

Museums of Landscape. A Project for the Tuscia's Archaeological Heritage

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In recent decades, numerous initiatives have seen the aims of Italian architects and archaeologists converge on the necessity to found the country's future on the basis of a renewal of cultural heritage that represents it. "Patrimonio al futuro" (Volpe, 2015), "Il nuovo dell'Italia è nel passato" (Carandini, 2012), "Architettura e patrimonio: progettare in un paese antico" (Franciosi and Casadei, 2015) are just some of the most recent publications that testify to this orientation. The contribution presents a proposal, winner of the first prize in an idea's competition, focused on the valorisation of the Tuscia territory, that is an internal landscape of middle Italy, in which the archaeology-landscape dualism is the main structuring character. In this framework, the idea of "Museums of landscape" was born: going beyond the canonical concept that identifies the museum as a monumental building closed in itself, to give rise to a sort of an "exploded museum" in the territory. It is an accessible network where the archaeological areas are conceived as open-air exhibition rooms spread throughout the territory, in which archaeology and landscape intertwine to form a unified narrative, both physical and virtual, able to host different events in the new inclusive archaeological "rooms".

Keywords: architectural design, archaeological heritage, architecture for archaeology, museums of landscape, cultural landscape.

Introduction

"The identity of the Italian landscape is closely linked to the special nature of a cultural heritage that is extensive, widespread, dense, stratified and inscribed in the environment like few others in the world. This is what makes Italy a great 'open-air museum', a 'diffuse museum' as large as the entire national territory, made up of the thousands and thousands of heritage sites located everywhere". With this definition, the charter of Siena¹ proposed by ICOM in 2016 describes the relationships that exist between landscape and cultural heritage in the Italian context and suggests the possibility of recognizing, among the bangs of the territory, those contexts that are not yet sufficiently accessible and recognizable in order to specify a strategy of integrated interventions that renew the value inherent in these areas.

Archaeological landscapes, in particular, are the focus of reflections that cover very large areas of the stratified territories. In recent decades, numerous

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1. <https://www.icom-italia.org/wp-content/uploads/2018/06/ICOMItalia.MuseiePaesaggicultu%20rali.artadiSiena2.0.Cagliari2016.pdf>.

initiatives have seen the aims of Italian architects and archaeologists converge on the necessity to found the country's future on the basis of a renewal of cultural heritage that represents it. *Patrimonio al futuro*,² *Il nuovo dell'Italia è nel passato*,³ *Architettura e patrimonio: progettare in un paese antico*⁴ are just some of the most recent publications that testify to this orientation according to the interpretation and planning of archaeological landscapes which are present in the Italian territory. Less widespread are the experimentations that manage to be completed and implemented and which therefore, in addition to allowing their conservation, reestablish the value of a "common good" to the archaeological heritage in relation to the community's cultural growth.

The contribution presents a proposal, winner of the first prize in an idea's competition⁵ and focused on the valorisation of the Tuscia territory, that is an internal landscape of middle Italy inhabited without interruption up to the present day, in which the archaeology-landscape dualism is the main structuring character. Starting from this complementarity, the most appropriate, compatible and innovative intervention methodologies have been traced, with the aim of defining a strategy for the valorisation, reuse and redevelopment of intermittent ruins⁶ scattered in rural landscapes, that are isolated from each other and from the neighboring urban centers and which have lost any link with the context, becoming a unicum with the surrounding landscape. In these archaeological areas, "non-places" in a partial state of abandonment, one of the main goals, identified to avoid the definitive loss of memory of these places, was to interrupt the isolation of the ruins, restoring their role of spread centrality, in order to make the archaeological areas not only places to visit as tourist destinations, but also as spaces of a daily landscape for local communities.

Researching ways to implement this intent was crucial: how can an archaeological heritage be awakened from the sleep of history if not with the force of the context?⁷ How can these "inanimate goods" can become recognizable and be narrated not only to an audience of specialists? How to renew the link between landscape and archaeological ruins, passing the conventional way where to exhibit findings it is necessary to fence and isolate it to guarantee protection and safety?

It is from these questions that the idea of "Museums of landscape" was born: going beyond the canonical concept that identifies the museum as a monumental

2. See: Giuliano Volpe, *Patrimonio al futuro. Un manifesto per i beni culturali e il paesaggio* (Milan: Electa, 2016; first ed. 2015).

3. See: Paolo Conti (ed.), *Andrea Carandini. Il nuovo dell'Italia è nel passato* (Rome-Bari: Laterza, 2012).

4. See: Luigi Franciosini and Cristina Casadei (eds.), *Architettura e patrimonio: progettare in un paese antico* (Rome: Mancosu editore, 2015).

5. The Idea's Competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia" was announced by the Archeotuscia Association in 2022. The working group that developed the first-prize winning proposal "Museums of landscape" consisted of: arch. Francesca Coppolino (group leader), prof. arch. Bruna Di Palma (scientific consultant), arch. Marianna Sergio, Erika Scotto di Covella, arch. Giancarlo Stellabotte, dr. Gervasio Illiano, arch. Barbara Ansaldi, arch. Martina Bosone.

6. See: Bruna Di Palma, *L'intermittenza dell'architettura. Teoria e progetti sui luoghi dell'archeologia* (Gubbio: ANCSA, 2019).

7. See: Andrea Carandini, *La forza del contesto* (Rome-Bari: Laterza, 2017).

building closed in itself, in which the exhibited remains automatically lose their dimension of fragments of life and landscapes relocated from their original contexts, to instead give rise to a sort of an “exploded museum” in the territory. It is an accessible network where the archaeological areas are conceived as open-air exhibition rooms spread throughout the territory, in which archaeology and landscape intertwine to form a unified narrative, both physical and virtual, also able to be enriched by all events that can be hosted in the new inclusive archaeological “rooms”.

The Design Project for Archaeological Landscapes

The presence in European cities of multiple archaeological sites and large quantities of ruins scattered and stratified into the landscape, which often are in conditions of abandonment or isolation, resulting mostly unknown or not adequately valued, makes it necessary to rethink these ancient places in which the relationship between archaeology, urban space and natural landscape is inseparable. If the past does not constitute an extinct heritage, but on the contrary, is understood as a precious source of new possible contemporary meanings, then ruined architecture can represent the foundation, the material space of new possible “relationships”.⁸

Therefore, the strengthening of archaeological areas in Europe and, in particular, in the Mediterranean region arises as a matter of great urgency and topicality. Their enhancement requires an extremely complex and delicate design work, the collaboration between multiple and complementary disciplines and professional figures and the knowledge of specific tools for intervention in contexts of such remarkable historical-artistic value. The guidelines outlined by UNESCO on the *Historic Urban Landscape*⁹ aim to protect the heritage vulnerability from the risks and from the excessive growth of cities, to control conflicts between the dynamics of development and conservation and to facilitate the citizens involvement in the implementation of the enhancement interventions.

However, in the most common practices, the design comparison with archaeological areas often seems to live, especially in the Italian context, in a condition of immobility, since it is hinged on logics of rigid conservatism and on obsolete bureaucratic systems, through which a process of “crystallization” is activated, which often proclaims preservation action as the only possible way, giving life to what Salvatore Settis defines as “the dance of the absurd”¹⁰ and making these places real “non-places”, as stated by Andrea Carandini,¹¹ or even

8. See: Pasquale Miano, “Indagine archeologica e programma architettonico,” in *Paesaggi di rovine. Paesaggi rovinati*, Alessandra Capuano (ed.) (Macerata: Quodlibet, 2014), 252-261.

9. <https://www.unesco.it/it/TemiInEvidenza/Detail/29>.

10. See: Salvatore Settis, *Paesaggio, Costituzione, Cemento. La battaglia per l'ambiente contro il degrado civile* (Torino: Einaudi, 2010).

11. See: Daniele Manacorda, *Posgarù. Dialoghi diagonali sul patrimonio culturale e dintorni* (Bari: Edipuglia, 2022).

“fake places”, as Marc Augè points out.¹² If it is not possible to avoid the “risk” of the design project, it is still necessary to build new paradigms of observation and contemporary re-interpretation of these particular contexts (see Figure 1).



Figure 1. *New Visions for Ruins, Drawing done by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for “The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia”, 2022.

In this direction, a particular aspect on which various recent research and design experiences have focused, is the relation with the dimension of “open, incomplete, unfinished text” of the ruins in the city and in the landscape and their inclination to absorb new readings and reveal hidden memories. The ruin, in fact, as the German philosopher Georg Simmel already pointed out at the beginning of the twentieth century, shows how “in the disappearance and destruction of the work of art, other forces and other forms have grown, those of nature, and thus, from what in ruin still lives from art and from what already lives in it from nature, a new whole has arisen, a characteristic unity”.¹³ It is inevitable to consider the ruin as a new aesthetic unity, open and in constant evolution, whose main characteristic lies in making the contrasts converge and merge within itself, becoming a “medium” between present, past and future, between artifice and nature, construction and destruction, structure and metamorphosis and becoming a “place of change” for the future perspectives that it is able to stimulate and activate.

In this view, three main approaches can be identified in the contemporary architectural scene: the approach of the archaeological site's “active” musealisation,

12. See: Fabio Mangaro, “Il passato messo in scena. Intervista con Marc Augè,” *R2 Diario di Repubblica* (10 novembre 2010): 45.

13. Georg Simmel, “La rovina,” in *Rivista di Estetica*, n. 8, G. Carchia (ed.) (1981): 121–127.

through actions linked to the conservation and protection of the remains, but also to the urban accessibility to the site, internal usability of the areas and social inclusion in the process of revealing the ruins; the approach linked to the recomposition of the “ruins’ body”, through the insertion of new architectural grafts aimed at guaranteeing the reuse, completion or reconstruction in a sort of anatomical *montage* and the approach linked to the definition of new interactions between archaeology and context, through actions focused on the reconfiguration of open space intended as a “filter space” and on the reintegration of remains into the urban space with the aim of inhabiting them in everyday life. These positions show how the contemporary debate has moved towards reflections concerning the potential of ruins as elements to be reinserted into new urban dynamics. This need derives from the fact that the best way to preserve the remains of an ancient building or entire ancient sites is to continue their life, in terms of use, meaning and form, rather than “freeze” them by relegating them to a single moment in their history.

In relation to the complexity that the archaeological topic underlines, since it is related to the presence of the ancient within the urban landscape, musealization alone cannot be considered a satisfactory answer: the ruins, withdrawn from their original aim, risk losing the meanings for which they were built - the life of men - and thus be destined for a disappearance which, if not physical, however concerns to the formal and meaningful relationships of things and between things.¹⁴ In many cases, the ancient structures were superimposed, intertwined, brought closer to successive settlements of various eras, determining very articulated urban and landscape situations¹⁵. The multiple coexistence of different architectures on the same site confirms the need, for the discipline of archaeology, not to presumed a scientific nature with respect to reality, assuming a rigid position, but to open up to other contributions and disciplines, able to introduce different points of view and readings. Among these, the new settings that are not configured only as reconstructions of the ancient, but as knowledge and interpretation of urban territories and landscapes marked by the archaeological presence, up to the highlighting of hidden storylines, assume particular importance.¹⁶

Already the theories of André Corboz, about thirty years ago, through the metaphor of the “palimpsest”, had focused attention on the point that affirming a careful consideration of the traces and mutations of ancient does not lead to a fetishistic attitude towards them.¹⁷ Corboz saw the territory as a living body which is certainly possible to analyze in statistical terms, but which can never be reduced to its quantitative elements, since there is “a collective relationship experienced between a topographical surface and the population settled in its folds [which] allows us to conclude that there is no territory without the imagery of the

14. Alberto Ferlenga, “Il dialogo interrotto delle rovine di ogni tempo”, *IUAV. Giornale dell’Università. Archeologia e Contemporaneo* (18 September 2010).

15. See: Luigi Franciosini, *Archeologia e progetto. Paesaggi antichi lungo la via Clodia* (Rome: Gangemi editore, 2014).

16. Andreina Ricci, “Progetto archeologico e racconto: sequenze, traiettorie e narrazioni,” *Archeologie e paesaggi del quotidiano*, no. 29, (2013): 27.

17. Alessandra Capuano and Fabrizio Toppetti, *Roma e l’Appia. Rovine, utopia, progetto* (Macerata: Quodlibet, 2017), 17.

territory”.¹⁸ Furthermore, for Corboz: “the dynamism of the phenomena of formation and production continues in the idea of a continuous improvement of results, in which everything is correlated [...] As a result, the territory is a project”.¹⁹ Starting from these considerations, the ruin-city-landscape relationship changes and is no longer defined by clear outlines, belonging to well-defined categories, but it is configured with a “diffused” and “diachronic” relationship. No longer distant bodies but spaces of interaction.

In fact, in recent researches, ruins have less and less been looked at as “crystallized scenes” and, instead, the need to identify new relationships between ruins and urban space has increasingly come to be clarified, as shown by the “Historic Urban Landscape Approach”,²⁰ which in turn develops the well-known studies carried out in the ‘80s on “urban archaeology”, or the definition of “public archaeology”, on which the recent reflection by Giuliano Volpe²¹ is of great importance in Italy, with the aim of making these elements “alive” again and to be inhabited, until they become occasions for wider landscape transformations. In these cases, it is possible to see the transition from looking at the ruin as an “object”, as a “relic”, to looking at the ruin as a “landscape”, as a “space”.

According to this vision, ruins are transformed from isolated bodies into spaces of landscape metamorphosis, which can now be experienced in everyday life and which, at the same time, help to read and understand the places in which they are inserted. The transformation of archaeological areas into new inclusive spaces is configured as a significant direction, as it is capable, on the one hand, of giving back spaces to the city and of encouraging the citizens involvement, assigning an active social role to the ruins, on the other, starting from the interventions on them, to accelerate or determine further design processes on larger scales. Interesting, in this sense, is the concept highlighted by Patricia A. Morton who, taking up Walter Benjamin’s theories, speaks of the “afterlife”²² of buildings, meaning with this term the “back to the future” of the ruins. A return to the future is possible only if the ruin, from a space of the “exception” returns to being a space for life.

In this general framework, in a territory like that of Tuscia where the archaeology-landscape dualism presents itself as the main structuring character of the place, it is precisely starting from this complementarity that the most appropriate, compatible and innovative methodologies and intervention strategies have to be traced. These archaeological areas appear as non-places in a partial state of abandonment and degradation that are scattered in a cultural landscape at risk (see Figure 2). The main goals to be pursued to avoid the definitive loss of memory is to stop the ruins isolation, returning them the role of representative centrality in the historical-landscape, in order to make the archaeological areas not

18. André Corboz, “Il territorio come palinsesto”, *Casabella*, no. 516 (1985): 22-27.

19. Ibid.

20. See: Francesco Bandarin and Ron van Oers (Eds.), *Reconnecting the City: The Historic Urban Landscape Approach and the Future of Urban Heritage* (United Kingdom: Wiley Blackwell, 2014).

21. See: Giuliano Volpe, *Archeologia Pubblica* (Rome: Carocci Editore, 2021).

22. Patricia A. Morgon, “The Afterlife of Buildings: Architecture and Walter Benjamin’s Theory of History,” in *Rethinking Architectural Historiography*, ed. D. Arnold, (London: Routledge, 2006), 359-363.

only places to visit as tourist destinations, but also spaces of an everyday and familiar landscape for local communities: from abandoned places they can become new centralities distinguished by their particular archaeological value.



Figure 2. *Ruins of Tuscina's Landscape, Photos by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscina", 2022.

In these cases, two issues emerge clearly, which have been at the basis of the strategic and design work and of the concept of landscape museum described in the following paragraphs of this contribution: the value of the ruin as a narrative trace between memory and amnesia and the role of the archaeological landscape as an infrastructural net of narrative, spatial and perceptive sequences.

The first issue highlights the relationship between ruin and narration that corresponds to the fact that "the system of archaeological elements can evidently provide the designer with the priority reference plot within which to identify nodes and significant structures, which can be used as focal elements of the spatial, perceptive and semantic composition, through which to build a story".²³ In this case, as Tessa Matteini remembers, the project would be implemented through the organization of a network of places precisely identified in the landscape: "through a *writing* of the places, which in a certain sense becomes an ordering element, it is possible, in fact, to read the traces of stories perceptible in the landscape. In this narrative-project, we will have a wide margin of freedom: in the choice of subjects, itineraries, ways of explaining and justifying the stages; but it will still be

23. Tessa Matteini, *Paesaggi del tempo. Documenti archeologici e rovine artificiali nel disegno di giardini e paesaggi* (Florence: Alinea, 2009), 129.

a matter of *writing*, of an interpretation, never disconnected from the material sources which, moreover, will remain there, always ready to confirm and unmask our *translation*, allowing others also to propose different, new, best ones".²⁴ An example is the project by Toni Gironés Saderra for the archaeological site of Can Tacò in Barcelona (2008-2012) which defined a "re-reading", with clear narrative intentions, of the ancient Roman villa surviving traces. The intervention goal was to re-interpret the existing structures, found in fragments state, creating a new design through new additions that alluded to the geometric arrangement of ancient Roman architecture and evoked it, but according to contemporary language. The new configuration allows to perceive the unity that fragments had in the past, but it is a new unity that intersects with the previous configuration and re-interprets it in the present, defining a sort of "movement" towards new meanings.

The second issue concerns the idea that the archaeological landscape, intended as the stage on which ruins are narrated, can also become an infrastructural net able of linking different elements, but also spatial and perceptive sequences. An example is the Solutré Archaeological Park project (2012) by Catherine Mosbach,²⁵ located at the foot of Solutré Rock in Bourbon. The Park, built on the land of the excavations still in progress, was characterized by a path along which not only the archaeological objects were described, but also the vegetation and the landscape of the prehistoric age. According to a concatenation device, the Solutré Archaeological Park introduces a dialectic between a natural site and a sensitive transcription of the different times of formations and appropriations. Visitors are led through the memory of the place which is revealed by progressive sliding, through a "ground-monument". The project links different "dimensions" in a dialectical relationship: the natural one, with the spur of rock resulting from ancient tectonic movements, and the historical one, which overlaps the long periods of geological formations of which fossil traces remain.

Tuscia's Archaeological Heritage: Knowledge and Thematic Interpretation

The design area is the so called "Tuscia viterbese", in upper Latium, a place rich in history and culture whose origins date back to the Etruscan period and which preserves numerous evidences of its origin and evolution. In particular, the extent of so-called Roman Tuscia currently coincides with the Province of Viterbo, located north of Rome, between the Tiber River and the Tyrrhenian Sea.

From a morphological point of view, the territory is distinguished by its volcanic origin given by the explosive activity of three volcanic complexes: the Vulsino, the Vicano and the Cimino, which, in the course of their activity, have given rise to a territory with strong orographic contrasts. The volcanic origin of the territory is also suggested by the shape of the typical volcanic lakes found in this region. In addition, rivers and streams draw a landscape consisting of valley furrows eroded by the action of water, known as "gorges", deep valleys that cut

24. Tessa Matteini, *Paesaggi del tempo*, cit., 129-132.

25. Catherine Mosbach, "Paesaggio e trame archeologiche", *Archeologie e paesaggi del quotidiano*, no. 29 (2013): 60-61.

through the tuffaceous Viterbo plain, with a predominantly rural character. This feature is of considerable importance since the areas covered by the project proposals are located in this particular landscape, between Viterbo and Tuscania.

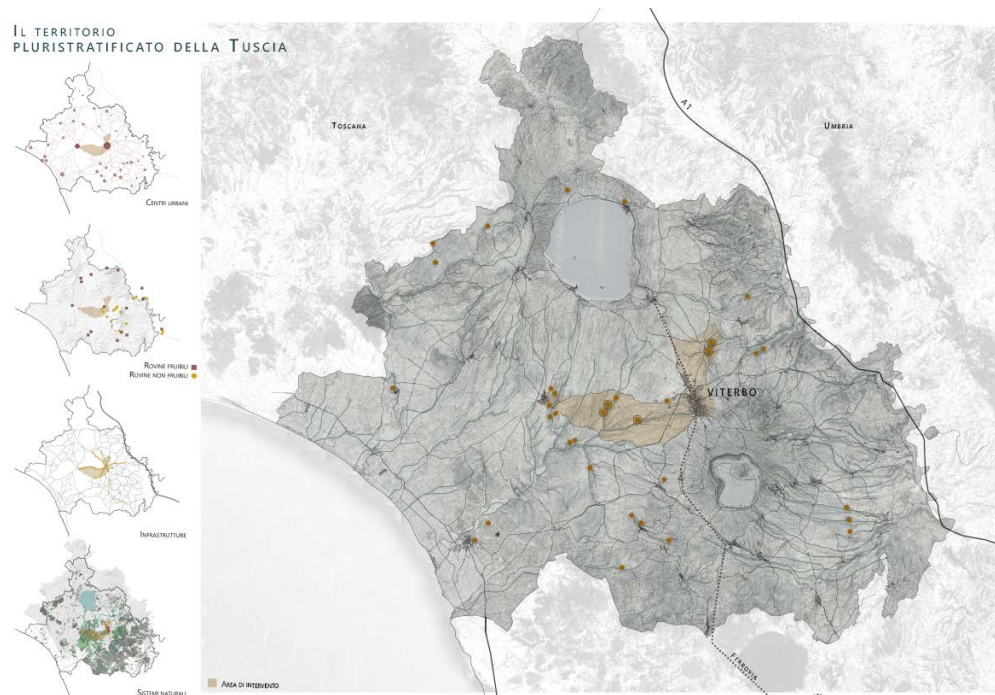


Figure 3. Territorial Reading. Drawings by the Working Group, 2022

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

The landscape of the Tuscia viterbese has remained almost unaltered, preserving a naturalistic character from the rich vegetation, with poorly connected urban cores, such as Viterbo and Tuscania, interspersed with extensive countryside devoted to agro-pastoral activities and archaeological ruins scattered throughout the area (see Figure 3).

There are many historical-archaeological areas present, both in the form of actual archaeological complexes and parks and as autonomous historical sites:²⁶ Etruscan settlements, Roman ruins, medieval villages, castles and *necropolis*. However, despite the many different types of ruins in the area, not all of them are easy to visit.

Starting from these premises, with a view to defining a strategy aimed at the valorization of the less investigated areas of Tuscia, we have chosen to work on those areas that are in a partial state of abandonment and less accessible than others, but that stand out for their particular structuring architectural character, clear settlement principles and deep connection with the morphology of the surrounding landscape.

26. See: Luca Pulcinelli, "Etruria ellenistica: l'architettura militare e l'urbanistica," *Bollettino di archeologia online della Direzione Generale per le Antichità*, Volume speciale F/F8/4 (2010): 27-43.

In particular, three macro-families of archaeological ruins have been identified, referring to the typology and condition of the material: “invisible ruin”, “recognizable ruin”, “excavated ruin”.

“Invisible ruin” refers to that particular archaeological ruin that is essentially not visible, with structures present mainly underground for conservation reasons, or with traces that cannot be easily interpreted.

By “recognizable ruin” we refer to all those archaeological structures that, although they have some gaps, are in a state of degradation, and are altered from their original form, maintain a unified character making it precisely recognizable even today what must have been their original function and configuration.

Finally, by “excavated ruins” we refer specifically to Etruscan *necropolis* that have been carved out of the tufa of ravines through excavation works.

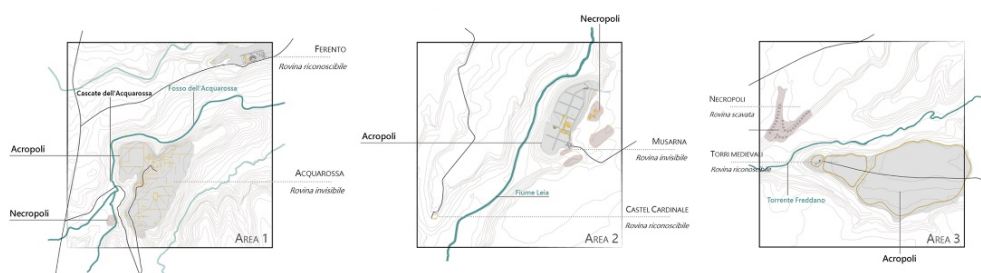


Figure 4. Selected Areas for Design. Drawings by the Working Group, 2022

Source: Images done by the working group for the project in the idea's competition for “The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscany”, 2022.

This categorization does not claim to be absolutely stringent and does not refer solely and exclusively to the areas selected and specified later but takes into account aspects common to the ruins identified at the scale of the whole of Tuscany. However, the selection of three specific areas allowed for the development of replicable proposals, intended as pilot projects (see Figure 4).

The first area is located north of Viterbo, and consists of the Roman city of Ferento and the Etruscan village of Acquarossa; the second is located east of Tuscania, and includes the sites of Musarna, an Etruscan-Roman settlement, and the remains of Castel Cardinale; and the last area is located southwest of Viterbo and includes the stratification of the settlement of Castel d'Asso, from Etruscan to medieval times.

These three areas are not connected to each other, are difficult to reach safely, and are not adequately connected to the two main urban infrastructures; Ferento and Acquarossa, in fact, are separated by the Acquarossa ditch with its namesake waterfalls; between Musarna and Castel Cardinale flows the Leia River; and, finally, in the locality of Castel d'Asso are the namesake waterfall and the Freddano River. This aspect is an indicator of the orographic peculiarities of a landscape composed mainly of archaeology, agriculture and water (see Figure 5).

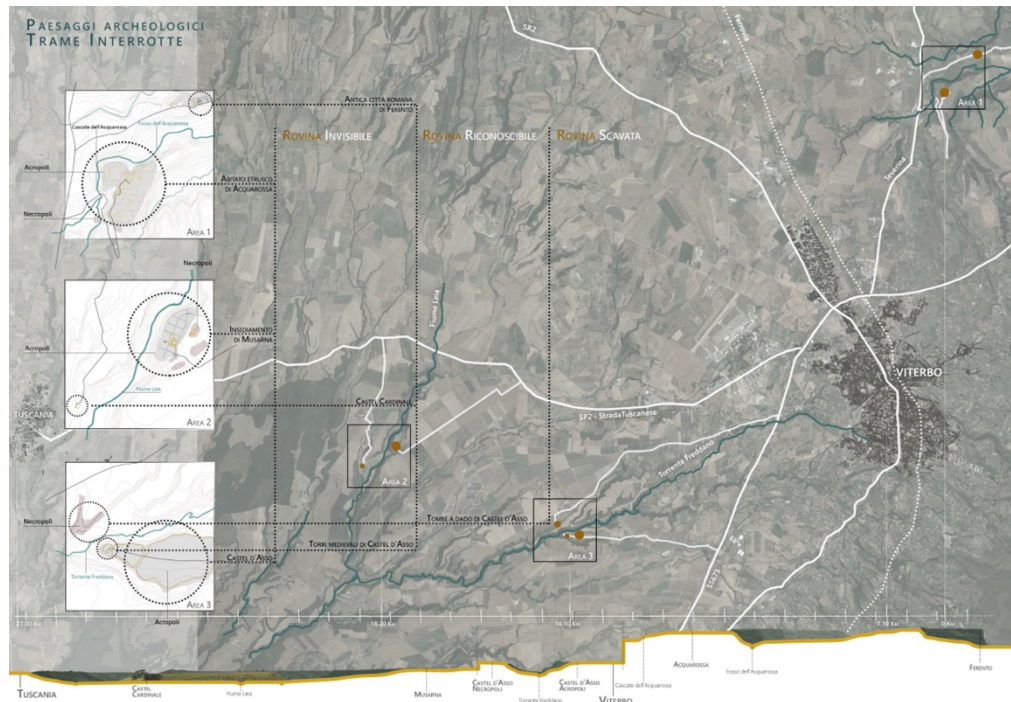


Figure 5. *Archaeological Landscape Interpretation. Drawings by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

The first area concerns the two settlements of Ferento and Acquarossa. These settlements are historically related to each other since the former, of Roman times, arose after the fall of the latter, of Etruscan times. They, moreover, are located on two plateaus placed opposite each other, separated by the Acquarossa ditch in which the stream of the same name flows, connected to the waterfalls, and this stands as a potential for making a visual connection between the two sites. What distinguishes this system is the opposing character of the two archaeological areas: while Ferento presents, in fact, a visible and recognizable layout, the structures of Acquarossa are mainly located underground.

The founding of Ferento on the plateau of Pianicaria dates from around the fourth century B.C., following the fall of Acquarossa, and it became a wealthy Roman *municipium* in the first century B.C.

In the area there have been several excavation and restoration campaigns that have uncovered and preserved part of the city, including the theater, *thermae*, several *domus* and cisterns, and the *decumanus maximus*, remains that can be seen and largely visited.

The original layout of the theater dates back to the first century AD, is oriented on the north-south axis, with the *cavea* opening facing south, and it is assumed that in antiquity it could accommodate about 3,000 spectators.

The *thermae*, located east of the theater near the *decumanus maximus*, must have consisted of a large building with a height development of about nine meters.

Over the centuries, the *thermae* were repeatedly remodeled until they were completely covered, during the early Middle Ages, by private dwellings.

The *decumanus maximus* of Ferento coincided with a section of the *via Publica Ferentensis*, a section of which remains today with the original paving, which, intersecting with the *cardo maximus*, determined the orthogonal arrangement of the urban street grid.

A further area consists of the *domus* and cisterns. The *domus* were found adjacent to the *decumanus* and most probably arose during the imperial age.

Among the six archaeological sites selected for the development of the proposal, Ferento, which can be reached from the Ferento road, a branch of the Tiberina, is the only one managed by a local association, however, the visitor is free to walk around the site in total freedom. This is a site of great fascination, both for the quantity of ruins present and for the relationship with the landscape with which connections are established from every point in the area. In addition, it is interesting to note that from the southern edge where there are remains of the ancient fortifications, there is a panoramic view of the entire Acquarossa plateau.

On the whole, the site is visitable, the theater appears to be in a good state of preservation and some of the ruins are protected by covers; however, some areas such as those of the *domus* and cisterns appear abandoned among the vegetation.

Because of the features described so far, the site is classified as a “recognizable ruin”, due to the large number of finds and volumes unearthed that make the original urban layout clear and legible.

The Etruscan village of Acquarossa has been fundamental for the knowledge of the entire Etruscan town planning since it is configured as the main center of the Viterbo area, built on the hill of San Francesco.²⁷

Today the site can be reached through a branch of the Teverina, which leads to the top of the plateau, but nevertheless it is closed to the public. Given the impossibility of having a direct observation of these ruins, the site falls into the category of the “invisible ruin”, since it is only thanks to documentary sources and the few remains that have emerged that we definitely know that a settlement once stood there.

The village is supposed to date back to ages much older than Etruscan times thanks to findings of furnishings attributable to the Neolithic period. During excavation operations (1966-1978), foundation walls, *domus* and public buildings were unearthed. Unfortunately, of all these findings only the remains of a few *domus* protected by a cover are visible today, while all other structures have been completely covered by soil.

The sites of Musarna and Castel Cardinale, which make up the second project area, are also linked by both historical and scenic reasons; in fact, after the fall of Musarna the inhabitants migrated to other areas, including the valley of Castel Cardinale, which was considered safer than the main settlement. Both sites stand on two elevations roughly opposite each other, separated by the Leia River. The common character that distinguishes them lies in the fragmentation of the remains

27. See: Luciano Proietti, “L’abitato di Acquarossa,” in Luciano Proietti, and Mario Sanna (ed.), *Tra Caeree e Volsini*, (Viterbo: Archeotuscia, 2013); Romolo A. Staccioli, *Considerazioni sui complessi monumentali di Murlo e di Acquarossa* (Rome: Ecole Française de Rome, 1976).

spread across the rural landscape, in the absence of links establishing physical connections between the two areas; although they are relevant archaeological sites, visitation is hindered by the impossibility of access to the private farmland in which they fall.

The settlement of Musarna stands on an elongated plateau covering about five hectares, in an intermediate position between the Leia River and the defensive moat, elevated above the agricultural landscape. The history of this ancient site begins in the second half of the fourth century B.C.²⁸

As a result of some studies (1984-2003), it emerged that the original urban layout consisted of a castrum, the *decumanus maximus*, and divided from each other by six *cardi*; in the center was a main square near which was located a market, the temple of Hercules, *thermae* and *domus*. Outside, to the east, was the defensive moat with Etruscan fortifications²⁹ separating the *acropolis* from the *necropolis*, which has various types of tombs belonging to different periods.

Most of the ancient structures unearthed have been covered again for conservation reasons, such as the marketplace, the temple of Hercules, and part of the *domus*. Although in a precarious state of preservation, some remains related to the *domus* and baths, currently protected by a cover, and the two northern and southern gates, partially covered and overgrown by vegetation, can be visited instead.

For this reason, Musarna falls into the category of “invisible ruins”: the few remains brought to light do not give an account of the complexity of the ancient urban settlement.

At present, the site can be reached via Macchia del Conte Street from the Tuscanese, but it is difficult to visit because of the agropastoral activities taking place on and around the plateau. Ultimately, therefore, the archaeological excavations are currently in an unsafe area, difficult if not impossible to access, with obstacles that make any attempt to visit the ruin difficult.

Castel Cardinale is situated on a hillside fronting the plateau on which Musarna stands; caves on the site trace its origin to an earlier settlement in Etruscan times. The castle towers over the valley of the Leia in which flows the stream of the same name that also bathes the plateau of Musarna.

The building is one of several fortress ruins scattered across the Viterbo plain, testifying to the strong garrison character that characterized the countryside during the Middle Ages. Very little is known about the castle: it is widely believed that it was built in the early Middle Ages with the function of a Lombard castrum, falling within the network of forts, a use that was later lost after its transformation into a noble residence. It is, in fact, also known by the local population as “Marquis' Castle”. These different historical phases emerge clearly from a reading of the layout and physical texture of the building.

28. See: Vincent Jolivet, “Civita Musarna tra passato, presente e futuro”, *The Journal of Fasti Online*, (2013); Giuseppina E. Cinque, Henri Broise, Vincent Jolivet, “Civita Musarna (VT), il suo territorio e la chora di Tarquinia in età ellenistica: uno spazio ritualmente suddiviso?”, in *Archeologia e Calcolatori*, 28, no. 2 (2017): 223-232.

29. Paul Fontaine, “Le Fortificazioni Etrusche. Nuove Scoperte Archeologiche (1997-2001),” *Journal Etruscan Studies*, 9 (2002): article 8.

The land on which the castle stands is private and visits to the ruin are not facilitated. In addition, the absence of road signs and any element aimed at communicating the site place the emphasis on a critical situation from the point of view of conservation prospects.

The ruin falls into the category of “recognizable ruins” because, although heavily altered, abandoned and in a state of decay, it appears clear not only of its original function as a fortress, but also of its later conversion into a residence, thanks to the still legible layout of the structures that remain.

The third project area concerns the settlement of Castel d'Asso; it is located south of the Tuscanese and is crossed by the Freddano torrent that with its erosive action, over the centuries, has originated the gorges that make recognizable the plateaus on which the entire archaeological area arose. The particularities of this site lie in the presence of the Etruscan rock *necropolis*, the first to be discovered in the area, and some remains of two medieval towers placed exactly on the plateau in front of the *necropolis*. Unfortunately, there are no traces of the *acropolis*, but through the study of various documentary sources it is possible to identify the area where it once stood.

As for the *necropolis*, it is an extraordinary and rare case of a burial site excavated in the tufa, on the side of the gorge, with dado tombs arranged in a comb-like arrangement that look toward the landscape and consist of two or even three overlapping orders.³⁰ It is precisely the typology of the tombs, dating back to the 4th century B.C. and discovered in 1817 by Viterbo archaeologist Francesco Orioli that helps give the *necropolis* this unique character, given the rarity of Etruscan “dado” tombs.

The *necropolis* is accessed from a branch of the SS675, which leads to a parking lot on the plateau, from which the descent to the *necropolis* begins. Looking at the plan layout of the tombs, it can be said that it consists of three sectors: the first extends from the parking lot down to the Freddano River valley, a sector in which the tombs Orioli, Tetnie and that of the Urinates Salvies are located; the second sector extends to the right of the central square, on the ridge of the hill also facing the river valley; finally, the third sector extends to the left of the central square, on the ridge of the other hill in front of the remains of the Castle; here is the Tomba Grande, one of the most important funerary monuments of Etruscan rock architecture.

Given the particular construction technique, this *necropolis* has been classified as an “excavated ruin”, since although it is clearly recognizable thanks to the fair state of preservation in which it is found, the character that distinguishes it is inherent in the excavation action through which it originated. A final emphasis should be placed on the state of preservation of the tombs since, although they are mostly intact, due to neglect and progressive abandonment they are slowly undergoing a gradual deterioration of the material that is also manifested in the loss of important parts of the structure, indicative of an urgent need for securing.

30. Stephan Steingraber, “L’inizio dell’architettura funeraria rupestre in Etruria: il contributo delle tombe di Tuscania,” in F. Ceci (ed.), *Tuscania tra antichità e valorizzazione. Un patrimonio da riscoprire. Atti del IV Convegno sulla storia di Tuscania* (Viterbo: Edizioni ArcheoAres, 2014).

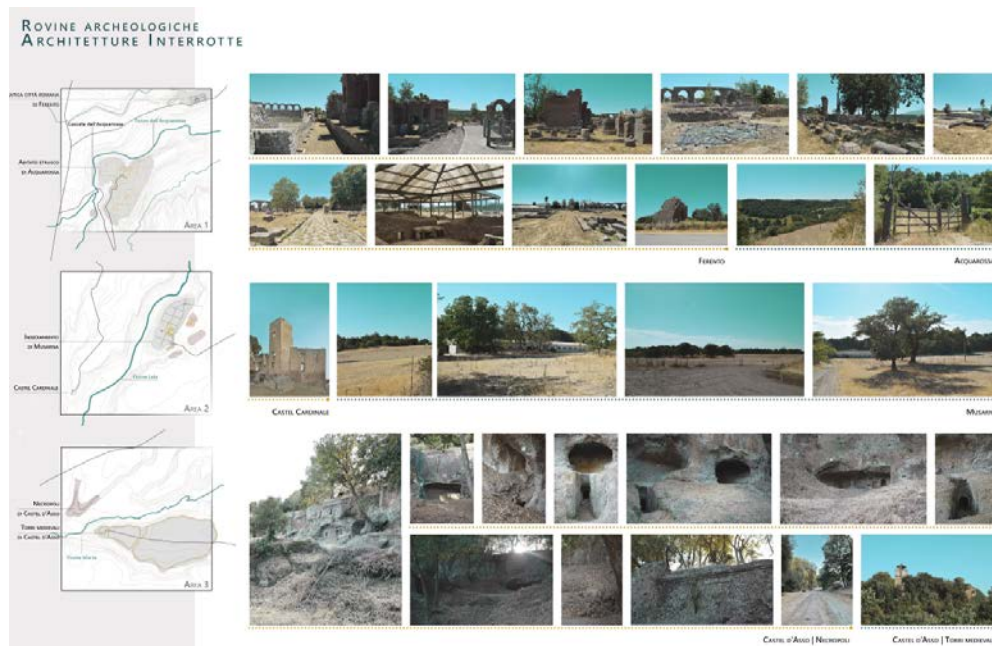


Figure 6. *Tuscia's Archaeological Ruins in the Landscape. Drawing and Pictures by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

As for the *acropolis*, it well falls into the category of "invisible ruin", since only the perimeter of the area of what must have been the original extent of the settlement is known.

The *necropolis* and the medieval ruins of Castel d'Asso are separated from the valley of the Freddano stream; to obviate this and make the connection more direct, a bridge was built, which at present, unfortunately, appears impassable and extremely dangerous due to the high state of decay and neglect in which it is located. The remains of the medieval castle, of which part of the fortification walls, numerous caves, the ancient gate and tower remain, are not marked, there is no educational signage and no road signs. Moreover, although this site has undergone restoration works, they appear to have been completely thwarted due to the state of abandonment in which the area is in, as is apparent from the staircase inserted in the tower from the top of which one could have a view of the entire rocky landscape.

Unfortunately, the history of this Castle is unknown, but it could probably be part, like Castel Cardinale, of the series of military fortresses built in the early Middle Ages by the Lombards; this similarity between the two ruins, led to the classification of the site as a "recognizable ruin", since, exactly like the first Castle, although much of the fortress has been lost, its overall structure and original function continues to be quite clear (see Figure 6).

Museum of Landscape

The Museums of Landscape proposal stems from an attempt to explore an idea of an exhibition area different from the established one, which goes beyond the concept according to which a museum experience should take place exclusively within a closed architectural building in which artifacts of different types are stored and displayed. The proposal aims to build a new diffuse exhibition structure in the landscape, offering visitors a unique exploratory-perceptual experience of the entire Tuscia area and having as a starting point the Rocca Alborno, from which the new museum branches propagate.

Already the Charter of Siena proposed by ICOM in 2016 suggested interpreting the museum as the cornerstone of a new form of landscape protection: as a territorial garrison it can prompt the development of active heritage protection. Managing and caring for the cultural landscape through museums means developing their natural vocation, extending their responsibility from collections to heritage and territory.

The idea of a Museums of Landscape for the territory of Tuscia, starts from these concepts in order to broaden their repercussions, and is aimed at the construction of a network of interconnected archaeological ruins, with the main objective of stitching together, the interrupted network of the existing historical-archaeological and naturalistic landscape. With this intent, the proposal tries to confirm that inherent character of the ruins to be an integral part of the rural landscape, respecting that unicum formed over the centuries between landscape and archaeological sites, rejecting the isolated condition of the ruins. From the investigations conducted and illustrated in the previous chapters, it was found that the areas bordered by fences, are still in a state of total or partial abandonment and degradation. This lies in the fact that, without an overall and uniquely conceived spatial strategy that succeeds in connecting and holding together the different archaeological sites in an accessible network of museum itineraries, the isolated and fenced ruins will be destined to a phase of slow and inexorable loss.

Unhinging the idea of the Museum, as we are accustomed to intend it, is the key that allows one to travel the road toward determining a new, innovative and original spatial configuration of the more canonical exhibition building. In this sense, it is necessary to rethink a new organizational structure of the places that constitute the exhibition areas, spatially deconstructing the building and imagining that its essential parts are “exploded” in the landscape: the atrium, the path, the exhibition hall.

“Exploding” these places from the architectural to the landscape dimension means first of all to build, through both physical and digital elements,³¹ the new connection network between the existing museum and the various archaeological areas that have been identified. According to this view, first of all, the idea of the atrium changes, which, instead of being identified with the museum space from which the various rooms can be accessed, becomes the starting point from which

31. Ross Parry (Ed.), *Museums in a digital age* (London: Routledge 2010); Lily Diaz, *Digital Archeology: Design Research and Education. Connecting Historical Narratives and Digital Environments* (Cambridge: MIT Press, 1998).

the decomposition and branching out into the territory of the exploded museum begins. Consequently, it also changes the idea of itinerary, which from “museum-like” becomes a real “exploratory-perceptual experience” in the archaeological landscapes, articulated through new paths, itineraries and use of digital apps that allows to establish these innovative connections that go beyond physical distances and the actual state of preservation of the ruin. Finally, it changes the concept of the exhibition room, which is made to correspond with the archaeological area, open to the context, from a closed, internal and delimited sphere, exposing itself and its being a trace of a past history inserted in a landscape with which it constitutes a unique system: a new room that should not be understood as an island in the territory, but as an area interconnected to the others through the different types of routes previously described, both by emphasizing the ancient traces and historical relations and by reusing the already existing physical connections. It is necessary, however, to reiterate that these new areas are not only connected to each other, but are also related to the pre-existing museum articulated through the thematic rooms dedicated to each of the areas, constituting a kind of extension of them in the landscape, in the manner of archaeological gardens: it is as if the new and the ancient materials are referring to each other, in a continuous alternation between a traditional room and an “archaeological room”, defining new itineraries and new experiences (see Figure 7).

In this way, archaeological sites, originally intended as isolated “non-places” in the territory, characterized by widespread abandonment and almost nonexistent accessibility, are reinterpreted as new archaeological spaces that are accessible, usable, walkable, traversable. These places lead to the rediscovery not only of an almost lost common past, but also of the rural landscape in which they are embedded, building an original archaeological narrative that has its strong point in the contemporary architectural design and that, in turn, holds together and reunites naturalistic, anthropological, historical and architectural aspects.

The network of new “real and digital” itineraries connecting the different archaeological sites responds to the more general need to upgrade the accessibility, both physical and semantic, to the whole Tuscia’s territory. In relation to these objectives, it was decided to field three main strategic actions: the addition of new routes; the expansion of pre-existing routes; and the recovery and reuse of ancient roads.

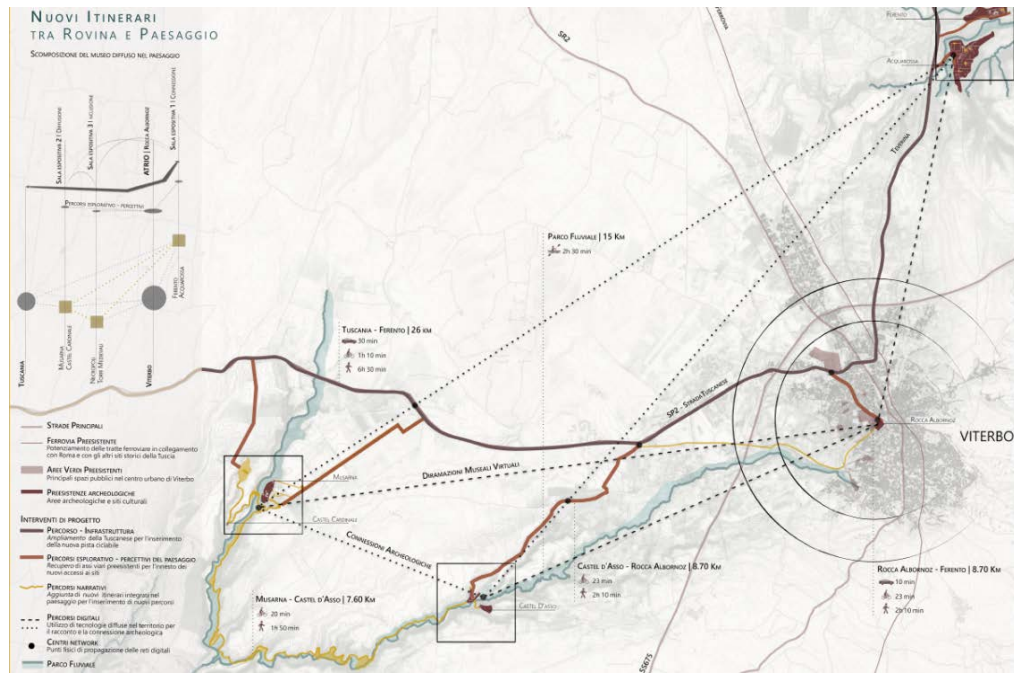


Figure 7. *Tuscia's Museum of Landscape: General Design Strategy. Drawing and Pictures by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

At the same time, alongside these three main actions, four different types of paths have been identified, covering both the larger scale of the area under consideration as a whole and the single archaeological site: the path-infrastructure, the bicycle path included in the extension of the Tuscanese road and leading from Tuscania to Ferento; the exploratory-perceptual landscape paths, new landscape connections resulting from the reuse and recovery of pre-existing road; the narrative paths, referring to the individual ruin, which take on a didactic-communicative character to tell tourists and the community itself about the features of the archaeological site; the digital paths, equipped with specific innovative devices, which, together with the narrative routes, enrich and multiply the story telling of the ruin.

In the construction of the path-infrastructure for the enhancement of soft mobility, the already existing bike path in Viterbo is taken up, enriching it with new sections, especially along the route of the Tuscanese road, imagining to widen it to allow the insertion of this first main thread between the various exhibition "rooms" scattered throughout the territory, offering the visitor a museum experience on the move, between archaeology and nature, which can be traveled through different means of transport, from bicycle, to car, to buses, with a view to increasing tourist activities.

The path-infrastructure branches between the existing but hardly safe dirt roads leading to the various sites, proposing their recovery and reconfiguration to include new environmentally sustainable routes that help build the narrative-itinerating narrative between the ruins and the naturalistic environment. The grafted road segments recompose and reconnect the interrupted plots and traces of

the territory that, at present, do not allow adequate accessibility to the ruins, weaving area after area a veritable network of new exploratory-perceptive routes grafted into the peculiar landscape that is composed of ravines, hills, plains and archaeological heritage.

A particular type of exploratory-perceptive route is the one that provides access to the river park and can be used either in the form of a path or a navigable route. Investigations have shown that the various areas are interconnected by water systems, so since the landscape is not intended as a mere archaeological setting, but is itself a subject to be exhibited, new routes have been designed to enable people to visit, experience, learn about and be in close contact with it, this particular naturalistic environment with its extraordinary variety of vegetation. Walking along the creeks carved out over the centuries by the activity of the thermal streams, one has in fact the opportunity to enjoy the view of the entire Viterbo landscape from special rest areas identified within the proposed strategy. The new routes, mainly intended for trekking, and whose distances and travel times have been calculated, have been identified and inserted close to the streams, on the sides of the valleys, following the morphology of the ravines, as if they were real museum galleries from which to admire the work on display, the landscape, which changes as the route progresses.

Water, a particularly relevant element for the territory, constitutes today a physical but not viable link between the various archaeological areas; therefore, in the reconstruction of the interrupted plots, water has also been given a planning role, defining a new way of visiting this part of landscape. As a result, the river becomes an element inserted in a more extensive system, a real new traversable and livable water park that, on the way between one itinerary and another, leads to the rediscovery of the main naturalistic attractions of Tuscia, seen not from above, from the plateaus on which all the areas rise, but from below, from the streams, providing a different point of view of the territory.

Finally, digital routes have been defined, new ways to tell and describe the ruins through innovative narrative systems, but also to establish new invisible connections between sites, enriching the articulated archaeological-naturalistic network with new itineraries. These routes can be organized through precise smartphone apps or scans of QR codes that at certain points along the route, such as at various bike shares or near digital devices scattered throughout the territory, provide indications regarding the type of routes, their location, the location of the various stopping points, and signal the presence of sites of archaeological interest. However, the use of digital devices is not limited only to providing these indications, as in the various archaeological sites, near the new entrances and under the new covers, there are exhibition panels, interactive media and touchscreens that, in telling and describing the ruin of the site where one is, also refer to the other sites, recomposing the lost historical links. They contribute, therefore, to digitally stitching together the broken textures, interconnecting the various archaeological areas and improving the enjoyment and usability of the archaeological landscape (see Figure 8).

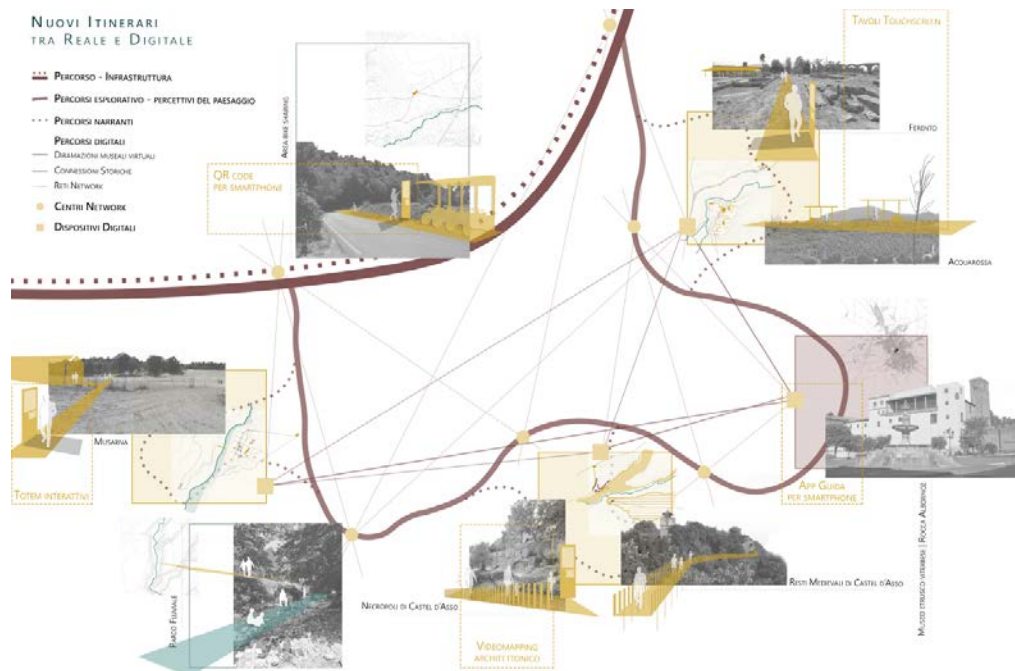


Figure 8. *Tuscia's Museum of Landscape: Design Strategy for the Physical and Virtual Layout of Itineraries and "Rooms". Drawing and Pictures by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022

The Archaeological "Rooms"

In the construction of the common thread that holds together the different elements and parts of the proposed design strategy, which tries to give shape to the concept of landscape museum, a particular role is played by new archaeological "rooms", represented by the three project areas identified and so called since metaphorically compared to the explosion and extension into the landscape of the traditional exhibition rooms found in the real museum.

The identification of the architectural actions to be developed in operative terms in each of the three project areas was determined by a careful and scrupulous process of interpretation and design, which generally concerned the following themes: knowledge of the sites and unveiling-narration of the ruins; insertion of new and targeted architectural additions, such as paths, roofs, small architectural pavilions, conceived in close dialogue with the ruins and made with same specific materials to provide a unified intervention; redevelopment and reuse of pre-existing elements and, finally, definition of urban and landscape connections between the individual areas and within each of them.

The configuration of the selected areas, each made up of two main archaeological sites, suggested the strength of the design strategy lay above all in the definition of a general unity. Starting from the systemic character of the archaeological areas spread across the landscape, the design actions aim at a reunification between the sites, at a constant reference between archaeological

morphology and landscape topography and at a greater readability of the ruins architectural characteristics deriving from settlement choices linked to the specific context.

Therefore, for each of the areas, it has been identified the main feature that linked the two sites and it has been interpreted in design terms: in the first area, the one which includes the Ferento and Acquarossa sites, the topic of the connection between visible and invisible was explored; in the second area, which includes Musarna and Castel Cardinale, that of diffusion in the landscape; finally, the topic of inclusion between borders characterized the interventions planned in the third area, that of Castel d'Asso (see Figure 9).

The area of Ferento and Acquarossa is characterized by the connection between visible and invisible that portrays the two sites, in a continuous cross-reference between what remains, even if it changed, and what has been lost, but to which what remains refers. The key to understanding this area is identified in the reciprocal relationships between the sites: on one side Acquarossa seen from Ferento appears as a silent area, visually indicated only by a thick vegetation; Ferento, on the contrary, seen from the opposite site, appears as an almost intact testimony of the Roman city it was, thanks to the extremely recognizable remains.

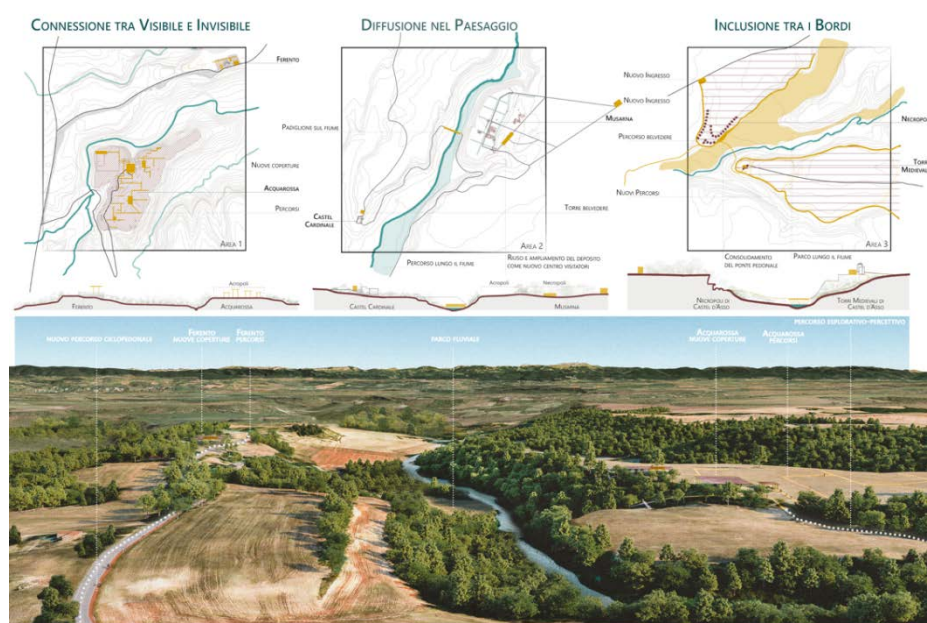


Figure 9. *The Archaeological “Rooms”. Drawing by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

There is a magnetic dialogue between the two areas which recalls past history and which sees Acquarossa swept away by natural disasters and Ferento which was born from its ashes and which became a Roman city destined to last through the centuries.

Regarding Acquarossa's area, the archaeological plan³² developed by the Swedish Institute is very explanatory, representing the ancient paths system that circumscribed the open spaces. This plan was the starting point for trying to recompose the lost historical traces. The goal was to implement a few precise interventions able to reveal, make visible and legible the entire settlement which now appears almost completely underground and to enhance the relationships established with the landscape and with Ferento.

In this sense, the project reworks the theme of the narrative path by tracing the ancient paths and building a texture made up of linear elements, to reveal what is invisible to the eye. These paths lead to the ruins, but also allow to reach some views of the landscape from which to admire the natural beauties that characterize these places, such as Acquarossa waterfalls. The extended archaeological site has gradients that allow the narrative path to undergo changes and variations; in fact, at the points where it is necessary, it transforms into a platform for solving jumps in altitude. The material used for the platforms is steel, also used for the protective covers of the visible finds, defined by a thin blade supported by slender circular pillars. This same typology is also proposed at the Ferento site to replace the obsolete existing roofing in the thermal area (see Figure 10).



Figure 10. *Ferento and Acquarossa Area's Project. Drawing by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

In relation to the new digital itineraries, to the innovative systems for revealing the ruins, in addition to the physical reconstruction of the historical layouts, touchscreen supports covered in steel have been positioned in connection with the roofing elements to propose a system through which to reproduce and

32. Luciano Proietti, "L'abitato di Acquarossa," in *Tra Caeree e Volsini*, L. Proietti, M. Sanna (eds.) (Viterbo: Archeotuscia 2013).

narrate to visitors the original composition of the Etruscan urban settlement layout. The interactive supports digitally reproduce the reconstruction of the town through educational videos, also providing examples of *domus* with which visitors can interact to understand the ancient structure. Furthermore, through these devices, visitors can also learn about what is contained in room already set up in the Viterbo's Museum in Rocca Alborno, deepening the reasons of a historical and archaeological nature that link Acquarossa and Ferento, as an invitation to visit other sites spread throughout the area. In general, these two sites are part of the digital network that can be mapped through the apps that guide throughout the overall exploratory-perceptive experience, indicating the types of ruins can be visited, the location of various stop areas, the itineraries to follow and the distance, even in terms of time, between sites.

The diffusion of fragments is, instead, the main image that returns the condition of the second project area in which the sites of Musarna and Castel Cardinale are, an area with buildings and scattered remains, located between two plains without a real direct connection, since the ancient traces of the historical routes have been lost. Starting from the fragmentary character of the area, new paths and small architectural pavilions have been inserted, which aim to link the elements present in the area, going to define a unitary system. The new project pavilions are not positioned close to archaeological remains, but are conceived as landmarks in landscape that signal and reveal the presence of an area with a significant historical and cultural character, inviting the visitor to enter the site and discover it hidden in the vegetation, through new routes that evoke historical routes.

Entering Musarna first, a new welcoming element defines the gateway to the city; from here it is possible to walk along the main route, an extension of an ancient *cardo* of the settlement, re-proposed through a floor into the rural landscape in full respect of its naturalness through the use of ocher colored tuff. Therefore, a new entrance to the city is identified, marked by a portal-element made up of light slats in which some seats are inserted in the lower part and, in the upper part, a series of digital screen. At the same time, there is a second path that can be taken, that is the existing one that leads to current sheepfold: from the project, this new path is recovered and leads the visitor to the agricultural shed which is also redeveloped. The interiors are reused as exhibition spaces also through the addition of a new pavilion: a contemporary architectural graft recognizable by the burnished steel cladding, but which takes up the shapes of the pre-existing building; inside there are various services such as infopoints, toilets and refreshments, to ensure an appropriate welcome to the archaeological area. From an architectural point of view, the opaque element of the graft is dematerialized into a sequence of thin elements that envelop the pre-existing building throughout its longitudinal development, showing itself on the outside as a single volume that extends towards the rural landscape (see Figure 11).

Regarding the open space, the agricultural area currently present in Musarna territory is converted into an agricultural park where different essences related to the Tuscia rural nature are planted, and in which the division of various thematic areas is marked by the reinterpretation of the ancient settlement layout, including the enhancement of the *cardo* that leads inside the archaeological site, constituting

a fundamental element of perception and passage of the landscape. In the park, there are various seats in steel with educational panels to offer the visitor equipped areas where to stop during the visit.

Continuing towards the river, another pavilion is inserted, which is located in a nodal point of the area and of the entire design strategy: it is both a bridge that connects the two plateaus, allowing to cross the river Leia and to mend the connections between the two ruins, and the starting point of the paths of the river park. From this point, the visitor can continue his archaeological-naturalistic experience in many different ways, reaching Castel Cardinale, undertaking an organized trekking route on the side of the valleys or he can travel along the river to discover naturalistic beauties.

Castel Cardinale is made recognizable to the visitor through the insertion of a new element that underlines its presence. This element takes up the height of the tower that distinguishes the ruin, and re-proposes its shape, becoming a sort of lookout tower over the landscape from whose top there is a view of this part of Tuscia. The castle is preserved in its state of ruin, with the provision of appropriate restoration interventions to ensure greater conservation over time, with the arrangement of its internal spaces, open to welcoming cultural events, as if it were a theater whose scene it's the landscape.



Figure 11. *Musarna and Castel Cardinale Area's Project. Drawing by the Working Group, 2022*

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

In Castel d'Asso area, that is the third area, the *necropolis* and the *acropolis* remain from the Middle Ages refer to each other from the plains where they arise: the first, dug out of the rock, has a privileged position looking towards the ancient tower, standing out among the vegetation which gives the remains the appearance of a romantic ruin. A plain broken by Freddano torrent separates the two areas,

drawing the borders of this large green area: it is precisely in these borders that the overall reason for the two sites must be found. Similarly to what happens in the area between Ferento and Acquarossa, here too the two main archaeological sites are evidence of a common past and of the stratification to which the settlement was subject. Separated by two borders, the sites are not completely separate and disconnected places, but on the contrary, they maintain a sort of visual and perceptive unity of which the landscape is the glue.

The border becomes the element that narrates the area transformations taken place over the centuries. A historical and archaeological story along the edges is developed through narrating and educational paths that lead the visitor along the particular and unique cube tombs of the *necropolis*, up to the central river park whose stream is crossed through a new bridge. Finally, it is possible to reach the medieval remains, characterized by the presence of two towers from whose tops, visual relationships are established with surrounding landscape, and with the permanence of the remains of the fortifications in visual contact with the *necropolis*. Here, in front of the towers, a new pavilion has been inserted which redraws the orographic profile of the plateau, taking up the terracing obtained from the excavation of the *necropolis*, like a sort of mirror device between the two sites. The roof of the new volume corresponds to that of the remains of the fortifications, so as to mitigate the impact of the new small architectural graft.

The new paths tell the ruins story and has a double sense of travel, both from the valley in continuity with the *necropolis* and with the trekking route that goes from Musarna to Castel d'Asso, and to the existing parking from which the archaeological walk begins. This path is equipped with didactic and exhibition panels and digital interactive devices that help clarify to the visitor what type of ruin characterizes those places, to help understand the historical and architectural issues of the *necropolis*, as well as to provide information on the other sites of the network. Furthermore, architectural videomapping systems have been inserted which give the possibility of enriching the narrative path through projections on the rocky surface of the tombs for the digital reconstruction of the original decorative consistency. This itinerary is a path recognizable by the ochre colored tuff flooring that recovers existing paths, by the seats along the entire development whose linearity is highlighted by lighting systems placed under the platforms which have the function of facilitating visual use of the accesses to the tombs (see Figure 12).

Protective elements have been inserted near the tombs to preserve, secure and stop the slow crumbling to which the *necropolis* is subject, to complete the restoration program envisaged to safeguard the ruins, but also to protect the visitor from possible accidental falls along the side of the valley. Furthermore, the railings, in burnished steel, have Braille writing on the surface, a language that can explain the characteristics of the ruin to people with severe visual impairment, so that the exploratory-perceptive path is as inclusive as possible.

This path inside the *necropolis* leads to a terrace overhanging the landscape from which there is a view of the medieval site, the river park below and the waterfalls. It is important to note that Castel d'Asso constitutes the second step of this park which goes from Musarna to Viterbo.



Figure 12. Castel d'Asso Area's Project. Drawing by the Working Group, 2022

Source: Images done by the working group for the project in the idea's competition for "The Recovery and Enhancement of the Historical-Archaeological-Artistic Heritage of Tuscia", 2022.

Conclusions: Open Perspectives

If the whole system of the proposed design actions within the general strategy of the landscape museum aims above all at the preservation, enhancement and use of the ruins, understood as archaeological "rooms", another factor the strategy takes into consideration concerns social inclusion understood as a way that allows the community to be involved in a long-term management practice of the sites, in relation to sustainability aspects of the intervention linked to collective belonging, to the involvement of local social capital and the implementation of economies linked to compatible tourism.

The proposed project, winner of the first prize of the ideas competition, also develops the issue of public use of history with the creation of hybrid archaeological spaces for the community, characterized by design actions aimed at returning these areas to citizens so they can become spaces to be used for events of various nature, like cultural events or other initiatives, transforming them into archaeological theaters, public spaces immersed in the landscape, available as cultural stages of itineraries multi-experiential tourism, in full respect of the historical matter. The proposed interventions make it possible to prepare spaces in which to experience the ruin, understand it, walk through it, building an articulated and always different exploratory-perceptive experience based on the specific place, which gradually reveals its historical and naturalistic dimension, in a continuous dialogue between past and present.

Another strong point of the strategy is to have considered the temporality within the project. Due to the nature of the ruins, archaeological sites are not fixed and immutable, but are constantly changing sites, subject to mutations and unplanned discoveries that make continuous investigations necessary through which to reveal the ruins. Therefore, the project cannot be considered as something that begins and ends in a precisely defined time, but instead as a project "open" to

new possible problems and future needs, to new possible and unpredictable archaeological discoveries, in order to include reversibility and flexibility in the intervention.

The feasibility of the interventions was also a criterion that strongly guided the architectural and strategic choices. Essentiality of the new architecture inserted and narrative innovation were the key concepts that distinguished the design actions, from the territorial scale, to the landscape one, up to the architectural one, in full respect of ancient materials and landscape context, enhancing the strong relationship between them.

The topics addressed, the operational guidelines and the proposed design solutions have been identified and developed so that they can have generalized, replicable and applicable guidelines also in projects for other historical sites in the Tuscia area of Viterbo. Methodologically, starting from the investigations conducted up to the definition of the strategies, the common problematics and specificities to the various archaeological ruins were identified, in order to formulate multiple answers that took into account heterogeneous conditions. The three archaeological areas explored in the context of the design project proposal were studied in integrated, multi-scale and network terms as pilot sites, starting from whose protection and innovative enhancement, to implement a broader program of enhancement and reconfiguration of the cultural landscape of the Tuscia viterbese also in terms of inclusion, involvement of local social and human capital, tourism launch and economic sustainability.

Acknowledgments

The paper is the result of a common research work by the two authors. Nonetheless, the paragraphs *Introduction; Tuscia's archaeological heritage: knowledge and thematic interpretation* and *A Museum of Landscape* are to be attributed to B. Di Palma, the paragraphs *The project for archaeological landscapes, The archaeological "rooms"* and *Conclusions: open perspectives* are to be attributed to F. Coppolino.

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