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INFRASTRUCTURING HERITAGE. NEW PARADIGMS FOR SUBWAY STATIONS IN THE ARCHAEOLOGICAL CENTER OF ROME

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Abstract: With the design of the San Giovanni station in a museological and archaeological key, a new design paradigm has been defined for the new stations of Line C, currently under construction in Rome.

After a long and consolidated accustom to considering the confrontation between infrastructural modernization and the protection of historical and archaeological heritage as a battle, the stratification of the city of Rome is finally recognized as a value to be integrated into the design of the infrastructure. As of 2018, after the success of the San Giovanni station, other important stations are being built at exceptional archaeological sites, in the historic center, such as under the Colosseum itself, or even in areas marginal to it, such as the Amba Aradam station, where the unexpected discovery of an entire building from the imperial age has led to the construction of a literal underground museum.

The paper aims to analyze the methodological characteristics, the artistic resources involved and the design solutions adopted in relation to both the construction aspects and the urban insertion and integration; the new stations are designed to take on a central role in the appreciation and understanding of the historical stratification and the surrounding urban space, bringing the simple traveler, through an involuntary museum, to an aesthetic and cultural experience in the very same moment of his journey.

The aim is to demonstrate how the design synergy between archaeology, architecture and engineering can constitute a unique resource for urban contexts rich in history, and how the recognition of this potential in the planning phase can lead to significant results in terms of overall urban quality, as in the case of the future Venezia station, in the very center of the touristic and administrative heart of Rome, which will be able to involve numerous adjacent archaeological and cultural sites in a large urban node.

Keywords: Underground space design; Archaeology; Mobility; Involuntary museum; Interior Architecture;

1. INTRODUCTION

Rome is unique in the modern world for the sheer volume and density of archaeological remains that lie beneath its streets. The city's layers of history present both a challenge and an opportunity for modern infrastructure development, especially transportation. Among the most ambitious and complex projects in this domain is the construction of Line C of the Rome Metro. Unlike most cities, where subway tunnels can be bored with relative ease, any underground work in central Rome quickly becomes an archaeological expedition. Line C represents a monumental effort not only in engineering but in heritage preservation and public archaeology.

As Line C traverses some of the most archaeologically sensitive areas of the city, from San Giovanni to Venezia, it has become as much a cultural project as a transportation one. The stations along this route—San Giovanni, Porta Metronia, Colosseo/Fori Imperiali, and Venezia—are becoming exemplary for their integration of archaeological discoveries into their design. These stations are not just transit hubs; they are museum-like spaces that invite commuters to experience the city's past in a deeply immersive way. This paper explores the intricate relationship between underground transportation and archaeology in Rome, examining how these new metro stations serve as innovative examples of urban archaeology, public education, and the dialogue between ancient heritage and contemporary life.

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2. THE CHALLENGE OF BUILDING UNDERGROUND IN ROME

Constructing a subway line in any major city is a complex task, but in Rome, the stakes are exceptionally high due to the city's historical stratigraphy. Excavations reveal as many as 25 distinct historical layers in certain locations, ranging from prehistoric settlements to 20th-century constructions. This accumulation poses formidable obstacles to modern construction projects. Italian heritage law mandates archaeological oversight for any construction that disturbs the ground, particularly in historically sensitive zones such as the historical centre. Accordingly, any extension of underground infrastructure must be coordinated with comprehensive archaeological surveys and preservation efforts, as outlined, among others, by Cecchi[1].

For a long time, the relationship between infrastructure and archaeology was perceived as an irreconcilable conflict: archaeology was primarily viewed as an obstacle to the regular progress of construction work. Conversely, infrastructure projects were regarded by heritage protection and conservation authorities as potentially hazardous and destructive events.

This antagonistic perspective characterized the development of Rome's first two metro lines. The first, Line B, completed in the 1950s, and the second, Line A, completed in the 1980s, both reflect this legacy. Archaeology was not yet seen as an asset, but rather simply as a hindrance, incapable of informing or influencing the design of either the route or the stations. Construction on Line B began in the late 1930s, during a period marked by enthusiastic but indiscriminate urban demolitions. The line cuts through the historic centre with extensive open-cut excavations, passing adjacent to monuments such as the Colosseum and the Arch of Constantine, effectively plowing through the ground and removing all archaeological remains without distinction, as reported by Perrone [2]. In this context, the Superintendency was unable to provide proactive guidance, managing only—with great difficulty—to partially document the results of the excavations, as in Bucci et alii [3].

Some years later, the construction of Line A followed similar principles, demonstrating comparable disregard for the design potential presented by significant archaeological discoveries, such as those at Termini station or Piazza della Repubblica [4]. Only a few remnants were isolated and incorporated into the station projects, which showed little to no concern for acknowledging archaeological traces, let alone valorising them—often relegating these remains to small, ineffective display cases.

Figure 1. *The dig for the B Line in the late '30's. In the background, from the left, the Colosseum the Arch of Constantine and the Palatine Hill*

3. METRO LINE C: A HYBRID INFRASTRUCTURE PROJECT

Line C is the third metro line in Rome and aims to connect the eastern suburbs to the Vatican area via the historical center. The project has faced repeated delays, primarily due to archaeological finds, and the legal and cultural framework of Italian cultural heritage laws has progressively transformed the Line C construction process into a hybrid between an infrastructure project and a large-scale archaeological dig.

The archaeological dimension finally assumes a more proactive and design-oriented role, rather than merely serving as a form of documentation. A method has been developed that encompasses an extensive campaign of preventive investigations, alongside excavation and site management techniques that simultaneously allow for accelerated construction timelines while ensuring archaeological documentation and design outcomes that are both more sensitive and detailed [5]. Notably, as the line, originating from the distant periphery, crosses the Aurelian

Walls and enters the historic center, the stations are fundamentally excavated using stratigraphic methods aligned with archaeological best practices.

These excavation processes are complemented by timely surveying techniques, employing advanced three-dimensional digital recording technologies. At the same time, there is a growing awareness and sensitivity toward the opportunities that archaeological discoveries can offer. However, it is important to acknowledge that the entire Line C has been conceived with a coordinated and consistent architectural identity across all stations.

Thus, while sensitivity to archaeology as a discovery grows, there has yet to emerge a fully mature design approach oriented toward deeper integration with the urban and, more broadly, the public realm. Throughout the line, stations are engineered to optimize construction efficiency and technical-distributive solutions, leaving limited flexibility to adapt to unforeseen archaeological findings. Consequently, stations in the historic center possess predetermined forms driven by requirements largely independent of the historical layering and potential revealed beneath the city.

As a result, accommodating the increasing public demand for higher-quality spaces attentive to archaeological heritage necessitates the adoption of contract amendments—variations to previously approved projects. This inevitably entails increased costs, bureaucratic complexity, and extended timelines, which could be mitigated through more open and integrated planning processes from the earliest design phases [6].

Nonetheless, Line C inaugurates a new phase that is charting a path toward heightened awareness, initiated with the San Giovanni station, and is setting new standards for infrastructure interventions within the historic fabric of the city. Despite the many challenges of an experimental beginning and uncertainties among political and economic decision-makers, four new stations are redefining the state of the art in the dialectic between protecting the heritage of the historic city and meeting the technical demands of contemporary urban life.

3.1. San Giovanni: The First “Archaeological Station”

San Giovanni, opened in 2018, is the first station of the Line C within the Aurelian Walls and the first to adopt the “archaeological station” format. Its design represents a groundbreaking approach -born thanks to a lucky coincidence- to integrating ancient history with modern infrastructure.

The construction site of the station was initially intended to proceed according to the original plan — namely, a unified design applicable to the entire length of the metro line. Simultaneously, however, an independent study conducted by Sapienza University of Rome was theoretically exploring the design potential of a paradigm shift in the relationship between infrastructure and heritage. It was only thanks to the intervention of the Special Superintendency for Archaeology, Fine Arts, and Landscape of Rome — the heritage protection authority responsible for overseeing the construction — that the potential of this research was recognized and the proposed approach adopted by the general contractor for Line C.

Yet, the central thesis of the research was quite simple, and perhaps even obvious for a city like Rome: to consider the opportunities arising from the intersection of infrastructure and archaeology. Although new procedures for preliminary investigations and archaeological excavation methods had already been in place for some time, adequate design measures in response to archaeological findings had not yet been implemented.

The research thesis, therefore, emerged at a particularly opportune moment to be adopted and tested as an experimental case. Naturally, by 2013, the structural elements and all technical spaces had already been finalized and were practically impossible to modify; as such, the proposals had to be limited to interior arrangements alone. Meanwhile, the excavations uncovered an extraordinary number of artifacts — approximately 40,000 — as well as several particularly significant discoveries, such as an imperial-era farmhouse. These findings sparked enthusiasm and interest not only among archaeologists but also within the broader public, providing crucial support and initiating a shift in cultural perception. This shift challenged the longstanding practice of simply removing such materials and relegating them to storage in distant, closed warehouses.

Conservation, all too frequently, results in the sequestration and subsequent disappearance of archaeological finds. Italian museum storage facilities are filled with artworks and artifacts; yet can a heritage that is largely inaccessible and forgotten truly be considered well-preserved? Is technical and physical preservation alone sufficient, or does a significant part of cultural value reside in its accessibility and interpretation by a broader audience beyond specialized scholars?

The interior design project for the San Giovanni station seeks to address these questions by foregrounding access to information as a foundational principle of meaningful and holistic conservation [7].

The absence of the artifacts themselves undoubtedly complicates the interpretive process; however, it simultaneously clarifies the importance of the conceptual dimension. In this approach, interpretive frameworks are developed to render the significance of the archaeological materials intelligible to the public. The exhibition is constructed as a narrative—one that emerges from the very absence of the removed artifacts. Through this narrative, the design aims to reconstruct both the historical context and the layered stories to which these objects

silently attest. Since the excavation has effectively erased the site's physical context, the display becomes the primary medium through which meaning can be reconstituted and conveyed [8].

"The challenge was therefore to elaborate a museographical concept that instead of competing with the conditions typical of a normal museum exhibition, […] must rather deal with the conditions of a real physical impact with a mass of passengers who must take a train as their first concern [9]".

So, the station was designed to display a sort of "time tunnel" concept that immerses passengers in a journey through history as they descend from street level to the train platforms.

The strategy, therefore, was to emphasize a strong narrative approach—prioritizing the communicative and educational dimensions of the passenger experience rather than focusing solely on architectural themes. At the same time, it was essential to remain aware that a metro station is not a museum; it cannot be designed with the same delicacy and refinement characteristic of exhibition spaces, particularly given that its users have different priorities, such as receiving accurate information and feeling secure.

These parameters thus prompted the development of a design strategy capable of balancing the needs of both the commuter and the visitor, thereby contributing to the cultural experience of both regular and occasional city users.

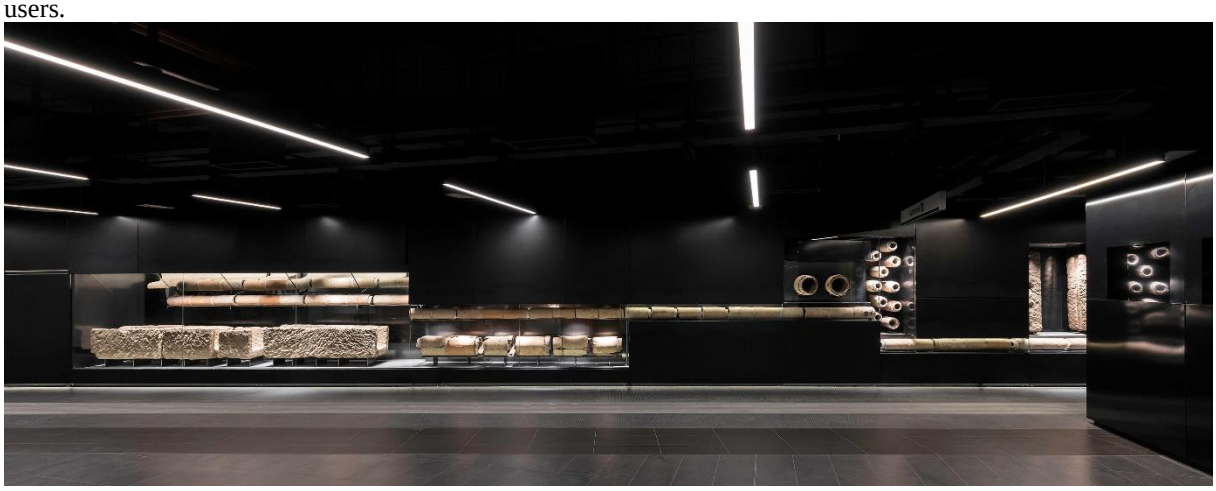


Figure 2. *San Giovanni station, the mezzanine floor with late-imperial roman plumbing and sewage artifacts*

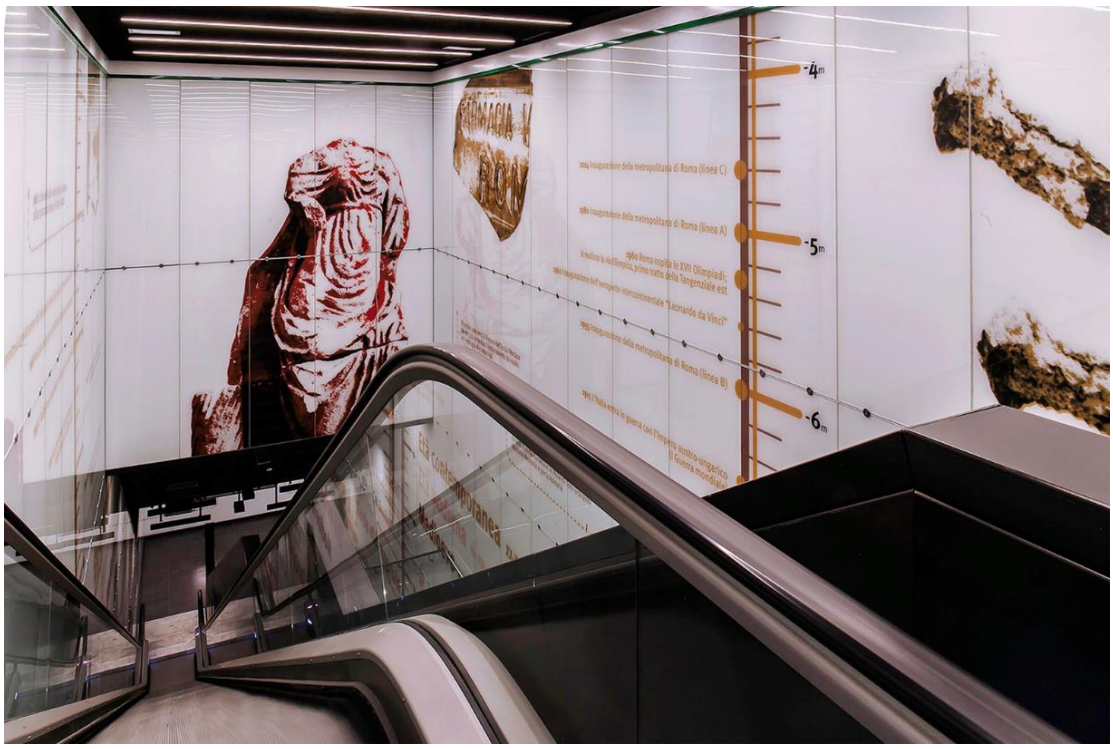
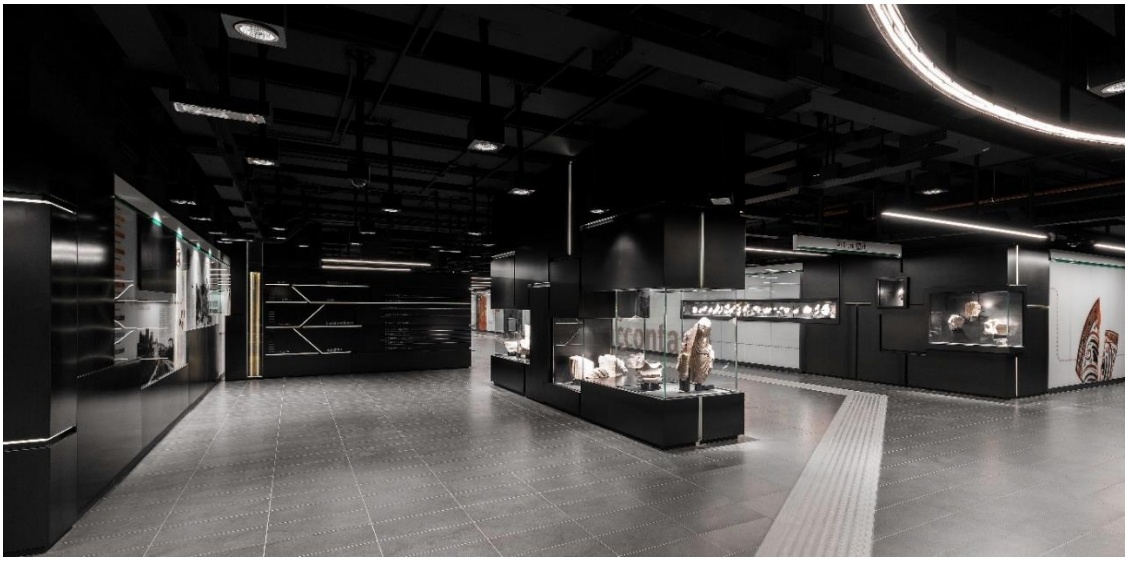


Figure 3. *San Giovanni station, the narrating walls with the strata-meter indicating depth and cronology*



San Giovanni station, the entrance hall with the archaeological displays

3.2. Porta Metronia: A Gateway to the Subterranean Past

To be opened in 2025, Porta Metronia station, designed by the roman office ABDR studio, continues the vision laid out at San Giovanni. Located near the ancient gate of the same name, the station sits at a pivotal point in the city's archaeological topography.

The excavation works carried out at the Porta Metronia station enabled the analysis of approximately 50,000 cubic meters of archaeological stratigraphy, encompassing a surface area of 3,300 square meters and reaching an average depth of 15 meters below the current ground level.

Between 2015 and 2018, the archaeological investigations at the Amba Aradam/Ipponio station brought to light an extensive and remarkably well-preserved architectural complex. Characterized by its formal coherence, architectural articulation, and exceptional state of conservation, the site is now recognized as one of the most significant archaeological discoveries in recent Roman history. In response to its cultural value, the Special Superintendency for Archaeology, Fine Arts, and Landscape of Rome mandated the dismantling, conservation, and reinstallation in situ of the remains. This directive required a fundamental reconfiguration of the station's architectural layout, compelling a reconciliation between infrastructural performance and heritage preservation.

The excavated area—measuring approximately 1,750 square meters—revealed a substantial Roman military compound dating to the 2nd century CE, including more than thirty rooms, many featuring finely preserved frescoed walls and mosaic pavements, as well as a two-story domestic structure, likely the residence of a commanding officer, which spatially integrates with the broader barracks system.

These exceptional findings necessitated a comprehensive reconsideration of the spatial and functional organization of the station's public realm.

In alignment with the Superintendency’s conservation guidelines, the architectural remains will be reassembled at their original locations and elevations. This approach maintains the spatial legibility of the site, offering an interpretive framework that supports both experiential immersion and historical understanding.

Rather than merely documenting the archaeological finds and subsequently concealing them, the design team opted to integrate the remains directly into the spatial configuration of the station, effectively transforming the transit space into an archaeological exhibition.

Unfortunately, the ambitious vision of creating a unified public circulation system—linking the station, the archaeological display, and the redevelopment of the surface area to restore visibility to the Aurelian Walls—underwent significant reductions. Most notably, the decision to convert the archaeological zone into a dedicated museum resulted in the loss of one of the project’s most meaningful attributes: the full spatial and experiential integration of infrastructure, heritage, and public space within a cohesive urban framework.

Figure 4. *Porta Metronia station, Left, the discovery of the large barracks, before its removal and repositioning; Right, impression of the barracks museum, with the lowered pedestrian square on the right.*

3.3. Colosseo/Fori Imperiali: At the Heart of Ancient Rome

The Fori Imperiali station is embedded within an archaeological and urban context of extraordinary value, which demands from the infrastructure a design coherence commensurate with the significance and quality of its surroundings.

Although located in an area already subject to extensive urban transformation, the excavations have led to unexpected and significant discoveries, further enriching the historical interpretation of the site. This underscores, once again, the strategic role of such infrastructure—not merely as a site of archaeological inquiry, but as a vehicle for enhancing and understanding an area of exceptional cultural value.

The station is nestled among inestimable and universally iconic vestiges, which alone would warrant a high architectural standard. However, it is also the site of important new findings—most notably, a system of wells from various periods and with diverse functions. These wells offer a valuable spatial and chronological cross-section that virtually intersects the station's environment.

The design concept seeks to respond directly to the compelling characteristics of the context, particularly the evocative power of these new discoveries, which contribute a new chapter to the area's history. The overarching design strategy defines two complementary and dialectical elements: a background space and a series of eloquent, precious presences that serve to narrate archaeology:

the cavity of the station is a space of dim light, with a neutral yet materially expressive character, evoking the density and darkness of the excavated earth;

within this penumbra, the archaeological elements stand out like treasured artifacts at the bottom of a well, serving as a prelude to the visitor's encounter with what is arguably the most significant archaeological area in the world, just above the surface.

Once again, a station is not a museum; it retains characteristics and requirements that necessitate spatial management focused on safety and the efficient movement of large crowds. For this reason, the archaeological narrative is articulated through discrete points that enliven and distinguish the sequence of station environments with their exceptional significance.

The design of the space and the archaeological narrative are two sides of the same coin. Together, they synthesize spatial qualities and communicative elements to ensure clarity in both functional trajectories and narrative episodes. Their interaction is designed to offer an integrated, multi-layered experience for a diverse public.

The spatial composition of the station is defined through three fundamental elements:

- An opaque, "raw" material to form the general backdrop, conceived as a materially dense and virtually dark enclosure;
- A luminous, "precious" material to highlight the spaces of archaeological narrative and spatial experience;
- Light, as an immaterial but decisive orchestrator of the overall scenography.

These three components underpin the narrative structure, with historical and archaeological moments conceived as luminous gems embedded in the dark mass of the underground space. According to this framework, the different levels of the station are designed not as isolated episodes, but as parts of a continuous sequence shaped by the travellers' perceptual experience as they move through the station.

The concourse level, just below the street, is most influenced by its proximity to the monumental landscape, sharing the ancient elevation of the nearby Temple of Peace. This unusually large space evokes a basilica-like environment, emphasized in the design through accentuation of the two ends—facing the Imperial Forums and the Colosseum—where two key exhibit areas are located. At the center, a grand staircase shaft opens—a unique feature in Roman stations—which, due to its scale and depth, is envisioned as a luminous gem and a spatial element reminiscent of the architectural order and measured proportions of a Forum: a "Station Forum," so to speak.

The mezzanine level is more compact but follows a similar layout: the central area is dominated by stair groups inhabiting the void of the Station Forum; the two ends are conceived as refined backdrops housing archaeological exhibits. On one side, reconstructions of the spaces unearthed during excavation are displayed: on the other, an arrangement of some of the wells discovered in this zone. As elsewhere, the remaining space serves as a neutral interlude between these events.

Based on a scientific plan developed with the Parco Archeologico del Colosseo, the station spaces are organized into thematic areas, each with a distinct spatial character tailored to its topic, consistent with station functionality and service requirements, and capable of narrating and communicating effectively to the public.

The atmospheric staging relies on a highly restricted palette of materials and colours, chosen to express with maximum clarity the duality inherent in the narrative:

The raw, cavernous underground space is evoked—almost as if hewn from a quarry—through the continuity of floor and cladding.

The key archaeological and architectural elements are highlighted by golden-finished metal cladding, which glows in contrast with the background, emphasizing their precious character—not only in terms of content, but also as navigational markers.

Finally, light assumes a central role in creating an atmospheric dimension that favours penumbra, transforming what is usually a purely technical space into an unexpected site of cultural experience.

Figure 5. *Colosseo station, the imperial forums interpretation point, a free access area before entering the fare zone*

Figure 6. *Colosseo station, archaeological display in a calm corner of the passenger flow at the mezzanine*

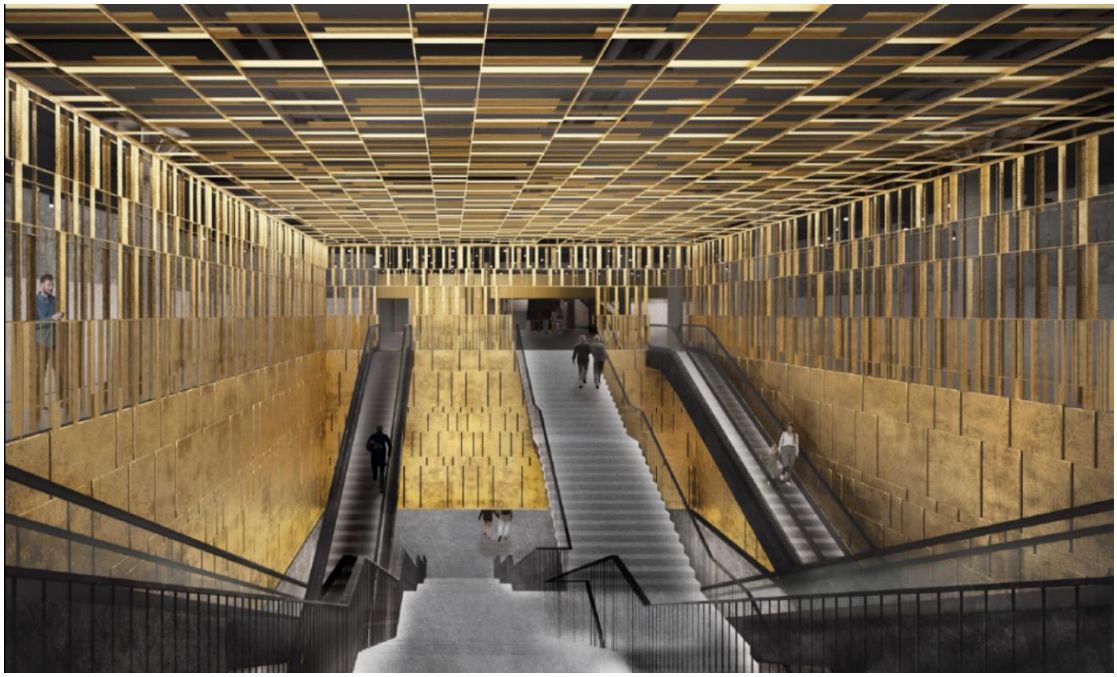


Figure 7. *Colosseo station, the grand stairway hall, a forum among the imperial forums*

3.4. Venezia: The Potential of Archaeological Integration

Venezia station, whose construction began in 2024 and is expected to end in 2032, is located in the middle of Piazza Venezia, at the nexus of ancient and modern Rome, lying beneath the Altare della Patria and within sight of Trajan's Column and the Capitoline Hill.

Preliminary excavations have already revealed an astonishing range of archaeological materials, including several layers of the ancient Via Lata (now via del Corso) and parts of the Hadrian's Auditoria and structures dating to the early Imperial period. Due to the site's sensitivity and the density of finds, the construction timeline has been extended repeatedly.

The functional needs mainly arise from the nature of being a traffic junction in the area. Pedestrian and vehicular flows, as well as underground utilities, are elements that define the project's configuration.

The ground-level entrances to the station have been designed by CREW office to serve the different areas of the square and to connect the station with the surroundings, rich of monuments and cultural institutions. Once users have reached the first underground level of the station through the ground-level access points, they will have the option to safely access the museum complexes, such as Palazzo Venezia, Hadrian's Atheneum, the Archaeological Park of the Fori Imperiali, museum area of the Vittoriano, without dealing with street traffic.

The directive, issued by the Soprintendenza di Roma, to incorporate a dedicated museum level within the station, profoundly influenced the design of the atrium level, fostering direct spatial and thematic links to the adjacent museums and archaeological findings and informing the overall aesthetic language of the station's interiors, even where such references are primarily expressed through decorative means.

Piazza Venezia represents a highly complex urban node, characterized by persistent challenges in managing surface traffic that have yet to be resolved. At the same time, it is surrounded by a high concentration of monumental and archaeological sites, positioning it as a potentially significant pivot for pedestrian connectivity.

To date, the project appears to emphasize the grandeur and technical complexity of the intervention, while leaving many of its potentialities partially unrealized—particularly regarding the urban integration of heritage assets, tourist circulation paths, and mobility needs. These aspects seem to constitute the true value that the station could embody by fully developing and advancing the conceptual model initiated with the San Giovanni project.

Figure 8. *Venezia station, Left, the atrium level with the links to the surrounding museums and archaeological sites; Right, construction site in the core of traffic flows of the historic center*

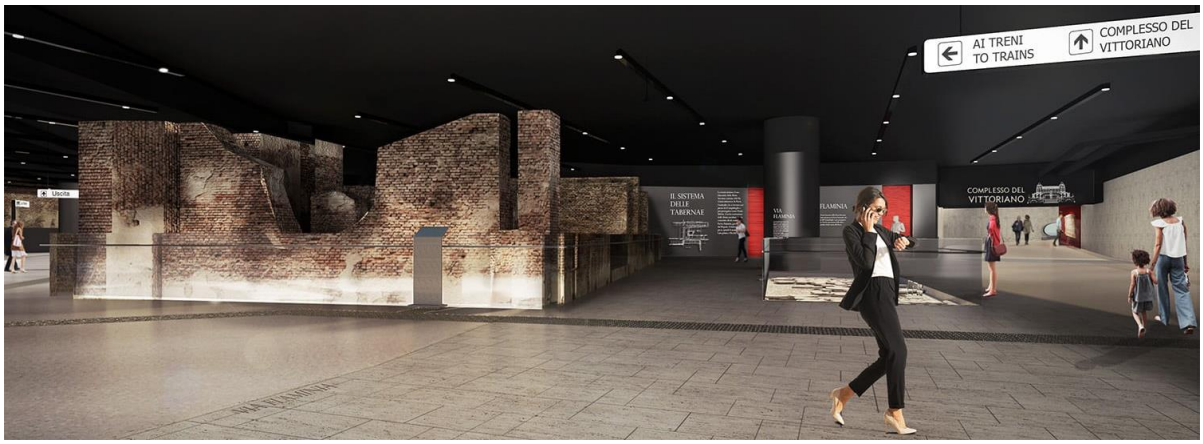


Figure 9. *Venezia station, impression of the atrium floor with archaeological displays*

4. NARRATIVE AS A FRAMEWORK FOR THE DISLOCATED MUSEUM

As Laudato points out, "the archaeological heritage, bringing its authority to the Metro, also confers its potential of cultural significance, in some way enhancing the Metro space as an integral part of the historical narrative emphasizing the local sense of place"[10].

When works of art are situated within architectural settings, their presence inevitably occupies an ambiguous space—one defined by the tension between the artwork and the environment that contains it. This ambiguity becomes particularly significant in the context of heritage and its sites, as it activates more intricate layers of meaning and interpretation.

The continued and active presence of heritage within its original or intended location evokes notions of authenticity and a sense of place, both conceptually and experientially. In doing so, according to Merrill, it transfers to infrastructural spaces certain attributes traditionally associated with the museum—namely, its role as both a product and producer of socio-cultural meaning and urban identity [11]. At the same time, this process endows infrastructure with the responsibility of evolving hybridized frameworks that transcend the conventional, distinct typologies of both the museum and the subway.

A new vision of transit spaces—centred not only on informational but explicitly narrative dimensions—is beginning to establish new standards for mobility environments. This approach promotes a more mature understanding of such spaces as public realms, capable of delivering broader and often unexpected experiences that respond to the evolving expectations of their users. Narration, in this case, is not mere description but activation of an intangible context through the symbolic domain of language as defined by Knappett [12].

This dimension seems to be appreciated, to the point that the San Giovanni station also has reviews on Trip Advisor, while among the aspects that most capture travellers' attention is the clear reference to methods of engagement typical of museum spaces, as Campetella report in his research: "I move quickly and sometimes find myself among a group of tourists focused on viewing different points of the station. It makes me smile to think of foreign tourists who, among all the things they can visit in Rome, choose to go down into the metro." [13]

So, if we can assume the infrastructure as a materialized consensus, as a product of a complex and continuously in progress dialogue among not only the carriers of the expert language of technology, planning and politics, but also among end users, who are not only passive consumers but active agents of a consensus response, we must recognize the centrality of beauty and significance of the spaces of mobility, as discussed by Smith[14].

It must be recognized in fact that a new way of conceiving the stations was even formalized by the Campania Region with Resolution N. 637/2006 which defines the guidelines for the design and construction of the regional metro stations, with which it explicitly sets for new standard stations of pleasantness, comfort of use and safety, explicitly referring to a need to arouse emotions above all through elements without codified functions [15].

This represents a paradigmatic shift that finally acknowledges the economic value of aesthetic quality, challenging the reductive notion of technology as the sole determinant of cost-efficiency in public infrastructure projects. Recent studies have substantiated and quantified the economic impact of design excellence and beauty. The strategic approach adopted in the design of the new Naples Metro stations has not only fostered virtuous urban behaviour and catalyzed processes of regeneration but has also generated an autonomous form of cultural and touristic appeal. These interventions have enhanced public perception of the transit system, expanding both its usage and its catchment area through an increased sense of value and civic engagement [16].

5. CONCLUSION: TOWARD A NEW PARADIGM OF URBAN ARCHAEOLOGY

The construction of Metro Line C in Rome exemplifies a new paradigm in the intersection of urban development and cultural heritage. Rather than viewing archaeology as an obstacle to infrastructure, the city has embraced it as a central element of design and function. The stations at San Giovanni, Porta Metronia, Colosseo/Fori Imperiali, and the forthcoming Venezia station each illustrate how archaeological discoveries can be transformed into cultural assets.

This integration has wide-reaching implications—not only for Rome but for other ancient cities grappling with similar challenges. It demonstrates that with the right investment, interdisciplinary collaboration, and public vision, it is possible to harmonize modern urban needs with the preservation and celebration of the past.

Moreover, the museum-like qualities of these stations contribute to a broader cultural shift. They help foster a public appreciation for archaeology and history, making these disciplines part of everyday urban life. As passengers descend into the depths of Rome, they do not leave the city’s story behind, they descend into it, becoming part of its ongoing narrative.

In this regard, Marc Augé says that the subway gives the opportunity to brush against the history of others: by extension we can then say that it offers very concretely also the opportunity to brush against the history of the city itself [17].

Line C is more than a transportation project; it is a statement about what it means to live in a city where the ancient and the modern are in constant dialogue.

One could go in a natural way through archaeology by making the banal utilitarian act of taking a train or, on the contrary, offering the tourist who arrives there an experience of great effect by the immersion in the living fabric of history that suddenly appears descending from train.

If put in a system, even on modest Rome's underground network, an approach that engages the archaeological layers and underground and surface spaces of the city around the subway stations, existing and future, could produce an extraordinary result. Around the stations, and not only the central ones, it is in fact possible to reconnect a vast and articulated system of historical, archaeological, urban spaces, which can recompose a lost and yet fundamental dimension in a city like Rome.

The result is an accretive structure similar to a rhizome, and like this, as outlined by Deleuze, impossible to plan in conventional terms, but essential to be foreseen as an act of reconquering one side of the lost and precious city [18].

6. ACKNOWLEDGMENTS

The project for the San Giovanni station was born from an independent research program on the relationship between infrastructure and heritage funded by Sapienza University of Rome and carried out by the Re_Lab team. The project is the result of intense teamwork that involved architects, engineers, graphic designers, archaeologists and heads of the Superintendency. Special thanks goes to the architect Sonia Martone, Director of the Palazzo Venezia Museum.

Museography and interior design: Sapienza, Università di Roma - Diap Department - Re-Lab, Regeneration Laboratory

Team leaders: prof. arch. Filippo Lambertucci, prof. arch. Andrea Grimaldi.

Design team: arch. Livio Carriero, arch. Amanzio Farris, arch. Valerio Ottavino, arch. Samuel Quagliotto, arch. Leo Viola.

Graphic design: prof. arch. Carlo Martino with Sara Palumbo, Delia Emmulo

General design: Metro C spa, coordinator eng. Eliano Romani

Scientific supervision: Soprintendenza Speciale per il Colosseo e l'Area archeologica centrale di Roma: Rossella Rea, with Irene Baroni, Anna De Santis, Francesca Montella, Simona Morretta;

Archaeological excavation, display and reconstruction of the archaeological finds: Cooperativa Archeologia, Anna Giulia Fabiani, Agostina Audino, Anna Giulia Fabiani, Adone Pelly, Savino Sbarra, Michele Zaccardo, Fabiana Moro, Adone Pelly, Laura Rivaroli, Angelica Pujia, Francesca Montozzi

Restoration of the archaeological finds: Istituto Superiore per la Conservazione e il Restauro (wood and organic finds)

The project for the Fori Imperiali/Colosseo station originated from the success of the San Giovanni station; the management of the Colosseum Archaeological Park commissioned Filippo Lambertucci and the Sapienza Re_Lab team for the preliminary design while the General Contractor MetroC commissioned the same subjects for the executive design. Museography and interior design: Sapienza, Università di Roma - Diap Department - Re-Lab, Regeneration Laboratory

Team leaders: prof. arch. Filippo Lambertucci, prof. arch. Andrea Grimaldi,.

Design team: arch. Livio Carriero, arch. Amanzio Farris, arch. Edoardo Marchese, arch. Valerio Ottavino, arch. Leo Viola. Graphic design: Chiara Raho

General design: Metro C spa, coordinator eng. Eliano Romani

Scientific supervision: Parco Archeologico del Colosseo, Alfonsina Russo director, Elisa Cella, Federica Rinaldi. Display and reconstruction of the archaeological finds: Cooperativa Archeologia: Anna Giulia Fabiani

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