The formation process of public space: from urban fabric to palaces and squares

Alessandro Camiz
Department of Architecture, Özyeğin University, Istanbul, Turkey

alessandro.camiz@ozyegin.edu.tr

Keywords: Urban Morphology, squares, palaces

Abstract

The formation process of public spaces within the modern city has ancient origins: although generally referenced to the model of the great public spaces of Republican and imperial Rome (forum), the "common" urban space of Italian cities bears a different juridical nature from that of the "public" space of the imperial Rome. The latter was fenced and equipped with gates, it was a personal property of the imperial family, with access governed in time and dedicated to the worship of the imperial family and its tutelary deities. This urban space was therefore not "public" in the sense we understand today. The "common" space (squares) of the Italian cities came into being in the Middle Ages hence the deliberate action of the free "Communes" that decided it to build by subtraction, demolishing residential blocks - as in Florence – of factional losers in the struggle for power. It became a space for free civic aggregation, for the meeting and the election of the council and the podestà. There are some earlier squares next to the cathedrals, where meetings where necessary for the election of the archbishop since the tenth century, but the "common" space acquires its complete form and its civic role only since the thirteenth century with the more mature phase of the municipal experience. In these squares, bishopric, municipal (and later ducal and lordly), we can recognize the presence of a market place: the "common space" here takes on the double meaning of place for business and place for civic meetings. This manner of designing public spaces consolidates in the following centuries with several cases in mannerist age and beyond. The birth of the modern theater stood initially in these spaces through wooden stalls mounted temporarily, before knotting in the form of a closed theater building (Strappa, 1995). The design of the public spaces within the city used specific design skills to shape the urban voids in a "theatrical" manner. In parallel with the rise of the bourgeois mansion (Palazzo) and the recast and aggregation of basic building types, often adjacent to the palazzo, an empty space arises assuming the character of a "building without roof".

«E d'otto chase n'ò fatte una, chè tre rispondevano
in Via della Vigna e cinque drieto»

«And out of eight houses I made one, as three were
in Via della Vigna and five behind»

(Rucellai, 1457)

Introduction

The *querelle* between modern and traditional urban design has alimented in the past decades diverging phenomena such as the new urbanism, the so-called vernacular architecture and the landscape urbanism on one hand, and the extreme radical neo or ultra-modernist approaches on the other side, each establishing clearly a different and diverging position within the international debate. The urban morphology approach, as developed in time by the Italian school of Saverio Muratori and Gianfranco Caniggia and their followers, has developed a methodology for architectural and urban design, which is neither the radical reproposal of the ultra-modernist style, nor the nostalgic reference to vernacular forms. The Italian school of Urban Morphology proposes a methodology for urban and architectural design based on the reconstruction of the formation process of the built organism, the types, the aggregates, and the territorial cycles. Upon the full understanding of these multi scalar processes, it is then possible to develop the project as the last phase of an ongoing process. A last phase, conceived as contemporary on one hand, but not opposing itself to history on the other, deriving its vitality from the understanding of the formation process of building types and urban tissues so to be the continuation of the past into the future. The paper illustrates briefly the formation process of palaces and public squares through some well-known examples, and proposes a project that applied the same methodology of the design.

The formation process of urban blocks

According to the Italian school of Urban Morphology, every building type is the result of a diachronic process that starts with basic buildings; also every part of the city is the result of the transformation of urban tissues comprising basic buildings. So are churches, palaces, and also public squares. As an example of this process, the flat apartment building, or in-line house, the type mostly used today for housing, is the result of the merging of two row-houses. This transformation starts in the late XVIII century when the urban accumulation processes lead private landlords to own more than one adjacent row house, with the need to rent the space to different families. We can see many examples in the drawings filed in the title 54 of the Municipal Archive in Rome, where every architect had to file the survey of the existing building and the proposed transformation so to have the permission for the construction. In the example in Figure 1 the architect in 1870 designed for two row-houses in Vicolo dello Struzzo 12-14 in Rome,

the replacement of the gable roof with one more storey and a flat roof, the demolition of the two existing staircases, the construction of a new staircase to distribute vertically the building, and a new facade. The new facade in a neo classical style used fake windows to obtain the rhythmical design *à la mode*, and inserted a fake doorway to achieve the symmetry of the composition.

The formation process of urban tissues according to the Italian school of Urban Morphology (Muratori, 1959), (Caniggia, Maffei, 2001) follows the repetition of a building type along a system of urban routes. These routes are hierarchized diachronically in matrix, planned construction and connection or restructuring routes. The repetition of the same type along the routes follows certain rules from which it is possible to recognise the different phases of the growth. In the first phase row houses are built along both sides of the matrix route; once the space therein is filled, planned construction routes stem on the sides of the matrix route and a new row of houses is built. This process happens in time, and not necessarily is planned. At the intersection of the matrix route and the planned construction route, the construction in the backyards of the corner houses determines a synchronic variant by position of the type. After the tissue along the planned route is completed, a connecting route can follow in two different ways: as a planned one, leaving the empty space for the urban tissue, or spontaneously, with buildings growing inside the backyards of the row-houses, determining the typical stepped pattern. The formation of the urban block is the premise for its transformation, by demolition, into a public square.

The formation process of squares

The formation process of public spaces within the modern city has ancient roots: although referenced to the model of the great public spaces of Republican and Imperial Rome, the "common" urban space of Italian cities has a different juridical nature from that of the "public" space of the imperial Roman. The latter was fenced and equipped with gates, it was a personal property of the imperial family, its access was governed in time and it was dedicated to the worship of the imperial family and its tutelary deities. This space was therefore not "public" in the sense we understand today. The "common" space of the Italian cities came into being in the middle Ages hence the deliberate action of the free "Communes" who decided to build by subtraction such a space for the public assembly of citizens. In time it became a space for free civic aggregation, for the election of the council and the podestà. Although there are earlier examples of squares built by subtraction next to the cathedrals, where meetings were necessary for the election of the archbishop, (Camiz, 2007), we can say, that the "common" space acquires its complete form and its civic role only since the thirteenth century with the more mature phase of the municipal experience. In these squares, bishopric, municipal (and later ducal and lordly), very often we can recognize the presence of a market place: the "common space" here takes on the double

meaning of place for business and place for civic meetings. This manner of designing public spaces consolidated in the following centuries and can be seen in many examples even in mannerist age and beyond. The birth of the modern theatre stood initially in these spaces through wooden stalls mounted temporarily at the edges, before *knotting* in the form of a closed theatre (Strappa, 1995). The design of the common spaces within the city, therefore, used specific design skills, which involved the shaping of urban voids in a "theatrical" manner. One of the most meaningful examples is the urban project for Zagarolo as related to the comic scene of Serlio's Treaty. In parallel with the rise of the bourgeois mansion and the recast and aggregation of basic building types, often adjacent to the same building, an empty space arises assuming the character of a "building without roof". This happens in the site of the nodal simultaneous concentration of capital (building) and goods (market).

Piazza Maggiore in Bologna, even though located in the same position of the *Forum* of *Bononia* at the intersection of the *Kardo Maximus* of the *Via Aemilia* with the *Decumanus Maximus*, has no relation with the Roman Forum, which sits several meters below the ground level of the city. The area where the square is today was entirely built in the middle-ages, until the commune of Bologna decided to demolish some blocks to determine a public space for meetings. In 1294 the commune of Bologna bought a large number of buildings, to create the space for the public market. A termination was designed, including many residential buildings contained in the blocks of the area surrounding the communal palace, and all the buildings therein were demolished (Guidoni & Zolla 2002) determining by subtraction the square as we can experience it today. Therefore that public square is not the continuation of the Roman Forum, but the result of a communal design, the planned transformation of a part of the residential tissue of Bologna so to determine the most important part of its political programme, the space for the assembly of citizens. Figure 3 shows the termination perimeter and the demolished blocks. Piazza della Signoria in Florence is another eloquent example of the same process, the formation of public squares by the demolition of blocks of residential buildings for the deliberate action of the medieval commune. In Florence the struggle for power of the two competing factions, Guelfs and Ghibellines, fighting for the full control of the commune, ended with a strong prevalence of the Guelfs. The loosing Ghibelline faction, whose members lived prevalently in the area surrounding the Palazzo della Signoria, was exiled from the city, and the houses were demolished so to leave space for a new square in front of the communal palace. A space for the display of power, and for the triumph of the winning faction, the Guelfs. Piazza della Signoria is therefore the result of such a demolition, which happened in different phases, starting with the *Platea Ubertorum* that existed since 1299 next to the Palazzo della Signoria, and continued expanding that space in 1307, 1319 and 1343, by demolishing one block at the time (Guidoni 2002). Further demolitions were accomplished in 1362 and1374 when the Loggia dei Lanzi was built and others later in 1386 on the western side of

ISBN 9788894118834 LEARNING FROM ROME | historical cities and contemporary design

the square. (Fig. 4). It is possible to recognise this process clearly in Piazza della Signoria as all the sides of the urban void follow the direction of a street, and the shape of the square is that of the missing residential blocks. The Florentine palace, square and Loggia, determined a model for the design of public spaces that we will see employed one century later by Leon Battista Alberti for the project of Palazzo Rucellai, the loggia Rucellai and the square. Piazza Farnese in Rome is another example of the same type of urban transformation, the design of a public square by demolishing blocks of residential tissue. Here the construction of the palace begun in 1514 under the direction of Antonio da Sangallo the younger, commissioned by Alessandro Farnese and continued until 1536. Following the election of Alessandro as Pope Paul the III in 1534, the palace assumed a different meaning and Michelangelo became the director of the project. It is in this phase that the necessity to demolish the two blocks in front of the building arose. The last storey of the palace introduced by Michelangelo, and the new papal rank of the owner required a space from where it was possible to see the facade of the palace. Starting from 1546 one block is demolished, and it is shown as missing in Leonardo Bufalini's Pianta di Roma depicted in 1551, and in the following years the second block was removed leaving space for the square with the two symmetrical fountains. This square though is not a public space for the market and assembly of citizens, as it was not commissioned by the commune, rather it is a space for the display of power as commissioned by the pope, the lord or Rome. A space from which it is possible to gaze entirely at the facade of the huge palazzo, and recognise the importance of its owner, the pope Paul III. In this same public space we can notice the birth of the modern theatre, as the space was used for games and spectacles mounting wooden provisional stalls around it. The façade of the Renaissance palace became the *frons scenae* of the modern theatre, a place from where gaze at the spectacle, but also a space to be seen from the spectacle. The modern theatre is not the transformation of the Greek theatre, but rather the transformation of an urban void, which in time was covered and became the modern theatre. It is possible to notice in many of the XVIII century examples the presence of windows and doors in the interior facades, as those of buildings facing an urban square, (Strappa, 1995).

The formation process of palaces

The transformation of the block into a palace, by recasting the different row houses into a unitary organism, is another example of how the special building types originate from the basic types. Starting from the Renaissance, the bourgeois capitalistic accumulation, lead some families to be rich enough to be able to buy an entire block of row houses. Once the houses were bought it was necessary to transform them for the new needs of a larger and richer family including the necessity to display the social status of the owner. For this purpose a new role emerged, that of the architect. In the middle-ages very rarely the author of the project was known since the building was a collective work, but starting from the Renaissance the

individual role of the designer exploited. The case of Palazzo Rucellai represents emblematically this new design process. The owner of the Palace, Giovanni di Paolo Rucellai, was a rich Florentine wool merchant that became rich with his business. As an educated man he kept a diary, the *Zibaldone quadragesimale*, a hand written book including personal notes as well as the translation of Greek and Latin classical texts. In this book he noted that the Palace was the transformation of eight houses into one building, showing clearly the specialisation of the palace as derived from the knotting of a part of urban tissue comprising row houses. We must now understand the process, showing the transformations and the role of the architects, Leon Battista Alberti and his executor Bernardo Rossellino. To redistribute horizontally and vertically the eight row houses, each one having originally one independent entrance and one staircase, it was necessary to reverse inside the built organism the two external routes: the matrix route on the front, and the planned construction route on the left side. The row houses were originally accessible directly from these streets, but following the transformation into a palace, they had to be distributed from the inside. The two routes outside the building were replicated into the two porticoes determining the asymmetric courtyard. At the node determined by the intersection of these two porticoes the new staircase was built, substituting the individual staircases of each row house. The new organism is based on the same structures of the older one, the walls, with very few changes. A new façade was designed covering with a stone cladding, composed with the classical orders, the former walls. This façade followed the principles of rhythm and symmetry, redefining the position and the measure of the window openings and the main door. The solution to this problem provided by Alberti, is similar to that one we considered in Figure 1, a double entrance door, with the axis of symmetry in the middle of the two doors, where the door on the left leaded into the courtyard and the door on the right not being a real entrance to the palace, was a fake entrance door. This axis of symmetry determined the composition of the entire façade, with its rhythmical openings and superimposed classical orders. It must be noted that the last row house on the right, even though included in the transformation, as distributed by the portico on the second floor and not having its own staircase, is not covered by the new façade on the main street. Some may suggest that the unfinished composition of this building front derived from an interruption of the construction, but we believe firmly that is was intentional. Alberti froze the transformation of row houses into a palace by leaving one of the houses uncovered by the new façade, as a mark of the ongoing process. A mark that could be read only by a specialist, an architect, like he was.

As in the other examples shown, where the existence of the square is strictly connected with the palazzo facing it, even here, some years later, the owner decided he wanted a square in front of his palace. The palace was completed in 1451, and in 1456 Ugolino di Francesco Rucellai donated to Giovanni other houses within the block in front of the façade of the Palazzo. To establish a public square, in the form of triangle, delimited

on the eastern side by a Loggia, once again Leon Battista Alberti was in charge of the project with the help of Antonio del Migliorino Guidotti. Demolishing the four houses, the project was completed, in the site of the last one a Loggia was built to delimit with a portico the public square. The overall model for the project is the same of that used for Piazza della Signoria, with the Palazzo and the Loggia, at a smaller scale, so to express the power of the family Rucellai, and to have a space from where it was possible to see clearly the new architecture of the building. Without this last operation the palace would have faced a narrow street and its composition could not have been perceived properly.

Application of the theory to design

The project here shown was presented for a public design contest organized in 2012 by the municipality of Carezzano Maggiore, a small town of 429 inhabitants in the Province of Alessandria, in the Piemonte region of Italy. The purpose of the competition was to select design ideas for the redesign of an area to be transformed into municipal facilities. A design team was established in Rome, under the direction of Prof. Giuseppe Strappa; the team comprised Paolo Carlotti, Giancarlo Galassi, Martina Longo, Marco Maretto, Pina Ciotoli and myself. We decided to join this competition to experiment our theoretical approach to architectural design and see if it was effective. As a matter of fact it proved to be quite effective as we won the first prize of the design competition. The group proposed a redevelopment of the area believing that the contemporary design should continue the ongoing historical process of urban transformation. The project involved the re-use and partial transformation of the buildings indicated by the competition announcement along the road axis of via Cinque Martiri. The buildings to be transformed overlooking Via Cinque Martiri had features that clearly indicated their origin as three rural courtyard houses, according to a building type diffused in many other areas of northern Italy (Strappa, 1995) . Two of these original houses were merged in time into a larger organism, with the addition of a stable in the back.

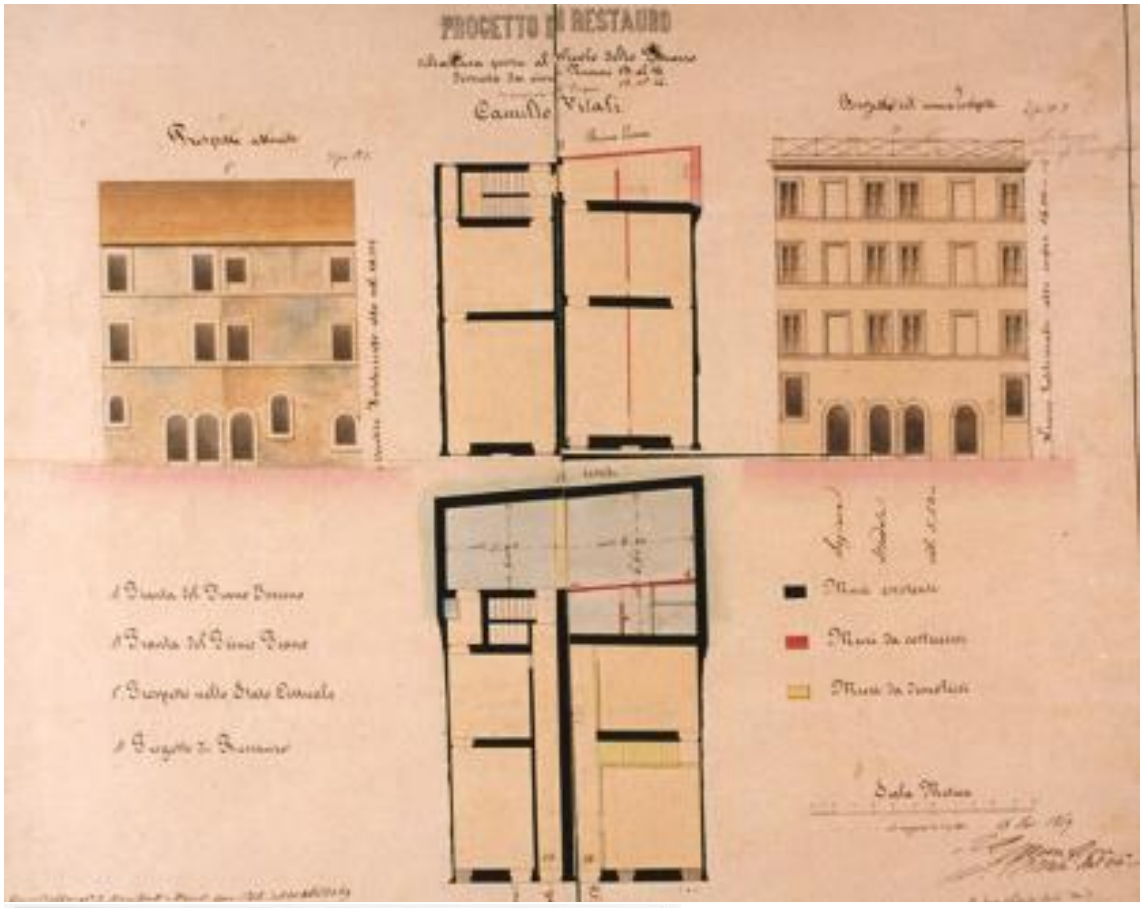
The project therefore, as shown in Figure 9, built the processual sequence of this transformation and determined the new idea by continuing that process (Strappa, 2013). The different phases were hypothesized through the following succession. A first phase was characterized by the presence of a tissue of rural courtyard houses with the access from the main road. In the second stage part of these courtyards was infilled with the construction of smaller rural volumes such as stables, rustic buildings etc. In the third phase some of the courtyards, originally belonging to a single owner, were merged determining a larger organism. The fourth phase is the project, with the internal reversal of the matrix route, just like in palazzo Rucellai, and the knotting of the internal paths to form the new complex according to the palace building type. The fourth and final formation phase corresponds to the contemporary project, as a result of a process in progress. The new building is representative of a palace as derived from the evolution of the

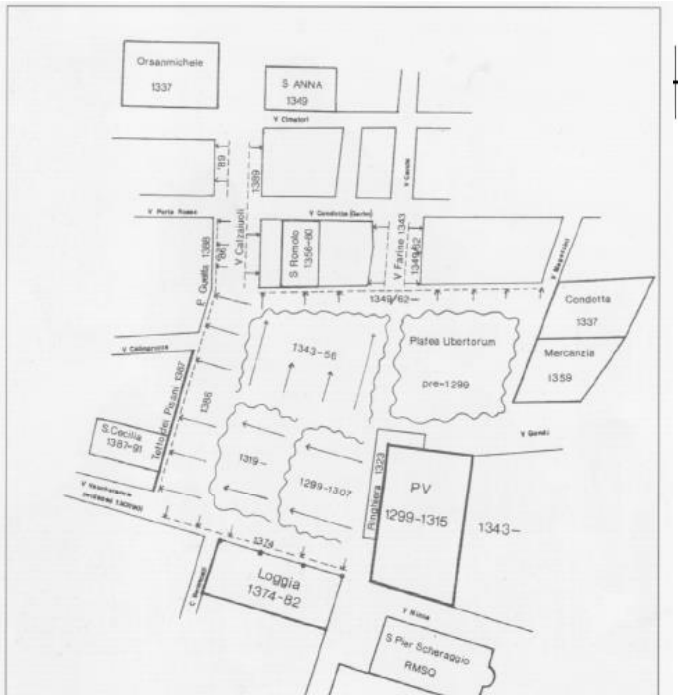
existing building fabric, highlighted by the interior courtyard, where the pavement design expresses the hierarchy of routes connecting the inside with the existing square in front of the church. The project was based on refurbishing, without demolishing, the existing buildings, determining a new horizontal distribution given by the portico and a new vertical connection given by the staircase.
Inside the new civic centre a portico unifies the spaces of the different building units by connecting them and is served by a main staircase placed to the left of the entrance. The portico is constituted by reinforced concrete pilasters cladded in bricks and is, together with the new staircase, the only addition to the pre-existing volumes. This addition also performs an energy saving task, through the presence of horizontal shingles that provide the passive protection of the façade facing the south. The entrance to the inner square is redefined so to allow pedestrian access as well as the occasional use for vehicles, both for functional and architectural reasons. The definition of the entrance in architectural terms becomes the visible indication of the transformation of a part of the urban fabric into a public building. The new public space inside the perimeter of the civic centre is designed as an inner square, paved in local stone slabs as a public space, and can be used for public events, along with the urban system of public spaces connecting to St. Eusebius existing public square and to the square in front of the City Hall, by the use of the same and design and materials. The language, the technology and the materials with which this project was expressed are sincerely modern, with no mimicry of vernacular or classical forms, with no post-modernist accent.
The transformation process adopted in Carezzano though is the same of that of Palazzo Rucellai, by recasting existing residential units, courtyard houses in this case, row houses in Florence, into a new organism, the palace, by keeping and updating the existing bearing walls, and adding only a portico, a staircase and a façade. In this case it was not possible to define by demolition a square in front of the new organism, but the existing public spaces were connected using the design of a new floor, conceived to unify the system of public spaces of the city of Carezzano Maggiore. This project demonstrates clearly how it is possible today to apply the methodology of urban morphology and building typology to an architectural design. Within the contemporary debate of architecture, characterised on one side by the star architecture, conceived to serve as a spectacular object for the media, rather than an organism useful for the city, and on the other side by the multiplication of radical organic forms, this approach constitutes a rigorous example of the application of a theory to a praxis. Based on the consolidated researches of the Italian school on urban morphology, this approach is continuously developing through the research of the urban tissues in different parts of the world conducted by various researchers. It is not therefore a static methodology based on given rules, but rather a field in continuous development.

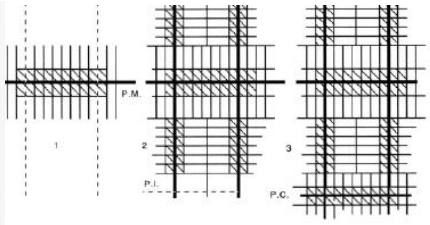
ISBN 9788894118834 LEARNING FROM ROME | historical cities and contemporary design

References

Camiz, A. (2007). La *Scola calicarorum* e la *Turris qui dicitur Curia per la pianta di Ravenna medievale* (secc. X-XI). *Il tesoro delle città*. vol. IV, pp. 70-102.
Camiz, A. (2012). Lettura e progetto di via della Lungara. Il frammento 279b della *Forma Urbis Romae* e il processo formativo del tessuto urbano medievale a Roma, "*Architettura e Città. Argomenti di Architettura*", n. 7, pp. 49-54.
Camiz, A. (2012). *Redesigning suburban public spaces with the transect theory*. In Bellomo, M. et al. (eds.). *Inhabiting the new/inhabiting again in times of crisis*. Naples: Clean, pp. 111-121.
Camiz, A. (2014). *Urban Morphology and Architectural Design of City Edges and Vertical Connections in Historical Contexts*. In Cavallo, R.; Komossa, S.; Marzot, N.; Berghauser Pont, M. & Kuijper, J. (eds.). *New Urban Configurations*. Amsterdam: Delft University Press-IOSPress, pp. 227-234.
Camiz, A. (2017). *Tipo, modello, tessuto. 12 lezioni di architettura*. Vetralla: Davide Ghaleb editore.
Caniggia, G. (1963). *Lettura di una città: Como*. Roma: Centro studi di storia urbanistica.
Caniggia, G. (1976). *Strutture dello spazio antropico. Studi e note*. Firenze: Uniedit.
Caniggia, G. & Maffei, G.L. (2001). *Architectural composition and building typology: interpreting basic building*. Firenze: Alinea.
Carlotti, P.; Bascià, L. & Maffei, G.L. (2000). *La casa romana: nella storia della città dalle origini all'Ottocento*. Firenze: Alinea.
Cataldi, G.; Maffei L. & Vaccaro P. (2002). Saverio Muratori and the Italian school of planning typology. *Urban Morphology*. 6, 1, pp. 3-14.
Conzen M.R.G. (1960) *Alnwick, Northumberland: A Study in Town Planning Analysis*. London: Institute of British Geographers.
Conzen, M.P. (2013). Substance, method, and meaning in urban morphology. *Urban Morphology*. 17, 2, pp. 132-134.
Frommel, Ch.L. (1973). *Der Römische Palastbau der Hochrenaissance*. Tübingen: Wasmuth.
Guidoni, E. (2002). *Firenze nei secoli XIII e XIV. Atlante storico delle città italiane. Toscana*. Vol. 10, Roma: Bonsignori.
Guidoni, E. & Zolla, A. (2000). *Progetti per una città. Bologna nei secoli XIII e XIV*. Roma: Bonsignori.
Guidoni, E. (1974). L'architettura delle città medievali. Rapporto su una metodologia di ricerca (1964-74). *Mélanges de l'Ecole française de Rome. Moyen-Age, Temps modernes*. 86. 2, pp. 481-525.
Ieva, M., (2015). Urfa: the planned city and the process of medievalization. *Key Engineering Materials*. 628, pp. 3-8.
Maffei, G.L. (2011). *Lettura dell'edilizia speciale*. Firenze: Alinea.
Maretto M. (2013). Saverio Muratori: towards a morphological school of urban design. *Urban Morphology*. 17. 2, pp. 93-106.
Marzot N. (2002). The study of urban form in Italy. *Urban Morphology*, 6. 2, pp. 59-73.
Muratori S. (1959). *Studi per un'operante storia urbana di Venezia*. Roma: Istituto Poligrafico dello Stato.
Muratori S. (1967). *Civiltà e territorio*. Roma: Centro Studi di Storia Urbanistica.
Rucellai, G.D.P. (1457). *Zibaldone quadragesimale*. S. Gimignano.
Strappa, G. (1995). *Unità dell'organismo architettonico. Note sulla formazione e trasformazione dei caratteri degli edifici*. Bari: Edizioni Dedalo.
Strappa, G.; Ieva, M. & Dimatteo, M.A. (2003). *La città come organismo: lettura di Trani alle diverse scale*. Bari: M. Adda.
Strappa, G. (2013). Territorial organism and urban knotting. Design methods for minor centers of Lazio. *FA magazine*. 23, pp. 19-23.
Strappa, G.; Carlotti, P. & Camiz, A. (2016). *Urban Morphology and Historical Fabrics. Contemporary design of small towns in Latium*. Roma: Gangemi.
Whitehand, J.W.R. (2012). Issues in urban morphology. *Urban Morphology*. 16. 1, pp. 55-65.
Strappa, G. (2018). *Reading the Built Environment as a Design Method*, in Vítor Oliveira ed. Teaching Urban Morphology. Cham: Springer. pp. 159-184.







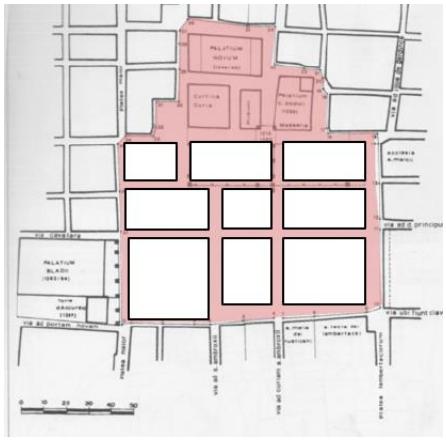


Fig. 1. A project merging two row-houses into one in-line house, Archivio Capitolino di Roma, titolo
Fig. 2. Aggregation of row houses on matrix route (1), planned construction route (2), spontaneous connection route (3 above), planned connection route (3 below), (Strappa, 1995).
Fig. 3. Reconstruction of the Curia Communis Bononiae, at the time of the terminatio of 1294, in red the blocks that were demolished (Guidoni & Zolla 2000).
Fig. 4. The different phases of the definition of Piazza della Signoria in Florence by demolishing urban blocks, (Guidoni, 2002).

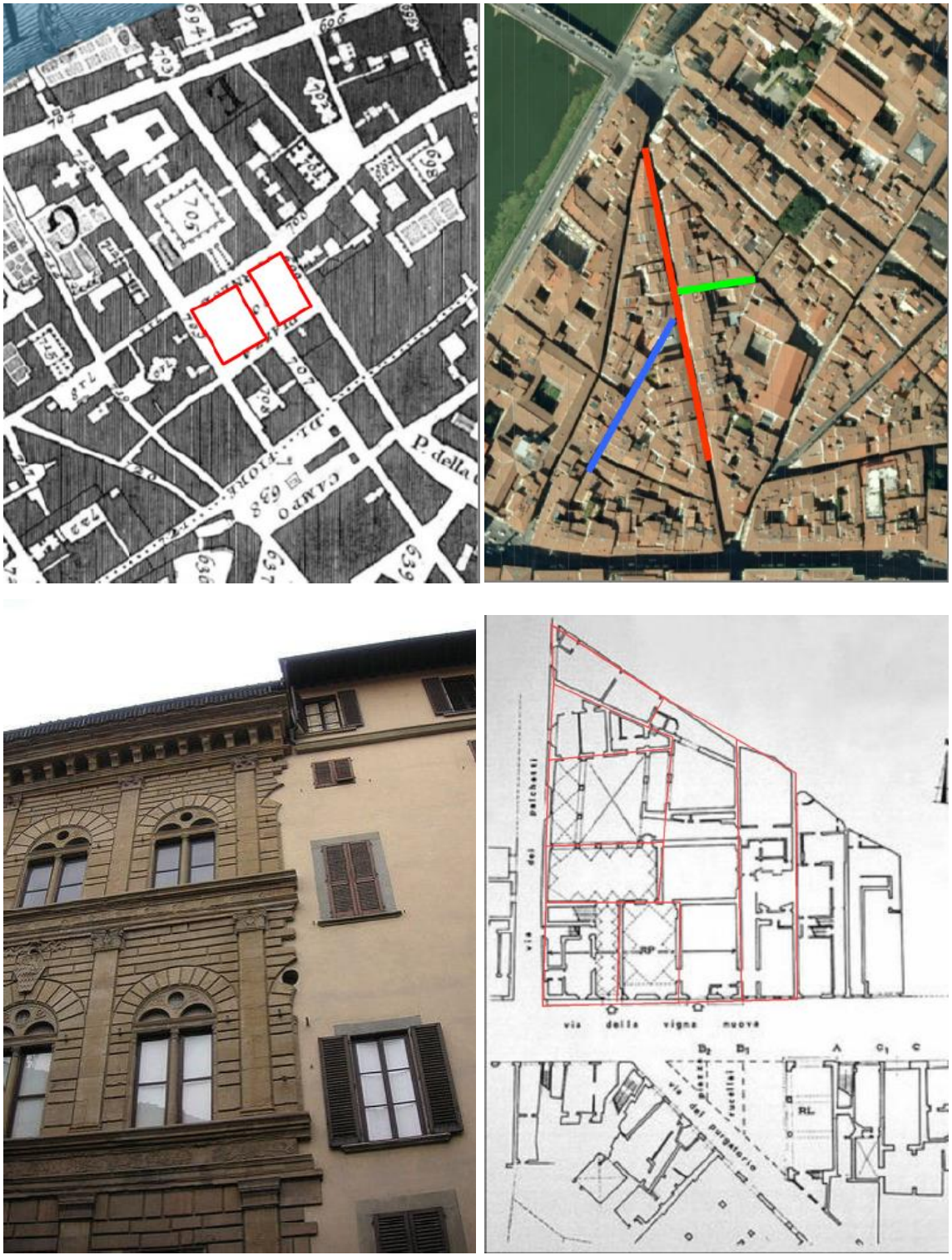


Fig. 5. The two blocks demolished for Piazza Farnese outlined in red over a detail of G.B. Nolli, Pianta grande di Roma, 1748.
Fig. 6. Palazzo Rucellai, matrix route (red), planned construction route (green), restructuring route (blue).
Fig. 7. Alberti froze the transformation of row houses into a palace by leaving one of the houses uncovered by the new facade.
Fig. 8. Palazzo Rucellai, Florence, ground plan of the palace, the square and the Loggia, outlined in red the property limits of the former eight row houses.

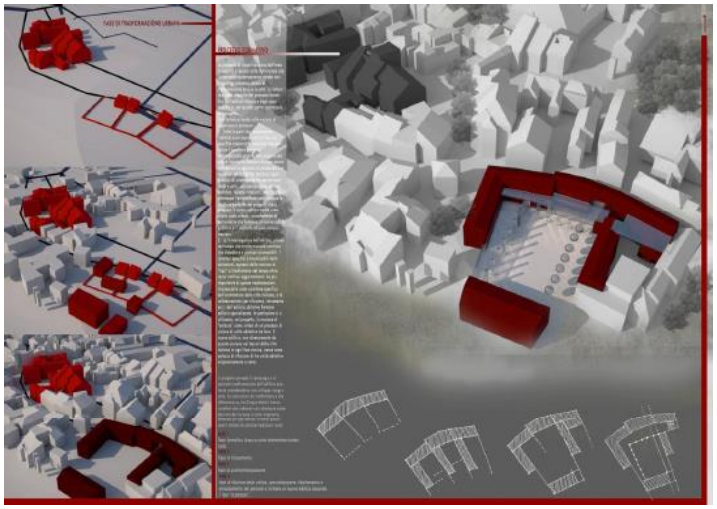


Fig. 9. G. Strappa, A. Camiz, P. Carlotti, G. Galassi, M. Longo, M. Maretto, P. Ciotoli, Riqualificazione di un'area del centro storico di Carezzano Maggiore, international design competion, 2012, first prize.
Fig. 10. G. Strappa, A. Camiz, P. Carlotti, G. Galassi, M. Longo, M. Maretto, P. Ciotoli, Riqualificazione di un'area del centro storico di Carezzano Maggiore, international design competion, 2012, first prize.
Fig. 11. G. Strappa, A. Camiz, P. Carlotti, G. Galassi, M. Longo, M. Maretto, P. Ciotoli, Riqualificazione di un'area del centro storico di Carezzano Maggiore, international design competion, 2012, first prize.

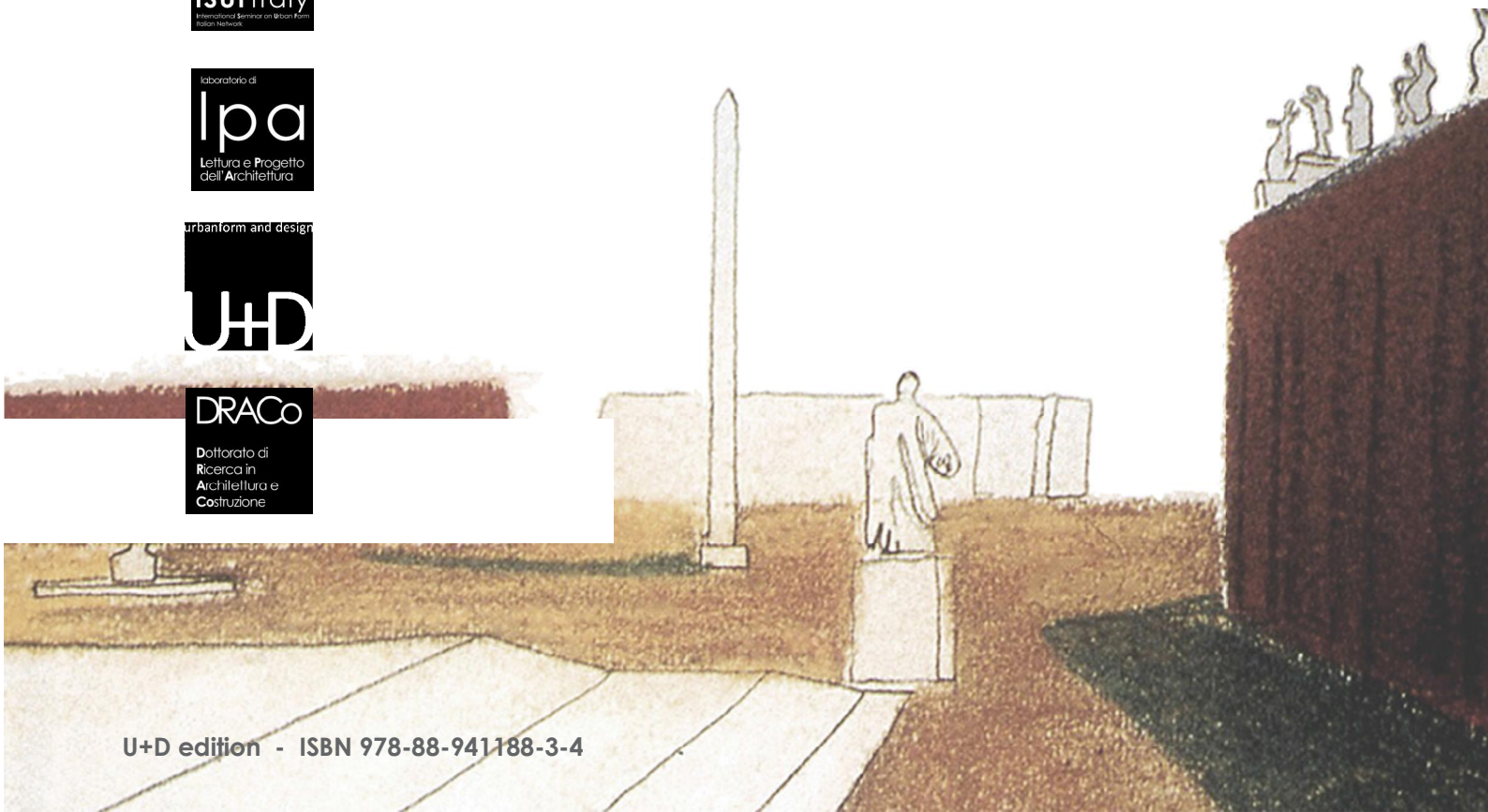
LEARNING FROM ROME

Historical cities and Contemporary design

3rd **ISUF**italy International Congress | 23/24 february 2017 Rome Italy

edited by
Paolo Carlotti
Anna Irene Del Monaco

23-24 February 2017
'SAPIENZA' University of Rome
piazza F. Borghese 9
00146 Roma



U+D edition - ISBN 978-88-941188-3-4

LEARNING FROM ROME

Historical cities and Contemporary design

3rd **ISUF**italy International Congress | 23/24 february 2017 Rome It

edited by
Paolo Carlotti
Anna Irene Del Monaco

U+D edition Rome
ISBN 978-88-941188-3-4 - 2018

SAPIENZA
UNIVERSITÀ DI ROMA

ISUFitaly
International Seminar on Urban Form
Italian Network

DIPARTIMENTO DI ARCHITETTURA E PROGETTO
FACOLTÀ DI ARCHITETTURA
SAPIENZA UNIVERSITÀ DI ROMA

DiAP
Dipartimento di Architettura e Progetto
https://web.uniroma1.it/dip_diap/

urbanform and design
U+D

U+D urbanform and design
online journal
http://www.urbanform.it/

laboratorio di
lpa
Lettura e Progetto dell'Architettura

lpa
Laboratorio di **L**ettura e **P**rogetto dell'**A**rchitettura
via A. Gramsci, 53
https://web.uniroma1.it/lpa/

DRACo
Dottorato di Ricerca in Architettura e Costruzione

DRACo
Dottorato di **R**icerca in **A**rchitettura e **Co**struzione
via A. Gramsci, 53
https://web.uniroma1.it/dottoratodraco/

Contacts
email: roma2015@isufitaly.com

Organization

Conference Chair

Paolo Carlotti, Dina Nencini, Irene Del Monaco

Scientific Committee

Giuseppe Arcidiacono (University of Reggio Calabria, Italy), Enrico Bordogna (Polytechnic of Milan, Italy), Paolo Carlotti ('Sapienza' University of Rome, Italy), Giancarlo Cataldi (University of Florence, Italy), Roberto Cherubini (University of Rome, Italy), Carlos Dias Coelho (University of Lisbon, Portugal), Vicente Colomer Sendra (University of Valencia, Spain), Wowo Ding (University of Nanjing, China), Edoardo Currà ('Sapienza' University of Rome, Italy), François Defaux (University of Laval, Canada), Anna Irene Del Monaco ('Sapienza' University of Rome, Italy), Daniela Esposito ('Sapienza' University of Rome, Italy), Kai Gu (University of Auckland, New Zealand), Matteo Ieva (Polytechnic of Bari, Italy), Karl Kropf (Oxford University, United Kingdom), Pierre Larochelle (University of Laval, Canada), Vincenzo Latina (University of Catania, Italy), Teresa Marat-Mendes (University of Oporto, Portugal), Marco Maretto (University of Parma, Italy), Nicola Marzot (University of Ferrara, Italy, and TU-Delft, The Netherlands), Gianpiero Moretti (University of Laval, Canada), Dina Nencini ('Sapienza' University of Rome, Italy), Vítor Oliveira (University of Oporto, Portugal), Carmine Piscopo (University of Naples, Federico II), Carlo Moccia (Polytechnic of Bari, Italy), Antonio Riondino (Polytechnic of Bari), Francesco Rispoli (University of Naples, Federico II, Italy), Ivor Samuels (University of Birmingham, United Kingdom), Brenda Case Scheer (University of Utah, USA), Uwe Schröder (Technischen Hochschule in Aachen), Andrea Sciascia (University of Palermo, Italy), Francesco Scoppola ('Sapienza' University of Rome, Italy), Giuseppe Strappa ('Sapienza' University of Roma, Italy), Fabrizio Toppetti ('Sapienza' University of Rome, Italy), Jeremy Whitehand (University of Birmingham, United Kingdom)

Organizing Committee

Anna Rita Donatella Amato ('Sapienza' University of Rome, Italy),
Vincenzo Buongiorno ('Sapienza' University of Rome, Italy),
Antonio Camporeale ('Sapienza' University of Rome, Italy),
Paolo Carlotti ('Sapienza' University of Rome, Italy),
Anna Irene Del Monaco ('Sapienza' University of Rome, Italy),
Dina Nencini ('Sapienza' University of Rome, Italy),

Organizing Team

Anna Rita Amato, '*Sapienza' University of Rome, Italy*
Vincenzo Buongiorno' *University of Rome, Italy*
Antonio Camporeale, '*Sapienza' University of Rome, Italy*

Conference Partners and Sponsors

Isufitaly, Italian Network of Urban Morphology
Arab Gulf Network of Urban Morphology
Portuguese-language Network of Urban Morphology
Spanish Network of Urban Morphology
Turkish Network of Urban Morphology
Paesaggio Urbano - Urban Design
Revista de Morfologia Urbana
U+D Urbanform and Design
Urban Morphology

Conference topic

Sommario/Table of Contents

Foreword
Paolo Carlotti, Anna Irene Del Monaco 15

ISUFitaly 2017. The lesson of Rome and the utility of urban morphology studies
Giuseppe Strappa 19

Learning from Rome
Paolo Carlotti 23

For a knowledge-based approach to architectural and Urban Design in historical cities
Pierre Larochelle 37

Un raccono urbano
Franco Purini 48

A.1) theory

Urban composition: Imaginary versions of Rome inspired by memories and possible scenarios
Enrico Pietrogrande, Alessandro Dalla Caneva 60

Morphological gaps within the structure of the contemporary city as the urban reason for the strategies of renovation
Irina Kukina 74

Plastic City. Transforming The (Built) Reality
Antonio Camporeale 86

Architecture and Planning. Aporias in contemporary regeneration processes
Nicola Marzot 104

A.2) Theories and Design

The concept of structural 'becoming'in the project of the historical fabrics of Gozo and Aachen
Matteo Ieva 124

Processes of Reconstruction of the Aleppo's Urban Landscape
Giulia Annalinda Neglia 142

La modificazione come strumento del progetto Il caso dei buchi di Roma
Alessandro Oltremarini 156

ISBN 9788894118834 LEARNING FROM ROME | historical cities and contemporary design

Polis. design, policies. The competition as new office building of the Deputies Chambers in Rome
Francesca Addario, Laltrina Jashanica,Mariangela L. Samtarsiero 166

Il progetto dello spazio pubblico nella città storica. Il concorso del 1967 per l'ampliamento della Camera dei Deputati
Angela Fiorelli, Pia Marziano 178

B.1) Theories and Reading

Cartography and iconography as diachronic analysis tools of the urban fabric: Évora and Setúbal
Maria Tereno[1], Manuela Tomé[2], Maria Monteiro[3] 190

The formation process of public space: from urban fabric to palaces and squares
Alessandro Camiz 204

Using typo-morphology to save formal quality in historic districts of countries with private land ownership systems
Mazyar Abaee 216

Learning from the built city
Sérgio Barreiros Proença, Sérgio Padrão Fernandes 226

The Block and Street dialectic Lisbon as a lab for reading and designing the contemporary city
Rui Pedro Justo, João Silva Leite 238

B.2) Historical Cities 1

Poundbury: example of Sustainable Urbanism signed by a traditional formalism
Nicola Scardigno 252

Florentia-Clepardia, the former town and historic district of Cracovia (Krakow)
Maciej Motak 262

Evoluzione della città di Liegi
Pamela Alberotanza, Nadia Simone, Valentina Zecchillo, Matteo Ieva 274

Napoli, tra analisi e progetto. Il caso di Largo Barracche
Visconti Federica 288

Climate examination of roofed alley as an architectural element of Yazd city, Iran
Ehsan Valipour, Samira Tayyebisoudkolaei (Kim, 1998) 298

C.1) Historical Cities 2

Salvaguardare la città. Nicola Salvi e la perduta cappella Bolognetti di Roma
Iacopo Benincampi 308

Rome. Archaeology's places and contemporary uses
Giuliano Valeri 322

Finding the roman amphitheater and horrea of Lisbon. Systemic Decomposition as a methodology for analyzing complex urban fabrics
Pedro Martins 336

Forma urbana e organizzazione strutturale delle città nord europee Studio comparato di Tongeren, Aachen e Liegi
Maria Teresa Torelli, Andrea Toscano, Giuseppe Cosimo Tricase, Matteo Ieva 350

C.2) Historical Cities 3

Chromatic identity in the ancient and new architecture
Maria Dolores Robador, Inmaculada Mancera, Fernando Lopez-Barrau 360

Morphological transformation of main streets in a large city as a basis for their renovation
Iana Chui 376

Typology and Framework Analysis of Iranian Caravansaries in Four Macro Climates of Iran
Shahnaz Pournaseri, Alireza Dodangi 384

Transformation and typological innovation: the modern european democracies 'Palace of the political assembly' case study
Vincenzo Buongiorno, Gianluca Emmi 400

D.1) contemporary

L'aggregato e la sua modificazione tra tessuto ed elementi primari. Il caso di Frigento nella ricerca "Metrics"
Renato Capozzi 412

The grammar of Italian Modernism in Albania: transforming the Ottoman built environment
Anna Bruna Menghini, Giuseppe Resta 426

A reflection of the urban morphology: a trace of ten cities in the Zona da Mata of Minas Gerais
Renata Oliveira Assis, Regina Esteves Lustoza 436

ISBN 9788894118834 LEARNING FROM ROME | historical cities and contemporary design

Cultural Heritage and Adaptive Reuse in Rural Urban Contemporary China The interest for the western methodologies and the peculiarity of the Chinese issues
Anna Irene Del Monaco 448

Aachen e l'espansione pianificata tra XIX e XX secolo: lettura morfologica e tipologica del Frankenberger Viertel
Luca Tommasi, Matteo Ieva 460

D.2) Contemporary Cities

Observation and dialog: operational tools useful for aware and meaningful anthropological design in Romani settlements
Milena Grbic, Zoran Lazovic 472

The changes of spatial patterns in affordable housing: evidences from Tehran Metropolitan area (1940-2016)
Seyed Jamalaldin Hosseini, Fereshteh Beigli 484

The vertical system: the role of the skyscraper in the urban context
Pina Ciotoli 498

D.AM) Contemporary Cities 3

Urban revitalization of the historic core of Tehran through single architectural interventions: Case study of Oudlajan residential neighborhood
Kiumars Poursamimi 506

Memento. Cities transformations: due casi studio
Francesco Menegatti 520

Measuring Urban Form change in Abu Dhabi
Lamis Abu Ashour, Khalid Al-Awadi 532

How Rome is coping with the placement of outdoor media in urban landscape in contrast to the city of São Paulo, Brazil?
Vanessa Casarin, Raquel Martinelli 550

Starchitecture' and contemporary additions in historical context
Damla Mısırlısoy 560

Learning from Morella: The Memory of the Urban Form and the Dialogical- Historical Approach in the Contemporary Design
Júlia Beltran-Borràs 572

E.1) Urban Space

Architetture fondate, architetture montate. Per un disegno dello spazio urbano
Antonello Monaco 584

Urban Stairs and Architecture
Anna Agata Kantarek 600

Tactical and strategical urbanism: the combination of different methodologies related to a morphological form of the street in the historical city
Silvia Tagliazucchi 618

Av. del Oeste in Valencia: modernity design throughout old town
César D. Mifsut García 632

E.2) Architecture and Criticism

New-old ideas for new-old cities: the case of louis i. kahn
Ruben Garcia Rubio 642

A theatre as an urban knot grafted in the historical fabric
Susanna Clemente 654

Le città si studiano… presentazione di una ricerca
Dina Nencini 662

La lezione di Roma nell'architettura di Alessandro Anselmi e Francesco Venezia
Gianpaola Spirito 670

Architectural Form and Urban Design: Kahn Interpretation of Rome
Elisabetta Barizza 682

F.1) Urban Growth and Transformation

Revive old city with contemporary design; on the topic of shopping areas as urban public spaces
Soufi Moazemi 692

Marina di Ginosa: the swamp became a town. The "reclamation characters" as new design principles for the coastal "wet-cities"
Giuseppe Francesco Rociola 706

Continuing intensity A densification approach for the historic city of Naples
Ferruccio Izzo, Marianna Ascolese, Alberto Calderoni, Vanna Cestarello, Francesco Peirce, Jessica Silente 720

F.2) Historical Urban Fabric

Costruire nell'esistente Tre case per tre città
Nicola Panzini 732

Learning from Squares
Sérgio Barreiros Proença, Sérgio Padrão Fernandes 746

Processi di rinnovamento della città mediterranea fra permanenze e mutazioni
Antonio Vito Riondino 758

Underground urbanism in Iran by focusing on underground housing
Fereshteh Beigli[1]*, Ruggero Lenci[2], Seyed Jamalaldin Hosseini 770

La città continua: scavi romani per l'elevazione della città contemporanea
Giuseppe Arcidiacono 782

Different Architectural Features of Persian Bazaars in Four Macro Climates of Iran
Alireza Dodangi Shahid Rajaee; Ghodratollah Rasoulinejad 792

Authors

Autori/Authors

Abaee Mazyar 216
Addario F. 168
Al-Awadi Khalid 532
Alberotanza Pamela, 274
Arcidiacono Giuseppe 782
Ascolese Marianna, 720
Ashour Lamis Abu, 532
Barizza Elisabetta 682
Beigli Fereshteh, 484, 770
Beltran-Borràs Júlia 572
Benincampi Iacopo 308
Buongiorno Vincenzo 400
Calderoni Alberto, 720
Camiz Alessandro 204
Camporeale Antonio 86
Capozzi Renato 412
Carlotti Paolo 15, 23
Casarin Vanessa 550
Cestarello Vanna 720
Chui Iana 376
Ciotoli Pina 498
Clemente Susanna 654
Dalla Caneva Alessandro 60 809
Del Monaco Anna Irene 15, 448
Emmi Gianluca 400
Fernandes Sérgio Padrão 226, 746
Fiorelli Angela 178
Grbic Milena, 472
Hosseini Seyed Jamalaldin 484, 770
Ieva Matteo 124, 274, 350, 460
Izzo Ferruccio, 720
Justo Rui Pedro, 238
Jashanica Kaltrina 166
Kantarek Anna Agata 600
Kukina Irina 74
Larochelle Pierre 37
Lazovic Zoran 472
Leite João Silva 238
Lenci Ruggero, 770
Lopez-Barrau Fernando 360
Lustoza Regina Esteves 438
Mancera Inmaculada, 360
Martins Pedro 336
Martinelli Rogud 550
Marziano Pia 178
Marzot Nicola 104

Menegatti Francesco 520
Menghini Anna Bruna 426
Mifsut García César D. 632
Mısırlısoy Damla 560
Moazemi Soufi 692
Monaco Antonello 584
Monteiro Maria 190
Motak Maciej 262
Neglia Giulia Annalinda 142
Nencini Dina 662
Oliveira Assis Renata, 436
Oltremarini Alessandro 158
Panzini Nicola 732
Peirce Francesco 720
Pietrogrande Enrico 60
Pournaseri Shahnaz, 384
Poursamimi Kiumars 506
Proença Sérgio Barreiros, 746
Rasoulinejad Ghodratollah 792
Resta Giuseppe 426
Riondino Antonio Vito 758
Robador Maria Dolores 360
810 Rociola Giuseppe Francesco 706
Rubio Ruben Garcia 642
Santarsiero Mariangela L. 166
Scardigno Nicola 252
Shahid Rajaee Alireza Dodangi 384, 792
Silente Jessica 720
Simone Nadia, 274
Spirito Gianpaola 670
Strappa Giuseppe 19
Tagliazucchi Silvia 618
Tayyebisoudkolaei Samira 298
Tereno Maria, 190
Tomé Manuela, 190
Tommasi Luca, 460
Torelli Maria Teresa, 350
Toscano Andrea, 350
Tricase Giuseppe Cosimo 350
Valeri Giuliano 322
Valipour Ehsan, 298
Visconti Federica 288
Zecchillo Valentina, 274

ISBN 9788894118834 LEARNING FROM ROME|historical cities and contemporary design