



LUOGHI DI
COMUNITÀ
ARMONICHE

2026 - 2029

LUOGHI DI COMUNITÀ ARMONICHE SAN MARCO IN MONTE BERTONE ARTISTIC PROJECT BY EDOARDO TRESOLDI

for the enhancement of the archaeological remains of the Church of San Marco in Monte Bertone

DOSSIER

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1561 PAVIA
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HORTI



grazie al contributo di



The background features a stylized, minimalist illustration in a light beige color. On the right side, a large semi-circle represents a sun or moon, with several thin vertical lines radiating upwards from its top edge. To the left of the sun, there are two stylized trees or bushes, each composed of a thick vertical line and several thinner vertical lines. In the foreground, a simple line drawing of a plant with several leaves is visible. The entire illustration is set against a white background with a horizontal orange band across the middle.

**ARTISTIC PROJECT
BY EDOARDO TRESOLDI**

Edoardo Tresoldi - BIOGRAPHY

Edoardo Tresoldi (Milan, 1987) is originally from Cambiago. After attending the Art Institute in Monza, he moved to Rome in 2009, where he began working as a set designer in the film industry. Following a meeting with the street artist Gonzalo Borondo, he began to focus on developing his own independent artistic path. His early works were human figures crafted from wire mesh, a technique the artist learnt whilst working as a set designer. In 2013, for the Mura Mura Festival in Pizzo Calabro, he created a figure of a man on a promontory observing and contemplating the sea, nicknamed the 'Collector of Winds' (photo opposite). In 2016, the Archaeological Superintendency of Puglia entrusted him with a project to enhance and conserve the early Christian Basilica of Siponto. The project received widespread international attention, significantly increasing the number of tourists visiting the Archaeological Park and earning several national accolades, including the Special Commissioning Award at the 2018 Gold Medal for Italian Architecture.

Edoardo Tresoldi creates public artworks that explore the relationship between bodies, architecture and landscape. His works evoke real presences that traverse both tangible and intangible memories, as well as the rituals of the communities with which they interact. His work has often engaged with archaeology and the landscape of ruins, combining philological research with sculptural practice and an interest in the concept of 'absent matter'. The result of an intensive preparatory process, involving an in-depth understanding of the sites and their history, these artistic interventions transform places and landscapes, emphasising their relational, immersive and meditative aspects. These works stand in contrast to the rigid canon of the monument, fostering new forms of sharing and exchange between territories and communities: an organic development in which bodies and spaces are continually reconfigured to create an open and process-driven public artwork.

Collector of winds, Edoardo Tresoldi (Ravenna, Italia, 2013)
Sacral, Edoardo Tresoldi (Ravenna, Italia, 2021)



Edoardo Tresoldi

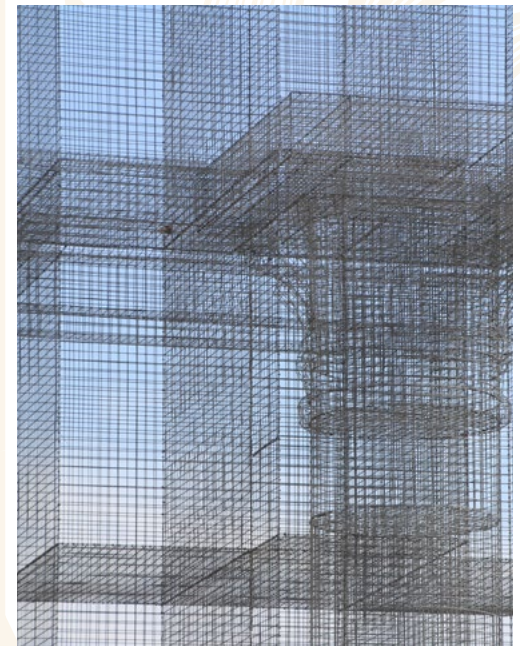
EARLY CHRISTIAN BASILICA OF SANTA MARIA MAGGIORE IN SIPONTO (FG, ITALY)

The project carried out at the Siponto Archaeological Park (2016) recreates the appearance of the ancient early Christian Basilica, built adjacent to the existing Romanesque church, which was constructed 600 years later. Sponsored by the MIBACT Regional Secretariat and the Puglia Archaeological Superintendency, the project arose from a need for conservation.

The majestic transparent sculpture, crafted from wire mesh, stands as a contemporary artwork perfectly integrated into its surroundings, establishing a unique dialogue between the ancient and the contemporary, and opening up new possibilities for the conservation and enhancement of historical and archaeological heritage. Characterised by distinct and complex visual and volumetric fragmentations and weathered by the elements, the installation acts as a bridge to the site's history, allowing the public to engage with time and history.

The visual impact is based on the essential need to harmonise art, landscape, history and the surrounding environment, thus taking the form of an artistic development of the classical concept of restoration – an innovative reinterpretation of archaeology achieved with the support of contemporary art.

Basilica of Siponto
Archaeological Park of Siponto Manfredonia (FG), Italy
Edoardo Tresoldi, 2016





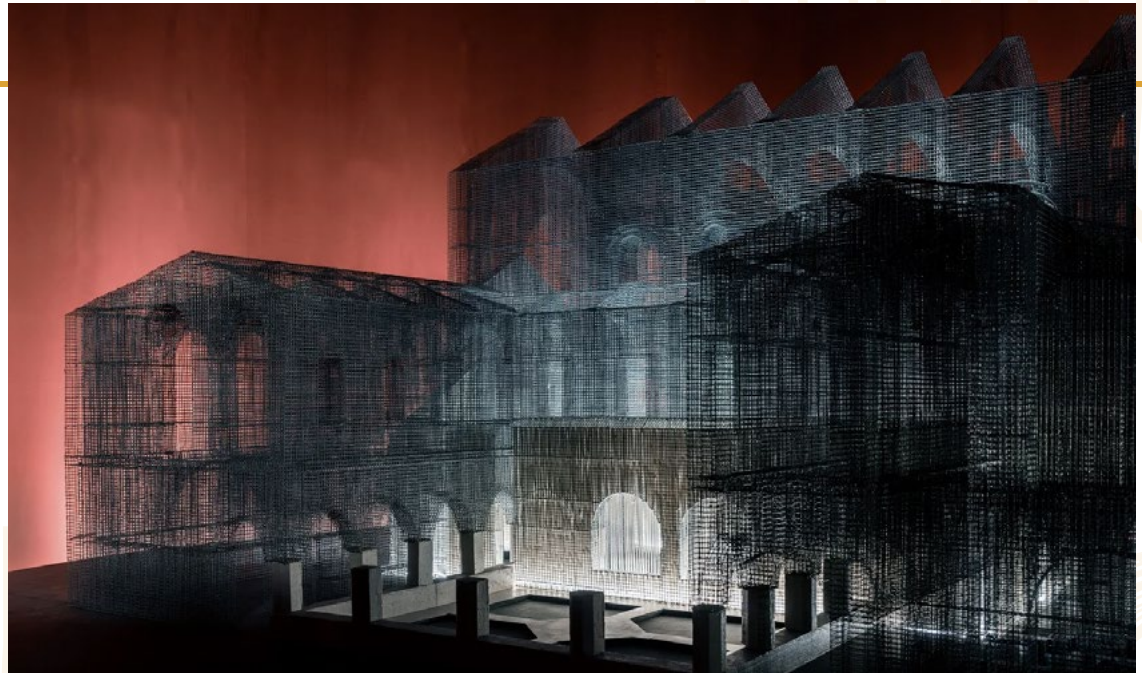
Edoardo Tresoldi

THE ARCHAEOLOGICAL SITE OF SAN PIETRO IN OLD VECCHIA (ITALY)

For the past four years, Edoardo Tresoldi has been working on the ambitious urban regeneration project commissioned by the MiC, analysing all the archaeological studies of the area and engaging actively with the local community to rediscover its symbolic value in the collective imagination. The imposing installation is, in fact, designed to restore to the people of Bari – through contemporary art combined with archaeological research – a fundamental part of their identity: a place that has for too long been denied to the public and left in the hands of the local underworld.

“I began with historical and scientific research into what the San Pietro area has been like over the last thousand years,” explains Edoardo Tresoldi, “a site whose roots go back to the founding of Bari, rich in layers of history. We have taken just a small slice of these thousand years to understand what has happened here.” “The work,” adds the artist, “seeks to capture a snapshot of this process. It is a temporal photograph in which buildings, like a matryoshka doll, fit one inside the other to tell the story of the city. It is a vast jigsaw puzzle through which we, too, seek to answer the age-old question about the meaning of the sacred that has dwelled here.”

San Pietro Archaeological Site in Old Bari
Model of the art project and images from the construction site





THE ARCHAEOLOGICAL EXCAVATION CHURCH OF SAN MARCO IN MONTE BERTONE

INTRODUCTION

Horti dell'Almo Collegio Borromeo covers an area of approximately 35,000 square metres in the south-eastern quarter of Pavia's historic centre. It was formed by the merging of various areas: over time, the Collegio annexed the sites of the Capuchin monastery, the Pio Luogo Pertusati (an 18th-century complex), the **Church of San Marco in Monte Bertone** and its associated convent.

Orthophoto – Pavia's historic centre, with the Horti highlighted



The **Church of San Marco in Monte Bertone**, founded in 1174 by Giulio della Valle and Carnelevorio Borghi, was purchased by the Almo Collegio Borromeo in 1821 and subsequently demolished in 1822 to make way for farmland. The area of interest covers approximately 800 square metres. The perimeter of the church was clearly visible from satellite imagery. **Geophysical surveys carried out in 2017** revealed traces of the sacred building. The state of preservation of the remains, despite the demolition, warranted an archaeological survey.

Ortofoto - perimetro della Chiesa di San Marco in Monte Bertone



THE EXCAVATION CAMPAIGNS

The archaeological excavation, carried out under a ministerial concession, was also designed as an **educational experience** for students.

The **first excavation campaign (2019)** brought to light the outline of the apse area of the church, sections of its northern and southern perimeter walls, as well as three of the pillars that separated the central nave from the side aisle. A 15 x 15 m test pit was excavated to the north-east of the 17th-century farmhouse, in the vicinity of the apse area.

Orthophoto – before the excavation campaign



Subsequent archaeological investigations have made it possible to uncover the building's boundaries and the full extent of its perimeter (**2020–2022 excavations**), thereby revealing the actual spatial layout of the church (divided internally into three naves ending in two semicircular apses and a lateral rectangular apse, the result of a late-medieval reconstruction); furthermore, they have highlighted a succession of architectural alterations, likely following traumatic events of some significance.

From **2023** onwards, investigations have instead focused on the interior of the church, with particular attention to the first two bays, covering an area of approximately 16 by 13 metres. A stratigraphic excavation was carried out in this area, which, following the removal of the most recent layers of accumulation, revealed the remains—albeit scant—of the final floor surface, consisting of quadrangular brick slabs laid diagonally upon a layer of whitish mortar (of which only small fragments survive). The presence of further layers of occupation is evidenced by several levels uncovered, particularly in the area of the left aisle, consisting of a very fine compacted layer of earth mixed with crumbled bricks and weak mortar.



THE EXCAVATION CAMPAIGNS

The investigations carried out in 2024 focused on the interior of the church building, with particular attention paid to its first two bays, covering an area of approximately 16 by 13 metres. Methodologically, the division of the excavation area into sectors, as adopted in the previous campaign, was retained. The 2024 excavation campaign contributed to a more comprehensive understanding of how the interior spaces of the church of San Marco in Monte Bertone were used, with particular attention paid to the first two bays of the building.

Orthophoto – the last excavation campaign



Of particular interest was the analysis of the stratigraphy in the central nave, which helped to shed new light on the church's many and dynamic phases of existence, from its foundation on a site that had previously been occupied by other types of structures to the various works carried out to reorganise the interior and exterior spaces.

The considerations set out so far are, of course, limited by the nature of an investigation which, although it began several years ago and has been carried out without any significant interruptions, still offers numerous avenues for further development: only by further deepening the stratigraphic investigations in this first excavation sector, together with the extension of excavation work to the second half of the building (the third bay and the chancel area), will it be possible to better clarify the manner and timing of its use, through the examination of all layers of occupation and the repeated interventions that took place.

Content extracted and adapted from the excavation reports submitted to the Superintendency.

Scientific directors: Prof. **Daniele Ferraiuolo** and Prof. **Luigi Schiavi**

Excavation director: archaeologist **Luca Visconti**



THE EXCAVATION



Ortofoto 2025

The background features a stylized, minimalist illustration in a light beige color. It depicts a landscape with a large semi-circular sun or moon in the upper right, several tall, thin trees or reeds on the left, and a plant with broad leaves on the right. The ground is represented by simple, angular lines. A solid orange horizontal band is positioned across the middle of the image, containing the text.

**SAN MARCO IN MONTE BERTONE
HORTI, PAVIA - ITALY**

ANALYSIS

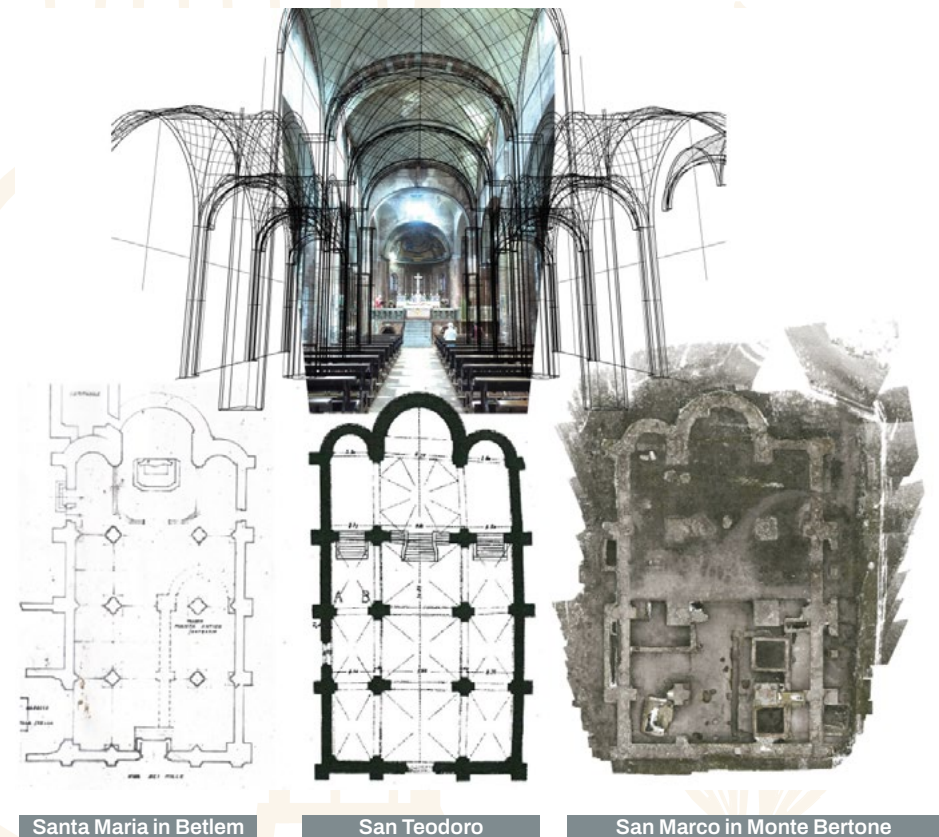
The rediscovery of the church of San Marco in Monte Bertone reveals not only a forgotten piece of Pavia's sacred topography, but also a tangible record that engages with the historical stratification of the site. The findings from the excavation suggest that the building had a single nave, with a semicircular apse facing east, and was constructed of brick, a material widely used in medieval Pavia's architecture. The development of the artistic proposal was accompanied by in-depth **typological research**, aimed at identifying the elements in the original

Planimetric reconstruction



architectural features of the church of San Marco in Monte Bertone, by comparing it with contemporary churches in the Pavia area. San Marco shares characteristics with other sacred buildings of Romanesque Pavia. Through the study of similar structures, it has in fact been possible to identify recurring architectural elements and to understand the construction techniques and liturgical functions of the period. To guide the interpretative analysis, several buildings were taken into consideration, including **San Teodoro** and **Santa Maria in Betlem**.

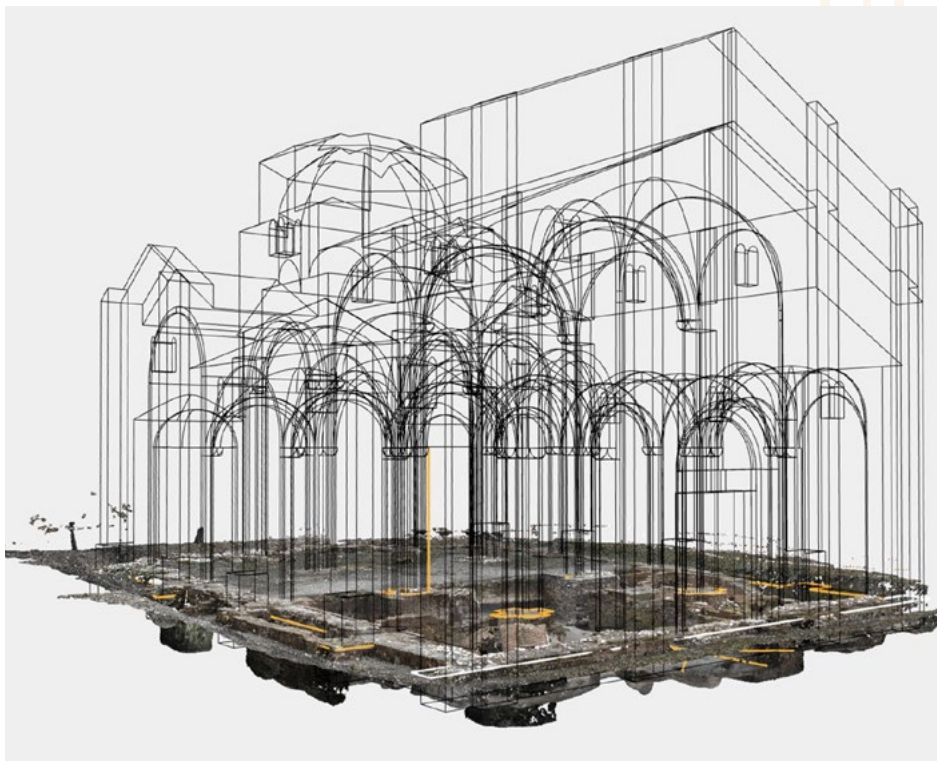
Typological research



PROJECT

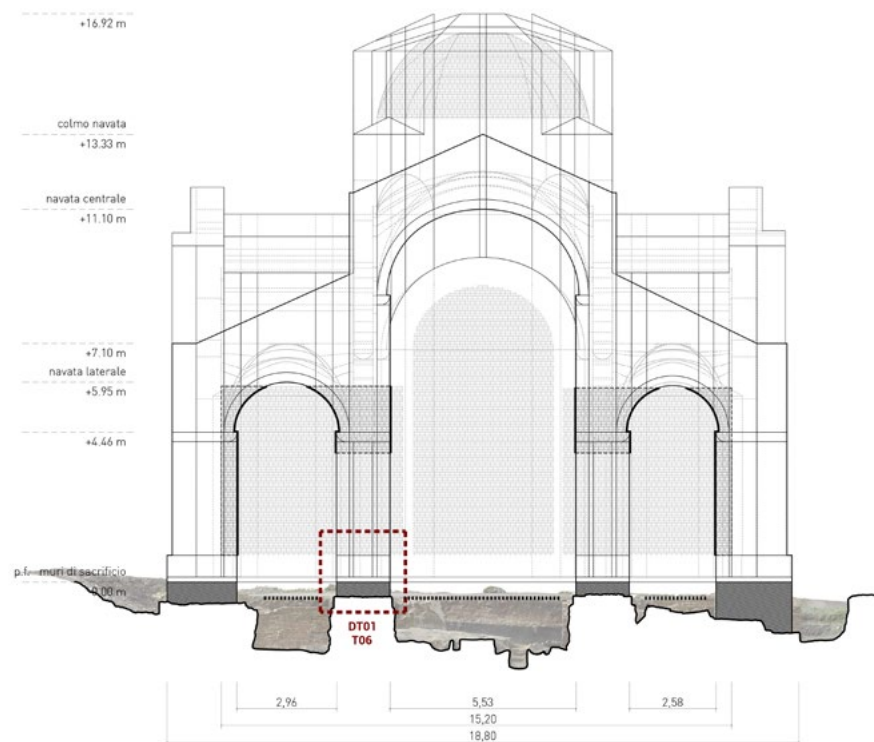
Edoardo Tresoldi's artistic intervention – as was the case with the work at **Siponto** – is introduced as a new layer, a deliberate gesture upon the geological, archaeological and historical traces that define the site. Creating a new work – however much it may refer to its own past – **means re-establishing the contemporary identity of a new space** in accordance with the values of the present day. Reconstruction is therefore not a static re-enactment of lost architecture, but expresses its value when it succeeds in becoming interwoven with the life of the city.

Model



The **transparent architecture**, composed of metal mesh, forms the framework onto which **material installations** are superimposed, capable of redefining the many facets of the monument's life through a constant dialogue between what it once was and what it is now. The work inherits and redefines the architectural model of the church of San Marco in Monte Bertone, establishing a relationship with the local area and its codes – both material and symbolic. It recounts the geological and social memory of the place, which resurfaces as an **imprint of the city** that has transformed the earth into form and matter into identity.

Section





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