Since the beginning of the third millennium, the rapid changes that contemporary societies are facing are radically transforming the perception and the structures of our cities. New topics seem to dictate the political agenda, suggesting alternative options to manage the emerging urban mutations.
An increasingly “data driven society” is forcing the migration into an almost immaterial world, prompting Information and Communication Technology together with the Smart City.
The crisis of the traditional real estate industry, propelled by the global finance system, is contributing to re-evaluate the theme of Public Space as a “space of encounter, sharing, experience and inclusivity”, mapping the everyday life to discover unexpected Urbanities, through the application of innovative strategies and tools.
As an immediate consequence, new “forms” of cities are strongly brought to our attention: the “city of sharing”, the “city of temporariness”, the “city of Life between buildings”, giving an unexpected impulse to incremental Urbanism of evolving cities.
In such a way, the very idea of the city is radically under discussion. We are then required to answer these numerous questions in order to define the scientific coordinates for the City of the 21st century.

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Marco Maretto, Nicola Marzot, Annarita Ferrante

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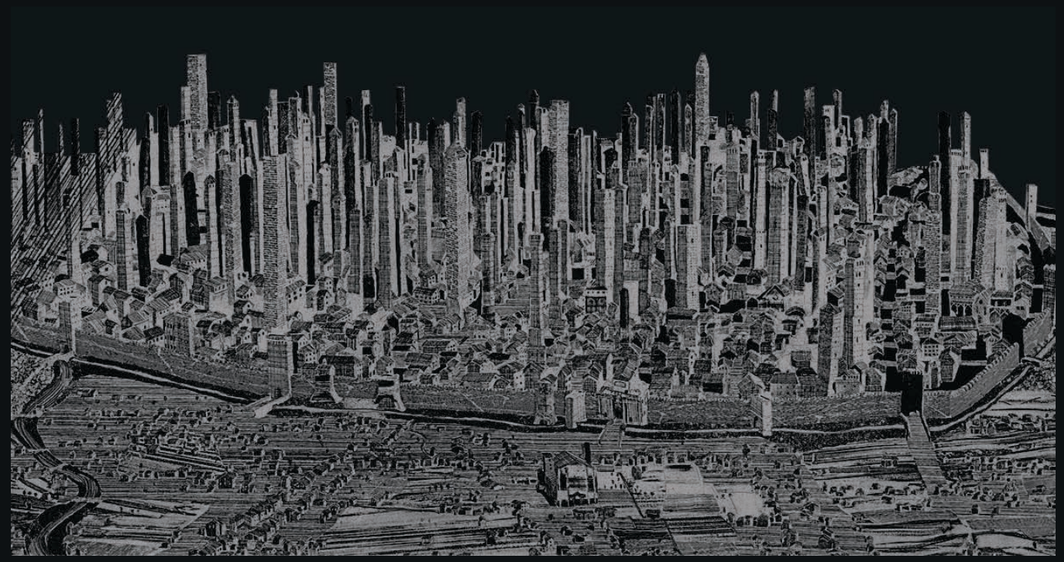

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Phone: +0668878832
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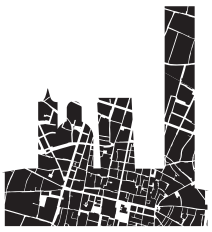

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MORPHOLOGY AND URBAN DESIGN

new strategies for a changing society

PROCEEDINGS

edited by
Marco Maretto, Nicola Marzot, Annarita Ferrante

with the collaboration of
Silvia Tagliazucchi, Francesco Scattino, Greta Pitanti

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R | *Reading the Changing Urban Form*

D | *Design a Sustainable Urban Form*

UD | *Reading U+D Prize*

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Reading the ancient city: projects for the archaeological area of Tyndaris. The form of the nature, the form of the city, the value of the monument

Oreste Lubrano
DIAP, Department of Architecture and Design. DRACo_PhD in Architecture and Construction. Sapienza University of Rome.
E-mail: oreste.lubrano@uniroma1.it

Keywords: Tindari, ancient city, urban form, natural form, monument
Conference theme: Reading the Changing Urban Form

Abstract. *In the Mediterranean, perhaps more than elsewhere, it is possible to recognise a close network of relationships between man-made spaces, which are manifested through their form, and the territory, understood in its broadest interpretative extensions as a complex system of geographical signs and historical traces. The result is a morphological and spatial richness in which it is possible to trace multiple archaeological entities that, dotting the territory in very different landscape settings, can represent a resource and an opportunity for the redefinition of relationship between space and form, between architecture, archaeology and nature. In the perspective of a balanced construction of the inhabited spaces and the territory that hosts them, it seems useful to investigate the value content – historical and formal – of the archaeological findings as signs of the collective will, guardians of tradition and shared memory, which aspire to free themselves from the condition of "alienated fragment" to reintroduce themselves within the urban and territorial dynamics, becoming architectural elements able to determine new forms and new meanings.*
The paper aims to examine some of the design solutions proposed in the competition for the enhancement of the archaeological area of Tindari: a comparison that would make possible to identify some analogies in the different approaches related to the theme and the meaning of the place. The case of Tindari is of particular interest with respect to the themes proposed by the Call because the ancient city presents an urban structure that is still readable and can be made more intelligible through the project. Landscape, archaeology and urban forms, thus, constitute the poles around which the discourse could be articulated, investigating the relationship that has been lost, but which has to be re-established, between the extraordinary landscape of Messina and the archaeological presence to which is recognised the value of monumèntum.

Introduction

Although the theoretical research offered by some scholars on the inherent characteristics of generality and transmissibility of the ancient-new dialectic has been a widely debated topic, it continues to cyclically animate cultural disputes in the Italian architectural scene and beyond. A relationship widely experienced in properly stratified urban fabrics - with reference to the so-called "urban archaeologies" - that for several decades has been attempted to be extended to the broader territorial conditions in which archaeological cities are often immersed in nature. To measure oneself today with ancient ruins means first of all to understand their spatial conditions, their syntactic reasons, their geometries and formal orders coming from the past, to be researched and represented once again through an exquisitely compositional operation: that is, investigating a dense web of relations that moves on a dual condition of belonging, memory and interpretation. As is well known, the architectural discipline, as an artistic practice oriented towards the transformation of things, observes archaeological ruins as a "monument" (Le Goff, 1978), attempting to recognise the ancient formal orders in order to re-propose them in the present time and offer them to future generations. Therefore, we could argue that archaeological testimonies, as "monuments", are by their very nature linked to memory. The term "monument", etymologically refers to '¬memory-testimony': the Latin root of monumèntum derives from the verb mònere, 'to remember' precisely. Evidently, no architecture is born as a monument - in the sense of the term proposed by Aldo Rossi, i.e. described as something that 'persists' in the development processes of the city - but it becomes so a-posteriori, following the attribution of values by the community that recalls its memories to open spaces of reinterpretation and transformation of the present time. In this sense, the reflections of Alois Riegl (Riegl, 1903), according to whom the "value" ascribable to the monument is linked to an essentially modern interpretation, come back to the fore. By differentiating the value of antiquity - Alterswert - from the value of memory - Erinnerungswert - he asserts a subtle difference of meanings, or "values as memory", introducing a new system of recognition, a-posteriori, that a given cultural context attributes to the monument. Evidently, the aspect of memory that is of most interest for the purposes of reflection is, as codified by Maurice Halbwachs, intimately linked to the social group to which it belongs, since: «Groups draw their own form on the ground and find their collective memories [...]» (Halbwachs, 2001 p. 215), proposing a continuous critical action in which memory resurfaces in the form of remembrance. The memory of past forms is thus investigated as the product of a social action called upon to interrogate the past according to the needs of today, with the aim of transforming "lost time", to paraphrase Marcel Proust, into "rediscovered time": not so much as an "involuntary" act, rather as a conscious expression of the present society. This induces the need for a continuous construction, "reconstruction", of the memory that takes form through an interpretative action, by the architect, implemented in the present condition: «in the places of the ancient, the aim of the project shifts from a foundational tension to an interpretative tension of the sense of forms» (Moccia, 2020 p. 107), fundamental so that the 'inventive' act called to 'find' - the etymon of the word 'invention' derives from inventio and means precisely 'to find' - in the sedimented meaning of the forms we find in the world the very motivations of the architectural project can be triggered. It is a hermeneutic "fusion of horizons" (Gadamer, 1960) in which the role of the 'interpreter' is as necessary as ever to relate past and future. Interpretation, as delineated by Gadamer, offers itself as an instrument of mediation between past and present: proposing itself as a critical-interpretive 'translation' of the forms of history, in order to construct a new structure of order that restores its present sense. An interpretative dimension that finds confirmation a little later in the assertions of Ernesto Nathan Rogers: «the creative

operation is influenced by two actions of memory, or rather by the dialectical relationship of two opposing tensions: the first action turns to the past, it draws conscious or subconscious nourishment from experiences already consumed in order to create new ones. [...] To admonish and to remember (moneo et memini) have the same semantic root, and from it the word monument and the symbolic concept it encompasses acquire value. [...] Here is the other action of memory, not that which moves from us to things, but from things to us and beyond us» (Rogers, 1961, p. 73). The "revolutionary intuition", advanced by Rogers, is therefore placed between memory and invention, inevitably placing the relationship between authorship and the reality of forms in a particular condition : the architect, from being a great voleur - "a thief of architecture stolen during his travels", as Le Corbusier liked to call himself - becomes a «practical artist maker of forms [capable of transforming] history into memory. On this memory he works with imagination producing metamorphoses. His skill consists each time in transfiguring what is or what has already been. There is an intuition that makes him able to transfigure reality, that makes him tend towards that idea». (Collotti, 2017, p. 46). These two tensions, memory and interpretation-ideation, are thus recognised as two polarities of the same act of design, necessary to understand the profound meaning of ancient forms.
The critical-comparative selection of some exemplary interventions deriving from the International Design Competition for the requalification and valorisation of the Archaeological Area of the Antiquarium of Tindari[1] represents an opportunity to prefigure and test, through the inventive action of architectural action, multiple responses to the different solicitations posed by the memory of ancient places: in terms of accessibility, usability, and protection of the ancient remains, but even more so to focus on strategies and intervention techniques capable of reinterpreting an urban form that no longer exists, to make intelligible through the construction of the architectural project for archaeological sites on a geographical scale.

Methodology and urban analysis for Tindari: form of city and form of geography

The uniqueness of the archaeological site of Tindari, as in many other archaeological sites found in the Mediterranean basin, lies in its extraordinary geographical location, a gently sloping plateau on the summit of the promontory of Capo Tindari jutting out towards the sea and close to the archipel of the Aeolian islands, which suggest a millennial presence of the stretch of sea between the Tyrrhenian coast and the Sicilian hinterland extremely rich in culture. Overlooking the Tyrrhenian slope of the Peloritani Mountains, withdrawn within the large loop of the Gulf of Milazzo, it enjoys enviable views that made it the site preferred by the Greeks for the settlement of ancient Týndaris, founded by Dionysius the Elder of Syracuse around 396 B.C. as an outpost on the Tyrrhenian Sea to control the entire northeast coast of Messina. Therefore, it is a significant place on the northern Sicilian coast that the ancient city of the Dioscuri was able to interpret and exalt through its forma urbis but even more so through the meditated location of its monuments in the territory, capable of expressing and recalling the character of "theatricality" (Turri, 2001) of the most famous Hellenistic cities.
In the writer's opinion, the reinterpretation of an urban form from the past cannot take place

[1]The requests made by the superintendence concern the possibility of bringing to light the ancient structures of the city. The redevelopment works are concentrated along the upper decumanus, i.e. in the south-eastern sector of the ancient city of Tindari. The works involve the construction of new architectural artefacts - an antiquarium and a multifunctional centre - and light roofing to protect the important mosaics and decorative fragments of insula IV - circumscribed between the upper decumanus to the north and the central decumanus and cardines D and E on the south-east and north-west slopes respectively - which is to be restored to its original state.East and North-West - which organised the spaces of private living - House B and House C - and the places of public-collective character - the Roman baths and tabernae - on 4 stepped terraces measuring the difference in height.

without first triggering a comparative type of investigation between the different historical cartographies, with the hope of unravelling the complex genealogy of the city's formation. A preliminary operation to the transformative action that is as necessary as ever to interpret and describe the founding structure of the city in relation to the type-morphological evolutions made by men of the past to renew and redefine the sense of a place from time to time. From the info-graphic elaborations, it was possible to deduce how the settlement origin of the urban system of Greek foundation was motivated by the progressive possession of the ridge and the subsequent anthropisation of the natural promontory: distributing the residential quarters between two centralities, the natural high ground to the west and the sanctuary of the Madonna del Tindaro to the east. Of particular relevance is the presence of the sanctuary, a tetrastic building that testifies to the geographical and cultural "long duration", as outlined by Fernand Braudel (2008), of Mediterranean places. The morphological course of the Greek city follows the topographical layout of the sites (Fig. 1) by means of a series of gentle slopes, in turn measured by the extension of three large plateiai - decumans - that cross the plateau from east to west and meet a constant series of stenopoi - hinges - that regiment the city's design by distributing themselves over the moderate orographic reliefs: the presence of slight natural shelves makes it possible to accommodate the archetypal forms of domestic habitation - the house - and the probable principle of progressive saturation of the blocks - insulae - determining a housing model, and urban, based on a system of inter-scalar relations capable of accommodating the public singularities of the Gymnasium and the agora (whose actual positions have not yet been ascertained). The Roman urban fabric (Fig. 2), for its part, is regulated by the repetition of the insula, as a measuring element of the territory capable of ordering the city's extension by recognisable parts. From the Roman settlement strategy emerges a regular structure that, by clearly restoring the relationship between building typology and urban morphology, defines a large compact mass polarised close to the forum, the first sub-acropolis agora, and close to the public activities stretching out towards the landscape. The (primary) mediating elements between the natural elevation and the rigid geometric system are the great public monuments: through which the city and the entire community can recognise itself. It is no coincidence, as we said, that one can imagine the presence to the east of a ritual point representative of religious life, the acropolis, contrasting with a system of agora, representative of public life, organised around the "arched building", or "monument with great arches" - as described by travellers of the time - identified now with the Hellenistic Gymnasium, now with the Roman basilica.

As anticipated, the archaeological fragments found today in the area under investigation interpret the morphology of the territory as an inseparable datum for the genesis of the architectural form. But if, on the one hand, the critical-interpretive redrawing of the historical phases is proposed as a valid investigation tool to describe the foundation and evolution of the archaeological site, on the other hand, urban analyses (spatial and formal) are relied upon to describe the profound identity condition of this place. The architectural and spatial characteristics of the archaeological structures are revealed in the dialectic between the forms of the city and the forms of the Earth. A relationship endowed with a topological sense that is made manifest through the drafting of analytical drawings (Fig. 3) which, re-proposing a consolidated methodology in the disciplinary field of urban morphology, are proposed as a privileged tool for compositional practice aimed at the unveiling of correlative syntaxes on a formal basis. The rootedness of anthropic forms on the ground is confirmed by the comparison between the urban structure, Straßenbau - the paths - and the formal values, Schwarzplan - or "figure-background plan" to use the words of Colin Rowe and Fred Koetter - to which a further

exploration of a phenomenological type has been added, which tends to make the spatial characters of the city intelligible: in relation to their degree of 'internality' or 'externality'. Figural analyses are combined with spatialist ones, advocated by Uwe Schröder (Schröder, 2015), thus exploring the applicative possibilities of the Rotblauplan – in German,'red-blue plan' - even in archaeological sites that no longer tell of their strictly inclusive 'dedication'. The powerful natural condition (represented in light or dark blue according to the greater or lesser relationship that the spaces assume in relation to the landscape) bursts overbearingly into the drawing, projecting the current archaeological traces towards the 'externality' of the Messina territory. Through the cognitive technique derived from the 'mapping' of the city's urban spaces, and the formal investigations mentioned above, it was possible to detect the almost exclusive relationship that the Hellenistic-Roman city established with nature.
This methodological approach, if on the one hand confirm the value of the topos as a principle for formal design - a thesis further validated by Jean Houèl's 'arid' pictorial representations reproduced in his Voyage pittoresque - at the same time it reveals the urgent need to intervene on the stratified system of signs in order to recognise and enhance the now veiled order of the Greek city. The objective is, therefore, to produce new spatial syntaxes capable of restoring to the monument «an exterior form and an interior space» (Segarra Lagunes, 2017, p. 15) so that it can once again be confronted with the extraordinary geography that hosts it.

The construction of new soil[2]

The project proposed by the working group coordinated by Luigi Franciosini studio attempts to carry out a profound operation of rewriting natural forms with the aspiration of recognising and reconstructing, the original topological dimension of the site: now 'betrayed' by the planting of improper tree species in contrast with the site's primordial vegetation.
The codification of the ancient connections that topographical traces established with the architectural forms left by man takes place through compositional design in which formal, geographical and cultural instances are introduced: «the ancient builders must have had a sensitivity and a feeling for these qualities; at the moment when they founded their cities, built their temples, it seems that what guided their choice of places was the determination that these should possess the strength to provoke a feeling, the strength to elevate the soil to a sign, the topography to a city, the architecture to a rite, to explain through the composition of the organism the interdependence between geography, city and soil» (Franciosini, 2021, p. 82). From these premises, the project proposal (Fig. 4) emerges, which is substantiated through the realisation of a series of interventions, in anticipation of further future interventions, concentrated mostly along the ridge, so as to reassign the road its ancient, founding role in the development of the city. The ridge road is thus moved to the fringe between the walls, which surround the city to the west, and the public polarities - the amphitheatre and the basilica - found in the archaeological site, through the construction of a platform, from which originate the altimetric limits that fix the new goals to the surrounding landscape. This platform, described in the western part of the amphitheatre by sloping terracing typology, is configured as a comb, defining a central spine from which a succession of unevennesses are distributed, following the orographic trend and concretising the sense of the territory.
The platform is entrusted with the task of re-establishing physical and topological continuity with the rocky promontory overlooking the Gulf of Patti, placing the fundamental elements for

[2]Luigi Franciosini, Cristina Casadei with Luca Argentieri, Alessandro Bergami, Maria Faienza, Alessandro Reggiani, Angelica Zizzi.

describing the landscape at the summit. A crossing system is constructed that unveils new horizons and sets of goals underlined by the forms of architecture in archaeology: a device to relate different heights and to recount the original features of the Tindaritan landscape linked to the beauty of the horizon open to the sea.

The lapidarium as an element in the reconstruction of ancient spatiality[3]

The project by the Bari group attempts to restore, through forms appropriate to its time, the original identity condition of the city of Tindari. This is achieved through the construction of a lapidarium wall (Fig. 5) capable of bringing into tension the archaeological features included between the two public polarities: the Basilica and the remains of the scaenae frons, overlooking the koilon, which later became cavea for the Romans. This involves the construction of a large suspended beam - a stadia - which, assuming the direction of the upper decumanus, is a candidate as a new element of order for the archaeological fragments and a measure for the current orography. The great wall-beam, suspended over the archaeological remains, is supported by three transversal beams, which take up the layout of the old streets of the city of Tindari, allowing the orographic accidentality of the terrain to be governed by determining three dromos «conceived as spatial bays ¬contained between 'stereotomic' massive walls, arranged following the contour lines and configured to recall the ¬site's substructures» (Mannino, 2022, p. 194).

The partially underground building, mirroring the position of the amphitheatre and taking advantage of the approximately 10-metre difference in height, is proposed as a new vantage point capable of recapturing the high elevation of the ancient city. The masonry character of the 'combined' building is realised through the modelling of podiums, which become vantage points towards the archaeological city capable of dialoguing with the stretch of defensive fortifications not far from the intervention area.

The constraint imposed by the competition, that is, to operate within the archaeological perimeter, becomes an opportunity to enhance the original layout of the archaeological city by aiming to determine a new system of relations between the ancient presences and the coastal landscape onto which they project. In other words, it is a question of reflecting not so much on the value of the individual archaeological find, but on the recognition of it as an integral part of the entire territory, laying the foundations for a new dialogue between architecture, archaeology and the fragments of the landscapes in which they are oriented.

A modern stoa as measuring architecture of the ancient structure[4]

As in the previous project, briefly described, the more general intention that has animated the design solution finds its "reasons" (Monestiroli, 2010) in the attempt to interpret the settlement identity of the archaeological city of Tindari: starting from the reconstruction of ancient Tindari proposed by Corni and later reworked by Cassanelli (Gulletta, 2012, p. 316). In the perspective representation, what is of most interest, in the writer's opinion, is the presence of a stoa, as a measuring and ordering element of the city capable of marking the upper limit of the reiterated city with respect to the upper decumanus. The ambition of the solution devised with the Neapolitan research group lies precisely in the desire to restore, with new forms, the profound sense of this physical limit: making the ancient formal structures that originally founded this part

[3]Francesco Defilippis, Marco Mannino, Carlo Moccia, Antonio Nitti with Domenico Cristoforo.

[4]Salvatore Solaro, Renato Capozzi, Camillo Orfeo, Federica Visconti with Manuela Antoniciello, Nicola Campanile, Ermelinda Di Chiara, Gennaro Di Costanzo, Roberta Esposito, Oreste Lubrano

of Sicilian territory intelligible once again. Specifically, the idea put forward (Fig. 6) alluding to the relationships of structure previously defined by the ancient stoa, attempts to re-establish the relations lost between the two previously mentioned public polarities, through the construction of a suspended artefact contaminated by the powerful presence of the ancient structure and the forms of geography. Therefore, the composition realises four separate blocks, arranged parallel to the upper decumanus, in the areas indicated by the announcement, raised from the ground on 'feet' that follow the lay of the hinges, establishing a profound 'osmosis' with the ancient city. Thus, at the raised level, two autonomous bodies destined for the different activities are determined, one of which is characterised by a large 'suspended' courtyard, designed to accommodate the cultural and exhibition activities of the antiquarium. The second major intervention is the service building in a parallelogram-shaped area, on the opposite side of the theatre, where the shape of the ground suggested the possibility of constructing a building embedded in the ground, triangular in shape, consisting of two 'shoulders' against the ground containing the service spaces and a central hall with a loggia-ambulatory open to the outside[5].
A project that ultimately aspires to make the morphological structure of the archaeological settlement recognisable again: attempting to restore unity, of sense rather than form, to the archaeological fragments in the landscape. This is achieved through the realisation of a continuous, yet suspended architecture, capable of putting the theatre and the basilica back into tension (the original one), reinterpreting the urban forms of the ancient city and establishing a profound relationship with the forms of the land and the surrounding territory.

Conclusions

Beyond the formal outcomes expressed by the different solutions analysed, the experience provides an opportunity to reflect on the role of architectural design in the relationship between archaeology and geography. If it is true that the three proposals examined offer heterogeneous solutions to the same problem, it is also true that they propose certain recurring themes: they look at the sites of archaeology from an eminently architectural point of view. The architect's eye does not observe ancient traces with a romantic sentiment - which sees the ruin as having a "value in itself" - but on the contrary, as Giorgio Grassi lucidly reminds us, it assumes the indeterminacy of the ruin as an opportunity, or «virtuality [...] not only with respect to the past or only with respect to the present/future, but always simultaneously with respect to both» (Grassi, 2000, pp. 295-296) in which it is the evocation of the original form that triggers the production of other forms. It is a position that addresses the ancient as a material still capable of teaching, searching in history and in the sedimentation of its traces the very reasons for the compositional process. We could argue that Grassi's thought, evidently shared by the three case studies proposed here, addresses the places of archaeology from an architectural point of view, as it aspires to establish a new order between the parts, assuming the quality of these spaces as a value for the project, in an attempt to define a collective place ¬within the complex territorial condition in which archaeological sites are inserted into the landscape.
The ancient ties between the shape of the city, the shape of the land and the geography of places are thus investigated through the role of architecture, which imposes a necessary confrontation with reality: rediscovering dialectics and relationships that still belong to our time. The operational tool for recognising this system of relations is therefore the architectural design and the need to place it within the «binomial architecture and archaeology, at the two levels

[5]Thus the description in the project report.

at which it has always been. The first level, relating to the interpretation of the past, is the one in which the project takes on the role of an engine of research that applies its methodology to the understanding of architectural remains [...] The other level is that which refers to architectural creation in relation to the architectures of the past and, in particular, to the material remains that make up our archaeological heritage, in order to be able to coexist with them, to increase their understanding and evaluation and, finally, to consolidate them in their new role as testimony of our past, especially in the particular case of those that, due to their limited, residual materiality, are no longer able to adequately represent it for society» (de la Iglesia Santamaría, 2021, pp. 12-13).

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Illustrations and Tables

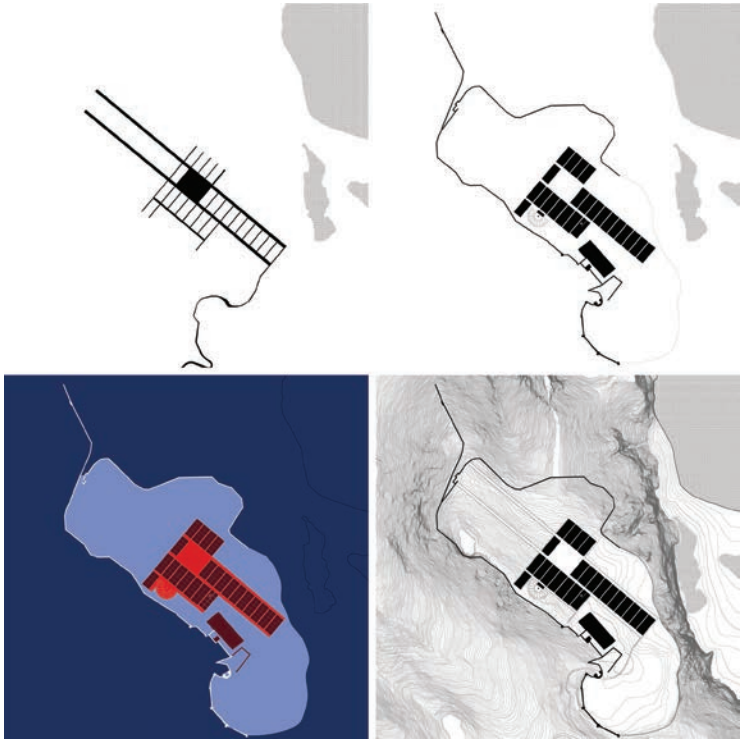

Figure 1. Urban and spatial analysis: foundation of the Greek colony. From left to right, from top to bottom: Straßenbau, Schwarzplan, Rot-blau plan and relationship between the Greek fabric and the orography of the site.

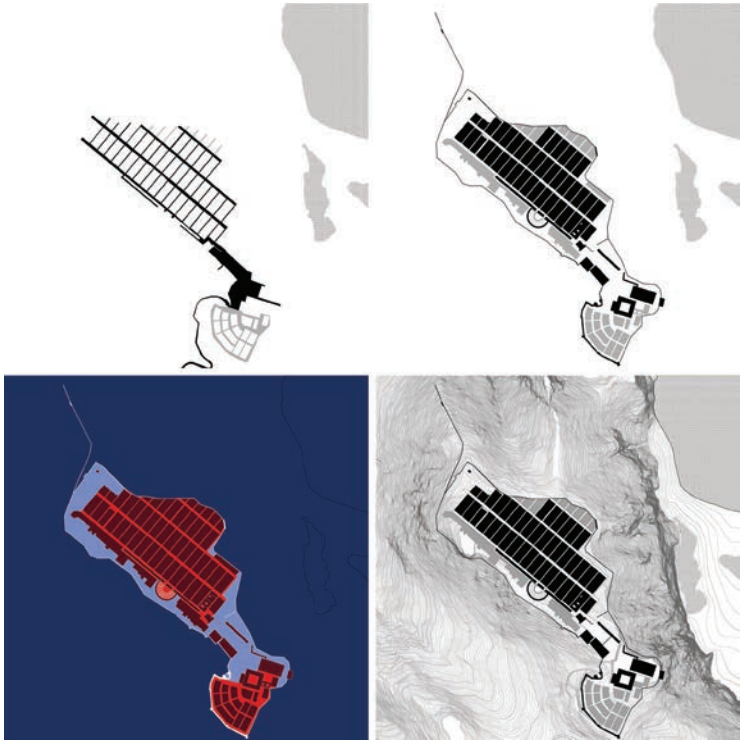

Figure 2. Urban and spatial analysis: representation of the city in the Roman Imperial Age. From left to right, top to bottom: Straßenbau, Schwarzplan, Rot-blau plan and relationship between the Roman fabric and the orography of the site.

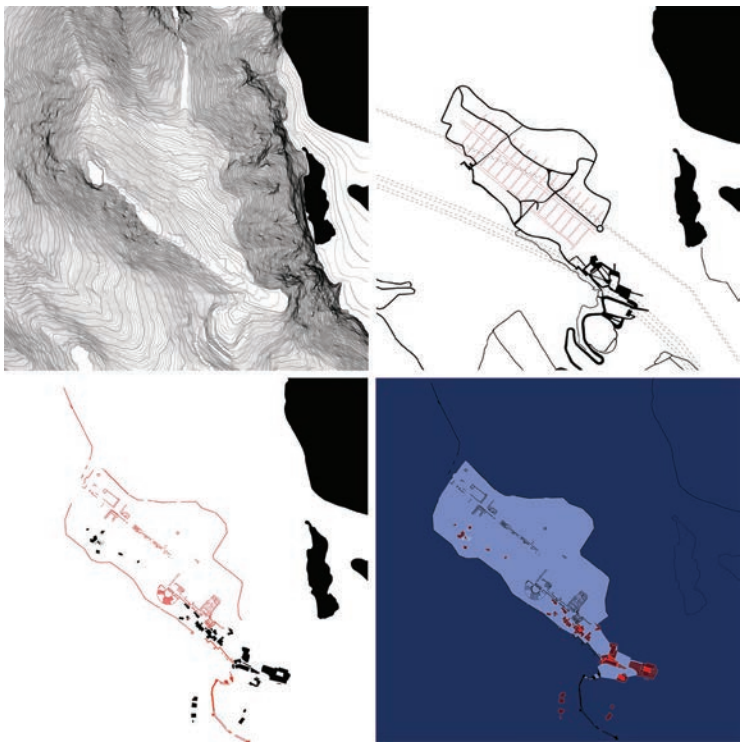

Figure 3. Urban and spatial analysis: representation of the city's current condition. From left to right, from top to bottom: landform, Straßenbau (in red the Greco-Roman layout), Schwarzplan (in red the archaeological remains) and Rot-blau plan.

Figure 4. The construction of a new ground: planivolumetric of the settlement idea and bird's eye perspective 'mounted' on a pictorial representation by Jean Houèl.

Figure 5. The lapidarium as a building element of the ancient city: planivolumetric of the settlement idea and bird's eye perspective 'mounted' on a pictorial representation by Jean Houèl.

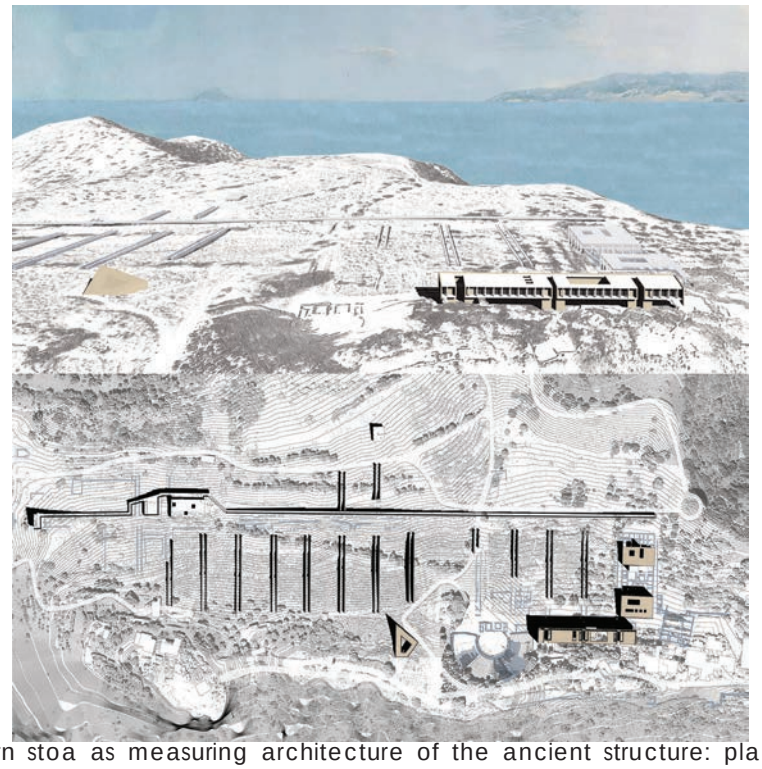

Figure 6. A modern stoa as measuring architecture of the ancient structure: planivolumetric of the settlement idea and bird's eye perspective 'mounted' on a pictorial representation by Jean Houèl.