

# NOVATIO RE

DAVIDE MARIA ZEMA / 170075    Supervisor / TOM MOSE PETERSEN    THESIS REPORT / 33.126 ch. / June 2019

MA Spatial Design, Perception and Detail    KADK / The Royal Danish Academy of Fine Arts, School of Architecture and Design



# A JOURNEY THROUGH TIME

I remember that day, it was a wet October morning.

I think it had just stopped raining because the grass was that intense green able to reflect the earthiness below and make the steps muffled.

Four years have gone by, and I turn around only now to understand the meaning of that journey.

While I was driving, I remember that I was thinking of what I could ever see so beautiful to the point that Nicola, my grandfather, was so fascinated to have studied it for more than thirty years, taking care of it as a son.

I was adolescently doubtful, skeptical, still far from the beauty that surrounds us every day.


When I got out of the car, I immediately glimpsed a past filtered by the trees in the parking lot. I instantly felt myself as a guest of a forgotten world, dug and brought back to the surface.

I walked among the ruins of forgotten lives who could not have imagined that one day someone would investigate them, looking for answers in what the coincidence unexpectedly gave us.

Dialogues shaped in time, which transcend any form of communication, as weakly supported on human beings.

I return now to *Veleia*, with a clear vision of the care *she* deserves, the same that deserves my Country, and the entire cultural heritage.

A handwritten signature in black ink, reading "Davide Parise Jona". The signature is written in a cursive, flowing style with a long, sweeping tail on the final letter.



The Royal Danish Academy of Fine Arts,  
Schools of Architecture, Design and Conservation

Institute of Architecture and Design  
MA Spatial Design, Perception and Detail

Thesis, June 2019

Student,  
Davide Maria Zema, 170075

Supervisor,  
Tom Mose Petersen



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to my grandfather(s), who fought for  
my fragile yet beautiful country.



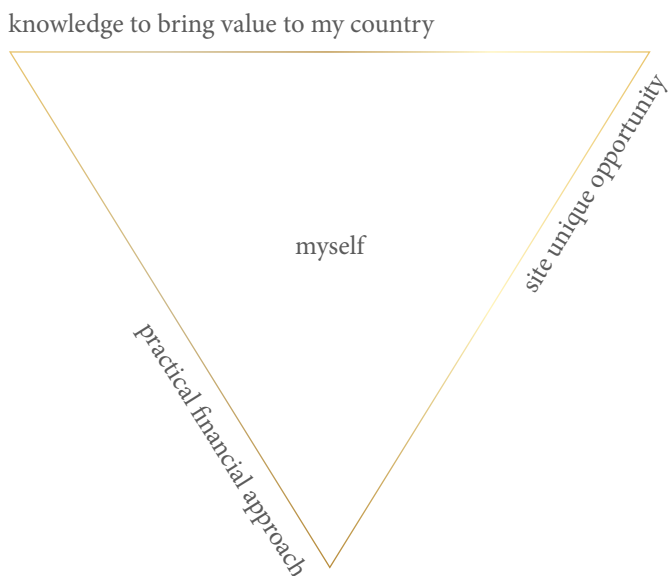


With the highest UNESCO sites concentration worldwide, Italy is immobile and unable to create wealth from it.

*Renovatio* addresses the unexpressed potentials of small yet crucial archaeological sites such as *Veleia*, proving how the *friction* between *promoting* and *protecting* this heritage is the answer to achieve a financially sustainable and long-term *conservation* of our past.

Spatially, this provocative vision is solved by a multi-functional complex designed through a *scale story-telling strategy* that shows the original monumental physicality of the Roman *Forum* while opening the experience of the ruins to contemporary needs.

The thesis project reflects how I see myself as a human being and as a professional: the gravity center of the sum done by my academic knowledge, the unique site opportunity and the personal practical financial approach to design.



# 101

The project regards the transformation of the archaeological site of *Veleia*, Roman *municipium* dating back to the I<sup>st</sup> century BC located northwest of Italy in the region of Emilia Romagna, precisely within the municipality of Lugagnano Val d'Arda on the Piacenza Apennines.

Despite the historical and architectural importance of its ruins, and the charm of a lost world piece, the site resents its *small size* and its *strong dislocation*.

A *jewel* of Italian archaeology, with an unexpressed potential that brings to light a new discussion about the consequences of a theoretical, political and financial immobilism that has been hidden behind a false conservation of our past.

1 / 2 / 3 - *Visions*, p. 36



VISIONARY  
PROVOCATIVE  
RESPECTFUL

2



3



### WHAT

A multi-functional complex that promotes and protects our cultural heritage.

### HOW

Transformation of an existing archaeological site, *Veleia, Italy*.

### WHY

How could a historical site be transformed and brought to a new life through architecture and design?

### VISION

A new scenario where *ruins* are perceived and experienced differently, where the meeting between past and present becomes the frame where built history is great again, becoming *accessible, captivating* and *financially* sustainable.

“ We adorn ourselves of our past, like an honour to be put on our chest. But this heritage, it is time to understand it, is not an honour. It is a burden.

# THE CROWN

- it powers the watch by manually winding the mainspring.

Italy. The Italy of Dante, Michelangelo, Galileo, and Leonardo. The Italy of companies such as Alessi, Ferrari, Italcementi, Olivetti, and Pirelli. Chapters of a past of excellence and solid realities in the present.

However, the truth is that this is the toxic narrative that with emotional paternity is told to shut us in the cold cell immobility of those who, by cynical interests, direct the mass in a consoling feeling because frightened by the complexity and the mutability of what still in Italy is fragile.

4.588 is the number of museums, monuments and archaeological sites in Italy.

49 is the number of UNESCO Italian sites<sup>A1</sup>, 5% of the entire heritage, the highest concentration in the world.<sup>3</sup>

And despite this, in 2014 Italy managed to invoice only €136mln, almost 1/5 of the €600mln invoiced by the United Kingdom in the same year.<sup>3</sup>

Tourism alone does not serve, as if by magic, to make the country work, but it is instead a country that works and that stimulates the productive activities of tourism.

Aggravating this unconsciousness is a territory that, through the hydrogeological instability, moves and hurts a unique panorama in the world, calling the emotional builders of the emergency, *without vision and planning*.

Nevertheless, the landscape is a complex system, not a



static postcard in time. The territory is where *tradition* and *innovation* insist and friction.

The need to seriously take care of our cultural heritage, and in particular of archaeology, is also underlined by the plague of illegal excavations, of which Italy is sadly excellent. From the Italian subsoil, according to the University of Princeton, a million and a half of finds have been subtracted. The few hundreds returned, amount to a venal value of over two billion dollars.<sup>6</sup>

To date, 47 of the most famous museums in the world have illegally excavated Italian masterpieces.

Conservation cannot and must not mean immobilism.<sup>2</sup>

In addition to the blind untouchability, there exists, and it is our duty to explore, an intermediate way where the State and the private do not compete huddled in muddy trenches but meet to protect and enhance the heritage, creating profit to take care of it and generating new economic resources for a chain reaction that puts the country back on its feet.

A country that if we looked with the eyes of a son, we would see weakly tending its maternal hand to be accompanied in the future.

And I am not going to accept to find it helpless on a cold floor.

Geologists and sociologists, chemists and archaeologists, economists and scientists of the earth, seismologists and architects, volcanologists and filmmakers, historians and informatics.

All, in their own way, narrators of a new idea of nation. 

— *Gianni Biondillo*<sup>3</sup>

# THE SHOCK ABSORBER

- capturing the shock it protects pivots.

*Veleia*, for its explicit historical identity, is the cultural heart of the area and, unfortunately, a magnet about to lose its power of attraction.

The value of the site in bringing to light findings that have significantly enabled discoveries and keys to read Roman history should be protected so that it can impact on the local community, supporting its existence and allowing access to an international audience.

The first step towards the sustainable protection and the more captivating access history traces, many of which could be abandoned before 2030.



**11.4** Strengthen efforts to protect and safeguard the world's cultural and natural heritage.

**11.A** Support positive economic, social and environmental links between urban, peri-urban and rural areas by strengthening national and regional development planning.

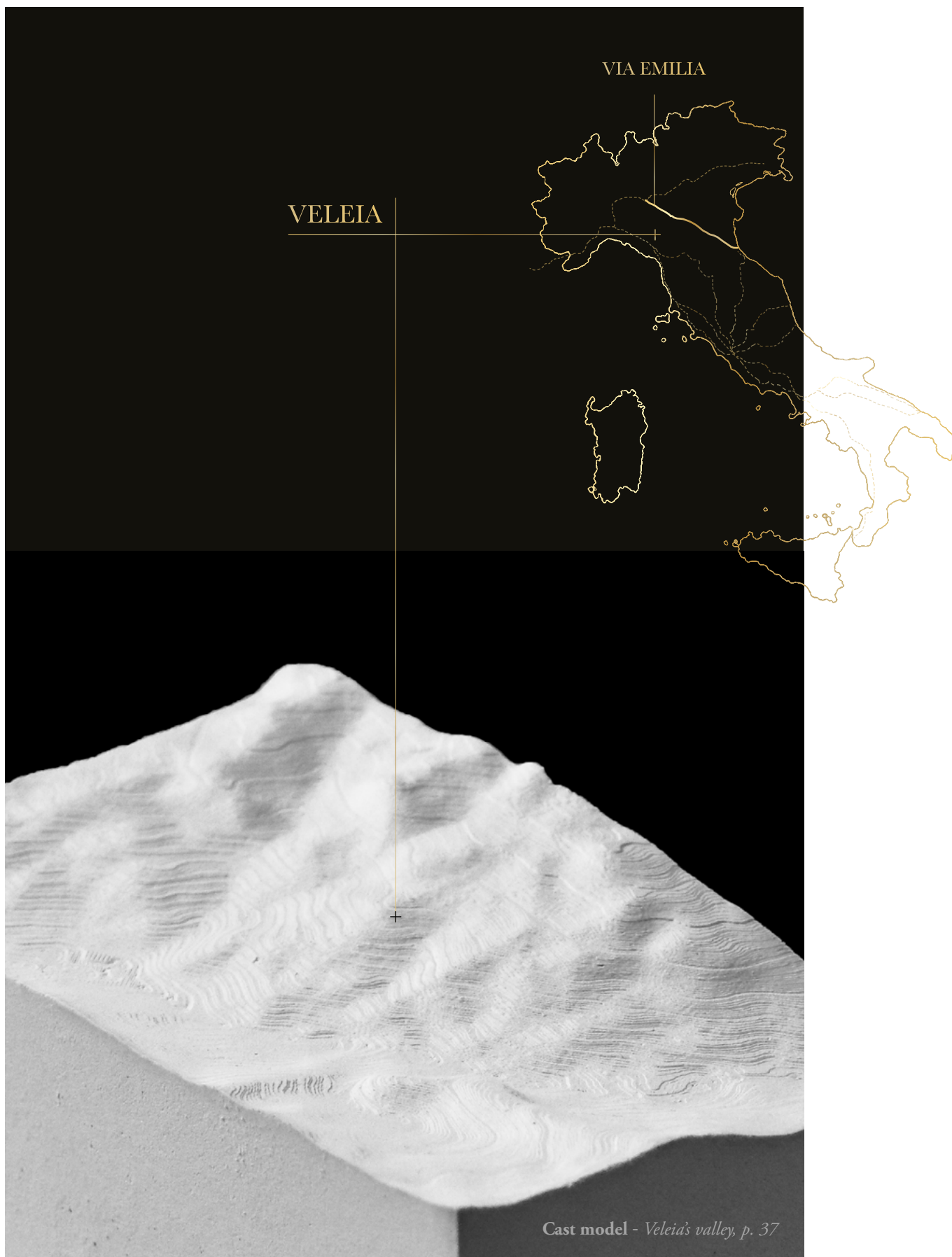
# THE BEZEL

- the top ring in a watch, it surrounds the crystal.

The Ligurian *oppidum*, then Roman *municipium*, of Veleia developed in the heart of the Piacenza Apennines from the late Iron Age up to the first centuries of the empire on a vast paleo-landslide, in the secluded valley of the Chero torrent, sub-tributary of the Po river.

Located at less than 500 meters above sea level, on the slopes of the relief called north-west Mount Rovinasso [858 m asl] and to the south-east fortress of Moria [901m asl], it is about 50km south of Piacenza.

Since it developed on a large landslide that had settled down a slope in ancient times, this peculiar geographic and environmental situation allowed the Romans to work, according to a consolidated urban technique, the excavation and levelling of the surrounding hills, necessary for the road axes of the *cardo* [north/south] and *decumanus* [east/west].<sup>5</sup>





site and context



|  
N

44 47 8  
9 43 20



“Citra Placentiam in collibus  
oppidum est Veleiatium”

— *Plinio il Vecchio*

Left - Satellite site view / Under - Aerial site view

“On this hills side from Piacenza there is Veleiati’s town”



At the end of May 1747 on a terraced plateau in a field beside the church of S. Antonino in Macinesso, a monumental rectangular bronze epigraph was casually revealed [cm 136/138 x 284 / 285.5 x 0.8], seemingly already broken in eleven fragments (recomposed, in 1817), the *Tabula Alimentaria*<sup>A3</sup> of Veleia, the most impressive epigraphic monument of Roman antiquity, the most detailed of Italy of the first empire.

After its discovery, though late, slowly and disorderly, the ancient Apennine site of Ligurian-Roman Veleia returned to history, almost unknown to classical sources.

*Filippo di Borbone's very first excavations, unknown illustrator*



1760

49/42 BC

1747



*Veleia's municipium reconstruction, Francesco Corni*

The disordered excavations of 1760-1765, in fact, brought to light the *Forum* in 1760, the *Basilica* in 1761, the *Thermae* in 1762, the 'Cisternone', below 5 meters of land, in 1763-1765.

Ligurian-Celtic *oppidum*, Veleia became, after the Roman expansion and colonization in the north, *municipium* (49/42 BC, for the *lex Rubria de Gallia Cisalpina*) linked to the central power and the imperial cult, but in a marginal position.

The center counted a thousand citizens and 10/20.000



Forum ruins, Giovanni Antolini



1819

in the hilly-mountainous countryside that ranged for 1.000/1.200km<sup>2</sup>.

Veleia was a non-marginal road junction, a bit mysterious and decentralized by the main consular routes, connected to the *Via Emilia* by two road routes in a sort of functional isolation, a *rare* example of high-altitude urban setting in antiquity.

The *municipium* remained linked to agricultural activities (cereals, legumes, fruit trees, vines) and animal breeding. Later the metallurgical, stone and clay craftsmanship developed not only for an internal market.

In the III/IV centuries Veleia, which was already experiencing a real demo-economic downturn due to the decadence of traditional agricultural activities, was slowly extinguished. The center, subjected to severe deterioration, due to water infiltration and lack of control of the paleo-landslide, was progressively abandoned and the territory redistributed between Piacenza and Parma. In fact, Veleia is not registered in the late-imperial Itineraries, nor does it show signs or symbols of Christianization: after, the absolute forgetfulness.

Unfortunately, before the whole world re-discovered it, it was robbed by the greed and negligence of man.

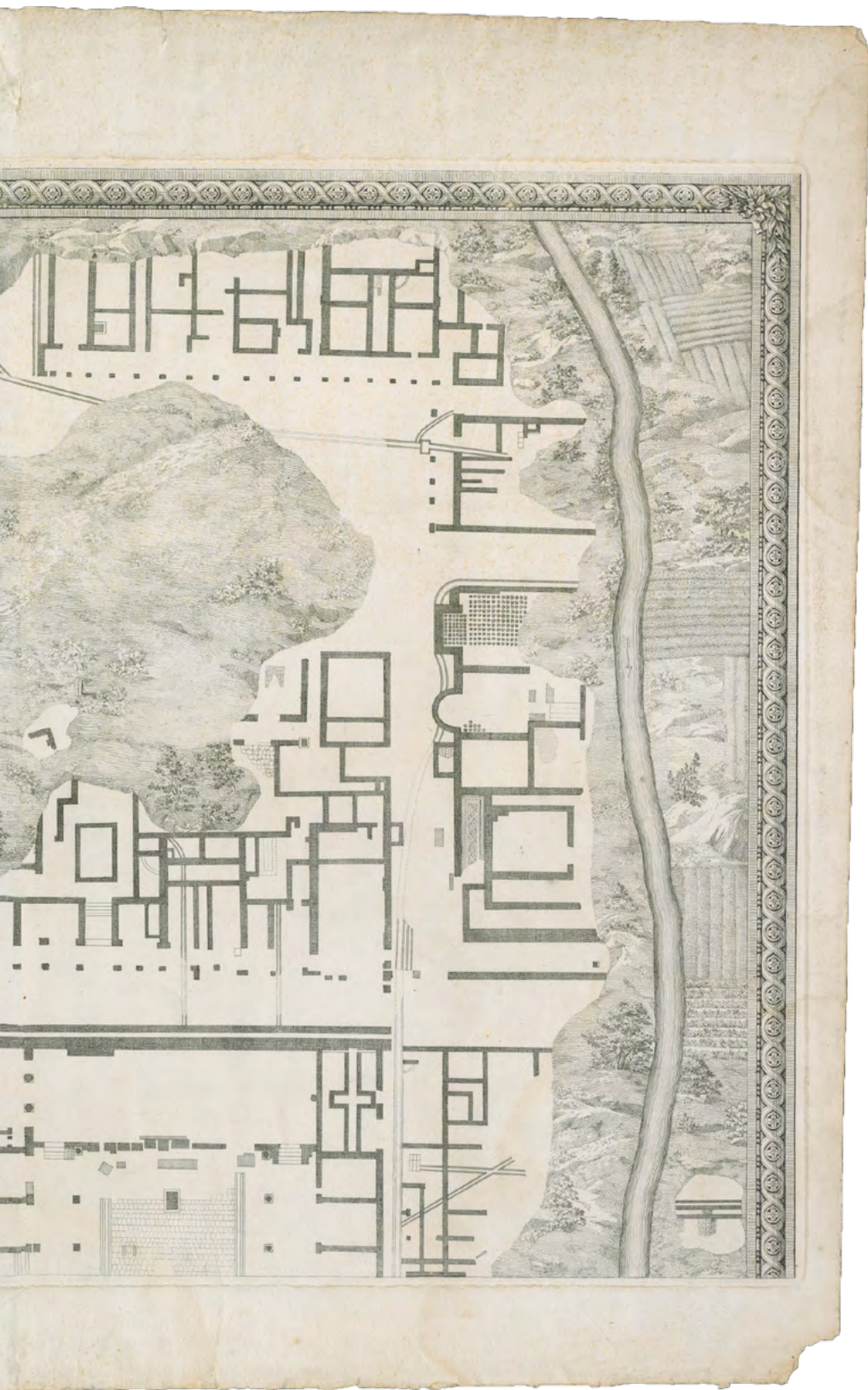
1954



Veleia as theatre







*Veleia's ruins plan, 1775*

*Veleia's Municipium, illustration of Luca Lanza based on the archaeology paper by M. Marini Calvani*



Developed on a paleo-landslide, Veleia allowed the Romans to operate the excavation and leveling of the surrounding hill reliefs for the setting on the road axes of the *cardo* and *decumanus* and for the advanced urban infrastructures of which today remains a limited urban quadrilateral of about 200 x 200m.

Through a process that lasted for at least four centuries and which cleverly valued the indigenous housing and socio-economic system, it was able to offer the characteristics of the *Roman Urbis* form:

- 1 *Platea*
- 2 *Basilica*
- 3 *Mensae*
- 4 *Tabernae*
- 5 Service rooms
- 6 Republic age ruins area
- 7 North *diverticulum* with *propylaeum*
- 8 North district
- 9 *Cardo*
- 10 *Decumanus*
- 11 *Thermopolium*
- 12 *Domus* area
- 13 *Thermae*
- 14 Amphitheatre / *Castellum aquae*
- 15 East elevated district
- 16 Possible private houses
- 17 S. Antonino Church
- 18 *Capitolium*
  
- △ *Municipium* accesses
- ▲ Today's site access





- the rectangular *Forum*, heart of public life of the *res publica Veleitium*, collective and social space dedicated to the free expression of state and municipal ideals, designed for the market and the whole civil life (with the rectangular *tabernae* placed side by side and the stores for wholesale commerce, which open on the long sides), closed to vehicular traffic according to the classic *Vitruvian* scheme;

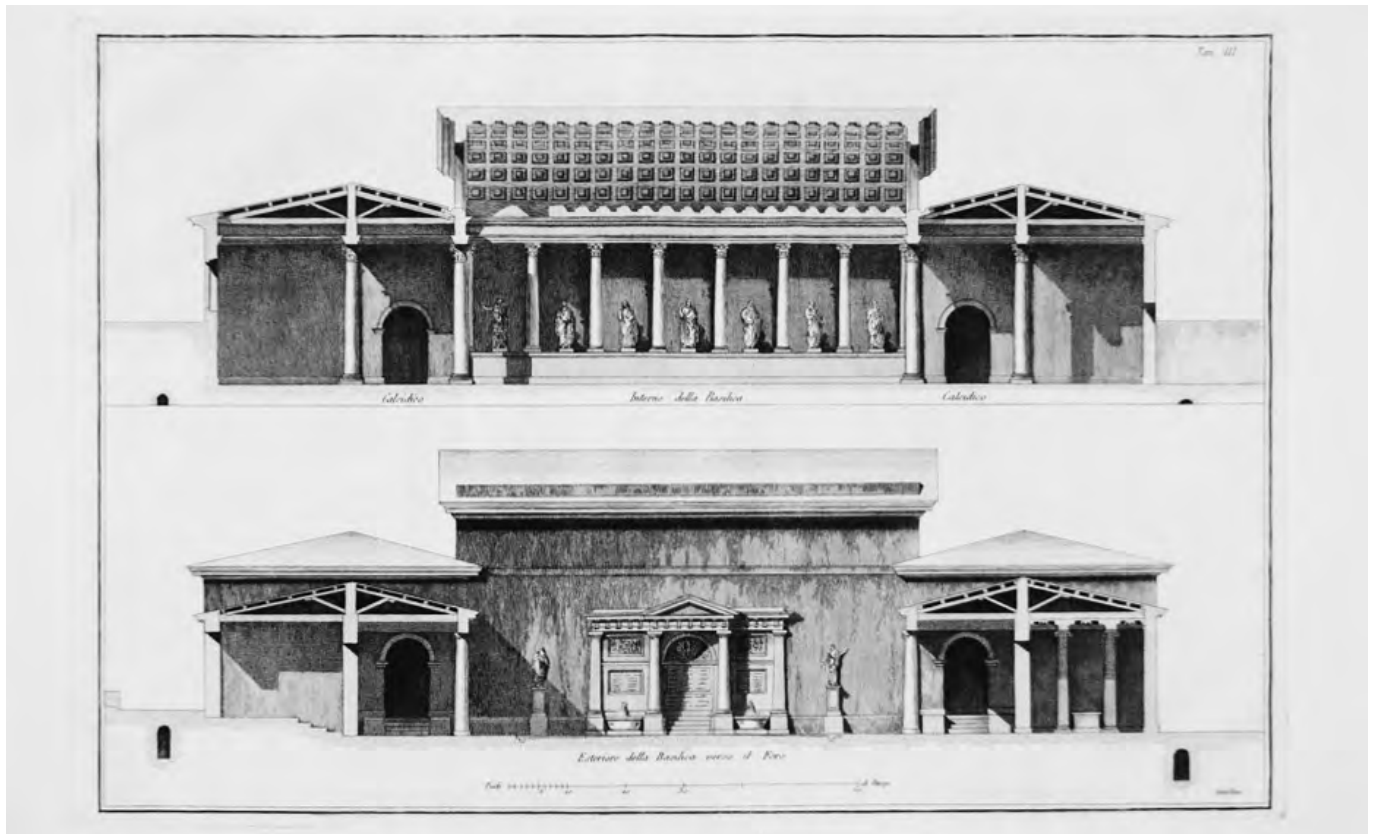
- the *platea / Forum* square [about 600m<sup>2</sup>: 32.75x17.25m (16.07m before the *post-flavio* enlargement)], the only well-preserved example of the Regio VIII: it is crossed through almost fifteen meters of the imposing and self-referential inscription in alveolate bronze letters intended for “advertising” purposes by the financier Lucius Lucilius Priscus facing south to be easily readable to the elite coming out of the *Basilica*;



1 / 2 - Veleia's Forum reconstruction, Cristian Boiardi <sup>A4</sup>

3 - Forum view





*Basilica sections, Giovanni Antolini*

- the annexed **Basilica** of the *giulio-claudia* age [34.85 (about 51m with the side exedras) x 11.70m], the best single nave of the *Cisalpina*, once decorated, along the southern wall, with the marble Julio-Claudian cycle<sup>A5</sup>, the nerve center of the entire local political-economic-administrative life and public archive/tabularium. Finally the *Capitolium*, the sacred area for the official worship of the Capitoline triad, whose existence and location are still discussed today.



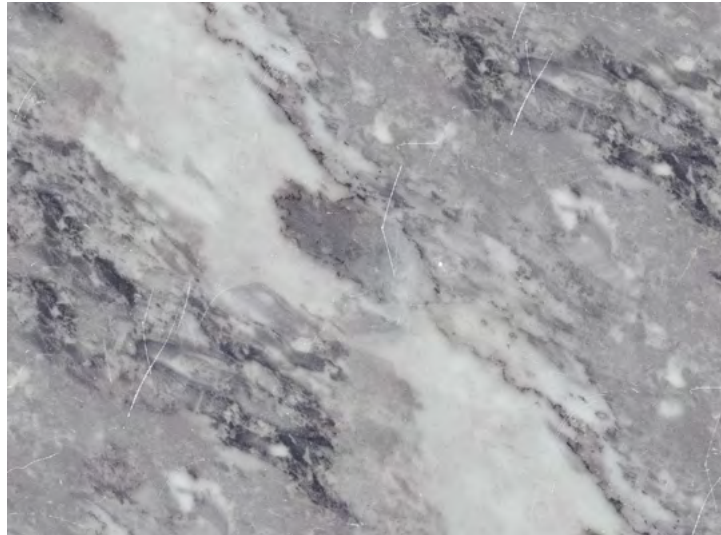
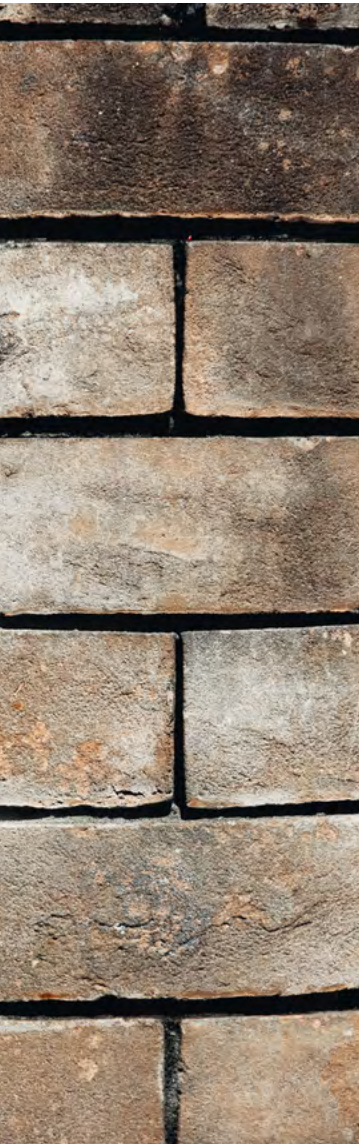


*Domus*

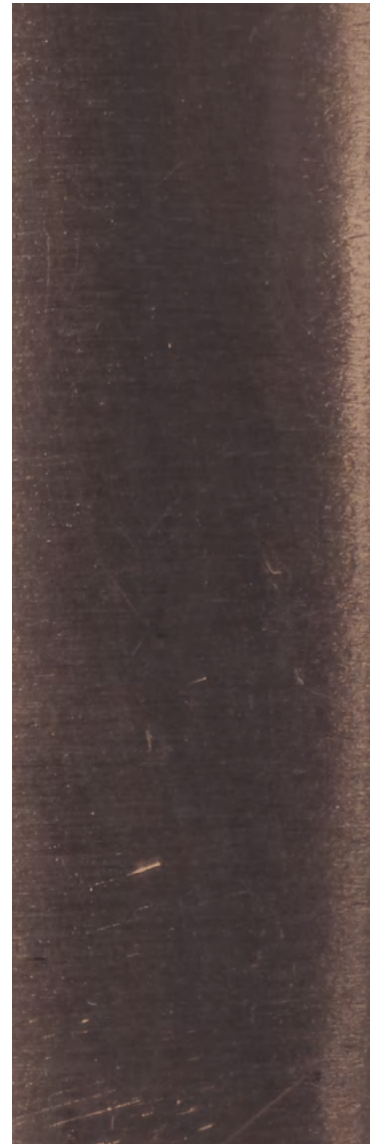


*Thermae*

Built and developed consequently are the residential areas (*domus*), the *thermae*, of which *caldarium*, *tepidarium*, and *frigidarium* are currently conserved, which led to a mythical spa (also due to the local presence of salt water), but without convincing evidence: the controversial and imposing *Cisternone*<sup>A6</sup>, the plant to the south-east of the *Forum*, initially circular, to which today we discuss whether in operation as a cistern or a rare example of an ellipsoidal amphitheatre.







Because of a local scarcity of construction materials, it seems Veleia had during the course of its existence imported from the surrounding areas.

The site presents:

- *lateres coctiles*, bricks stamped with signature, cooked in the factories of the surrounding area, around the I<sup>st</sup> century BC together with *tegulae*;
- *white and bardiglio di Luni marbles*, used both for the architraves and for the statues and epigraphs found inside the *Basilica*;
- *local greyish sandstone*, whose slabs pave the *platea*;
- *wooden structures*, hypothesized thanks to the abundance of woodland areas;
- *bronze and glass* for home use.



*TripAdvisor picture, Francesca N.*

and '800, and even smaller than the real development of the *municipium*.

A feature that is reflected in the tourist perception of the archaeological site, often cause of tourists disoriented and disappointed by the poverty of the ruins, which highlights the lack of dialogue with the *National Archaeological Museum of Parma* where together with the *Tabula Alimentaria* are placed the 12 statues of the *Basilica*<sup>A2</sup> and other artefacts found here. Moreover, for weather reasons, Veleia for most of the year is stifled in silence and would require a more advanced conservative methodology than plastic.

As for historians, epigraphists, and archaeologists, their interest has remained high but inconstant, probably discouraged by the continuous disputes regarding the Veleia competence territory that have also weakened the desire for further excavations.

The aspect that Veleia offers today to visitors is the result of the succession of 250 years of excavations and restorations, of topographical and monumental interpretations, and of the choices that have favored some areas and some elements to the detriment of others.

In addition, for several years the site has entered a state of hibernation due to a suspicious superintendence towards any external intervention.

As can be seen from ancient plants, the area currently visible is much smaller than that discovered between '700

During the conversation<sup>15</sup> with Ancient Historian Nicola Criniti<sup>H1</sup>, it was possible to verify the feeling of great unexpressed potentials as of basic needs, such as an exhibition space, a correct and precise internal site signage and a refreshment point.

If one thinks that in Italy the most visited (and most profitable)<sup>A7</sup> cultural sites are two archaeological sites, the *Colosseum* and *Pompei*, it is difficult to understand why smaller sites such as Veleia cannot be places where to inject a new and courageous conservation.

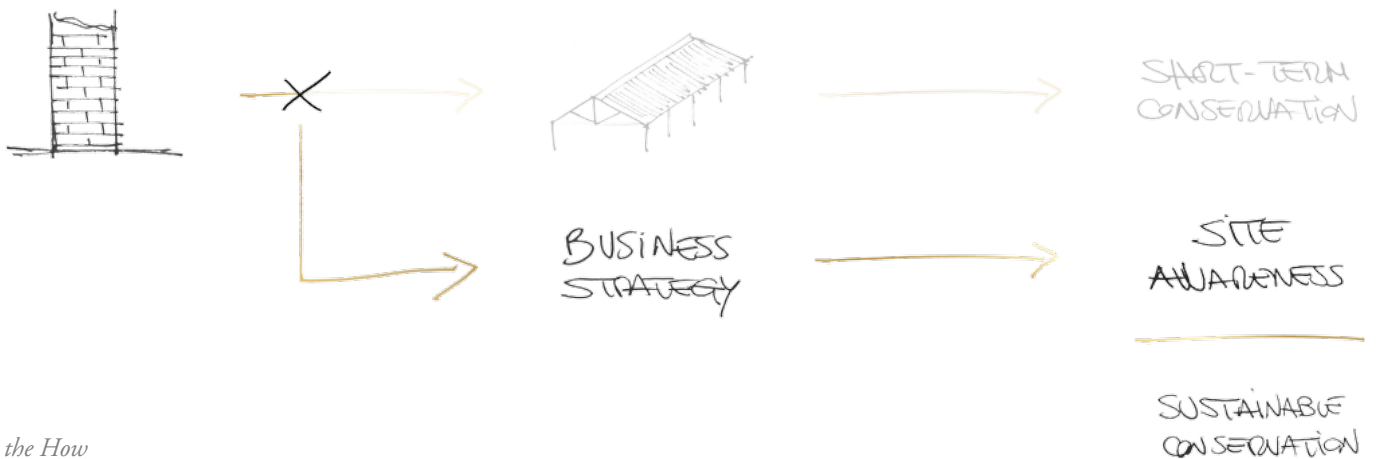
*How do you actually protect cultural heritage? How could architecture and design become a tool to narrate history? How do you re-build without re-building?*

# THE CRYSTAL

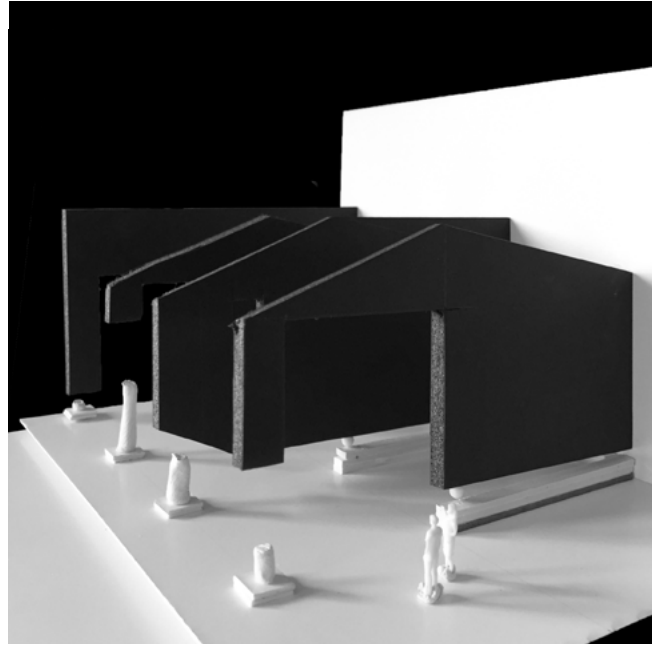
- it allows to look through and read the dial.

The first phases of the investigation and understanding of the conservation infrastructure in Italy have revealed a *fast-conservation* approach, which in reality ends in a short, limited, and fragile vision. The instruments of this approach are *invasive metal structures* without any dialogue with the original history and function of the ruins. With a clear proof on the project site, Veleia, it is understandable why archaeological sites characterized by small size and poverty of artefacts are not even able to pay for their maintenance by themselves.

Aware of these widespread dynamics, *Renovatio's* focus is totally different: in fact, since the first approach to the conservation theme it has taken a different path, apparently far from the site itself.



*the How*



*First physical studies about the Forum scale  
Boot camp sketch model*

After drafting a *business strategy*, the thesis project investigates and creates new channels able to *promote* the *site awareness* to make it broader and stronger, achieving this way true *conservation*.

It is only by treating the common good as it is, a tangible and quantifiable value, that an income system can be created to give objectivity to a financially unsustainable situation, destined only to worsen.

For this reason, the primary *intentions* of the project are:

- to *preserve* the ruins through a *financially sustainable project*, able to generate not only the minimum

necessary revenue to protect the site but also any other economic possibility to promote the whole country and territory;

- to build a *support* for Veleia's artefacts, giving dignity to the ones on site disorderly displaced while bringing back the important ones now displayed in museums<sup>AS</sup>, or, even worse, forgotten in their basements;

- the *scale-story-telling strategy* to narrate and help people being closer to the monumental aspect of the site, allowing the past to be spatially visible but coherent with current society.





*Camillo Boito (Rome, 1836 - Milan, 1914)*

Included within a critical topic such as the conservation of cultural heritage, the project could not avoid the modern discussion about *architectural restoration*.

A debate open since the nineteenth century when a historical awareness began to develop, before which changes, especially in the architectural field, were real stylistic updates that sometimes radically altered the appearance of a building.

The first figures to theorize different and opposite positions were the French architect Eugene *Viollet-le-Duc* (1814-1879)<sup>14</sup> and the English intellectual *John Ruskin* (1819-1900)<sup>12</sup>.

The first, in support of the so-called *stylistic restoration*, where “restoring a building means restoring it to a state of integrity that may never have existed.” Spokesperson of the *romantic restoration* the second, instead, where to restore always means to make a *false*, so the only operation allowed is to take care of the buildings as much as possible, but to do nothing if they go to ruin.



In a discussion characterized by such opposite poles, it becomes challenging to find a meeting point, which is why *Renovatio* places his theoretical and methodological bases on the criteria of *modern* restoration defined by *Camillo Boito* (1836-1914) in the *Congress of Italian engineers and architects* held in Rome in 1883.

The position of the Italian architect and academic is that of the *philological restoration*, according to which the building must be respected in all its parts and additions included afterward: but, above all, in the case of an *ex novo* intervention, this must be differentiated by materials and characters, without altering the overall appearance of the monument.

A more mature perspective that became the basis of the Athens paper of 1931, the very first paper on restoration written by the International Conference of Architects: it then evolved until the paper of Krakow in 2000, in which the word *monument* is replaced by *heritage*, placing more significant attention to safeguarding the entire historical centers and territories.

On the basis of this theoretical knowledge, the thesis project has been developed by looking for the balance between narrating the past and its honest and contemporary interpretation, safeguarding this way essential elements of human history and culture through new strategies and methodologies.

A goal that within phantom generations, without physical traces, and proven by recent events, has become increasingly important not to forget who we are.

In support of the theoretical material, sources such as articles and surveys<sup>A7</sup> by the *Italian Minister of Cultural Heritage* were also used to have an objective and measurable vision.

They are placed at the end of this report in the references section and are illustrated in the appendix.

*The Notre-Dame cathedral fire happened in April 2019*





As defined in the thesis programme, the proposal has been developed through two parallel phases: *site analysis* and *project development*.

Each of them has influenced and informed the other: a dialogue implicit in the design solution that makes it its spatial and functional characteristic.





## SITE ANALYSIS

The analysis of the context and the archaeological site has developed through a particular path that has seen the actual experience of the site postponed to the half-design process.

The first studies were carried out through different types of models (*3D print, cast, laser cut*) from the territorial scale (*p. 37*), to understand the conformation of the landscape, up to 1:100 (*p. 39*), to understand the scale of the site in relation to the human one.

Together with these physical investigations, the study of the history and structure of the site was carried out, together with that of the artefacts and their location: this knowledge has been utilized later to observe the problems of the archaeological site of Veleia and within which being able to trace their causes.

Crucial during this phase were the continuous conversations with Ancient Historian Nicola Criniti<sup>HI</sup> together with the use of social channels such as TripAdvisor (*p. 38*) and Instagram.

They have been used as an investigation tool to find an objective trace of the testimony of tourists disappointed by the poverty of the ruins and artefacts to see, made even worse by the lack of information about the site.

As mentioned before and thanks to a previous experience in 2014, the site visit took place only in the second half of the process and has been used as a tool of verification and precision to tune the design process and the defined work-in-progress proposal further.

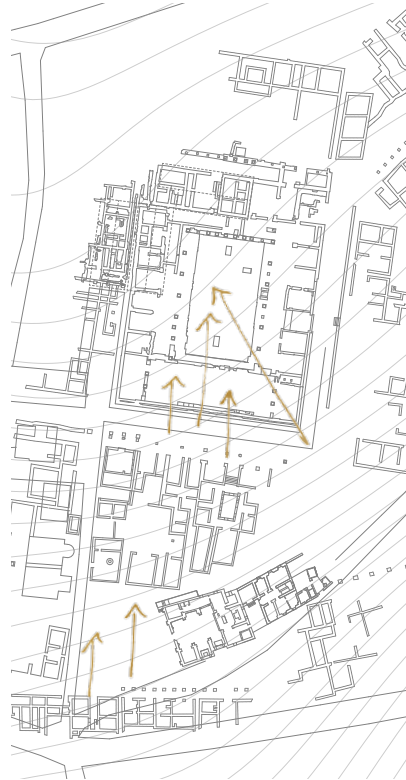
The visit on site confirmed the feeling of an *abandoned space* that clearly shows the first signs of an *imminent disappearance*, enhanced by the absolute absence of any tourist or school groups despite the sunny and warm weather.

This on-site time has also been used to verify the drawing material and identify any adjustments and clarifications to be made towards the preparation of the final material: an updated photographic archive has been shot.





*approaching*



*attracting*



*experiencing*

## PROJECT DEVELOPMENT

Similar to the site analysis, the design process has also been developed through a general strategy divided into three *sub-strategies* that act on different scales:

- *Approaching* - based on Le Corbusier Mill Owners' Association Building plan<sup>A8</sup>, the strategy intervenes on the experience of the archaeological site right from the entrance, where today the user is immediately able to overview and master the entire area. Through monumental concrete walls, the site approach becomes a discovery path revealing itself one view at a time since its entrance;

Approaching an apparently hermetic fold, the plan unfolds, revealing a core to be entered on the contrary, as turning is the only way to reveal the final.<sup>7</sup>

- *Attracting* - spatially solved through glimpses (p. 47) of the main character, the ruins, it builds a continuous dialogue with built history triggering a dynamic movement towards it;
- *Experiencing* - where the provocative vision for Veleia challenges a stay on site through different functions while narrowing the gap with the past.

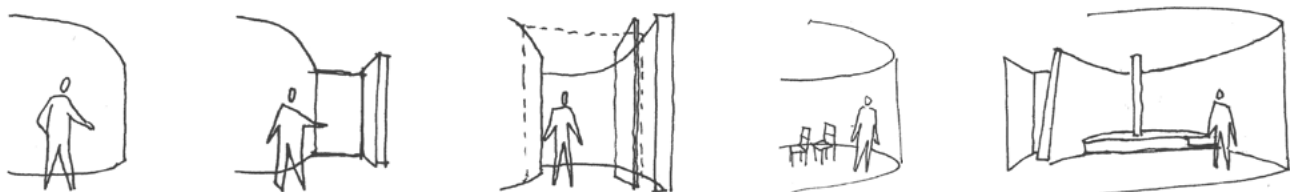
Interested in the meeting among the ruins and a new strong layer, the proposal has been inspired by a series of *John Utzon* diagrams where the *tension* between *earth* and *sky* is then translated into architecture in a tension between a *podium* and a *roof*, that does not end in a match but in a *friction*.

The link between the study of the site and the initial design process is the 1:500 model diagrams study (pp. 40-41), where the proposal started having its primary focus on the *Forum* area because of its core importance in Veleia urban structure and the availability of a more accurate related material.

By applying the *scale-story-telling strategy*, the intervention has been studied to be both coherent to the original building and yet free for contemporary opportunities to experience history in a new visionary way.



*John Utzon diagrams*



The final volumetric diagram, with the original building volumes as a 3D boundary, has been stripped in connection with the working plan (p. 42) in order to have as few closed spaces as possible, creating this way a lighter addition.

Only three solid volumes find place inside the architectural complex: the *museum area*, the *profitable apartments*, and the *Capitolium*, Veleia supposed sacred space translated into a vertical connection with the terrace.

This balance between solid and open surfaces is reflected in the elevations that adopt a *lamella facade* (pp. 44-45) able to give solidness from a perspective point of view thanks to its depth and rhythm while opening the view when moving along and looking through them.

A spatial and architectural solution able to apply the *attracting* strategy by cuts opening glimpses (p. 47) of

the ruins with a continuous dialogue throughout the experience.

Finally, together with the expertise of Olga Popovic Larsen, KADK Structural Engineer, the construction aspect of the proposal has started to be refined (pp. 48-49): by mapping the initial *Forum* walls, and their missing parts, it has been possible to find the area where the new structure could be landed while being coherent with the original building layout. An essential aspect of the project to be solved to meet the will of making a floating intervention on top of the ruins: the spatial resolution of the *friction* between different times.

Furthermore, the constructional aspect becomes functional, enhancing the protagonism of the ruins by creating voids to convey both daylight and artificial illumination.

“What interests me the most is to bring out the beauty of the place.”

— *Hiroshi Sambuichi*

right - *the friction*

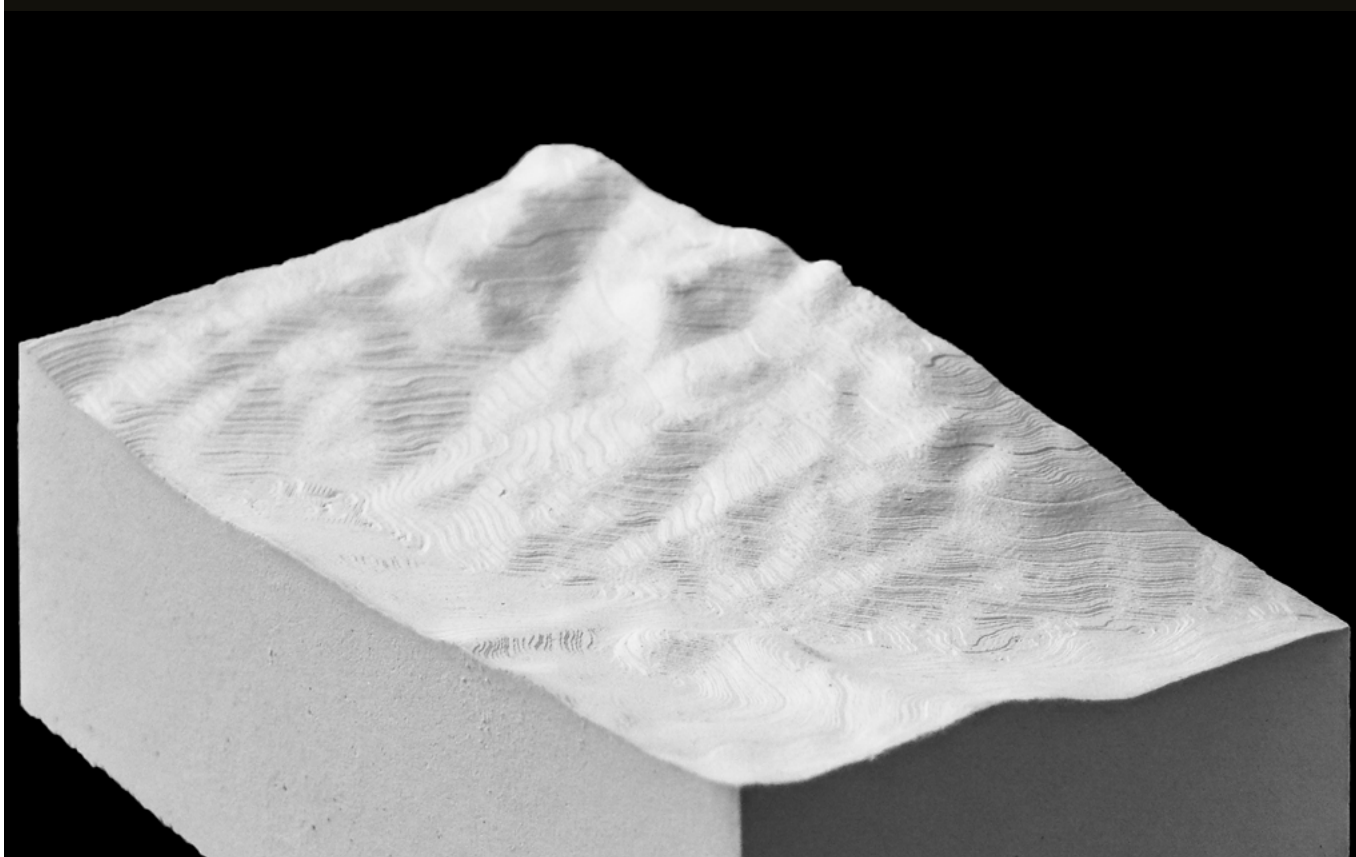
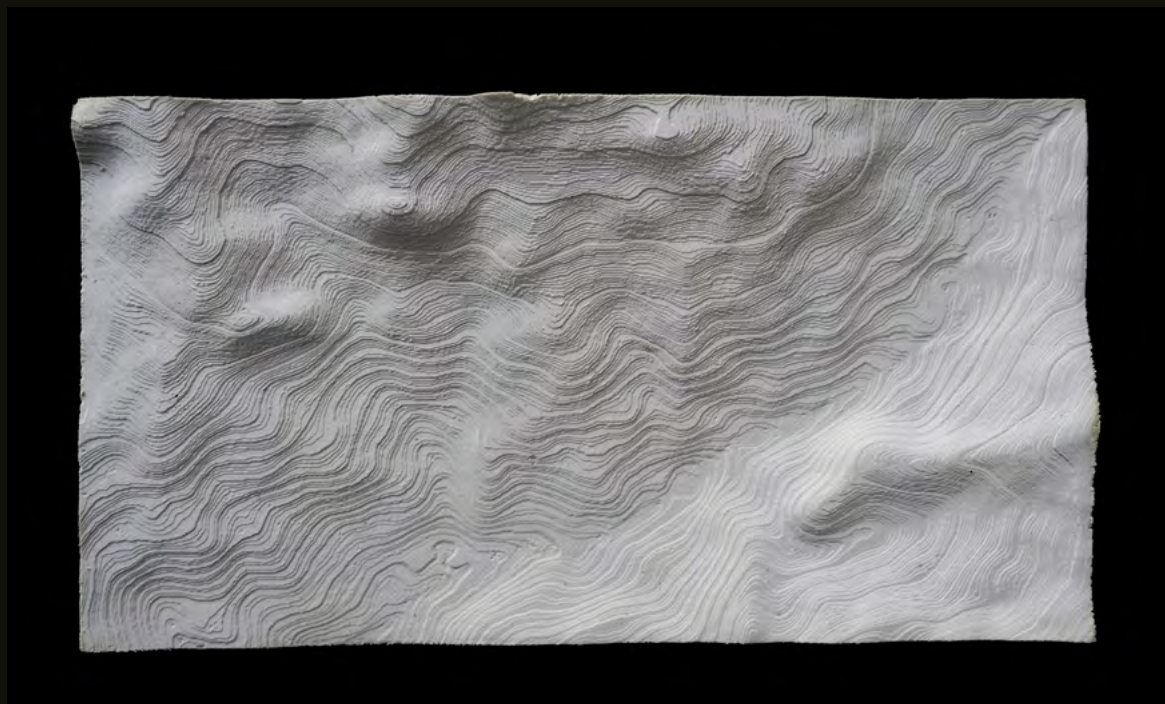






## VISIONS

*In the very first approach to the project, feelings have been translated into images from which three keywords have been found: visionary, provocative, and respectful. They are the foundations of Renovatio DNA.*



#### VELEIA'S VALLEY CAST MODEL

*The valley model has been used to observe and understand the physical identity of the surrounding territory: a critical part of the research that influenced the accessible terraces design solution.*



●●●●○ Reviewed October 7, 2018

**Interessante ma...**

*Interesting but...*

●●●●● Reviewed August 22, 2017

**MERITA MAGGIOR FAMA!**

*DESERVES GREATER FAME!*

●●●●○ Reviewed April 4, 2016

**Rovine in rovina...**

*Ruins in decay...*

●●●●○ Reviewed April 28, 2017

**Affascinante e italicamente abbandonate**

*Fascinating and Italicly abandoned*

●●●●○ Reviewed November 8, 2014

**Un po' deludente**

*A little disappointing*

●●●●○ Reviewed March 30, 2019

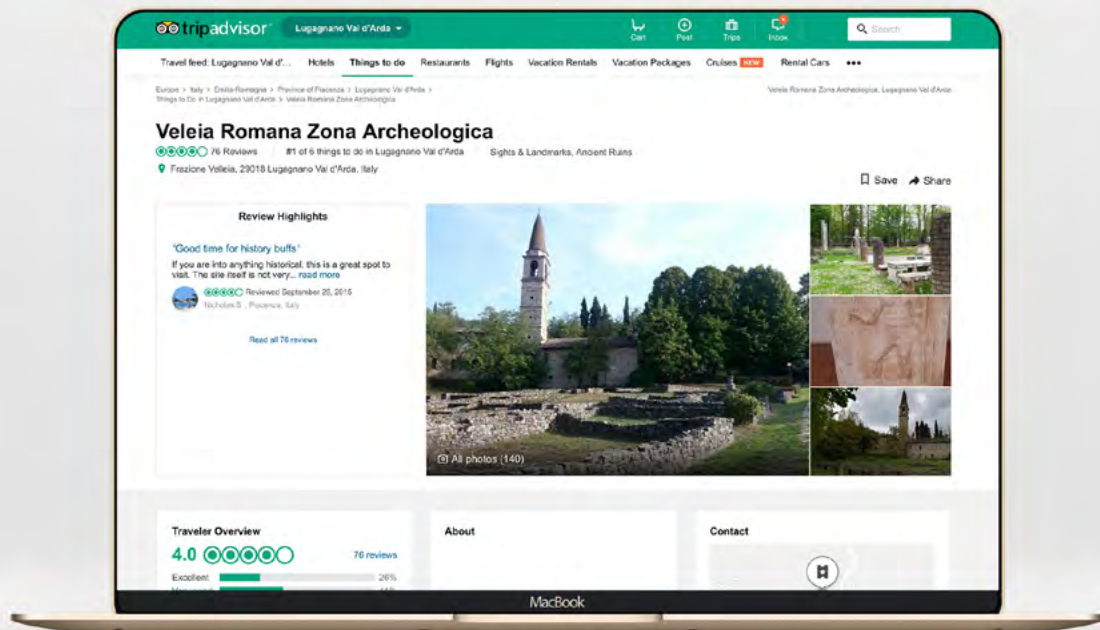
**Solo se siete di passaggio**

*Only if you are passing by*

●●●●○ Reviewed December 8, 2014

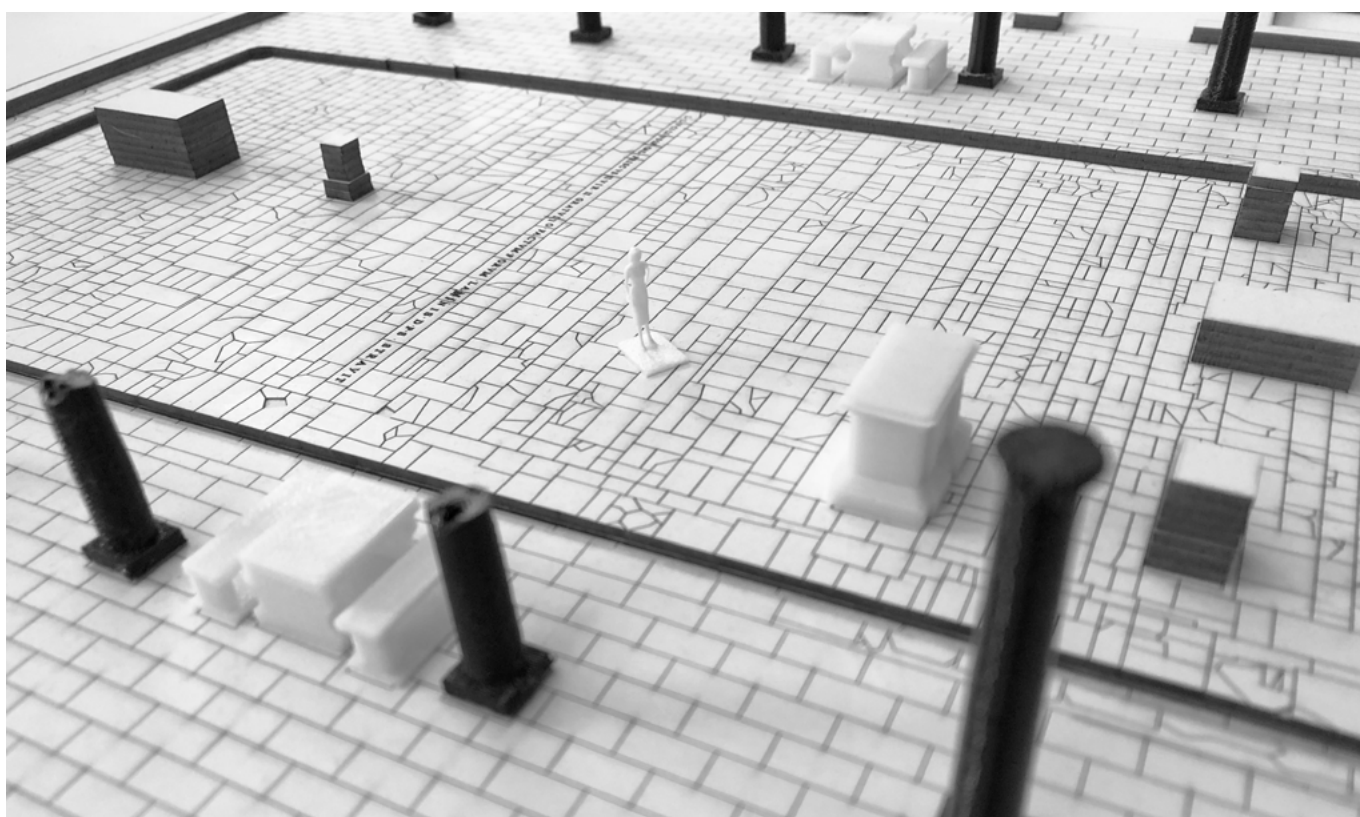
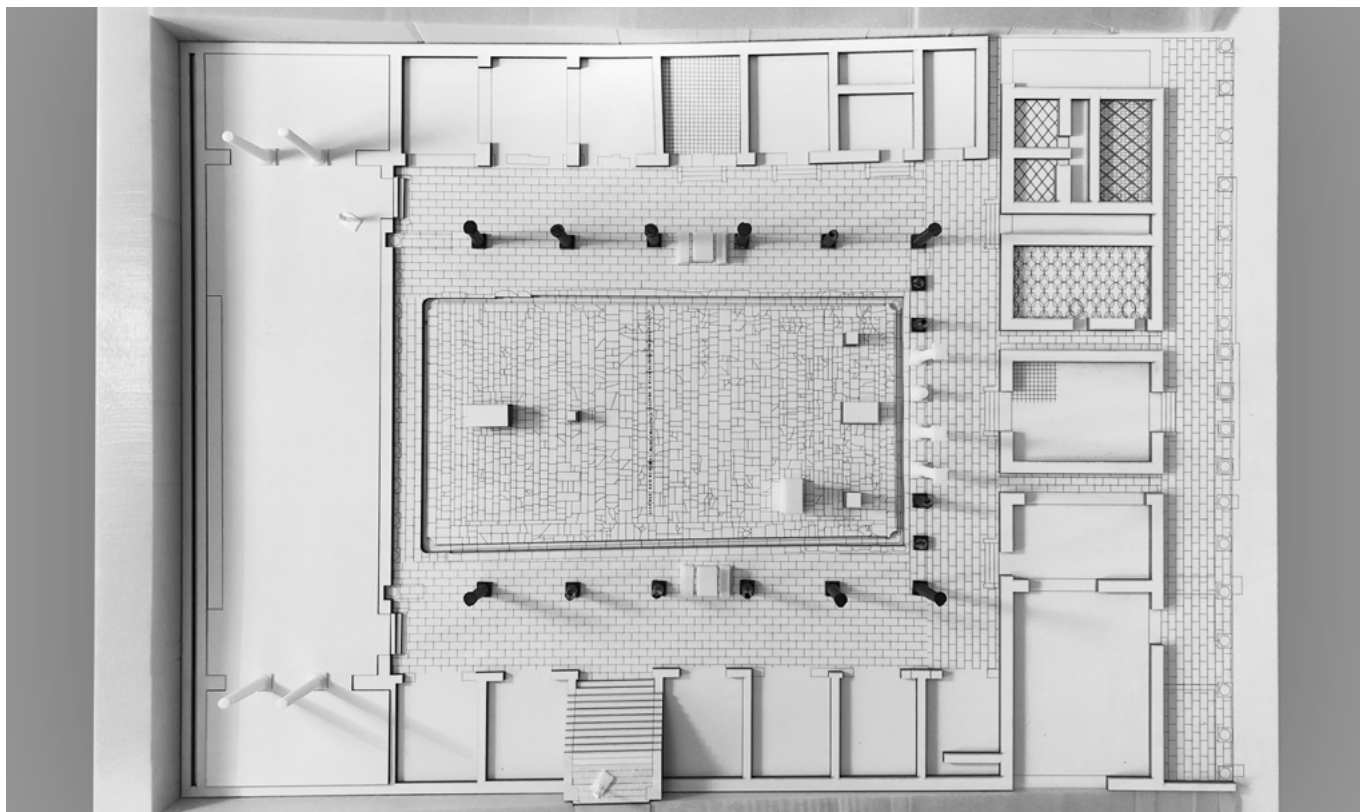
**Da evitare**

*To avoid*



## SOCIAL NETWORK RESEARCH

*Informed during the conversations with Nicola Criniti<sup>411</sup>, websites such as TripAdvisor have been used as a tool to investigate an objective relation with the tourists' feelings about the site of Veleia. A selection of their reviews is reported.*



FORUM MODEL 1:100

*The model has been essential to understand the monumental scale of the project site fully. The observation of its relationship with the body influenced the later defined scale-story-telling strategy considerably. As study material, it has been verified during the April site visit.*





*Forum ruins*



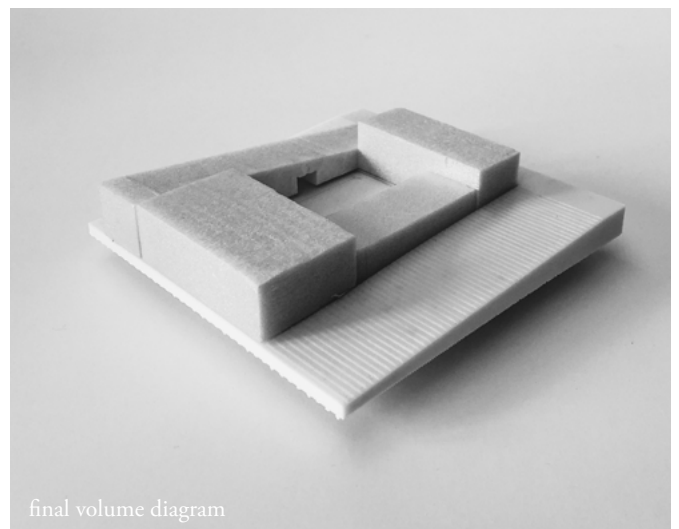
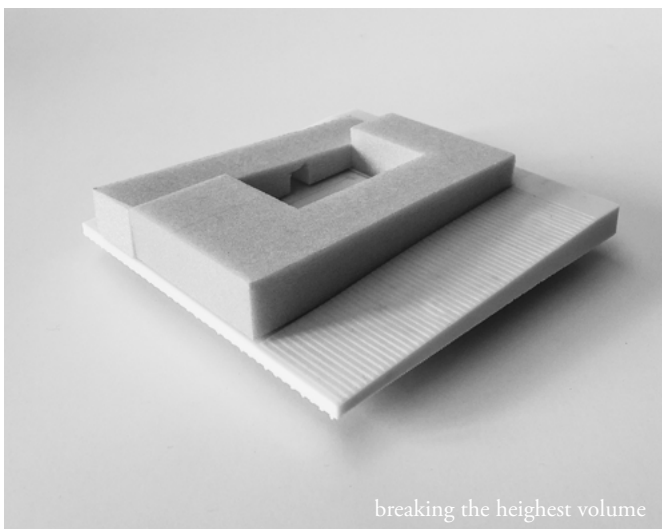
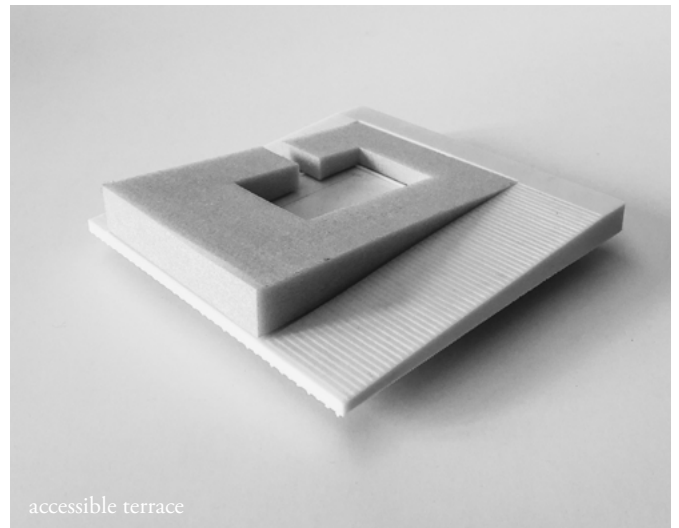
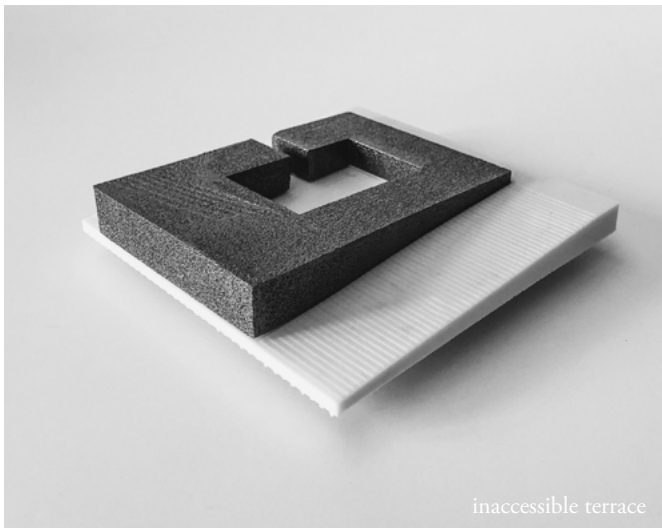
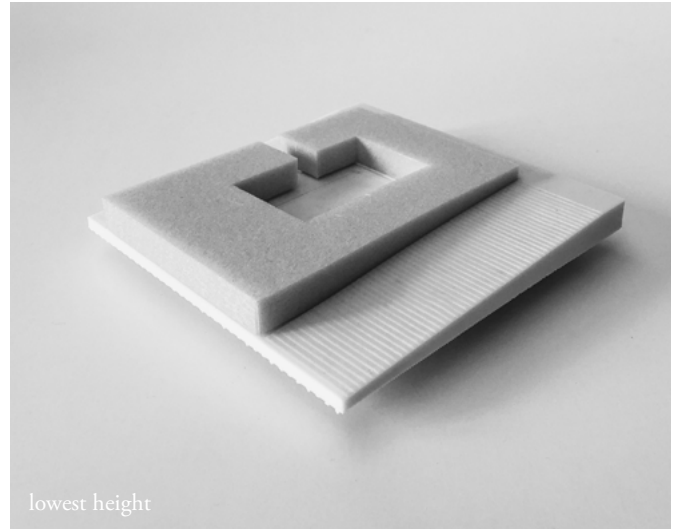
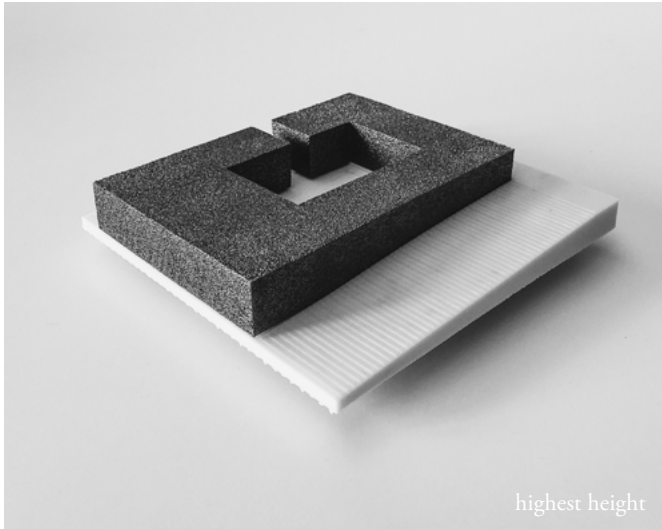
*original Forum volumes*



### 3D PHYSICAL DIAGRAMS

*The original Forum building volumes have been studied and used as 3D boundary to test inside different solutions. The study aimed to find a contemporary narrative about the lost monumental physicality while braking it to meet the landscape and a new experience of the site.*

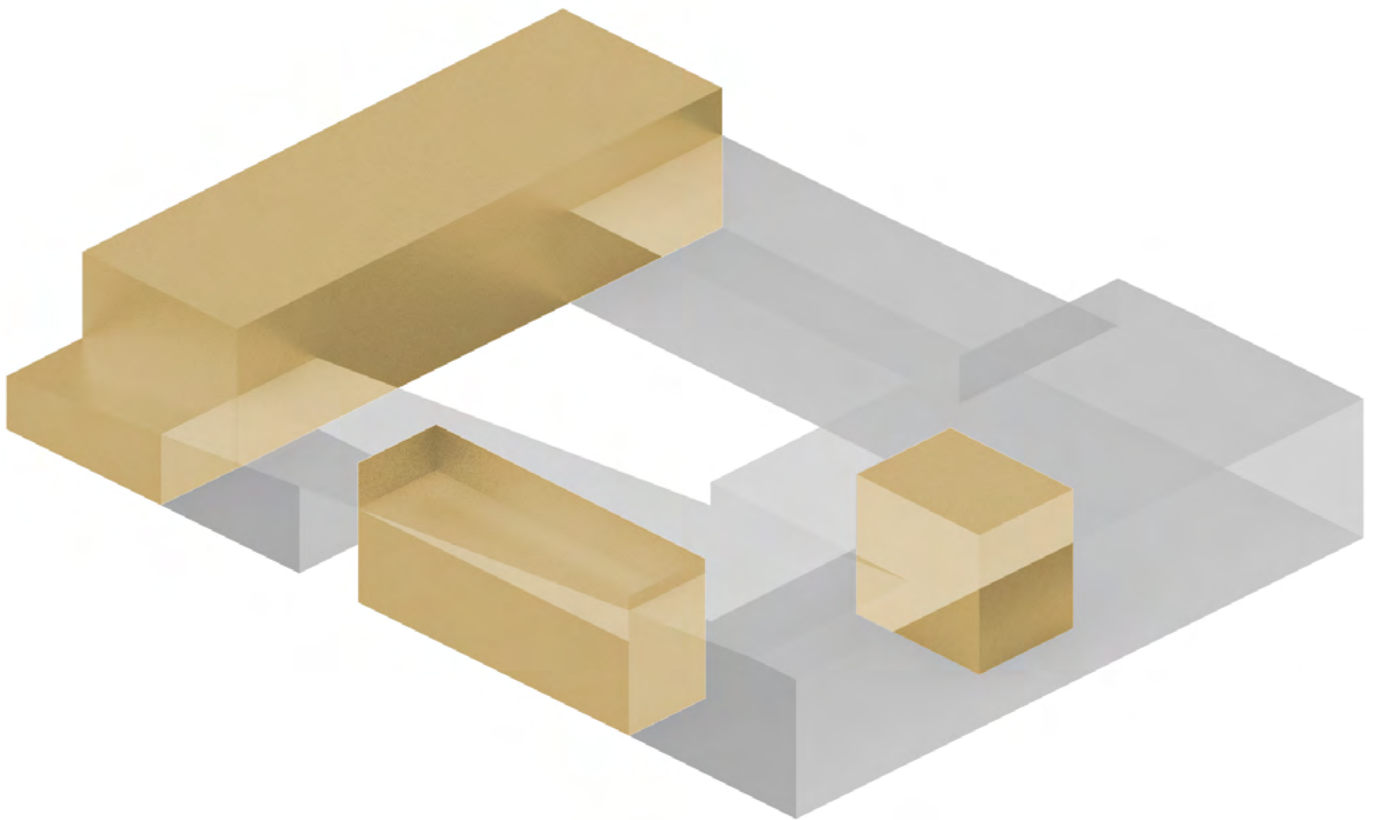
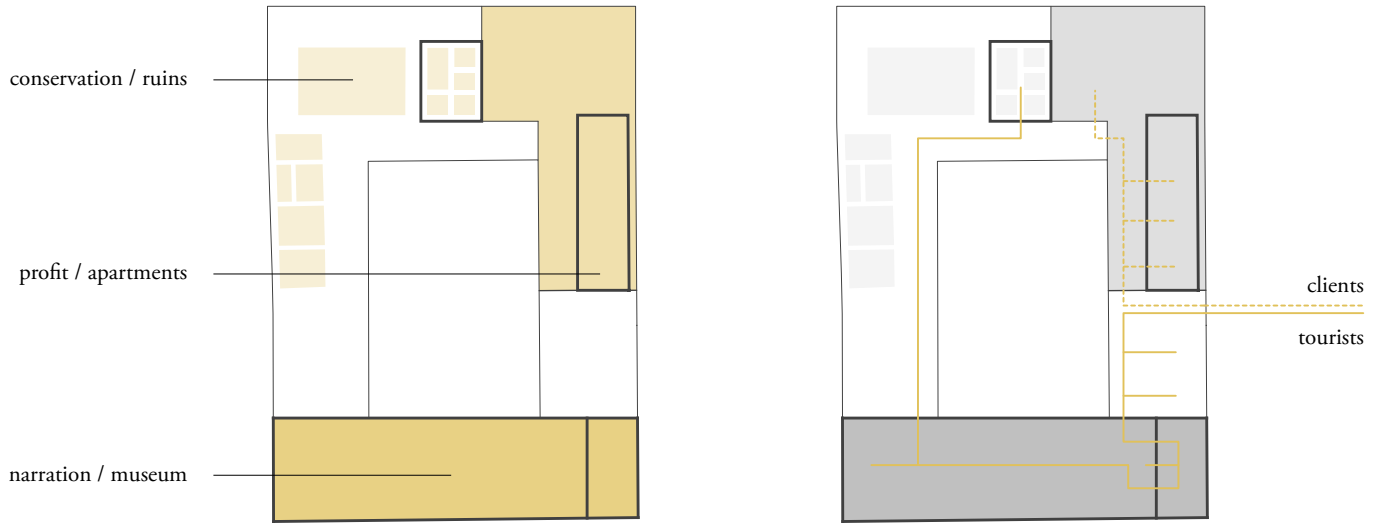




### 3D PHYSICAL DIAGRAMS

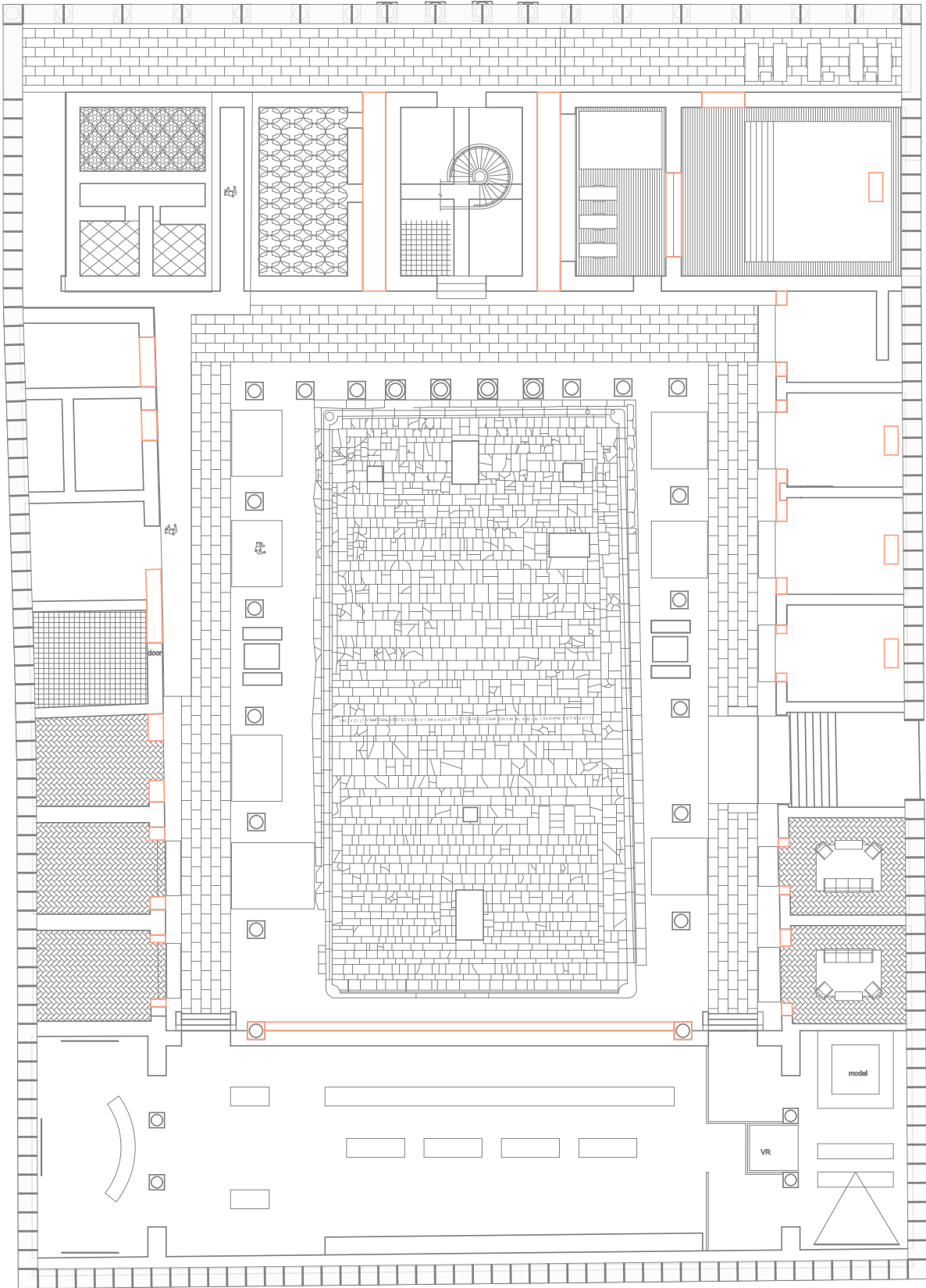
*After 3D printing the Forum ruins, the first diagram model has been built on the original volumes to meet the old proportions and a new simplicity. A base for the following models that investigated both the link with the original building and a connection with the valley.*

process



### FUNCTIONS STUDY

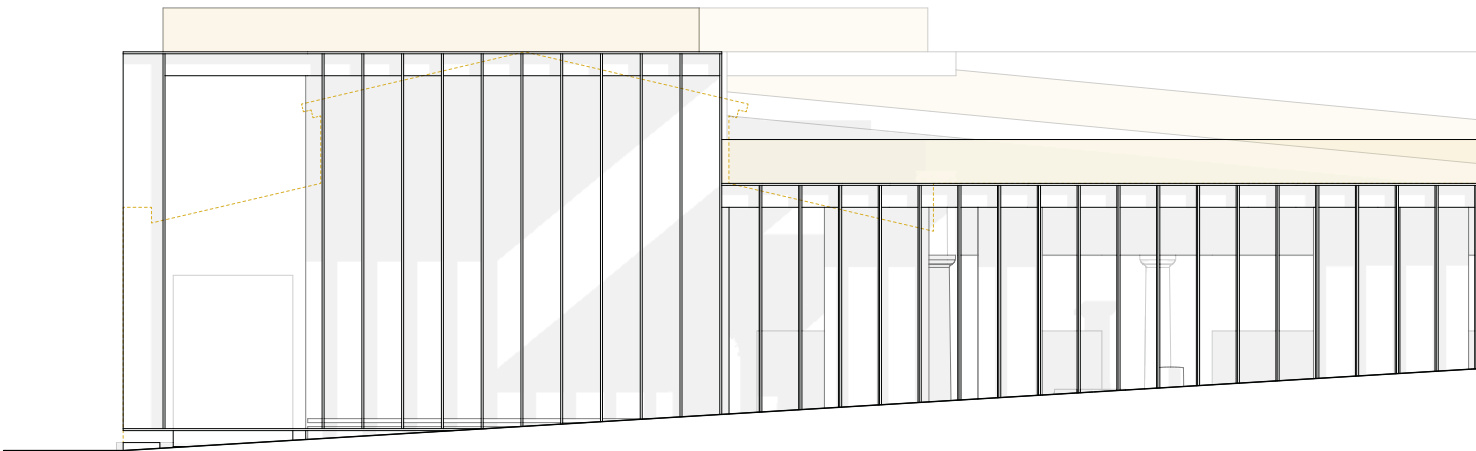
*While studying the overall strategy, three main functions have been defined: museum area, ruins viewing area, and profitable apartments. This definition helped to identify the balance between solid closed volumes and open spaces within the intervention.*



### PROCESS PLAN

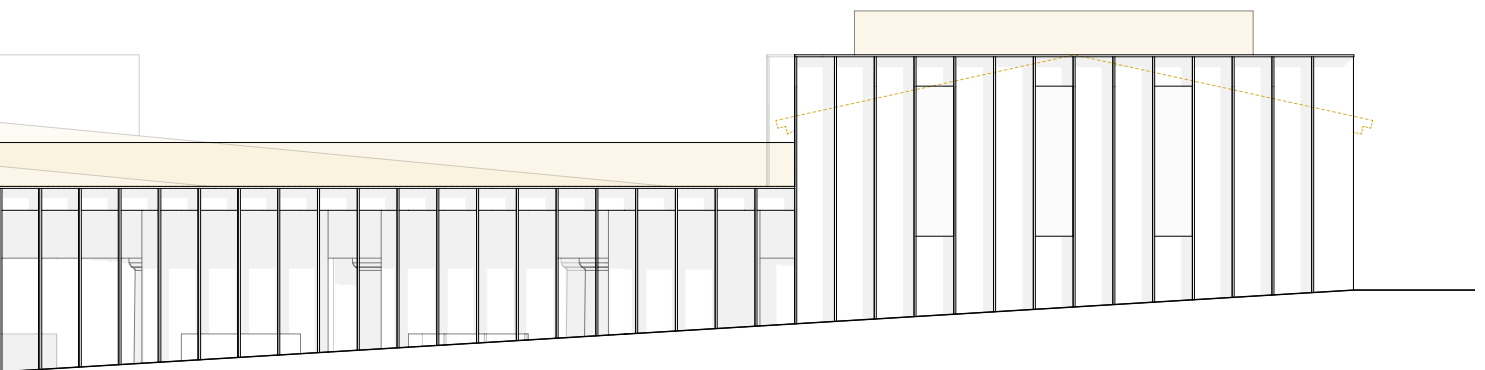
*The first plan showing the new spaces together with the test of the facade solution rhythm: the drawing mainly investigates the friction between the two very different users' flows and the museum exhibition layout based on the actual artefacts.*





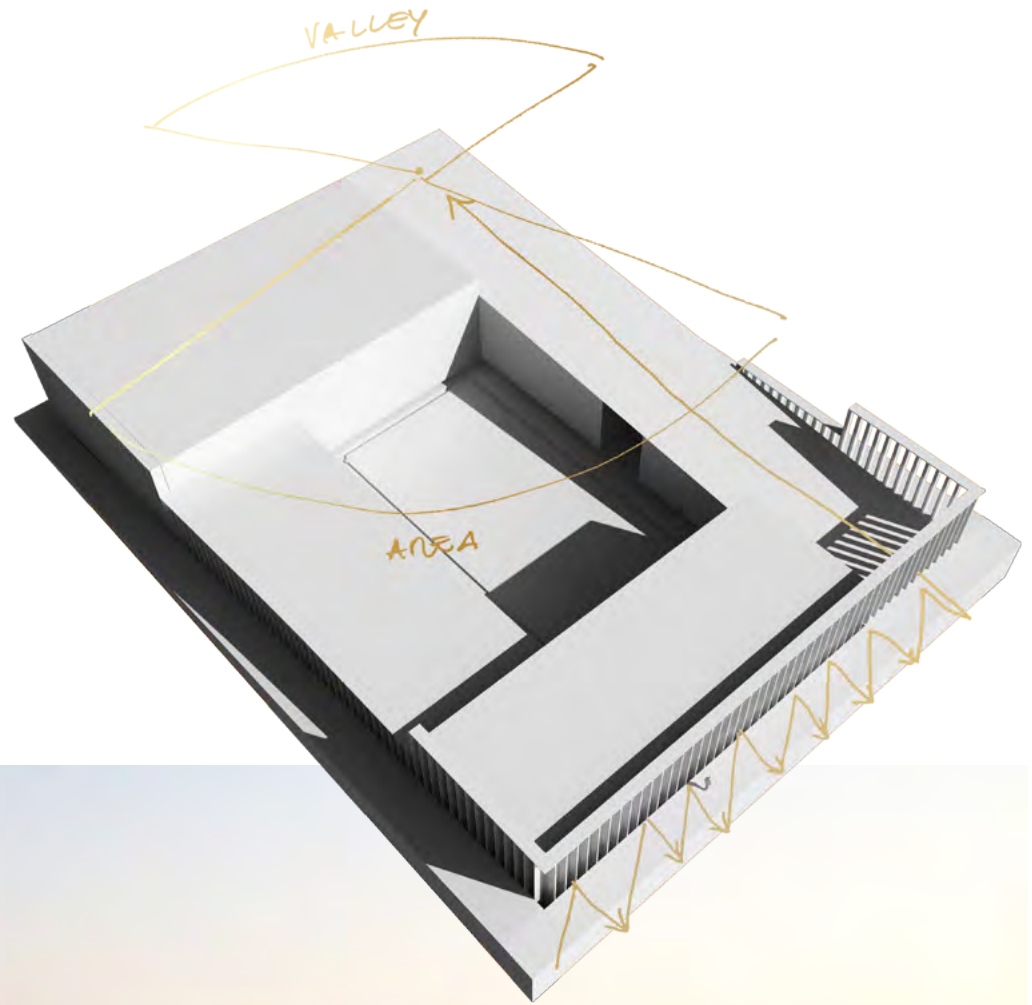
### SCALE-STORY-TELLING STRATEGY

*The very first sketches about the project appearance defined a lamella facade able to both solidify the intervention from a perspective point of view while opening it when experienced it frontally. It also creates the opportunity to use the depth to open strategical views.*



### PROCESS ELEVATION

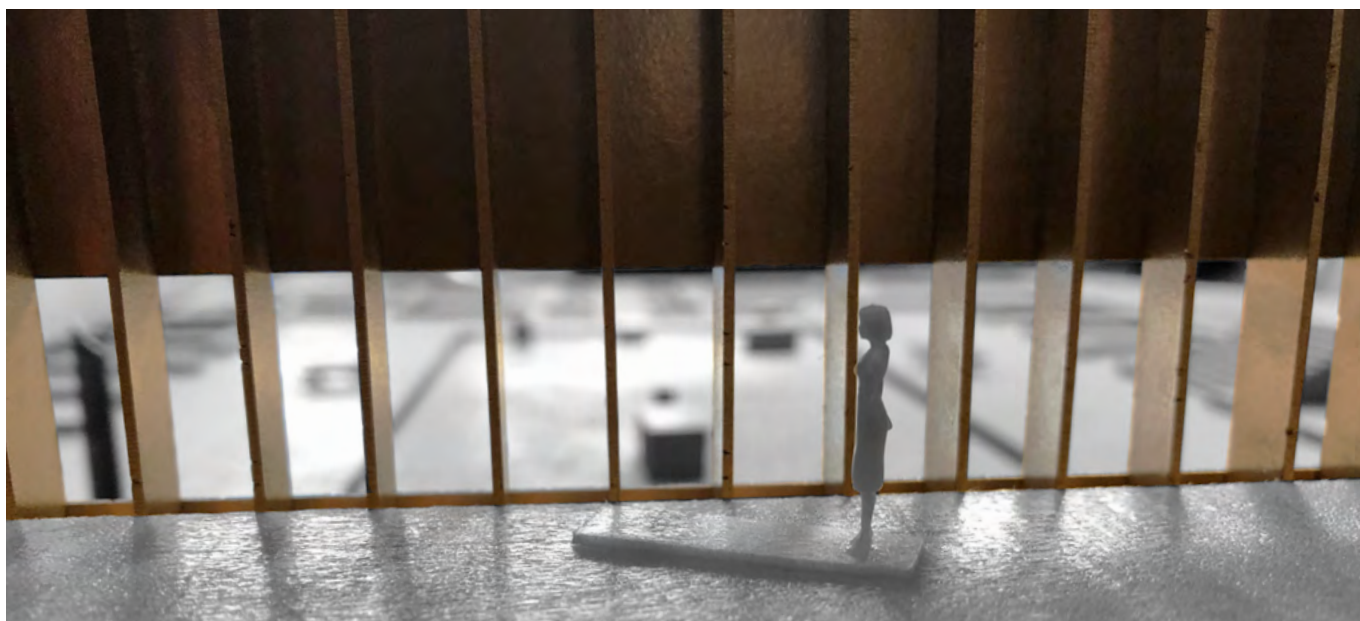
*Afterward, the elevations heights have been studied based on the original Forum ones (dotted line) to narrate the proportions and physicality of the lost building. A gold metal skin has been carried out to meet the will of prizing the ruins while also adopting marketing strategies.*



#### LANDSCAPE IMPACT STUDY

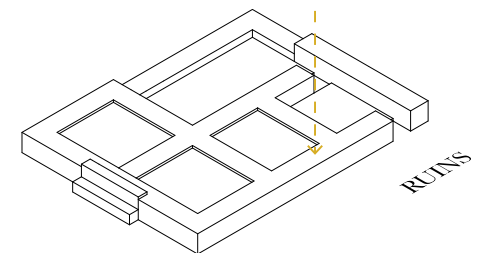
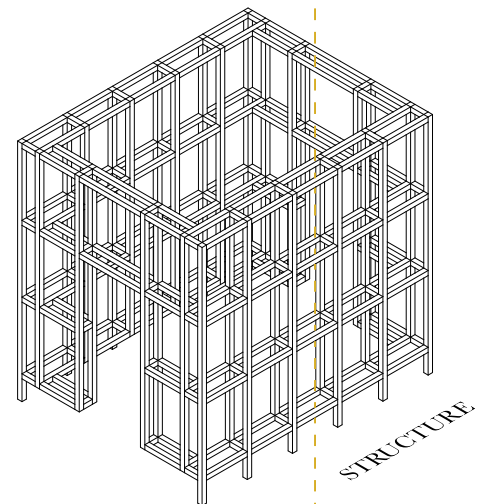
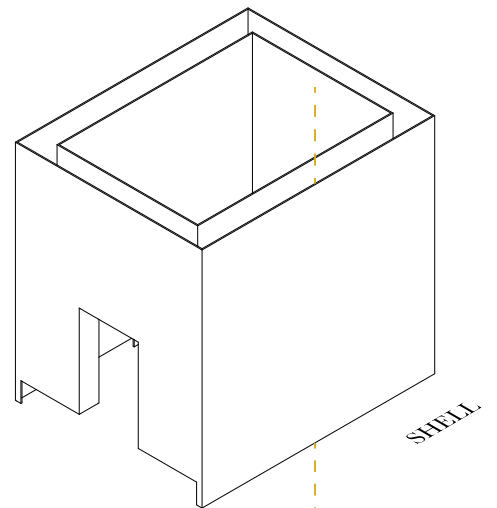
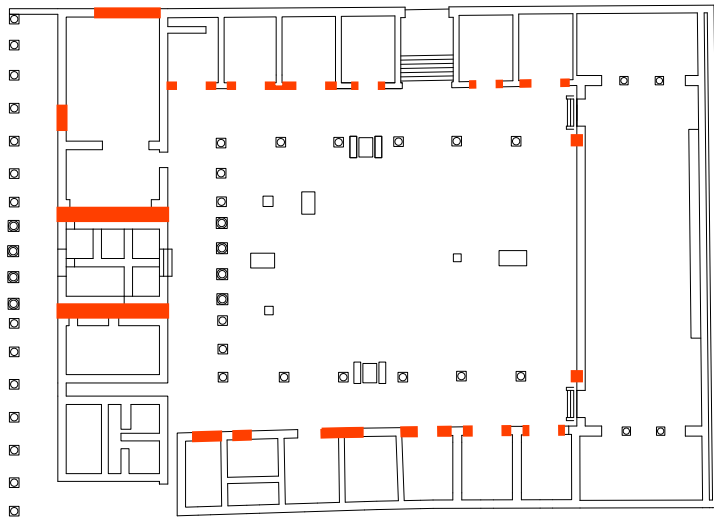
*The Basilica Palladiana in Vicenza, UNESCO site since 1994, is the reason why the complex breaks the overall scale strategy to inject a new experience of both the archeological site and the valley<sup>A2</sup>.*





## GLIMPSES

*Studies carried out with both 3D and physical models to investigate and establish a continuous connection with the ruins, protagonists of the intervention. Examples are the piazza glimpse through the museum volume and the basilica column approaching the ramp.*



### STRUCTURE STUDY

*Aimed to be coherent with the Forum building, the structure lands in the mapped spaces where the original walls are missing: this way, the structure becomes another opportunity to narrate history.*



### CAPITOLIUM TEST-CASE

*The Capitulum, Veleia sacred space, has been used as project portion where to test the wooden structure in detail: by using pure humble volumes floating on the ruins, that still remains protagonists, both daylight and artificial illumination could be conveyed.*



result

The initial focus of the project was to understand why a country such as Italy could not transform its historical treasure into wealth by trying at least to investigate how and if it was possible to intervene.

At the end of this work, I have realized that the project proposal for Veleia has turned into a ground where to experience a *broader meaning* of *design*.

In fact, *Renovatio* may seem a discussion about volumes, materials, and proportions: but it is not. This project is about *building unexpressed potentials* on an ancient gift re-emerged from the earth, a case-study of respectful strategies that challenge today's sluggish conservation model. Places such as Veleia, weak due to various factors, thus become historical laboratories where to hand down and evolve as humanity.

*Renovatio* is a *non-zero sum scenario*, where the public and private interests work together as players in order to achieve maximum utility for the benefit of a third individual. A ground where *necessity* and *dream* meet.

For this reason, the project wants to place itself honestly and as much as possible close to reality.

Only limiting-bureaucracy has been removed from the design process as an absolute limit in exploring the frontiers and the positive unpredictable repercussions of a similar vision, so that it does not remain still and witnesses the disappearance of the past self.

It is my ambition to keep feeding this methodological discussion regarding the conservation and transformation of national and, maybe one day, even international archaeological sites.

*Renovatio* turned out to be something greater than a thesis project.

Now, at the end of this journey, I observe this intervention as a reflection of who I am.

A man who has rediscovered the love for his country, and who dreams of helping its rebirth.

April 15<sup>th</sup>, 2019

*I have come here today with a vision for Veleia's future and for mankind history. I will come, hoping to see it realized.*

- it maintains the oscillations of the balance wheel.

# THE ESCAPEMENT



15/04/2019 Vengo qui oggi con una  
visite per il futuro di  
Italia e per la storia  
dell'umanità. Tornerò, sperando  
di vedeva realizzata.

Luigi Mangano

“... Eisenhower once observed that planning for combat is important, but as soon as the first shot is fired, your plans go up in smoke.”

— *Jeff Sutherland*<sup>13</sup>

The upcoming period, approaching the final exam, will be mainly focused on the detail scale and the planning of the project communication.

From the design point of view, the work will be concentrated mainly on the construction characters and the choice of materials.

The structure will then be refined through the remaining tutorials with Supervisor Tom Mose Petersen and the opportunity for discussion with Olga Popovic Larsen, KADK Structural Engineer, previously consulted for critique day number three.

Through these moments, it will be possible to verify the maturity of the project and intervene on possible essential problems.



As for the tectonic aspect of the project, the channels within which to make choices will be the Material Lab, directly accessible at KADK, and industry sites such as *architonic.com*.

Particular attention will be given not only to sustainability in the production processes of the studied materials, but above all to the geographical location and the consequent logistic in relation to the site of Veleia.

As verified in the three critique days, the communication of the project complexity is of fundamental importance. *Renovatio's* DNA is about taking a position and making strategical choices, which is why it is essential to communicate and inform about the motivations and objectives from which the project was born.

To this purpose, the available thirty minutes speech will be studied and calibrated to understand better and optimize its management.

To date, greater importance seems to be due to the *history*, *intentions*, and *strategic process* rather than to the final result on which the later discussion can relate *a posteriori*.

The communication aims to convey the emotions that motivated this project and the hope of being able to change the reality which is being challenged.

Despite these specific focuses, this upcoming period will not be planned in detail to leave extent for the openness of the process so as not to limit any change for improvements.

- <sup>1</sup> Antolini, G. (1819). *Le rovine di Veleia, misurate e disegnate da Giovanni Antolini*. Milano: Società tipografica de' classici italiani.
- <sup>2</sup> Barbanera, M. (2015). *Storia dell'archeologia classica in Italia: Dal 1764 ai giorni nostri*. Bari: Editori Laterza.
- <sup>3</sup> Biondillo, G. (2017). Biondillo e l'Italia Fragile. *ABITARE Magazine*, Milano. Retrieved January 16, 2019, from <http://www.abitare.it/it/habitat/patrimonio-storico/2017/05/19/gianni-biondillo-racconta-litalia-fragile/>
- <sup>4</sup> Carini, A., Bissi, M. & Boiardi, C. Dalla cartografia settecentesca alla computer grafica: proposta di rendering del Foro di Veleia. *Atti del IV Convegno Internazionale di Studi Veleiati Veleia-Lugagnano Val d'Arda, 20-21 Settembre 2013*, Dall'Aglio, P. L., Franceschelli, C. & Maganzani, L. (2014). Bologna: Ante Quem. pp79-84
- <sup>5</sup> Criniti, N. (2013). *Mantissa Veleiate*. Faenza: Stabilimento Grafico Lega.
- <sup>6</sup> Isman, F. (2017). Siti archeologici, croce e delizia. *ABITARE Magazine*, Milano. Retrieved January 16, 2019, from <http://www.abitare.it/it/habitat/patrimonio-storico/2017/05/06/siti-archeologici-italia/>
- <sup>7</sup> Lambertucci, F. (2013). *Esplorazioni spaziali*. Macerata: Quodibet. pp76-77
- <sup>8</sup> Lanza, L. (2008). *La viabilità interna di Veleia (dalle carte di P. A. Martini, G. Buzzini e G. A. Antolini)*. Parma: University of Parma.
- <sup>9</sup> Lanza, L. (2003). *Cartografia e iconografia Veleiati, in Ager Veleias. Tradizione, società e territorio sull'Appennino Piacentino*. Parma: University of Parma.
- <sup>10</sup> Manfredini, A. M. (2012). *The Use of Low-Cost Technologies for the Promotion of Cultural Heritage Sites The Case Study of Veleia*. Bologna: University of Bologna
- <sup>11</sup> Panza, P. (2017). Il senso diffuso del bene comune. *ABITARE Magazine*, Milano. Retrieved January 16, 2019, from <http://www.abitare.it/it/habitat/patrimonio-storico/2017/04/22/fai-azione-tutela/>
- <sup>12</sup> Ruskin, John. (1849). *The Seven Lamps of Architecture*. London: Smith, Elder & Co.
- <sup>13</sup> Sutherland, J. (2014). *Scrum: The Art of Doing Twice the Work in Half the Time*. London: Cornerstone. pp6-10
- <sup>14</sup> Viollet-le-Duc, E. (1875). *On restoration*. Article in his Dictionnaire raisonné de l'architecture française. London: Sampson Low, Marston Low, and Searle.
- <sup>15</sup> Conversations with Nicola Criniti, *Head of the Veleiate Research Group*  
January 21, 2019 - February 3, 2019 - February 5, 2019 - March 30, 2019 - April 19, 2019

- it refers to the movement number, origins or its manufacturer.

# THE CALIBER



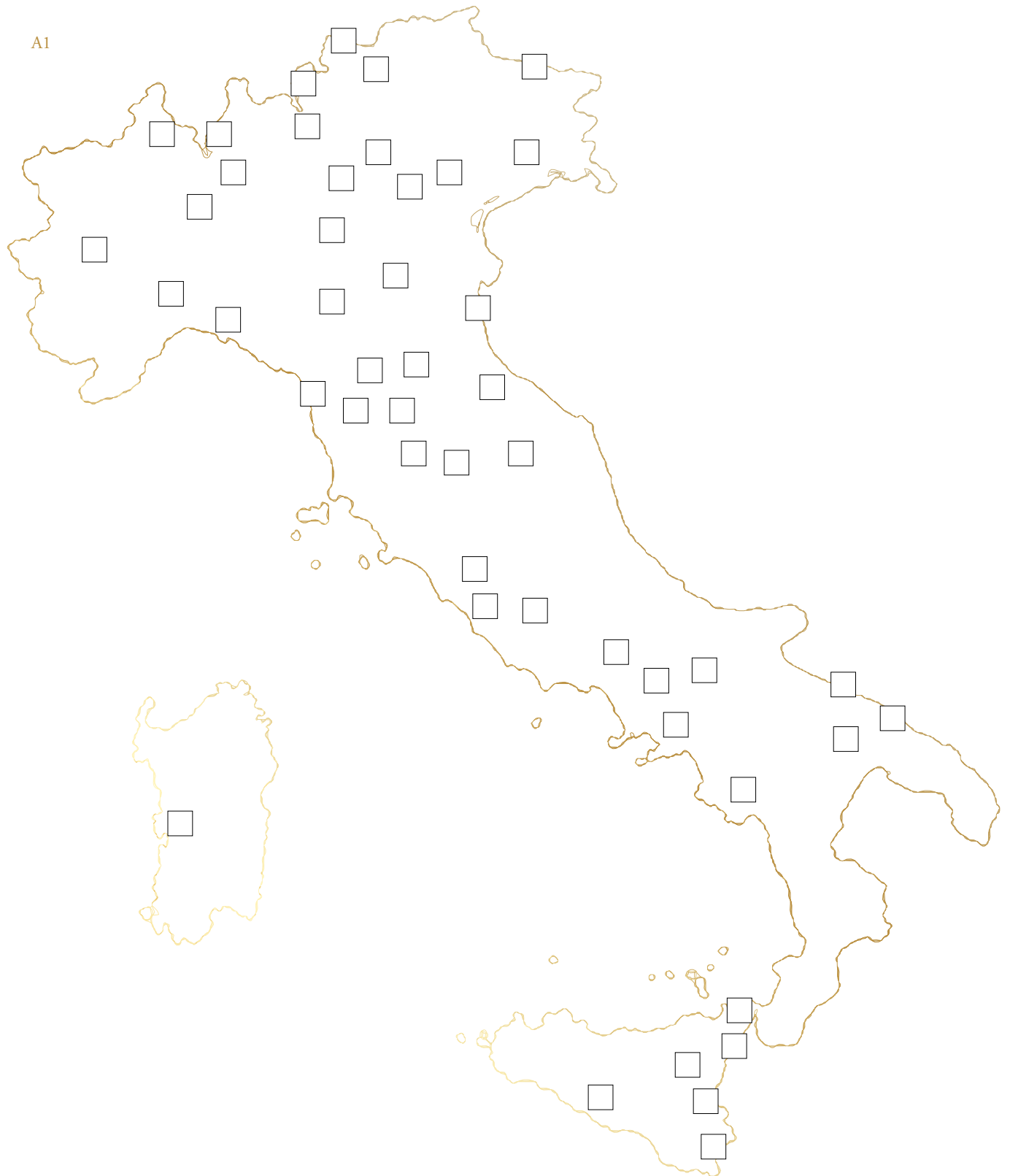
<sup>H1</sup> **NICOLA CRINITI** - *Milanese*, graduate *cum laude* in Roman History (with a specialization in Roman Epigraphy) at the Faculty of Letters and Philosophy (Classic Letters) of the *Catholic University of Milan* on 11 November 1964, he taught *Roman History* for forty-seven years, from 1964/1965 to 1979/1980 at the *Catholic University*, from 1978/1979 to 2010/2011 at the *University of Parma*.

Since 2017 he has been a member of the *Scientific Committee of the Roman Section of the Farnesian Museums of Piacenza*.

For over thirty years he has been the *Head of the Veleiate Research Group/GRV* and in more recent times also of the *AGER VELEIAS* website (*www.veleia.it*), a constantly evolving laboratory of history, civilization and *Fortleben* of *Veleia* and *Veleiate*, of which: «...today he is undoubtedly the greatest expert on *veleiate* issues» - Destro, M. (2005). *Ocnus. Quaderni della Scuola di Specializzazione in Beni Archeologici*. Bologna: Ante Quam. Vol 13, p291

Author and editor of 320 printed essays volumes, and online of forty reviews, together with 700 critical-bibliographic columns of ancient history.





<sup>A1</sup> UNESCO Italian sites (49 - 5% of its worldwide heritage)

<sup>A2</sup> Veleia's valley

# THE COMPLICATIONS

- anything in addition to the time.

A2





A3



A4





<sup>A3</sup> *The Tabula Alimentaria,*  
*National Archaeological Museum of Parma*

<sup>A4</sup> *Veleia's Forum reconstruction, Cristian Boiardi*

<sup>A5</sup> *The Julio-Claudian cycle statues,*  
*National Archaeological Museum of Parma*

<sup>A6</sup> *The Cisternone, amphitheatre/Castellum aquae*



A7



Direzione Generale Bilancio  
Servizio II  
Ufficio di Statistica

29/10/2018

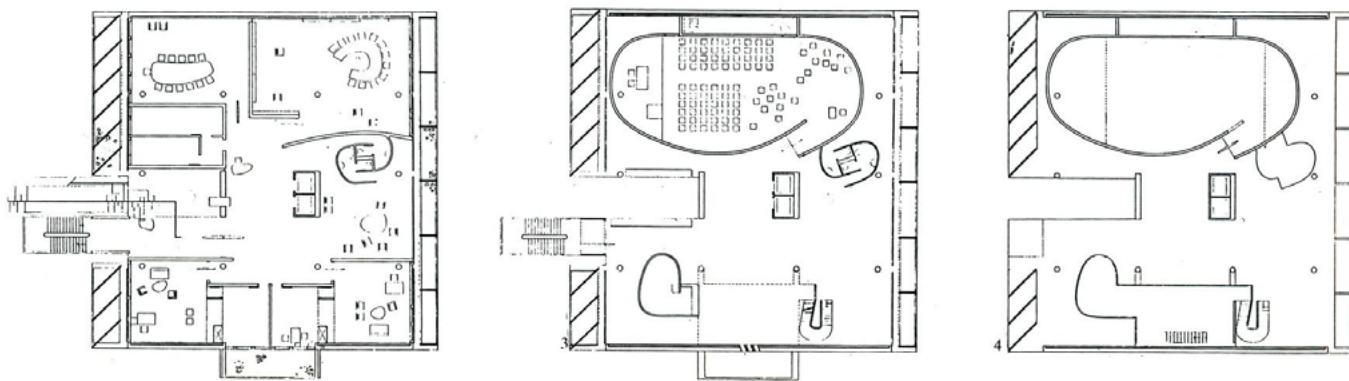
**Rilevazione 2017**  
**MUSEI, MONUMENTI E AREE ARCHEOLOGICHE STATALI**  
**Tavola 8 - Top 30 Visitatori Istituti a pagamento**

N.	Denominazione Museo	Codice Circuito Associato (a)	Provincia	Comune	Totale Visitatori	Totale Introiti Lordi (b)
1	Colosseo, Foro Romano e Palatino	15	ROMA	ROMA	7.036.104	48.591.067,00
2	Scavi di Pompei	6,69	NAPOLI	POMPEI	3.393.415	27.414.287,85
3	Galleria degli Uffizi e Corridoio Vasariano	72	FIRENZE	FIRENZE	2.235.280	13.562.991,50
4	Galleria dell'Accademia e Museo degli Strumenti Musicali		FIRENZE	FIRENZE	1.623.690	10.198.347,00
5	Museo Nazionale di Castel Sant'Angelo		ROMA	ROMA	1.155.244	10.445.291,00
6	La Venaria Reale (gestito dal Consorzio)		TORINO	VENARIA REALE	1.048.857	5.038.092,03
7	Giardino di Boboli	72	FIRENZE	FIRENZE	1.000.482	3.930.330,00
8	Museo delle Antichità Egizie (gestito dalla Fondazione)		TORINO	TORINO	850.465	6.757.038,00
9	Reggia di Caserta		CASERTA	CASERTA	838.654	5.162.263,52
10	Palazzo Pitti	72	FIRENZE	FIRENZE	589.324	3.638.104,50
11	Galleria Borghese		ROMA	ROMA	568.982	6.287.520,50
12	Museo Archeologico Nazionale		NAPOLI	NAPOLI	529.583	2.945.541,22
13	Scavi di Ercolano	6	NAPOLI	ERCOLANO	470.123	3.058.628,20
14	Villa d'Este		ROMA	TIVOLI	461.037	2.339.574,00
15	Parco Archeologico di Paestum		SALERNO	CAPACCIO	441.196	1.917.050,23
16	Cenacolo Vinciano		MILANO	MILANO	416.347	3.489.372,00
17	Pinacoteca di Brera		MILANO	MILANO	364.541	1.981.491,00
18	Musei Reali di Torino		TORINO	TORINO	360.847	1.207.920,00
19	Museo Archeologico di Venezia		VENEZIA	VENEZIA	343.582	132.709,33
20	Cappelle Medicee		FIRENZE	FIRENZE	339.870	1.274.276,00
21	Museo Nazionale Romano	15	ROMA	ROMA	328.579	1.226.156,50
22	Museo di Palazzo Ducale		MANTOVA	MANTOVA	323.255	1.709.082,90
23	Gallerie dell'Accademia		VENEZIA	VENEZIA	316.995	2.293.146,00
24	Scavi di Ostia Antica e Museo		ROMA	ROMA	311.384	1.121.992,00
25	Castello Scaligero		BRESCIA	SIRMIONE	298.615	1.096.440,00
26	Museo Storico del Castello di Miramare		TRIESTE	TRIESTE	293.911	1.632.320,00
27	Grotta Azzurra		NAPOLI	ANACAPRI	263.741	944.904,00
28	Museo di Capodimonte	61	NAPOLI	NAPOLI	262.440	914.358,16
29	Castel del Monte	50,51	BARLETTA-ANDRIA-TRANI	ANDRIA	249.527	1.084.182,50
30	Villa Adriana		ROMA	TIVOLI	242.772	1.024.094,00

I dati rilevati si riferiscono ai biglietti singoli o cumulativi, emessi rispettivamente per ogni Istituto o Circuito museale. I biglietti cumulativi non sono inclusi in quelli dei singoli Istituti museali componenti il Circuito, in quanto l'indagine ha per oggetto il biglietto venduto e non l'accesso del visitatore, stante l'impossibilità di rilevarne l'ingresso.

Note: (a) Il numero individua il circuito associato all'Istituto nella tabella allegata.

(b) Al lordo dell'eventuale aggio spettante al Concessionario del servizio di biglietteria, ove presente.



A8

<sup>A7</sup> Official Museums, Monuments and Archaeological sites data about number of visitors and gross income  
Retrieved January 17, 2019 from <http://www.statistica.beniculturali.it/rilevazioni>

<sup>A8</sup> Le Corbusier / Mill Owners' Association Building, Ahmedabad, India, 1954

“ ... precision and clarity, above all, are the presuppositions of every intervention that wants to favor the understanding and reading of the historical/archaeological data. ”

– *Nicola Criniti*







The Royal Danish Academy of Fine Arts,  
Schools of Architecture, Design and Conservation