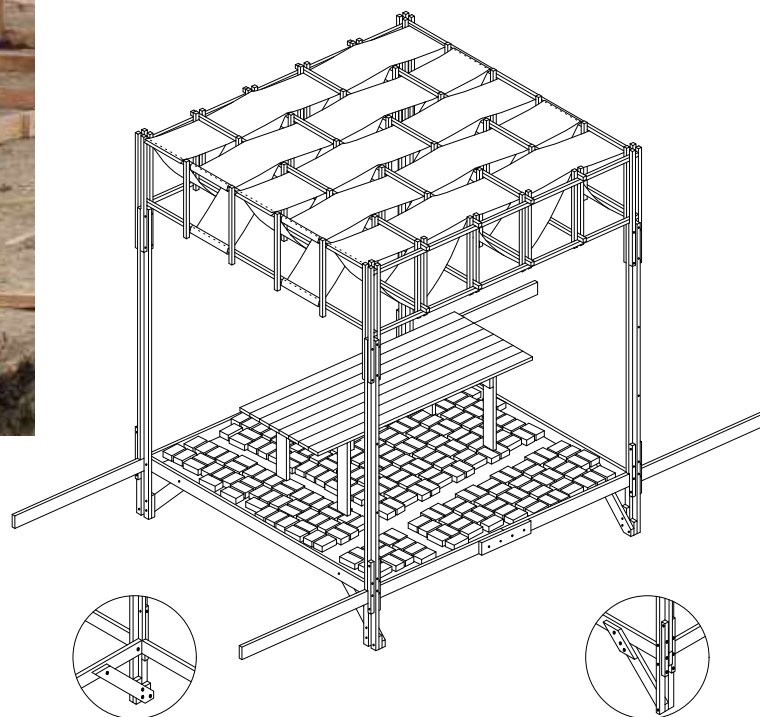
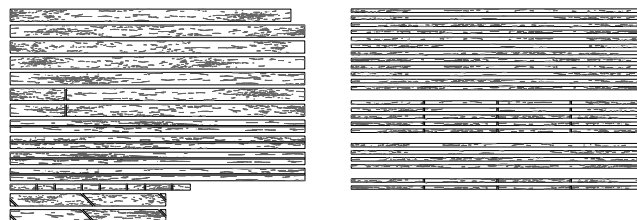


fig. 7 Structural system described as an 'upside-down' table.  
Photographed by Philip Shelley.

fig. 8 Archaeologist single unit module.  
Drawn by Studio Tom Emerson.





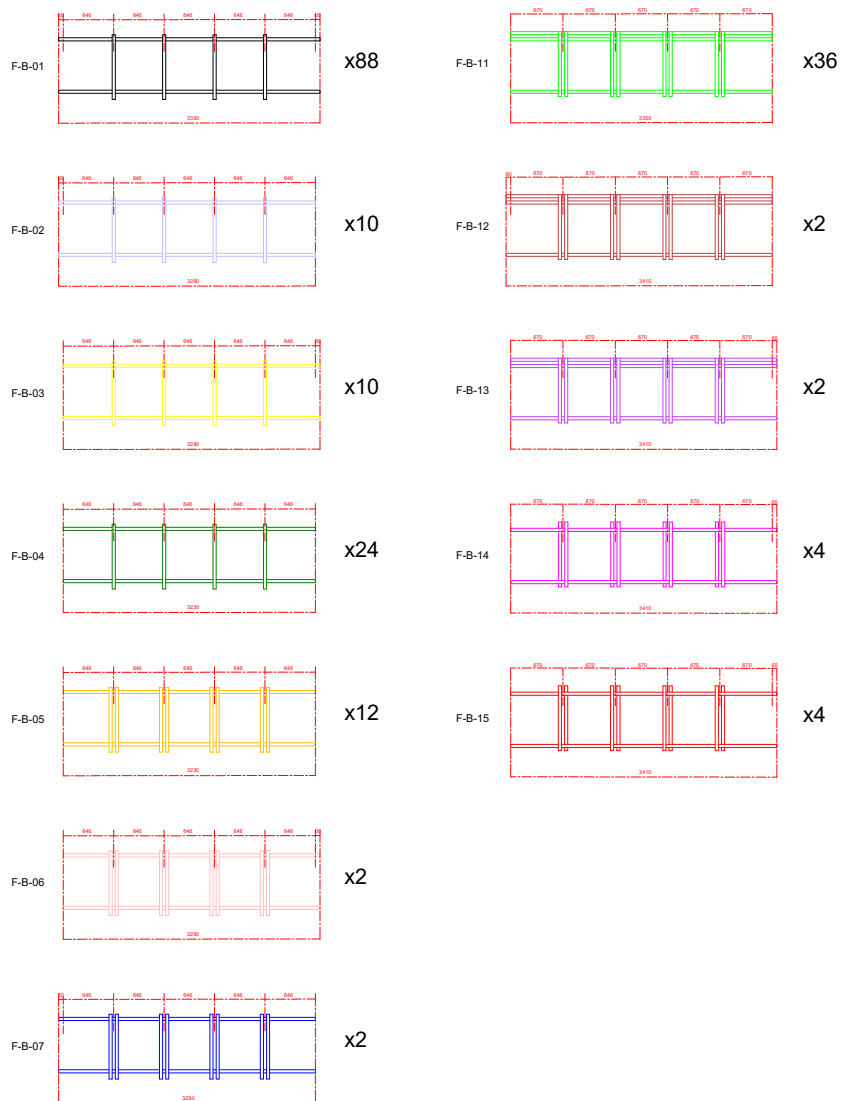


fig. 9 Roof trusses, Working drawing.  
Drawn by Studio Tom Emerson.

fig. 10 Corner roof modules, Working drawing.  
Drawn by Studio Tom Emerson.

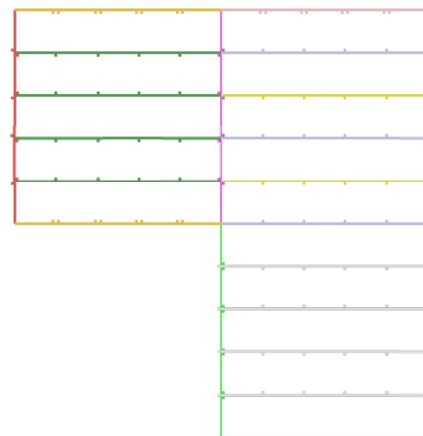
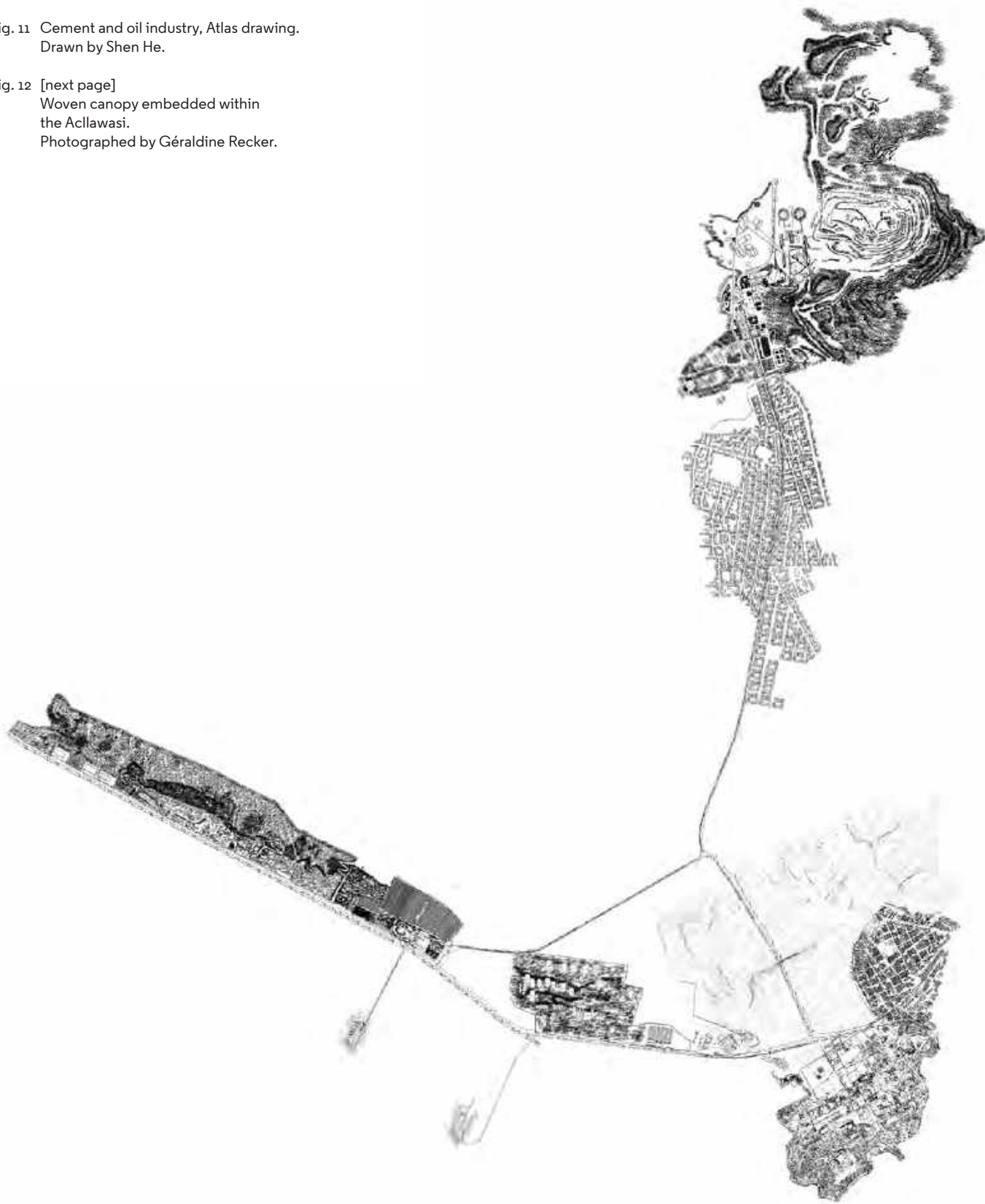


fig. 11 Cement and oil industry, Atlas drawing.  
Drawn by Shen He.

fig. 12 [next page]  
Woven canopy embedded within  
the Acllawasi.  
Photographed by Géraldine Recker.





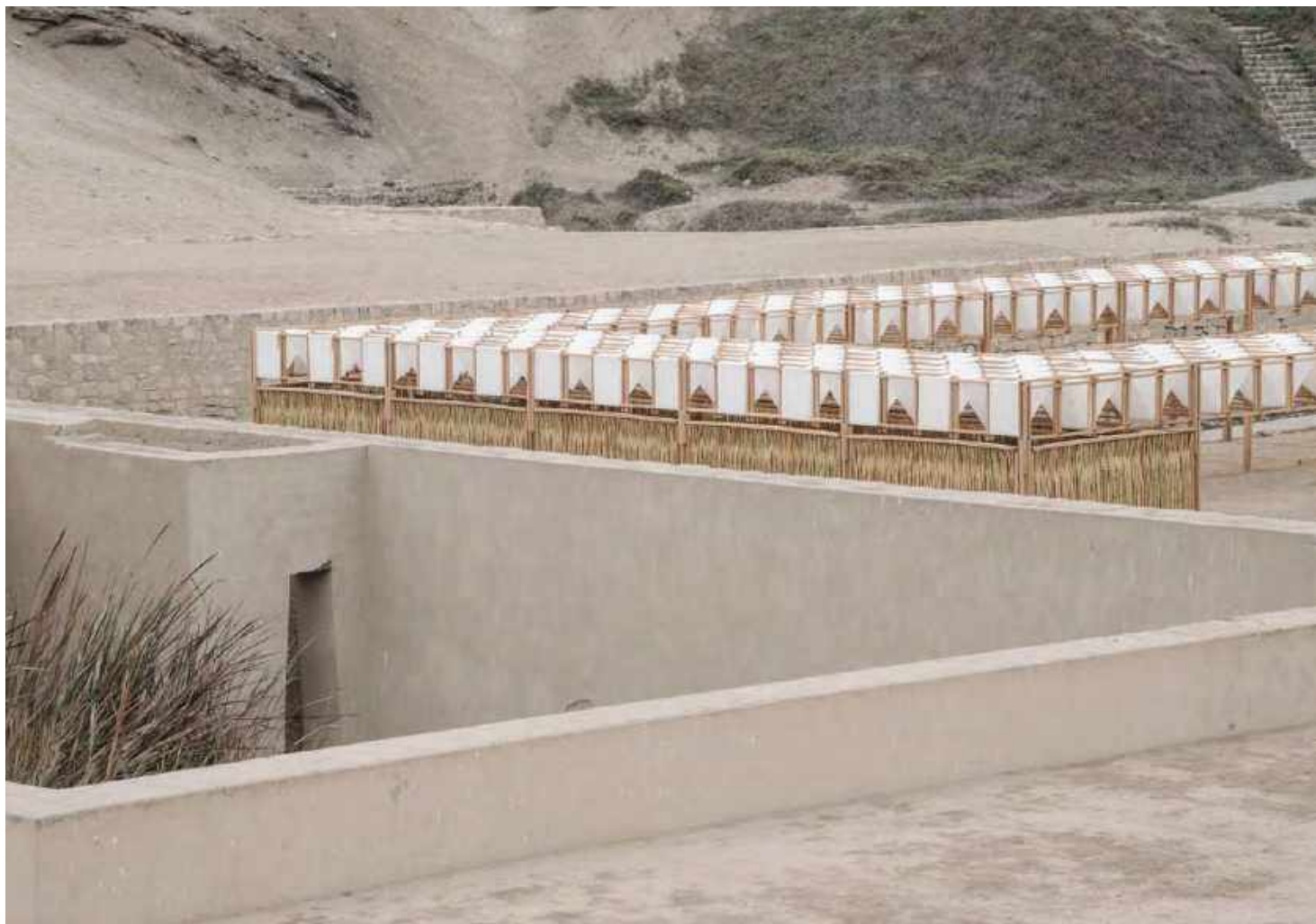


fig. 13 Acllawasi, Atlas drawing.  
Drawn by Stefan Liniger.

fig. 14 [next page]  
Adobe brick erosion.  
Photographed by Géraldine Recker.







fig. 15 Woven canopy and bamboo cane panel.  
Photographed by Philip Shelley.

fig. 16 Structural and assembly principle.  
Drawn by Studio Tom Emerson.

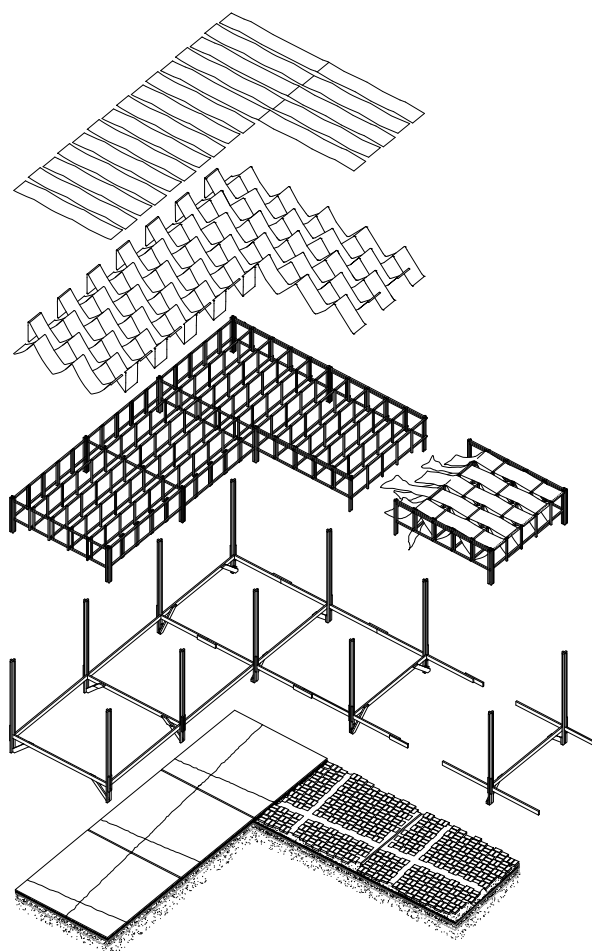
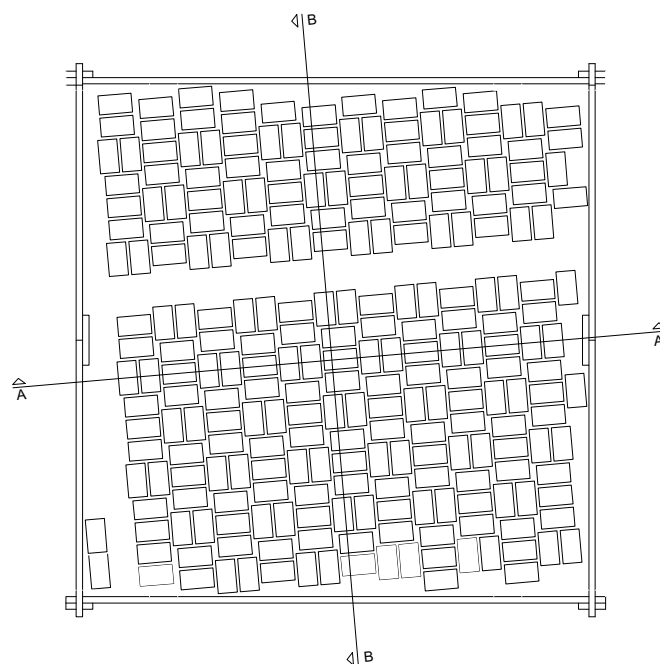






fig. 17 Laying the adobe ground.  
Photographed by Philip Shelley.

fig. 18 Adobe ground module, Working drawing.  
Drawn by Studio Tom Emerson.





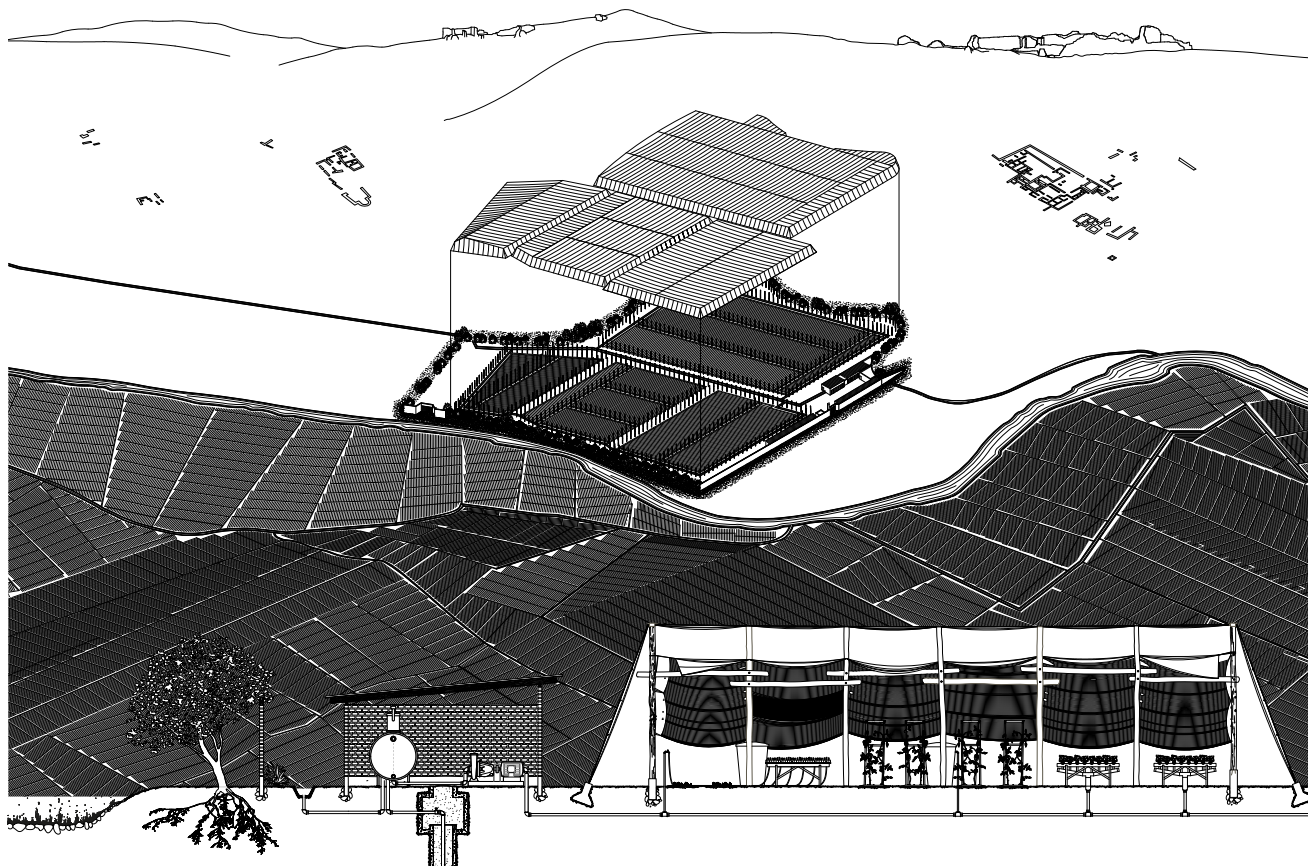


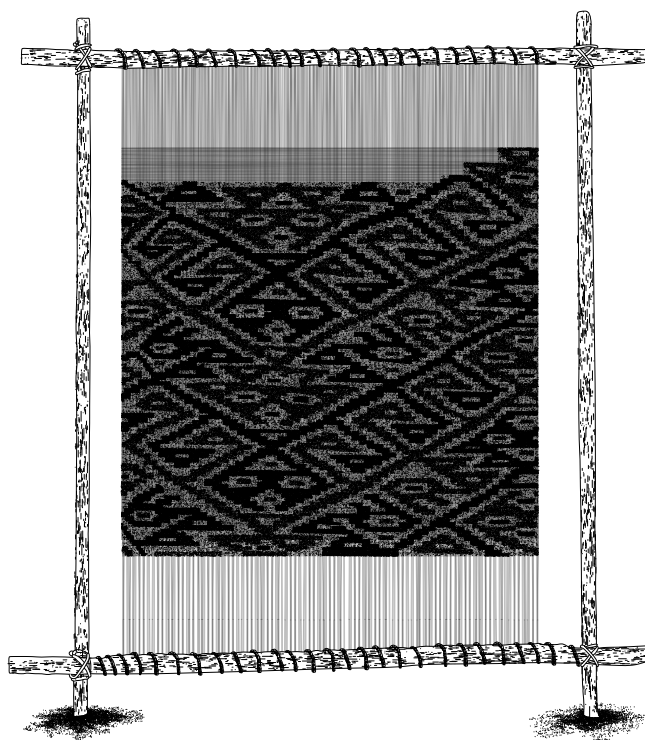
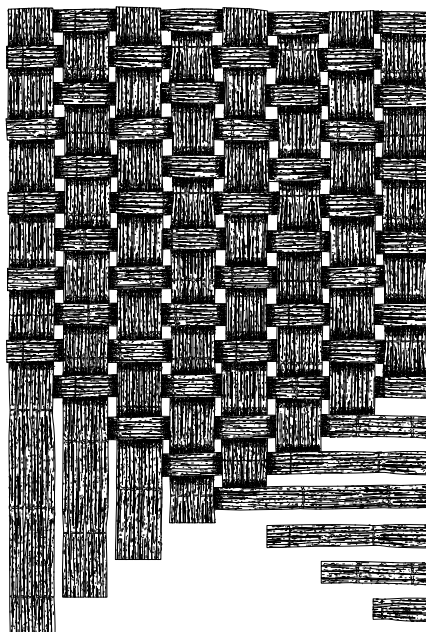
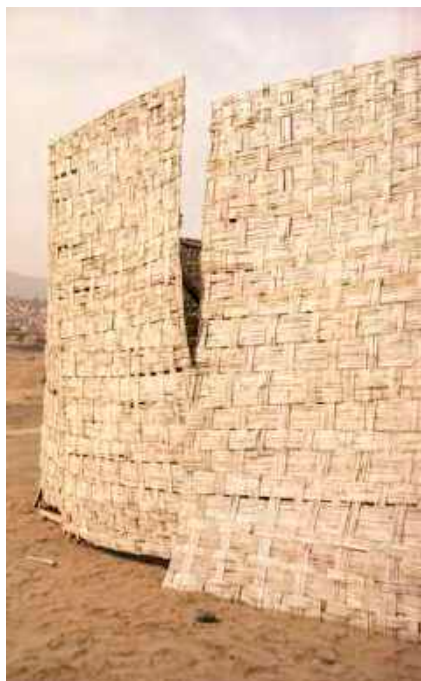
fig. 19 Lurín valley irrigation systems and hydroponic greenhouses, Atlas drawing.  
Drawn by Lucio Crignola.

fig. 20 [next page, top left]  
Esteras panels.  
Photographed by Juliette Martin  
& Gabriel Fiette.

fig. 21 [next page, top right]  
Esteras weaving principle, Atlas drawing.  
Drawn by Juliette Martin & Gabriel Fiette.

fig. 22 [next page, bottom left]  
Ichma decorated cotton fibre cloth.  
Technique: discontinuous warps.  
Origin Pachacamac.

fig. 23 [next page, bottom right]  
Complimentary-weft weave, Atlas drawing.  
Drawn by Juliette Martin & Gabriel Fiette.







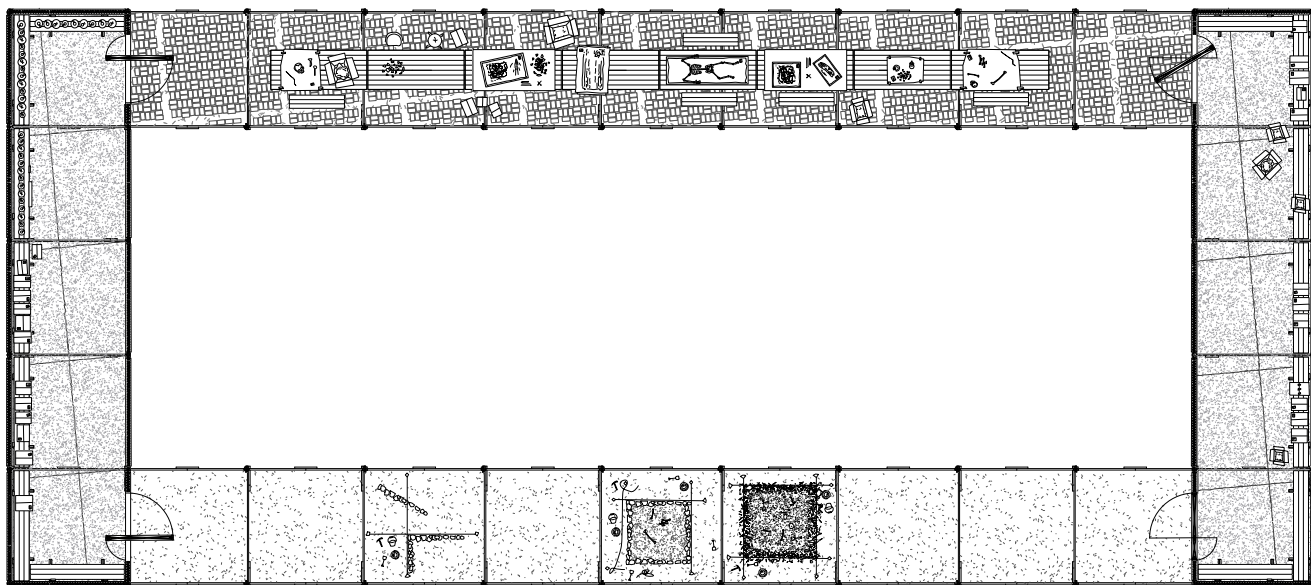


fig. 24 [previous page]  
 Inner courtyard facing the Acllawasi.  
 Photographed by Philip Shelley.

fig. 25 Floor plan occupation.  
 Drawn by Studio Tom Emerson.

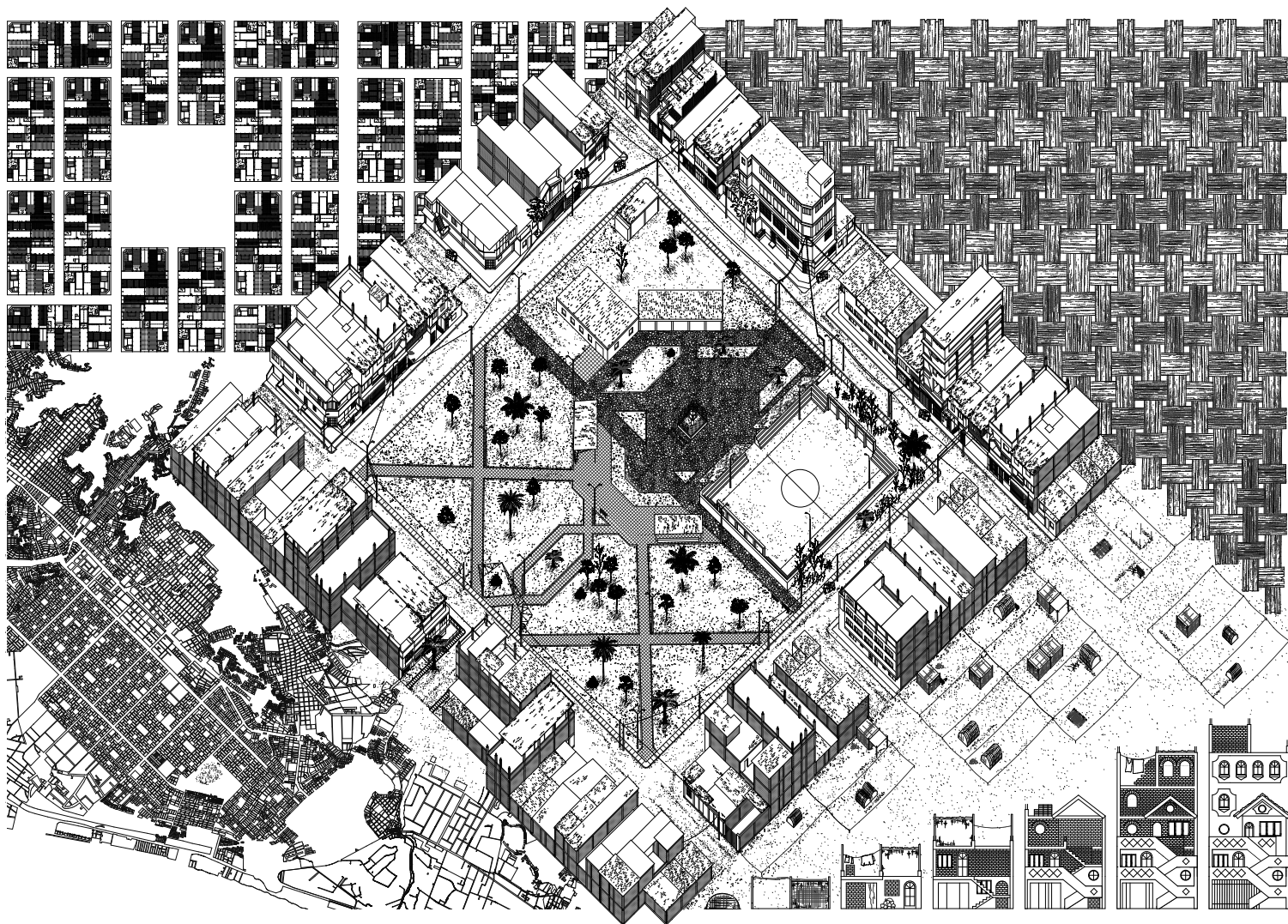


fig. 26 Barriada typology, Villa San Salvador,  
Atlas drawing.  
Drawn by Sara Lazarevic.



### The Territory: Pachacamac

The sanctuary of Pachacamac is a most extraordinary constructed landscape: the site was first settled around 200 AD and flourished for thirteen hundred years, becoming one of the biggest and most important of such city-complexes in what is today Peru, extending over roughly six hundred hectares of land. The site is host to numerous overlapping layers of civilisation. Its final role in the pre-Columbian era was as an important node of the Incan *Qhapaq Nan* network of trails that stretched over half the length of the continent, weaving the Pacific coastline with the Andes.

Though now situated on the southern edge of the metropolitan region of Lima, it was once an isolated citadel: a strategic point located where the Lurín River meets the ocean, from which the entire surrounding territory could be controlled; its powerful underlying hill topography was extended upwards with adobe and stone temples and palaces to form what must have been an unbelievably impressive place – the largest hill later becoming the Temple of the Sun in the Incan era. It is no coincidence therefore, that for the Ichma civilisation (later subsumed into the Incan Empire), this site was the centre of the world; indeed it is named after their principal god: *Pacha Kamaq*, whose name in Quechua literally means *Creator of the Universe* – a figure whose powers included the ability to animate the world and to predict the future. The mythology of Pacha Kamaq is embedded in this landscape and the nearby islands, and is still kept alive today.

Following the cataclysmic effects of colonisation (1533 onwards), the sanctuary of Pachacamac fell into ruin. In the centuries that followed, it was slowly enveloped by the drifting sands of the desert. Active investigations of the site only properly began in the twentieth century, led by Julio C. Tello (1880–1947), a pivotal figure in the development of Peruvian archaeology, and today much of the story of Pachacamac remains to be unearthed.

### Pachacamac Today

Today, Pachacamac is one of the most visited archaeological sites in Peru. The sanctuary is managed by the Ministry of Culture through the Museum of Pachacamac, an institution that both manages the site as an educational/cultural experience for visitors and as an archaeological site in progress. In 2015 a new complex of buildings by Llosa Cortegana Arquitectos was completed to house the museum and its ongoing archaeological work.

The northern two thirds of the site are still yet to be excavated; it remains open land awaiting future studies. But the monumental area of the sanctuary is a significant archaeological site with active excavations and ongoing discoveries of artefacts and architectural remains. With the construction of the National Museum of Archaeology (MUNA) underway on an adjacent site, the government aims to restore this territory to its

former grandeur by transforming it into a new centrality, embedded within the urban-fabric of Lima.

Yet Pachacamac is currently perceived as a void, a patch of open desert inhabited by ruins, caught between the baffling growth of the capital and the mouth of the Lurín River, the last remaining agricultural valley of the region. Its edges are constantly under threat of encroachment by informal settlements and land invasions, the latest of which took place as recently as eight years ago.

Given its proximity to Lima and the inevitable encroachment of the city into the territory, we were compelled to ask how a culture can live with ruins; to comprehend what they represent without being suffocated by their monumental presence.

### **Territorial Survey: the Atlas**

The first phase of the project involved a new territorial survey of the site and its surrounding landscape, drawing on a methodology which Studio Tom Emerson has refined over the past decade. Through carefully made drawings and photographs, each presented in A2 format, the *Pachacamac Atlas* sought not only to represent the archaeological structures of the site (which are already well documented), but also the contemporary reality of the wider landscape – of coastline, industry, housing, agriculture, leisure, building culture, ecology and infrastructure – hence, the overall title of the project: *The Archaeology of the Territory*.

Such a survey of this unique landscape had never been made before, and revealed a new understanding of the place that enfolded its history within its contemporary condition. Together, the survey and structure that form the two parts of the overall project offer a new territorial vision for Pachacamac – both in terms of projecting it forward into the future, but also in perceiving more clearly what was already there.

### **A Living Archaeology – the Purpose of the Structure**

Even for Julio C. Tello, archaeological investigation in Peru wasn't solely motivated by historical discovery; it was also about engaging Peruvians with their own history, renewing a sense of pride in their indigenous roots and giving them a vision for the future.

Pachacamac's archaeological wealth represents significant cultural and historical value, yet this meaning has to be continually renewed in relation to contemporary society. In the words of Denise Pozzi-Escot, the director of the Museum of Pachacamac, 'archaeology here can only survive in the community, not in the ground.' As such, the museum is active in its engagement with the local community. The design and build project was intended to help the museum develop its existing outreach programme, providing a space within the landscape where educational and community events can take place, helping increase engagement with the people that live nearby and those in the wider region.

Reflecting the spirit of this outreach programme, the project was called A Room for Archaeologists and Kids.

It primarily serves as a place for gathering; a sheltered space to host the programme of events and workshops led by the archaeologists at the museum. Conceived as an extension of the museum within the sanctuary itself, the new structure had to create a space that was well lit and ventilated, and which in time could act as a form of *Schaulager* that the archaeologists and their workers could use to sort, analyse and display excavated material before it is taken to conservation laboratories inside the museum.

In order to restore the balance between the urban, the natural, and the cultural heritage in the city of Lima, the museum recognises that the focus of conservation must shift from the mere preservation of physical archaeological sites, which have lost their meaning and value for the inhabitants, towards revealing and making legible the ancient knowledge embedded in their built heritage and their relation to the territory.

### **The Site: Beside the Acllawasi**

Located on the western side of the sanctuary of Pachacamac, not far from the Museum of Pachacamac itself, the site chosen by the museum for the structure was on a clearly defined square piece of land beside the Acllawasi, a complex of courtyard buildings that were largely reconstructed by the archaeological efforts in the early twentieth century. It is bounded on two sides by the perimeter walls of the Acllawasi and by a nature reserve on the other two. A small ditch bounds the site on three sides, and between the walls and the site lies a stone path that is part of the main visitor route leading out from the museum.

### **Description of the Structure**

The *Room for Archaeologists and Kids* is a timber structure 37 m × 16.3 m and 3.6 m tall, which forms a covered arcade around a courtyard. The structure is made from twenty-eight square fields of 10 m<sup>2</sup>, defined by a column in each corner, and with a lattice-work roof above. The five fields at each short end are enclosed by vertically set, woven bamboo panels, with a concrete floor to provide a robust surface. These rooms contain wooden shelving that offers space for storage and exhibiting archaeological finds, as well as wooden tables that can be brought outside when required.

The revolving doors are made of timber frames filled with bamboo cane elements, laid horizontally and woven around vertical pieces. The doors rest on wooden blocks and can be locked from the outside to keep the interiors secure.

Outside, along the side nearest to the walls of the Acllawasi, adobe blocks aligned to the walls, and marking an underground channel, form a robust surface for events, where wooden tables can be placed.

On the other side, the arcade is filled with earth to provide a space where archaeological digs can be replicated by visiting school children.

The geometry of the central patios of the Acllawasi informs the orientation of the new courtyard structure, creating an oblique relationship with the stone walls that surround it on two sides.

The columns and foundations were prefabricated and assembled on site. Fields of roof-lattices were individually prefabricated and raised using hoists on moveable temporary works. The joints were made either with stainless-steel bolts (primary joints) or nickel-plated screws (secondary joints).

Lengths of white, polyester, open-weave textile commonly used in agricultural greenhouses nearby were woven in between the upper and lower planes of the latticework, and fixed with staples. The woven canopy provides two or three layers of shade, whilst retaining certain moments of views of the landscape beyond and the sky.

### **A Collaborative Design and Build Process**

In our view of architecture, constraints are necessary prerequisites that serve as the drivers of design rather than being limitations that diminish it. When the team assembled in June, some major parameters for the project had already been established: the site had been chosen, and the quantity and dimensions of the timber available had been determined. Perhaps most importantly, the structure was to be designed and built within three weeks.

The project began with an intensive design workshop, where the students worked in teams of three over two days. Each team developed ideas that dealt with the structure as a whole and how it would relate to the site, as well as structural and spatial ideas as to how the design could work and how it could be made. The result was fifteen projects that were presented and discussed as a group. The challenge was how to integrate the best ideas, discoveries and insights produced by the fifteen teams into a single project.

Over the following week, the team formed smaller groups, dividing tasks and responsibilities to begin developing the design for the structure that could be described as an ‘upside-down table’; a rigid assembly of beams and columns anchored in the ground, supporting fields of lattice-work. In short: the roof was to do little more than support its own weight and stay rigid.

### **Choice of Materials**

The principal material of the structure is wood, specifically, sections of kiln-dried Tornillo (*cedrelinga cateniformis*), a tropical hardwood found in the rainforest in Peru and elsewhere in the Amazonian basin. Tornillo is a wood with extraordinary properties: very dense (555 kg/m<sup>3</sup>) yet paradoxically extremely flexible. It is recognised as a general-purpose

construction wood in South America, especially because it is naturally resistant to fungus and humidity, requiring no chemical treatment. In the persistently humid climate of the Peruvian coast, less resistant timber would begin to rot within months.

All material except for the timber was drawn from the everyday palette of building materials in Peru. Cane, cut and woven in the form of prefabricated *esteras* (ultimately not used), or woven by us into panels; adobe bricks for the floors, with compacted earth joints; and synthetic open-weave textiles, widely used for making shade, for the canopy.

## Inventory

### Materials

- adobe bricks 20×40cm
- bolts & nuts
- caña (bamboo cane)
- esteras cascara (3×2m)
- concrete (pre-mixed)
- nails
- screws & tips
- textile (roll of 4×100m)
- 1000 pieces of 4×4×335cm (Tornillo cedrelinga catenaeformis, 450 kg/m3)
- 500 pieces of 4×13.5×335cm (Tornillo cedrelinga catenaeformis, 450 kg/m3)

### Tools

- 5 carpenter's squares
- 10 clamps
- 6 chisels
- 3 extensions 50 m
- 1 generator 10 kw
- 1 grinder
- 1 jigsaw
- 15 hammers
- 20 hand drills
- 15 hand saws
- 7 harnesses
- 40 helmets
- 1 laser
- 2 mitre saw
- 40 pairs of gloves
- 5 power strips & adapters
- 1 ratchet
- 1 sanding machine
- 2 scaffolding 6m high
- 3 shovels & pickaxes
- 1 soccer ball
- 1 straight edge 2m
- 10 tape measures
- 2 toolboxes
- masking tape
- strings

## Project Credits

### Students, ETH Zurich

- Turi Colque, Lucio Crignola, Gabriel Fiette, Shen He, Severin Jann, Jens Knöpfel, Tamino Kuny, Sara Lazarevic, Stefan Liniger, Juliette Martin, David Moser, Géraldine Recker, Ellen Reinhard, Sara Sherif.

### Team Studio Tom Emerson, ETH Zurich

- Prof. Tom Emerson, Guillaume Othenin-Girard, Philip Shelley.

### Students, PUCP Lima

- Keicko Aliaga, Gianmario Alva, Maria Andia, Ximena Arevalo, Valeria Armijo, Andrea Avendaño, Sebastian Blas, Daniela Cahuana, Martin Cevallos, Luis Miguel Enriquez, Diana Farje, Rosa Grados, Paola Medina, Arturo Meza, Andrea Montani, Nicolle Murrugarra, Valeria Namuche, Brigith Nuñez, Sebastian Ortiz de Zavallos, Milagros Ramos, Erika Ramos, Anahy Rimachi, Diego Rojas, Brenda Salcedo, Andrea Tezen, Angie Tipe, Carla Zegarra.

### Team Taller 5, PUCP Lima

- Vincent Juillerat, Renato Manrique.

### Museum of Pachacamac Team

- Director Dr. Denise Pozzi-Escot, Rommel Angeles, Janet Oshiro Rivero, Carmen Rosa Uceda Brignole, Rocio Villar Astigueta.

### Engineering

- Andrea Biancardi, Chair of Structural Design, D-ARCH, ETH Zurich.

### Timber Construction Experts

- Jonatan Egli, Francisco Otero Berta.





# Biographies

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## Alessandra Capuano

Architect and Full Professor, she is director of the Department of Architecture and Design at Sapienza University of Rome. She trained at Sapienza in Rome (Degree in Architecture and Doctorate) and at Columbia University in New York (Master's Degree in Historic Preservation). She teaches Architectural and Urban Design Studio and Architectural Research Theories and directs the research lab *BABEL\_City, Architecture, Nature*, which deals with urban landscapes. Visiting professor at numerous North American universities and Principal Investigator of national research projects, she is Coordinator of the Sapienza *Landscape and Environment Doctorate* and of the International *Erasmus Mundus Joint Master's in Architecture Landscape Archaeology*. Author of over 130 publications, she has edited the volumes: *#Curacittà Roma. La Sapienza della cura urbana, Streetscape. Strade vitali, reti della mobilità sostenibile, vie verdi, Cinque temi del modernocontemporaneo. Memoria, natura, energia, comunicazione, catastrofe; Stili di vita e città del futuro. Roma e Montréal due realtà*

*a confronto* (2020); *Paesaggi di rovine. Paesaggi rovinati*; she is the author of: *Temi e figure nell'architettura romana 1944-2004, Iconologia della facciata nell'architettura italiana*; she is co-author of: *Roma e l'Appia. Rovine Utopia Progetto, Il parco e la città. Il territorio storico dell'Appia nel futuro di Roma, Roma città mediterranea; Italia gli ultimi trent'anni. Guida all'architettura italiana.*

## Domenico Palombi

Domenico Palombi is Associate Professor of Classical Archaeology at the Department of Sciences of Antiquity of Sapienza - University of Rome; director of the journal *Archeologia Classica*; director of "Progetto Velia" - Grandi Scavi Sapienza. He is member of Academies and Research Institutes and member of scientific committees of national and international archaeological journals and publishing series. He directed researches, surveys and excavations in Rome, Latium and Southern Italy on urban, rural and necropolis contexts, from the archaic to the late ancient age; he studied and ordered archaeological materials from Rome and Latium;

he organized international conferences; he planned archaeological exhibitions and directed museum exhibitions. Main research interests: urban history of Rome; architecture and urbanism of *Latium vetus*; memory of the ancient in Rome and Latium; history of Roman archaeology between Roma Capitale and the fascist regime. Currently, he directs the research of the archaeological area of the so-called "Villa dei Gordiani" at the third mile of the Via Prenestina and the excavation of the *Horrea Piperataria* in the Roman Forum. He is the author of three monographs, ten curatorships, more than one hundred articles published in international journals and collections of essays, more than one hundred and sixty entries in the *Lexicon Topographicum Urbis Romae*.

## Konstantina Demiri

Emeritus Professor, School of Architecture, NTUA, Greece. MARCH (AUTH), PhD (Edinburgh University). Local Coordinator of the Erasmus Mundus Joint Master Degree on *Architecture, Landscape and Archaeology* (ALA). Until 2020 Professor of Architectural Design: Historic, Typological and Methodological Approaches,

(School of Architecture, NTUA). Teaching experience: “Architectural Design”, “Architectural and musical interrelations”, “Spaces of labor and production”. Research interests: new architecture in archaeological areas, modern interventions in historical settings, didactics of architectural design, architecture and music. Author/co-author of books and articles. Recent publications: K. Demiri, “Critical Thinking and Crits in the 1st Year Design Studio” in *Initiations*, Conference Proceedings TFYD, (Nicosia, 2019)/ G.C. Moniz, V. Lioliou, K. Demiri, “Távora’s struggle for ‘other’ traditions in dialogue with Pikionis”, in *The Politics of Tradition*, Conference IASTE (Coimbra, 2018)/ K. Demiri, “Revitalising the urban archaeological palimpsest” in *Changing Cities III*, Conference Proceedings (Syros, 2017). Designed public and private buildings individually or as part of teams, and also participated in national and international Architectural Design Competitions.

### **Paulo Providência**

Architect and Associate Professor at the Department of Architecture, University of Coimbra. Graduated from the University of Porto, and PhD at the University of Coimbra, where he runs a master Design Studio, and tutors Master and PhD students. Visiting professor at the University of Laval, Québec, and invited Design Studio Critic at FAU Porto, SAU Limerick, UC Dublin, EPF Lausanne, ETH Zurich, KTH Stockholm, KU Leuven – Gent.

Practicing architect, Mies van der Rohe Prize nominee, Enor Prize Portugal, APOM Prize, Wood in Architecture Prize, FAD – critic shortlisted, among others. Researcher at the Center for Social Studies UC. His research activity has focused on health buildings, as well as on the relationships between architecture, anthropology, archeology and landscape. Participating in research projects on the rehabilitation of Hospitals and Care buildings CuCa\_re, on the history and architecture of the Geophysical Observatory at the UC. Co-editor of Joelho Journal: #4 *Crisscrossing Architecture and Anthropology* (2011), #6 *Teaching through Design* (2013), #9 *Reuse of Modernist Buildings: pedagogy and profession* (2018), co-editor of *Porto 1901-2001*, Civilização Editora 2001, *Leprosaria Nacional*, Porto, Dafne 2013, *Oficina de Projeto Curar e Cuidar – Registo de Processo*, Coimbra, Edarq 2020, *Cure & Care – Architecture and Health*, Lisboa, IST 2020; author of *A Cabana do Higienista*, Coimbra, Edarq 2000, and *Architectonica Percepta*, Zurich, Park Books 2016.

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### **Davide Falco**

Archaeologist, graduate in architecture and landscape heritage from the School of Specialisation (EQF 8), Department of Civil Engineering and Architecture, Polytechnic of Bari, with a thesis on the Hellenistic fortifications of Agrigento (Sicily). During the years of my specialisation, I focused on issues related to the landscape

and the possible forms of its enhancement.

Currently a PhD student, studying knowledge and innovation in the project for heritage, in the same department. My research, across archaeology and ancient architecture history, focuses on the image of harbours in Greek and Roman times, with particular interest in the investigation of the relationship between urban form, architectural image, and iconography.

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### **Giuseppe Tupputi**

Architect, graduated from the Polytechnic of Bari. PhD in architecture: innovation and heritage - University of Roma Tre + DICAR, Polytechnic of Bari, with a research on the relationship between geography and urban design, mainly focused on the Italian experiences of the late twentieth century. He collaborates with the (dp)a studio (Bari) and Carlo Moccia's atelier (Mola di Bari). Moreover, he has participated as selected and invited contributor in competitions, workshops, conferences and seminars, carrying out researches and projects published in international conferences and journals. He has been a teaching assistant since 2016 and research fellow since 2018 at the Polytechnic of Bari. Since 2020 he has been adjunct professor at the University of Parma. He is cofounder of *Monade.studio* (architecture, design and landscape atelier) and of *Laboratorio di Immaginazione Urbana* (an interdisciplinary collective that

undertakes active participation processes aimed at the sustainable development of the territory).

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### **Alberto La Notte**

Architect, graduated from the Polytechnic of Bari. He focused on Greek and Roman archaeology and architecture, attending the archaeological researches in Kos (Greece) and Gortyna of Crete, in collaboration with the University of Rome 'Sapienza' and the SAlA. Later he attended the Postgraduate School of Specialization in Architectural and Landscape Heritage, where he deepened the topics of conservation and enhancement of cultural heritage. He is currently a PhD candidate in design for heritage: knowledge and landscape – historical heritage", DICAR (Polytechnic of Bari), with a research on the Roman Republican architecture in Latium. Since 2015 he has collaborated with Italian and foreign universities in the study of the Roman sanctuary of *Diana Nemorensis* (Nemi, Rome) and since 2019 in the archaeological researches in the Roman sanctuary of *Jupiter Anxur* in Terracina (Roma). In addition, he carries out studies on Renaissance and baroque architectures in Southern Italy, particularly in Apulia.

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### **Olga Giovanna Papparuso**

Architect, graduated from the Polytechnic of Bari. She has been a teaching assistant of the Laboratory of Urban Design since 2018 and research fellow since 2019. Within

the agreements signed between the Politecnico di Bari and some municipal authorities and the offices of the Apulia Region, she has been working on landscape, urban and coastal planning, on the River Contract for the "Canale Reale" in the Province of Brindisi, and on landscape design in the implementation of the Internal Areas Strategy of South Salento. She is currently working on the implementation tools for the strategic projects promoted by the Regional Landscape Plan and in particular "City-Countryside Pact" for the marginal territories.

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### **Massimiliano Cafagna**

Architect, graduated from the Polytechnic of Bari. *Project "Socrates Erasmus"* ETSAM, Madrid (2014). He collaborates with the *LGSM\_A* – Roma), the *Metamor Architetti* – Lecce and the *Euro Tecno Service srl* – Bari. *Popular Jury Award* – Competition of architectural ideas for the redevelopment of Piazza dei Mille, (Mola di Bari, 2020); *Special Mention*, "Ricrea" design competition for the reuse of wood in the park of the Santa Rosa district (Lecce, 2019); *1st place*, "Cavea" competition of ideas "Urban Stone Contest" (Trani, 2019); Winning project "Stratification" Visions of the City, University of Reggio Calabria; *Honorable mention*, Competition of ideas "Bergamo Hospital" (2017); *1st place* – Competition of ideas "Periferie 2017", Percorso della antiche mura del Carmine (Barletta, 2017); *1st place* – Art Stop Monti

"Stratificazione" (Roma; 2017). He is cofounder of *Laboratorio di Immaginazione Urbana* (an interdisciplinary collective that develops active participation processes aimed at the sustainable development of the territory).

### **Silvia Guideri**

Archaeologist specialized in the archaeology of mining landscapes and in the *enhancement and* management of cultural heritage, she gained a PhD in archaeology in 1996.

From 1991 to 1996, she was scientific supervisor for the restoration and management of the Rocca San Silvestro site.

By 1996 she was appointed archaeological executive manager of Parchi Val di Cornia s.p.a. From 1998, she has been general manager of an archaeological parks and museums network in Tuscany (Archaeological Mining Park of San Silvestro, Archaeological Park of Baratti – Populonia, Archaeological Museum of the Populonia Territory).

Since 2007 she is part of a technical board for the drafting and implementation of an agreement for the regulation of relations between the Ministry for Cultural Heritage and Activities, the Tuscany Region government and the municipality of Piombino, for the enhancement activities of the cultural heritage of the Baratti-Populonia area.

### **Tessa Matteini**

Tessa Matteini is architect, landscape architect and has a PhD in landscape architecture.

She is associate professor in landscape architecture at the Department of Architecture (DIDA) of Florence University. From June 2017, she has been director of UNISCAPE, the European network supporting the principles of the European Landscape Convention. From 2018 she has been member of the academic board of the PhD programme in sustainability and innovation for design at the University of Florence (responsible for the landscape architecture curriculum). From 2019 she has been coordinator of the post-graduate master's in landscape architecture at the same university. She has investigated topics in the field of landscape architecture, especially focusing on the design of historical open space systems and archaeological landscape projects, and has given lectures and seminars and participated in international congresses on the findings. She has written more than one hundred contributions (books, essays and articles) focusing on various landscape topics.

#### **Virginia Mannering**

Virginia Mannering is a tutor in architectural design and PhD candidate at the University of Melbourne. Her research examines histories of settler-colonial cities, with particular reference to urban soils and the subsurface.

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#### **Tom Morgan**

Tom Morgan is a lecturer in architectural design at Monash University, with a focus on

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#### **Flavia Zaffora**

Flavia Zaffora (1988) is an architect and has a PhD in architectural design (Palermo, 2016). Her dissertation, published in 2018, focused on Giuseppe Samonà's power plants and the issue of restoration of modern architecture. She was visiting scholar at the KU Leuven focusing on the post-industrial landscape along the Walloon Axis (2017). In 2018 she won a scholarship at the Department of Architecture of Palermo to develop a project of enhancement of the Archeological Park of Naxos (Messina) in agreement with the head of the park. In 2019 she worked at the Italian National Council of Researches (CNR) in the field of ICT applications for smart cities. She is author of several scientific contributions and she takes part in international workshops, conferences and competitions. She is currently working on the relationship between architecture and time, in dialogue with archaeology and philosophy.

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#### **Thomas Kordonouri**

Thomas Kordonouri is an architect, currently working in Zurich, Switzerland. In September 2020, she graduated with a Master of Arts in architecture and historic urban environments" from University College London. Prior to that, she obtained the Diploma

in Architectural Engineering from the University of Patras, Greece in 2019. During her studies, she developed a strong interest in the communicative role of architecture. Her academic interests focus on cultural heritage and the production of architectural forms in an existing urban environment. She has been doing research on the concepts of 'palimpsest', 'picturesque', 'pleasure', 'reuse', 'difficult heritage' and 'archive'. Her work has been presented to the scientific community at several international conferences and in architectural journals.

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#### **Pasquale Miano**

Architect, PhD, full professor of architectural and urban design at the DIARC Department of Architecture of the University of Naples Federico II. He is the founder of the Pasquale Miano Architecture Studio. At the University of Naples Federico II, he is coordinator of the 2nd Level Master "Landscapes at risk"; local coordinator the Erasmus ALA Master – Architecture Landscape Archaeology and local scientific director of PRIN 2015 "The city as a cure and care for the city" and PRIN 2009 "Landscapes of archaeology, regions and metropolitan cities." He is the author of many monographs, essays and articles, in which a working methodology emerges that links the theoretical and practical level of the discipline. He is the winner of international design competitions and he has obtained prizes and awards for



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### **Francesca Coppolino**

Architect, PhD, postdoc research fellow in architectural and urban design at the DIARC Department of Architecture of the University of Naples Federico II. Her research interests focus on the relationship between architecture, ruins and public space in the contemporary city. She has collaborated in many research groups, joined national and international workshops and conferences and she is the author of publications on the topics of the architectural design in archaeological sites and in consolidated urban contexts. She is tutor for national and international 2nd Level Masters, including the Erasmus ALA Masters - Architecture Landscape Archeology (La Sapienza University of Rome, Federico II of Naples, NTUA of Athens, UC of Coimbra) and the Master “Landscapes at risk” (University of Naples Federico II).

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### **Luís Miguel Correia**

Assistant professor at the Department of Architecture, University of Coimbra (DARQ-UC) and PhD researcher in the Centre of 20th Century Interdisciplinary Studies (CEIS 20). He graduated in architecture from DARQ-UC in 1994. In 2008, he received his master's from the Department of Civil Engineering, UC with the dissertation “Castles in Portugal: Portrait of its architectonic

profile [1509-1949]”, published by Coimbra University Press in 2010. In 2016, he was awarded his PhD by the University of Coimbra with the doctoral thesis “Cultural heritage, Territory and Identity in the New State: From the definition of a project to the remembrance of a legacy”. He is author of several articles and presentations, with particular research emphasis on so-called cultural heritage and to its relationship with territory, landscape, and a certain idea of national identity. He is part of the national project “(EU)ROPA: Rise of Portuguese Architecture”, funded by the Portuguese FCT, the Horizon 2020 project “URBINAT – Healthy corridors as drivers of social housing neighbourhoods for the co-creation of social, environmental and marketable NBS”, and the postgraduate international and interdisciplinary Erasmus Joint Master Programme in “Architecture, Landscape and Archaeology” (ALA). Since 1993, he has been engaged in architectural practice with Nelson Mota and Susana Constantino (COMOCO Architects).

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### **Carolina Coelho**

Carolina Coelho is an architect and graduated from the Department of Architecture, University of Coimbra (DARQ-UC) in 2008. She concluded her doctoral thesis “Life within architecture from design process to space use. Adaptability in school buildings today – A methodological approach”, at the Centre for Social Studies and DARQ-UC in 2017, identifying

adaptability in contemporary learning environments. Her thesis was awarded the Glen Earthman Outstanding Dissertation Award from the International Society for Educational Planning. She is assistant professor at DARQ-UC in theory and history of architecture and subjects associated with architectural research and she is also supervisor of master's theses. Currently, she is an integrated researcher at the Centre of 20th Century Interdisciplinary Studies (CEIS20). She is part of the national project “(EU)ROPA: Rise of Portuguese Architecture”, funded by the Portuguese FCT and she coordinates the Portuguese research team in “CORED: Collaborative Re-design with Schools”, an Erasmus+ project.

### **Guillaume Othenin-Girard**

Guillaume Othenin-Girard is an architect and an assistant professor of design at the Department of Architecture at the University of Hong Kong. His research and teaching explore the transformative role of drawing in investigations of the relationship between territory and architecture; relations between making and the material flows that link human and non-human actors; and design-build as an action comprising both material intervention and shared experience. He is interested in collaborative approaches to inquiry and making that bring architecture into a constant relation with culture. In this spirit, he co-founded Architecture Land Initiative, a cooperative based in Switzerland

that carries out political action through projects in the areas of landscape, public space and architecture. His work has been exhibited at the Venice Architecture Biennale, Art Basel, Artgeneva and the Design Museum in London.

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### **Lucio Crignola**

Lucio Crignola, MSc Arch ETH SIA (b. 1992, Basel) is an architect based in Zürich, Switzerland. He studied architecture at ETH Zürich and FADU UBA Buenos Aires. He is a co-founder of CRRA Studio, an architecture office working primarily in the transformation and re-valuation of existing structures. He is scientific assistant to the chair for design and construction of Prof. Tom Emerson in the Department of Architecture, ETH Zürich, where he primarily teaches design studio.

### **Tom Emerson**

Professor Tom Emerson OBE RIBA (b. 1970, Paris) is an architect based in London and Zurich. He studied architecture at the University of Bath, the Royal College of Art and at the University of Cambridge. He co-founded 6a architects in London with Stephanie Macdonald, producing buildings and landscapes for the arts and education. 6a has received several RIBA Awards, the Schelling Medal in 2012 and was shortlisted for the Stirling Prize in 2017. Books on 6a architects include *Never Modern* (2014) and a monograph published by *El Croquis* in 2018. He is professor of architecture at ETH Zurich where he leads

a research and design studio exploring the relationship between making and the territory. His students produced the Pavilion of Reflections floating on Lake Zurich for Manifesta 11, A Room for Archaeologists and Kids in Pachacamac, Peru in collaboration with Taller5 PUCP and urban landscape studies on Zurich, Forst, Galway and Glasgow.









