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"HOW TO MAKE ARCHITECTURE TODAY IN YESTERDAY'S CITIES"

To the memory of Peter Pierce
and SYRACUSE UNIVERSITY
Master of Architecture - Thesis
(Florence Program 1988-1989)

Written by:

ANDRES A. HIRMAS
Architect from "Universidad de Chile"
Santiago - CHILE

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INTRODUCTION

have been built up over the

understand them in urban and architectural terms. As time passed by, technique and later on technology (industrial revolution) helped to make better constructions faster, but not always good architecture that would contribute to make a better city. This means that sometimes this legacy of history was interrupted at a distorted point of

"I've always thought that if we look for something either in life or architecture, that's not the only thing we will find"

A.R.

city should be, a worst, with no point of consideration of a city. Because of this, in many old cities it was decided not to build inside the historic center (centro storico) like Florence or other Italian old cities. Instead, they became an open museum, frozen in time originating a slow death for them.

When I chose this program I was very interested in the relationship between the old cities and the new architecture. In order to understand this I started looking and investigating the city and its structures. The first research project I did on the graduate program was about the streets of the Renaissance as a way of understanding the city. That's where the idea of the thesis started.

definite style corresponding to a definite historical period. I want to introduce a new building style, a new style, defined by modern with those employed since the beginning of the 20th century.

by an earthquake or a war. This question unravels a chain of other questions: such as, once this intervention is accomplished, what would happen to the city if more than one intervention like this one is carried out? (Pompignan case). Therefore, it would be necessary to find a solution to fit all the

or is it that each different that they social or specific to accommodate such case?

I looked at four examples of Renaissance streets. Via Giulia (Rome), Via dei Servi (Florence), Strada Nuova (Genova), and Canal Grande (Venetia); this last one wasn't planned during the Renaissance but the way the facades dealt with the canal was a 15th century concept like a huge scene sometimes comic and other times tragic. This was another theme that I developed in the project for the Fortezza da Basso in Florence which I divided into four areas, out of which three were scenes (tragic, comic, and satirical); the fourth area was intended for several services (loading and unloading things for the theater and the cafeteria). I took the order from the existing buildings to generate

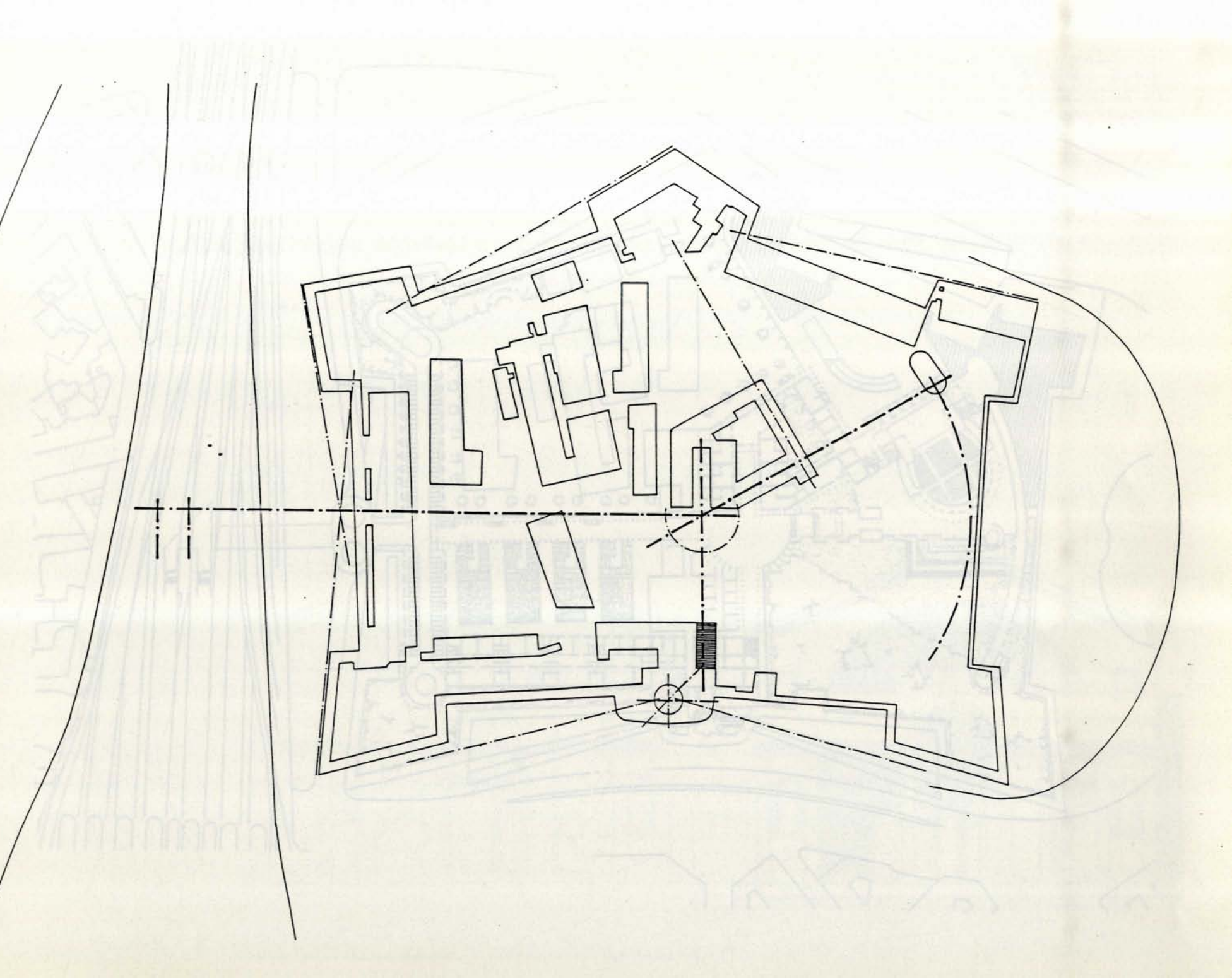
INTRODUCTION

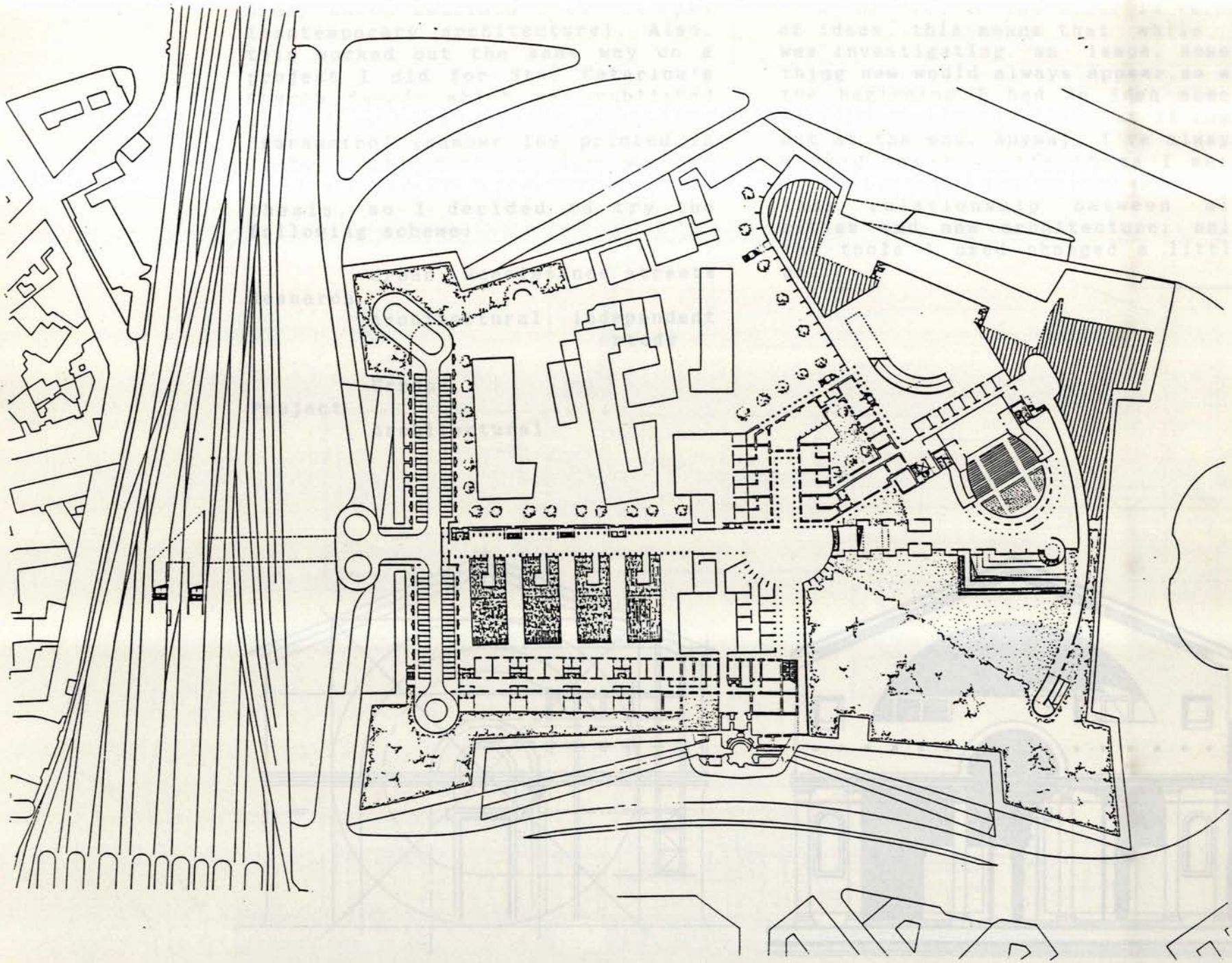
Throughout the centuries, cities have been built up one over the other leaving men a legacy of history and an easy way to understand them in urban and architectural terms. As time passed by, technics and later on technology (industrial revolution), helped to make better constructions faster, but not always good architecture that would contribute to make a better city. This means that sometimes this legacy of history was interrupted by a distorted point of view of what the city should be, and what is even worst, with no point of view and no consideration of a city at all. Because of this, in many old cities it was decided not to build inside the historic center (centro storico) like Florence or other Italian old cities. Instead, they became an open museum, frozen in time originating a slow death for them.

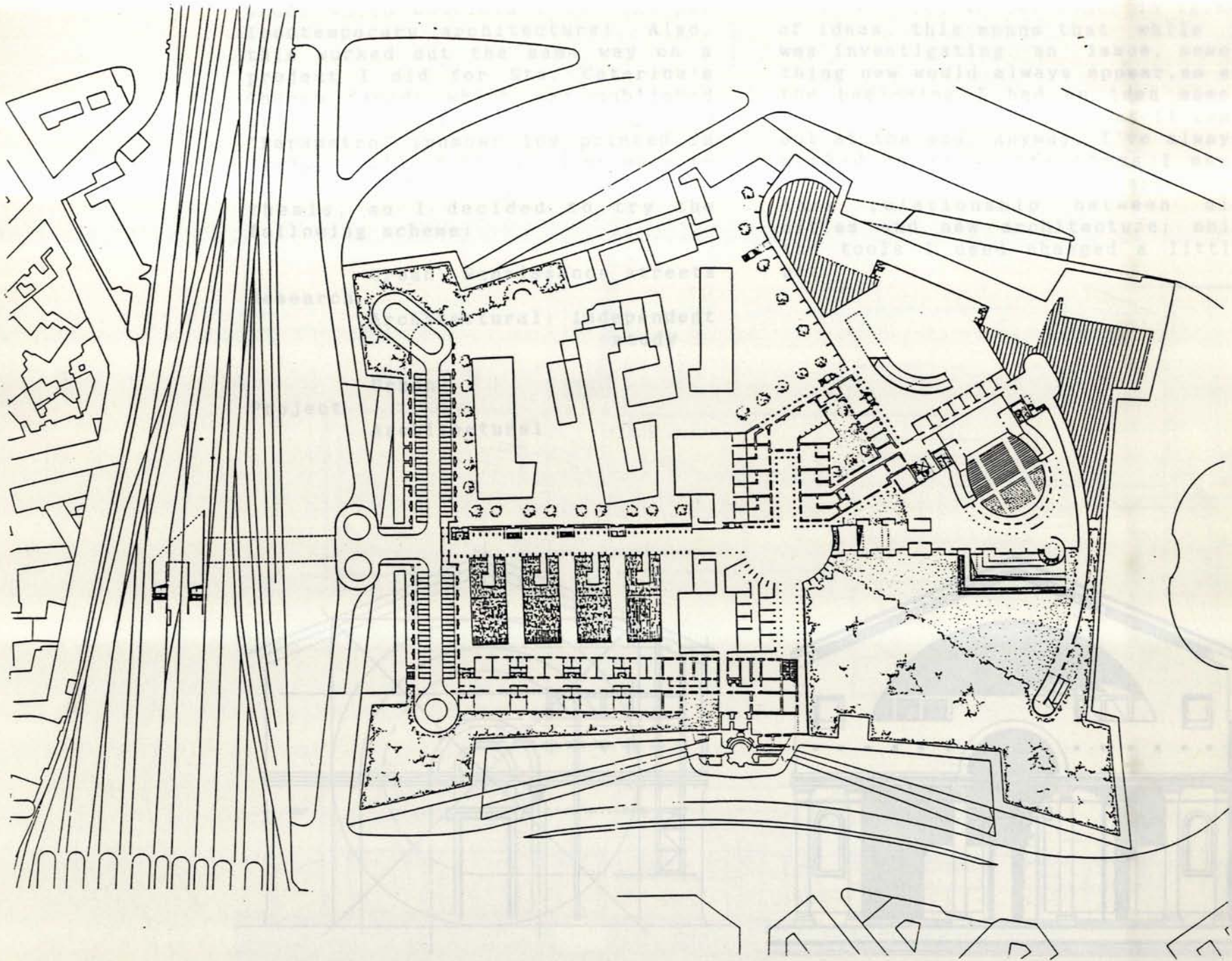
When I chose this program I was very interested in the relationship between the old cities and the new architecture. In order to understand this I started looking and investigating the city and its structures. The first research project I did on the graduate program was about the streets of the Renaissance as a way of understanding the city. That's where the idea of the thesis started.

How to make architecture in a street consolidated within a definite style corresponding to a definite historical period. I mean, how to introduce a new building within an urban space defined within the surroundings, like it occurs with those unplowed sites where buildings within the old areas of a city have been destroyed by an earthquake or a war. This question unravels a chain of other questions such as: once this intervention is accomplished, what would happen to the city if more than one intervention like this one is carried out? (Pompidou case). Therefore, it would be necessary to find a solution to fit all the circumstances, or is it that each situation is so different that they require a special or specific solution to accommodate each case? "Genius Loci".

I looked at four examples of Renaissance streets, Via Giulia (Roma), Via dei Servi (Firenze), Strada Nuova (Genova), and Canal Grande (Venezia); this last one wasn't planned during the Renaissance but the way the facades dealt with the canal was a 15th century concept like a huge scene sometimes comic and other times tragic. This was another theme that I developed in the project for the Fortezza da Basso in Florence which I divided into four areas, out of which three were scenes (tragic, comic, and satiric); the fourth area was intended for several services (loading and unloading things for the theater and the cafeteria). I took the order from the existing buildings to generate,





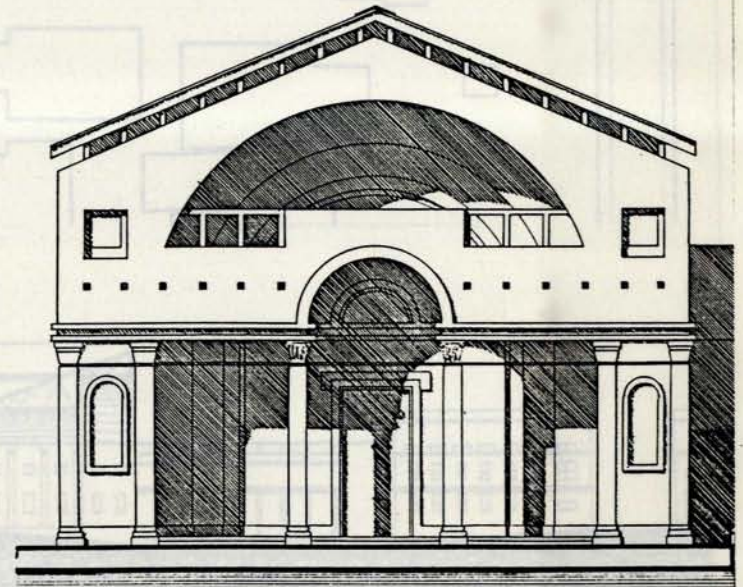
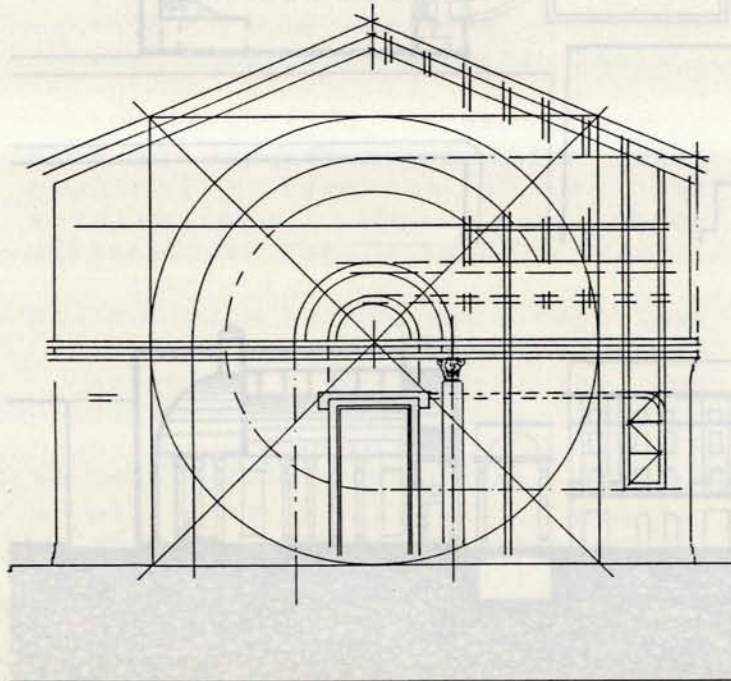


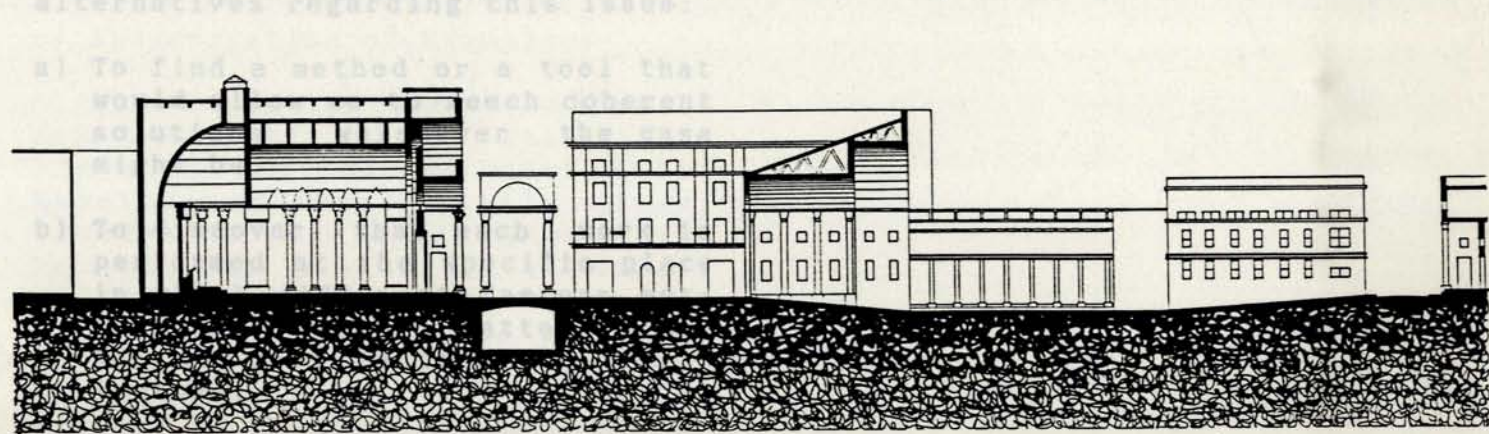
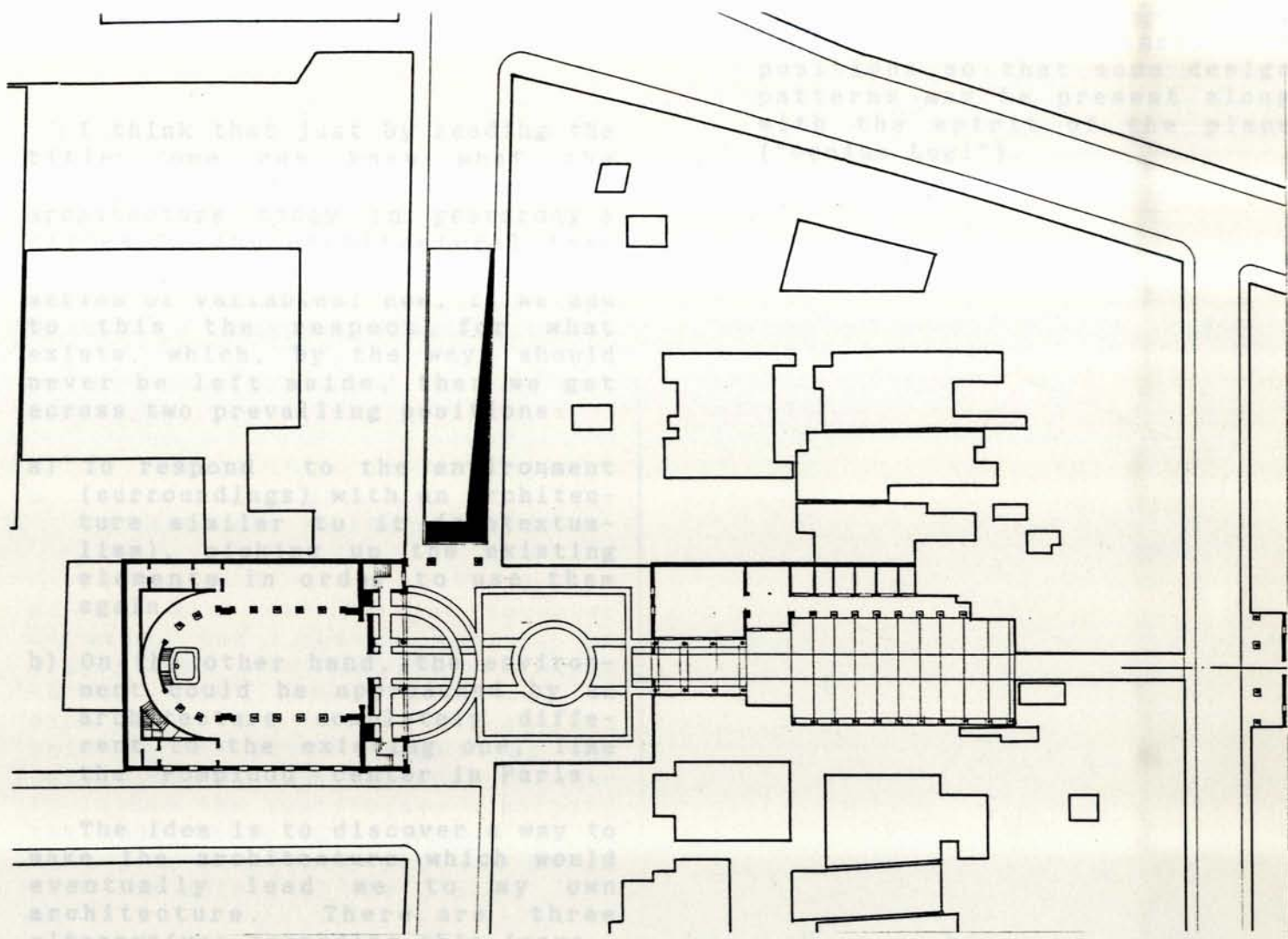
along with the new proposal, a new order which combines both concepts (contemporary architecture). Also, this worked out the same way on a project I did for Sta. Caterina's Church facade which was published on the international magazine "Parametro" (number 169 printed in Italy). All of these ideas were to be developed on a project for the thesis, so I decided to try the following scheme:

Research Urban: Renaissance streets
 Architectural: independent study

Project Urban
 Architectural

Part of the research took me from one side to the other in terms of ideas, this means that while I was investigating an issue, something new would always appear, so at the beginning I had an idea somewhat distorted from what it came out at the end. Anyway, I've always worked based on the items I mentioned before trying to associate this relationship between old cities and new architecture; only the tools I used changed a little bit.





OBJECTIVES

I think that just by reading the title, one can know what the objectives can be; "How to make architecture today in yesterday's cities." Any architectural task requires the consideration of a series of variables; now, if we add to this the respect for what exists, which, by the way, should never be left aside, then we get across two prevailing positions:

- a) To respond to the environment (surroundings) with an architecture similar to it (contextualism), picking up the existing elements in order to use them again.
- b) On the other hand, the environment could be approached by an architecture completely different to the existing one, like the "Pompidou" center in Paris.

The idea is to discover a way to make the architecture which would eventually lead me to my own architecture. There are three alternatives regarding this issue:

- a) To find a method or a tool that would allow me to reach coherent solutions whichever the case might be.
- b) To discover that each work is performed at the specific place in which different factors act; therefore, design patterns cannot be used (autonomous architecture).

- c) To find consensus between both positions so that some design patterns may be present along with the spirit of the place ("Genius Logi").

a) Theme Investigation:

The investigation of the theme was directed towards the "how" and not the "what" or the "where". However, I realize that one cannot separate the "how" from the "what" and the "where" because they provide a constant feedback which allow the creation of the final product when all these factors come into play.

b) Search of a Site and a Project to carry out in that Site:

The search of a site and a project were carried out together because the place cannot be dissociated from the project, even though, at times and as an experiment, I tried to concentrate only on the place forgetting the theme, but it did not work because it lacked the institution's spirit; the same thing would happen if it was done the other way, it would lack the spirit of the place.

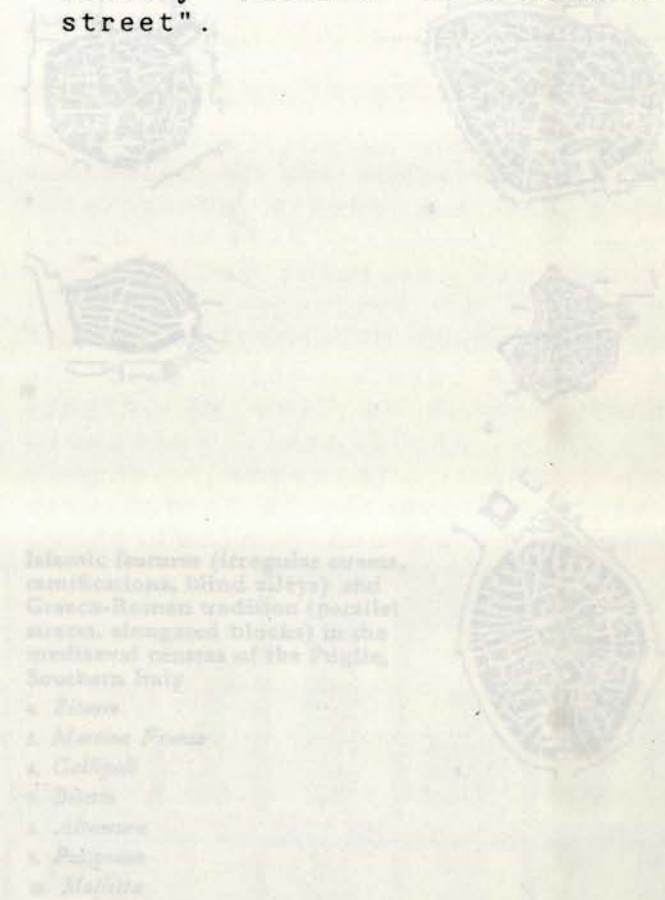
c) Investigation of Examples:

The investigation of examples was taken into effect considering projects implemented during the Renaissance and a little after, because of the place (Rome) and because Via Giulia is a perfect example of a street from that period. The research was performed within the architectural concepts of "Modernism" since during that period, with the introduction of

"Cubism", there was quite a big overturning in the way people understood the world; however, once the theme was defined, I took as an example from this century, "La Casa del Fascio" by Giuseppe Terragni.

d) Project Development:

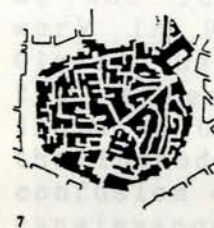
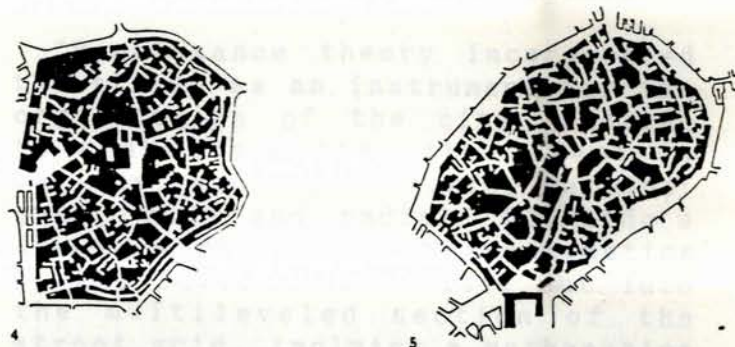
The project was developed from the investigation and as an answer to the objectives of "A 20th Century "Palazzo" on a Renaissance street".



* Introduction:

First, the streets were paths that communicated one village with another; then, if we go back to the time in which those cities were created, we find that streets were seen as the veins of the urban body, specially during the middle ages. It had to do with the geographical location since generally, the cities were on the top of the hill for strategic reasons. Then, during the Renaissance, with humanism started the concept of the streets as a route of communication not only physically but culturally, where human life was represented.

"The street has long been a distinguishing mark of the city and city life. Modern architects, devoted to movement, seriality and the concept of cubist "space-time" were quick to abandon its linear, narrative and formal structure. Their preoccupation and critique of the street concentrated upon its negative aspects, the canalisation of so many functions within one corridor; the fumes, lack of sunlight, dirt, dust and t.b. The positive space of the street, its formal, cultural and sociological aspects were invisible to their eyes. The conceptual element of the street, as an instrument of state power and propagator of an ideal, classical and rationalist harmony between nature and culture totally escaped their observation. Only with the abandonment of the street did this complex, interlocking



Islamic features (irregular streets, ramifications, blind alleys) and Graeco-Roman tradition (parallel streets, elongated blocks) in the mediaeval centres of the Puglie, Southern Italy

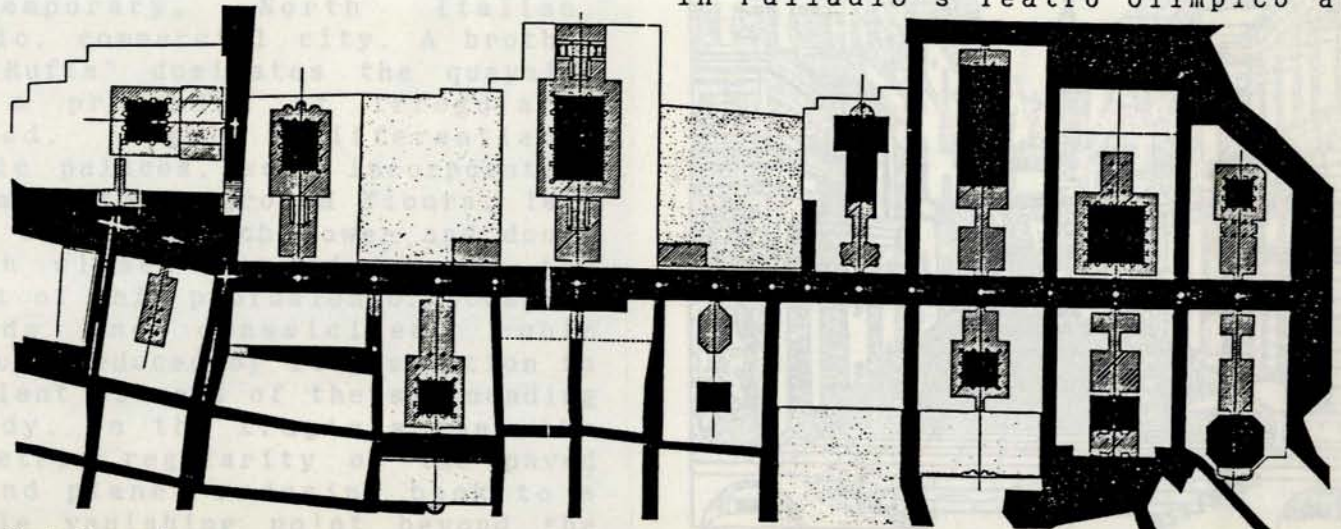
4. *Bitonto*
5. *Martina Franca*
6. *Gallipoli*
7. *Bitetto*
8. *Altamura*
9. *Putignano*
10. *Molifetta*

intellectual structure become apparent. Many of the problems that haunted the modern movement, the role of the monumental state, the place of the machine, the goal of a harmony between culture and nature, had previously been mediated about the axis of the street. At this distance it is hard both to reconstruct the theory of nineteenth century urbanists in support of the street and to see the imperative that drove modern architects to reject their formulations. But with the general resuscitation and revival of the street in recent European urban theory, a reassessment of these motives and their implications becomes more necessary. We have in twenty years recapitulated and reenacted the complex history of the street, only to return to the status quo ante, to the theories of 1910."

Unfortunately, the street disappeared as a route of communication and was simply transformed into a path of distribution.

* The Street in the Renaissance:

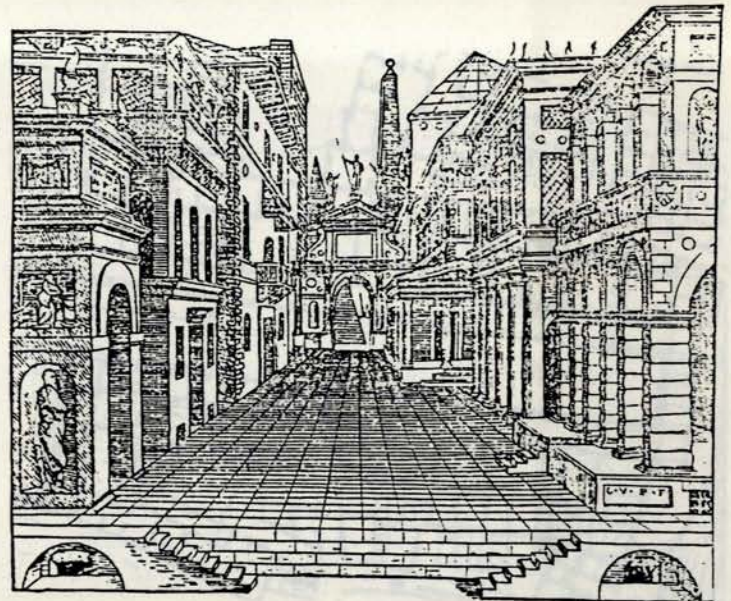
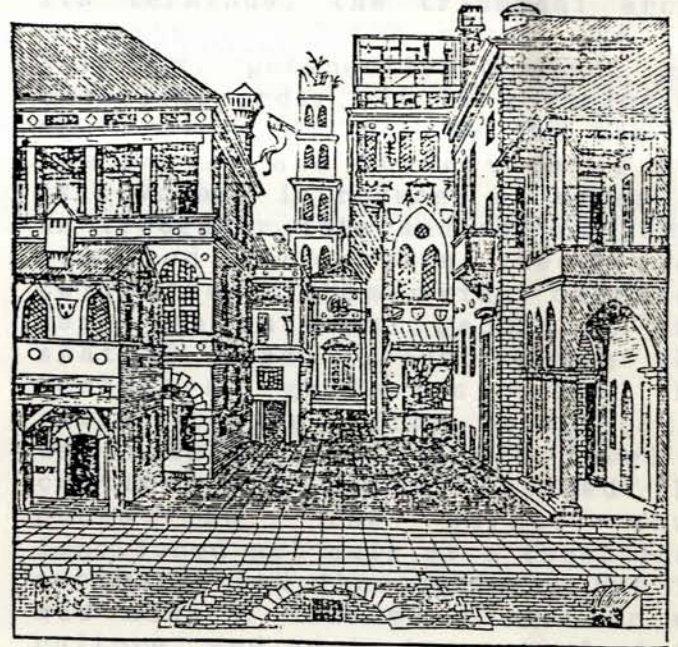
"Renaissance theory incorporated the street as an instrument for the organisation of the city. Filarete's sketches show the street in various geometric configurations: grid, ring and radial. Leonardo's drawings continued the mathematics of the ideal cubic palace out into the multileveled section of the street grid, implying a mathematics of the ideal street. Bramante's work in Rome, planning the Via Giulia, used the linear element of the street of palaces as an isolated object, an instrument for the introduction of order into the confusion of the medieval city. The renaissance street was the object of an intense rationalism and a mathematical idealism. The application of perspective to the street brought a precision to calculations of proportion, width, height and length, as well as a scenographic viewpoint identified with the single observer. The full development of perspective streets, in Palladio's Teatro Olimpico at



Genova, Strada Nuova, plano

Vicenza, or the inversions and trompe l'oeil of Michelangelo on the Capitoline Hill or Alessi in the Strada Nova in Genoa, depended upon mathematical and visual calculations. Borromini's later manipulations of surface and mass in the baroque approach to St. Peter's, Rome, depended on similar mathematical and perspectival calculations. Perspective controlled the street and within this discipline a variety of theatrical reformulations were possible.

The full development of perspectival streets took place in Renaissance theatre as it was here that their variations could be most easily explored. Serlio illustrated three types of street stages sets, each suited to a particular form of drama. The satiric scene mocked man's pretensions to culture and showed a slightly curving avenue through trees, surrounded by simple cottages or rustic huts set in shrubbery and woods. The comic scene showed a caricature of the contemporary, North Italian, gothic, commercial city. A brothel or "Rufia" dominates the quayside and a profusion of irregularly placed, highly differentiated gothic palaces, some incorporating shops on their ground floors, lead back to the church tower and door, which closes the vista. In the midst of this profusion of commerce stands one classicised, cubic palace, reduced by its isolation to a silent witness of the surrounding comedy. In the tragic scene, the geometric regularity of the paved ground plane, reducing back to a single vanishing point beyond the

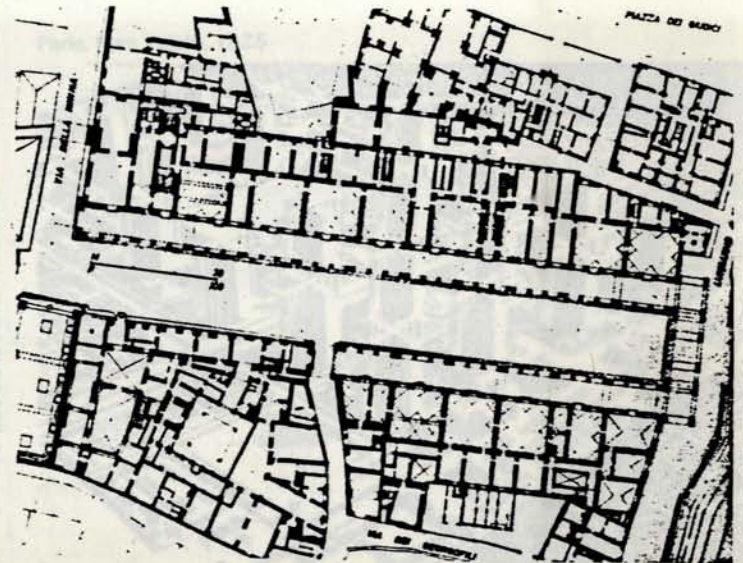


city gate, gives a measure to the controlling perspective. It emphasizes the mathematical quality of the street space, which in turn relates to the order, proportion and geometry of the surrounding palace-type buildings. Only a temple portico intrudes on this space, about halfway down the street length. While a monument to the Roman republic stands on the quayside, in the fields beyond the city gate classical ruins, pyramids and obelisks reinforce the classicising tendency of the street facades. The scene is imbued with a sense of distance, nostalgia and dignity. In Peruzzi's version of a similar scene, ruins and historic fragments based on those present in Rome invade the city, and appear above the cornice level of the street.

The most obvious example of the application of the tragic scene of the renaissance city is Vasari's design for the Uffizi in Florence.



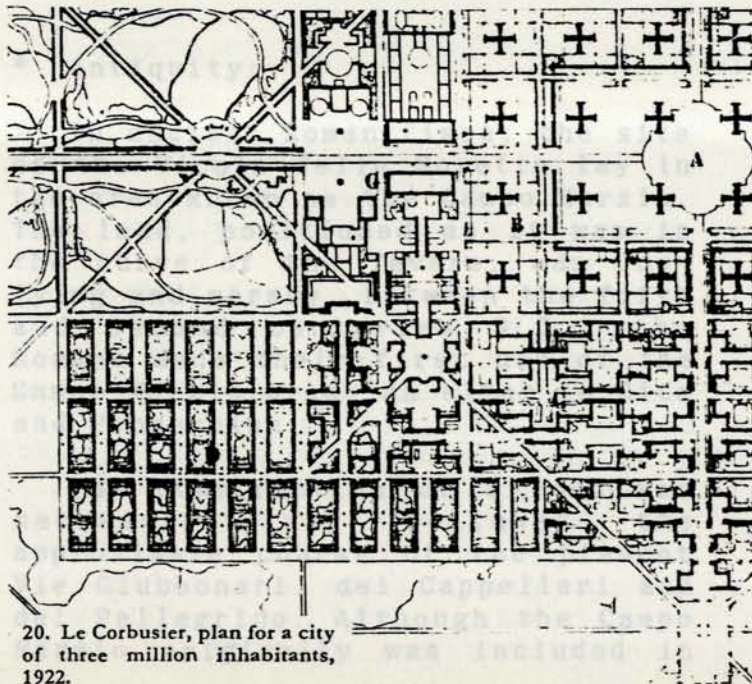
Vasari's project lacks the variety of Serlio's stage set and it leads from the Arno to the Palazzo Vecchio. But in its treatment of its terminus, the triumphal arch, or gateway to the river, in its axiality, perspective control and classical order, it is a variation on Serlio's design. By the use of the street and the device of its axis Vasari introduced an order to an irregular site and set of rooms required to contain the Medici collection. This axial corridor forms an internal geometric and spatial core, around which the peripheral galleries, with the administrative offices below, could be organised. At street level a continuous arcade sheltered the pedestrian. The street thus functioned not only as a theatrical set piece and thoroughfare, but it was also a museum, a carrier of culture, and an instrument of state administration, all within a single perspective viewpoint."



* The Death of the Street:

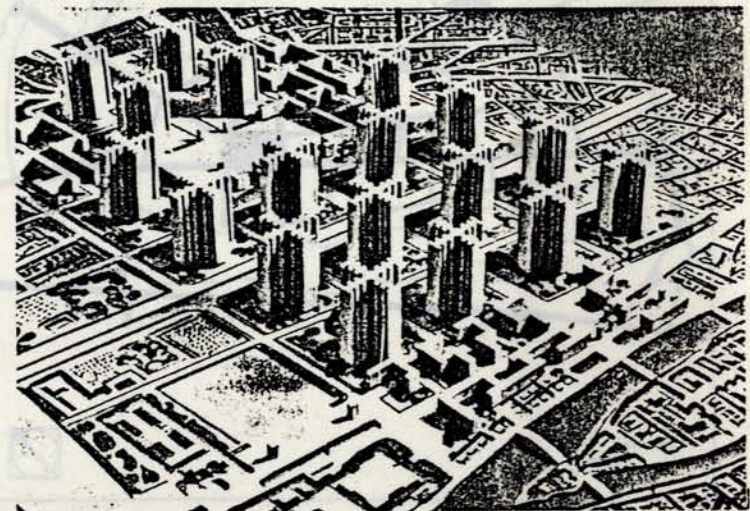
"It was in 1922 that the street was totally abandoned in Le Corbusier's "City for 3 Million". Like the rationalist projections of the 1910 conferences, this city was a projection of rational analysis, but the analysis did not include the state or the street in a central role. The various functions associated with the street were separated out into separate enclosures or zones. The result was a cultural museum complex beside a park. The dense centre was occupied by "all the machinery to overcome time and space", allowing for efficient administration from the skyscraper office buildings. Small networks of arcades connected these centres of commerce and business. "Streets-in-the-air" were included in the widely-spaced peripheral

Redent housing blocks. The ground plane of the city was devoted to uninterrupted parkland, allowing for the horizontal segregation of transport routes and city functions previously channelled in the section of the despised "rue corridor". At intervals in the parkland would be placed "street buildings", stepped, three-storey, terraced buildings containing cafés and boutiques. These would serve as the new "promenades" of Paris. The street was no longer a mediator between culture and nature, the mechanical transparency of glass, steel and concrete had displaced it, leaving its form as an historic anachronism. In the Plan Voisin of 1925 various historic fragments from Paris' urban history, like the Place Vendome, were left as "streets" isolated in the parkland."



20. Le Corbusier, plan for a city of three million inhabitants, 1922.

Paris, Plan Voisin, 1925



HISTORY OF THE SITE
(VICOLO DELLA MORETTA)

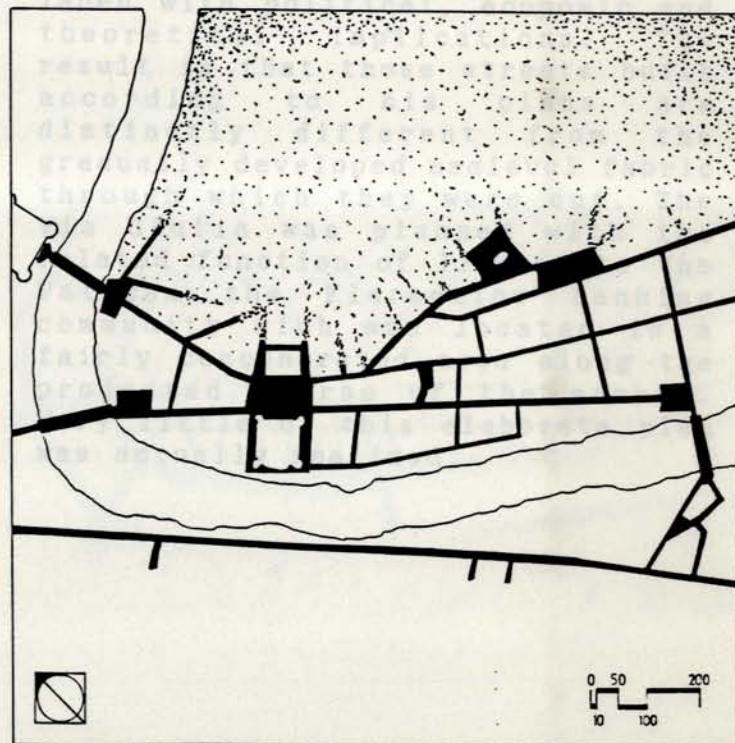
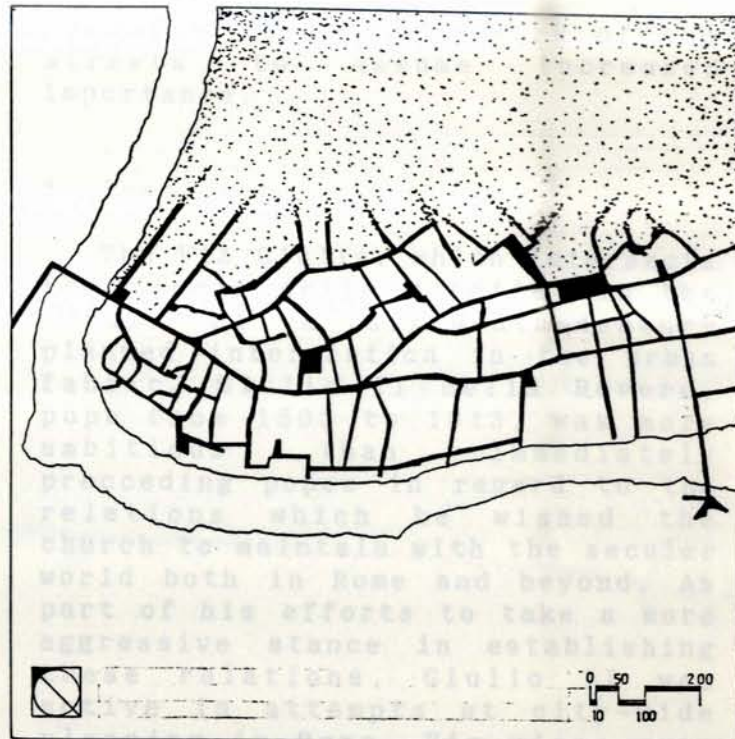
* Introduction:

"The streets in the area of the Vicolo della Moretta were, in fact, built for a variety of purposes in different eras. Some paths are purely practical, local and convenient in the nature of their origins while others are highly ideological and part of planning programs on large scales. In some cases, the paths of one era have simply followed those of preceding ages, while other streets were built specifically to countermand historical precedent. The creation of each street and the reasons for its creation then had subsequent effects upon the spatial and architectural qualities of the vicinity.

* Antiquity:

In ancient Roman times, the site of the Vicolo della Moretta lay in the area known as the Campo Marzio. The land, positioned as it was in the curve of the Tevere, was low-lying and marshy. Between the fifth and second centuries B.C., the Romans made their first use of the Campo Marzio area; An altar to Dite and Proserpina.

The construction of a road was necessary, and followed the approximate course of the present Vie Giubbonari, dei Cappellari and del Pellegrino. Although the Campo Marzio originally was included in



the city under the guise of a monumental zone, it gradually became a residential area.

* Medieval:

In the centuries following the sack of Rome and the fall of the empire, the essential purpose of the city changed. It was no longer the capitol of a military empire, but had become the city where the Christian church was based. The population of the city during the early middle ages decreased so dramatically that most of the area of the former imperial city became uninhabited. At its lowest ebb, the reduced Roman population was concentrated along the banks of the Tevere, on either side of the Isola Tiberina. Proximity to the river facilitated transportation and provided a ready water supply. The river was also easiest to cross at this point.

Between the eleventh and thirteenth centuries, the population of the city began to increase. By the end of the thirteenth century, the Campo Marzio had become the most heavily populated area in Rome. Churches and monasteries were built in great number in the area in the eleventh and twelfth centuries. The shifting of population within the city and the presence of the church as a vital force - had distinct effects upon the use of streets and the creation of circulation patterns throughout the entire city and in particular in the Campo Marzio area. Pilgrimage and processions

caused a specific network of the streets to assume increased importance.

* Renaissance:

The Via Giulia, which intersects the Vicolo della Moretta, is the result of a sixteenth-century planned intervention in the urban fabric. Giulio II della Rovere, pope from 1503 to 1513, was more ambitious than immediately preceding popes in regard to the relations which he wished the church to maintain with the secular world both in Rome and beyond. As part of his efforts to take a more aggressive stance in establishing these relations, Giulio II was active in attempts at city-wide planning in Rome. His plans were laden with political, economic and theoretical implications. The result is that those streets built according to his plans are distinctly different from the gradually developed medieval fabric through which they were cut. The Via Giulia was planned with the related function of linking to the Vatican the Florentine banking community which was located in a fairly concentrated area along the projected course of the street. Very little of this elaborate plan was actually realized.

+ * Nineteenth Century:

By the turn of the twentieth century, two major arteries - the Lungotevere and the Corso Vittorio Emanuele II - had penetrated the very dense urban fabric which continuity and intensity of inhabitation had caused to develop in the elbow of the Tevere. The Lungotevere was the first of the pair to be commenced. The catalyst for its construction was the flooding of the Tevere in 1870. The construction of the retaining walls alone was enough to regularize and alter radically the nature of the river's edge, but the sharpness of the new conditions was immediately further emphasized by plans for the construction of a coincident traffic artery. The Corso Vittorio Emanuele II became a route to continue the east/west circulation across the city. The endpoints of this segment were the monumental and traffic center at Piazza Venezia and the new bridge, Ponte Vittorio Emanuele II, crossing the river. The obvious purpose of the artery was to allow the twentieth-century reality of heavy traffic to enter the city.

+ * Twentieth Century:

The desire to create a network of north/south circulation intersecting the Corso Vittorio Emanuele II became a recurrent element in plans from the time the Corso Vittorio Emanuele II was proposed. The Fascists decided to build from the historic structure despite the practical difficulties which adapting the city to the logistics



of the twentieth century presented. One guiding principle was the aim of solving practical difficulties, most specifically traffic problems. A second Principle was the exposure of selected historical monuments, in order to illustrate clearly the glorious Roman history with which the Fascists wished to be identified. The project called for the creation of an axis connecting Chiesa Nuova and the Villa Lante, located on the Gianicolo (now Ponte Mazzini). The north/south axis from Chiesa Nuova was projected as a means of relieving traffic congestion within the city and providing access to areas beyond the city center. For Mussolini, the plan had the additional benefit of connecting, and thereby further exposing, two monuments of historic interest. The destruction required to clear the way for the projected path of the street was begun in 1938. Only the destruction, rather than the proposed route, remains."

compatible. We do not wish to ignore our traditional heritage. It is the tradition which transforms itself and assumes new aspects recognizable only to a few."

Gruppo 7
"Note", in *Rassegna Italiana*,
December 1928

"The Rationalist 'Gruppo 7' comprised the architects Sebastiano Larco, Guido Perotti, Carlo Enrico Rava, Adalberto Libera, Luigi Figini, Gino Pollini and Giuseppe Terragni. In the 'Note' of 1928 they committed themselves to exploring a middle ground between the

and the dynamic vocabulary of industrial forms demanded to them by the Futurists. The gruppo 7 gave more weight to a reinterpretation

INDEPENDENT STUDY

- * Palazzo Farnese - Palazzo Borghese - Palazzo Massimo - Casa del Fascio.

I did this independent study analysing the first three Renaissance Roman Palazzi in order to see if there are relationships between them about the following aspects:

- * Layers or spatial sequence
- * Circulation sequence
- * Entry
- * Courtyard
- * Inside corner

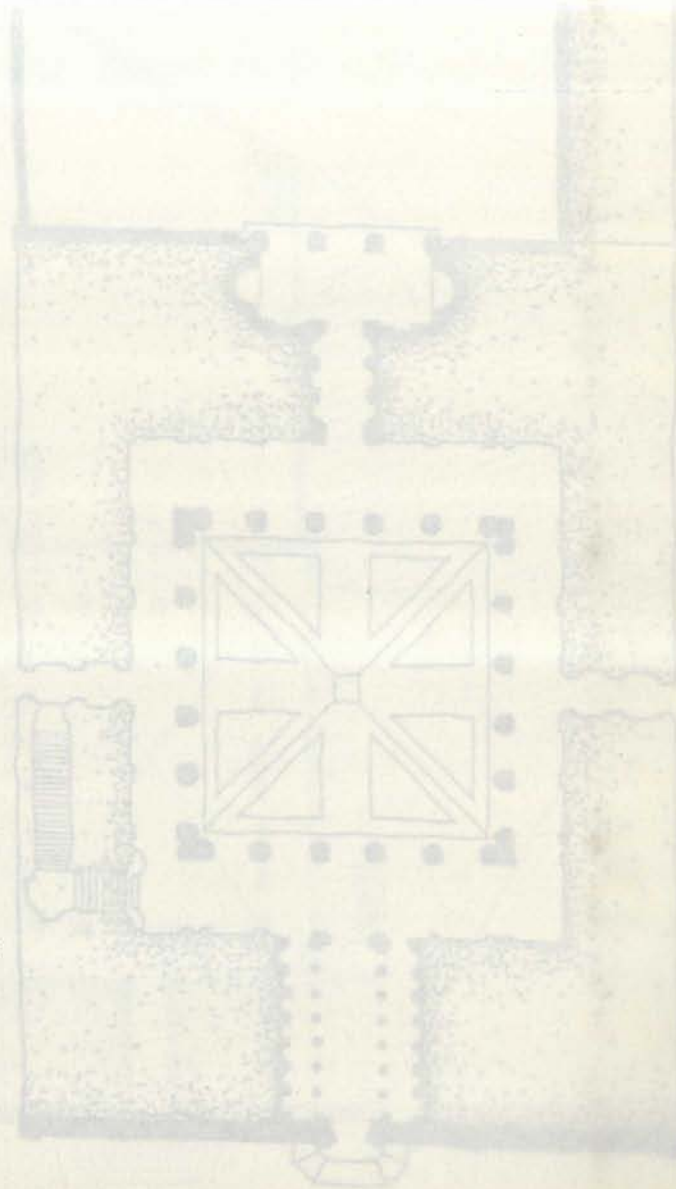
Afterwards, I enclosed as an example of a 20th century Palazzo, the "Casa del Fascio" by Giuseppe Terragni on which many of these aspects from Renaissance Times are included.

"Our past and present are not incompatible. We do not wish to ignore our traditional heritage. It is the tradition which transforms itself and assumes new aspects recognizable only to a few."

Gruppo 7
"Note", in Rassegna Italiana,
December 1926

"The Rationalist "Gruppo 7" comprised the architects Sebastiano Larco, Guido Frette, Carlo Enrico Rava, Adalberto Libera, Luigi Figini, Gino Pollini and Giuseppe Terragni. In the "Note" of 1926 they committed themselves to exploring a middle ground between the

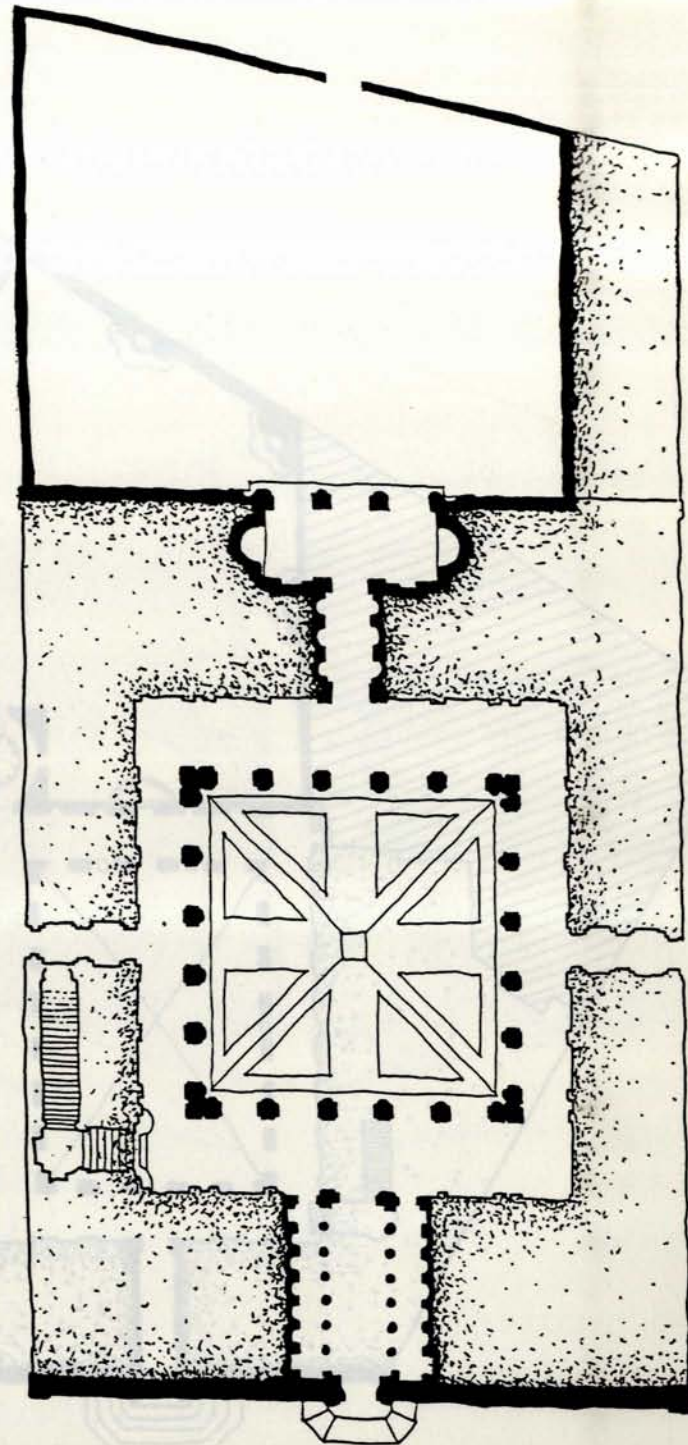
arcane language of the Novecento and the dynamic vocabulary of industrial form bequathed to them by the Futurists. The gruppo 7 gave more weight to a reinterpretation of tradition than to modernity per se."

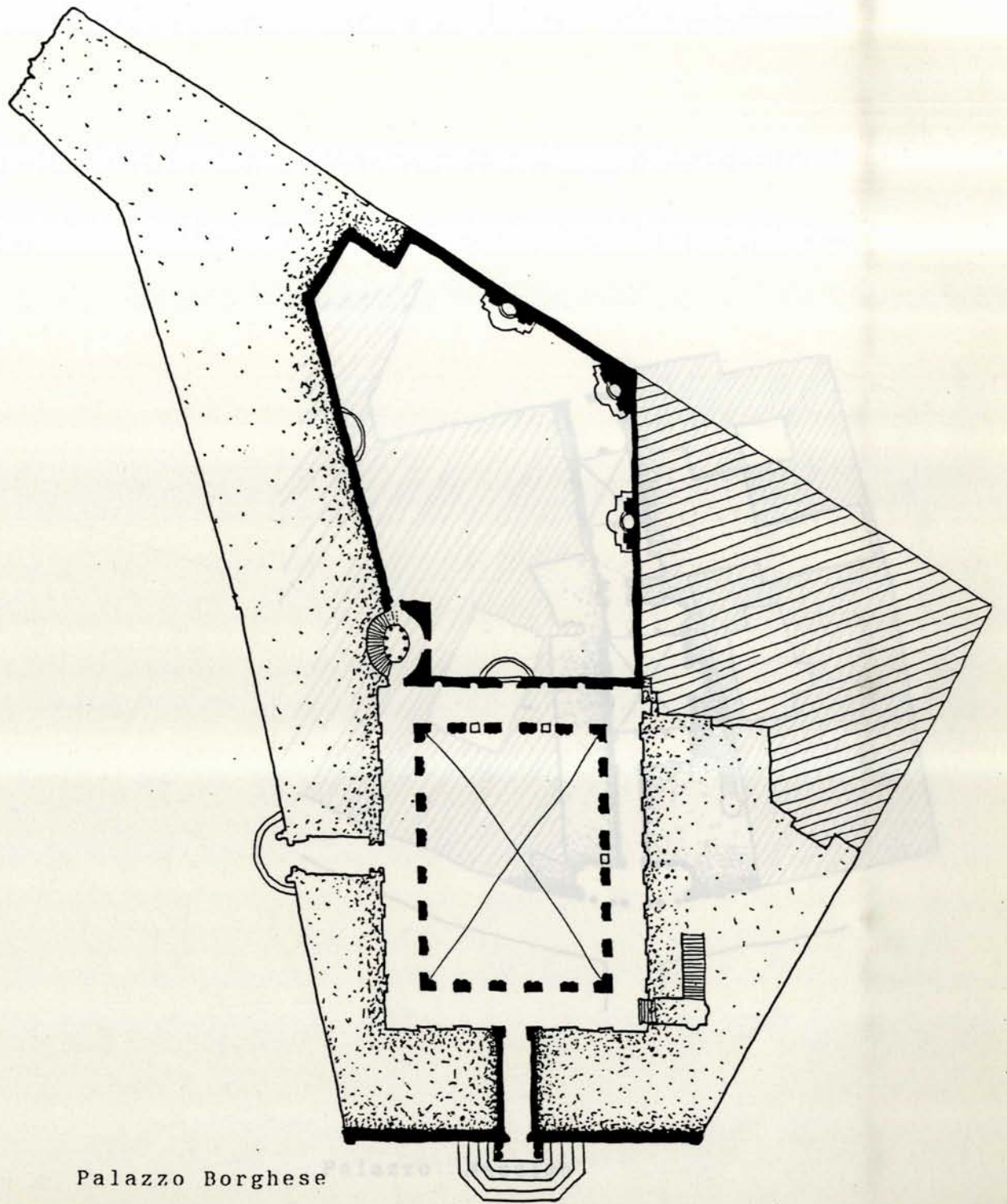


* Layers or Spatial Sequence:

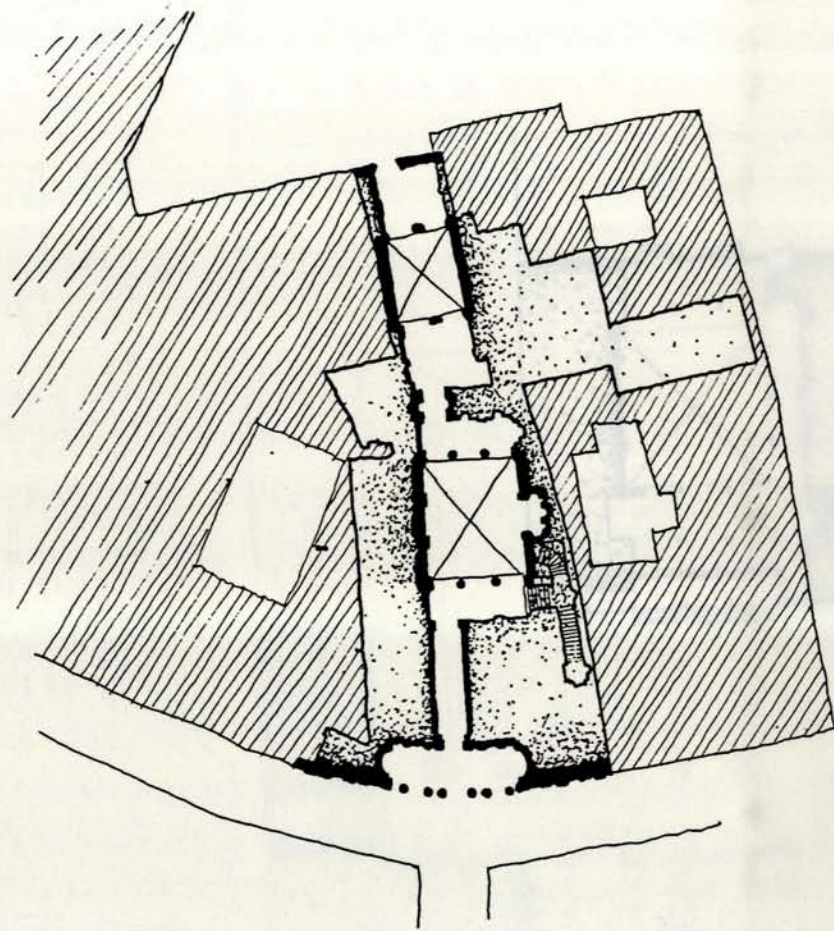
This was originated from the houses during the Roman Empire, for instance, "La Casa del Fauno" (Pompei) which goes from public to private, where public is more elevated and narrow. The private is more extensive but with a more human scale. This last idea is supported with the usage of stronger, thicker and higher columns at the beginning (Atrium Space) and with the usage of slimmer and lower columns at the end (Peristilum Space). During the Renaissance this was performed through the step from the city to the countryside. The step to the countryside was replaced by "Giardini del Palazzo" as a backyard. In all cases "il cortile" is the nexus between both situations. Palazzo Farnese is the more regular and ideal of the three, because it is a block unit building instead of Palazzo Massimo which is part of a block and it is inserted on an irregular site. Palazzo Borghese is a mixture of both. If we look at "casa del Fascio", we can notice that there are many new concepts about this item, like transparency. This is not just shown by the front facade. I mean that transparency is not just a glass wall. We can notice that on each facade, the building is talking about what is going on inside by using a strictly rational geometry.

Palazzo Farnese





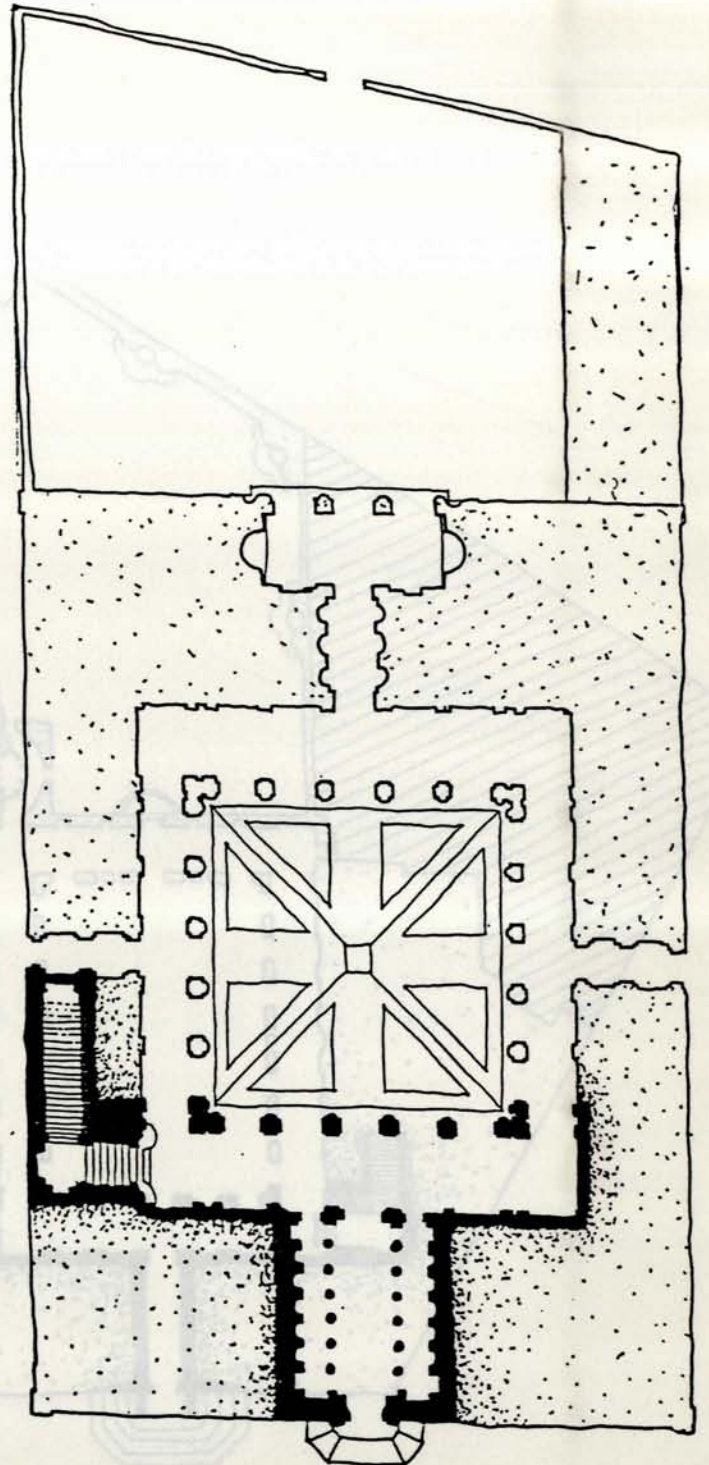
Palazzo Borghese



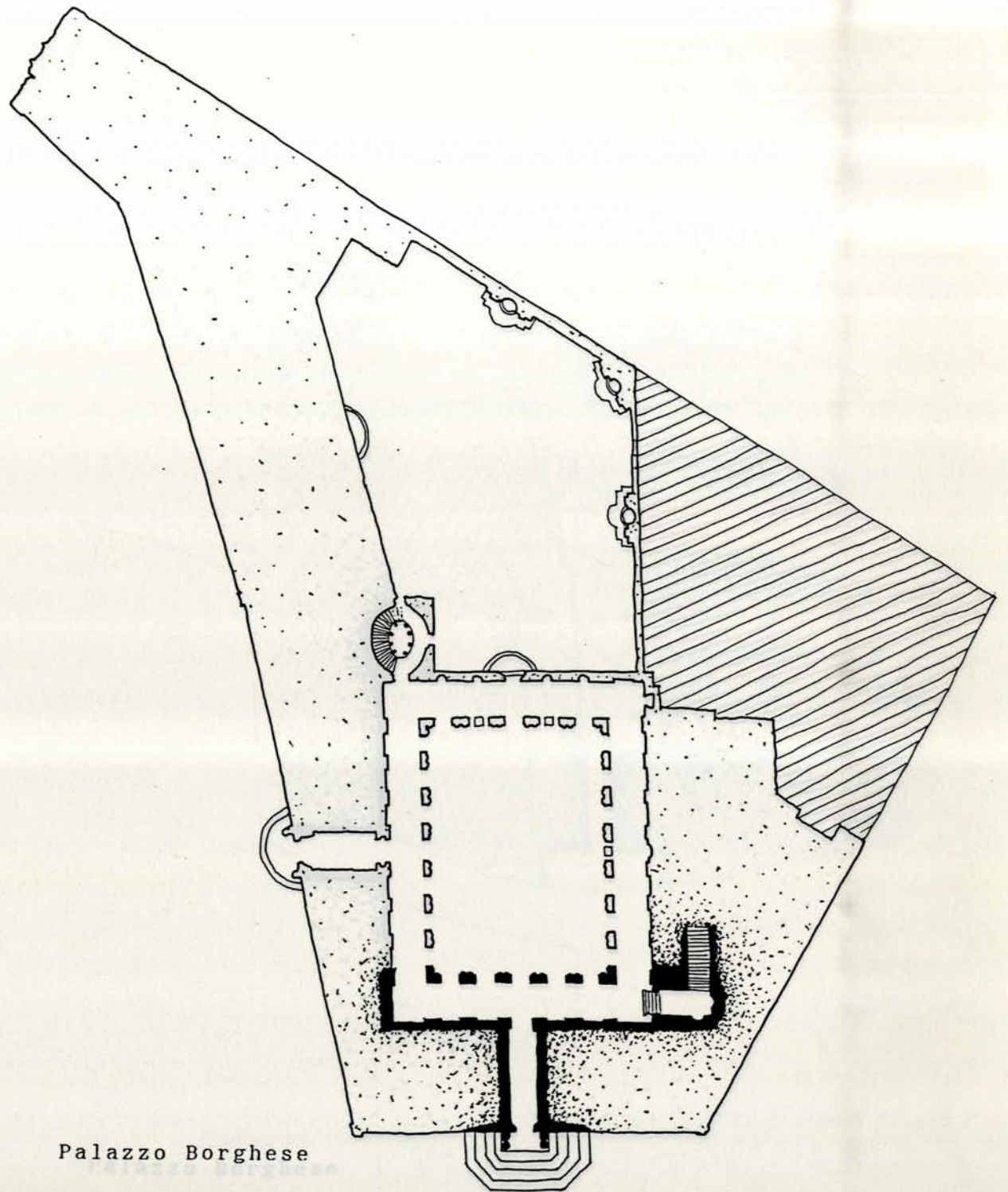
Palazzo Massimo

* Circulation Sequence:

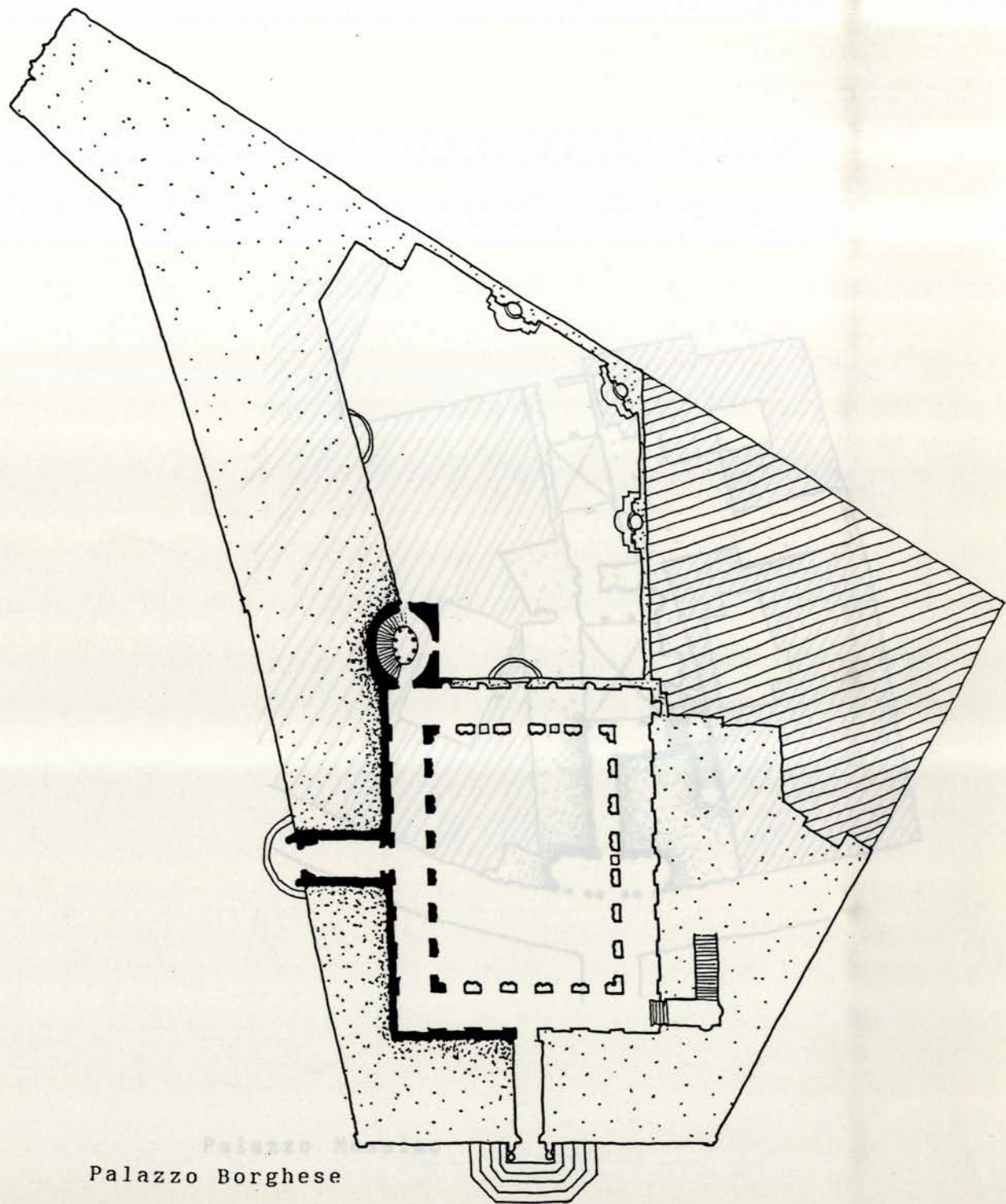
Note that in all cases we can observe the fact that once you get into the building the stairs are immediately seen. The stairs are a noble element inside the functional organigram of the building, which is an upright bond union of the different floors. At the same time, we can notice when we go across the corridor to the stairs, we can reach the yard's edge, where other stairs appears at the first sight. This last aspect produces a consecutive sequence, before one goes up, we can see always another alternative. This can be appreciated more clearly on Palazzo Borghese, where one can go in through two sides of the building. This proves the existence of two stairs. In "la casa del Fascio", nevertheless, 400 years after, Terragni uses this concept for his building, specifically as a circulation sequence inside a rational system in which the stairs can only be conceived where they are. This did not happen in Palazzo Farnese where the stairs could be placed either on the right hand or on the left hand side of the corridor.



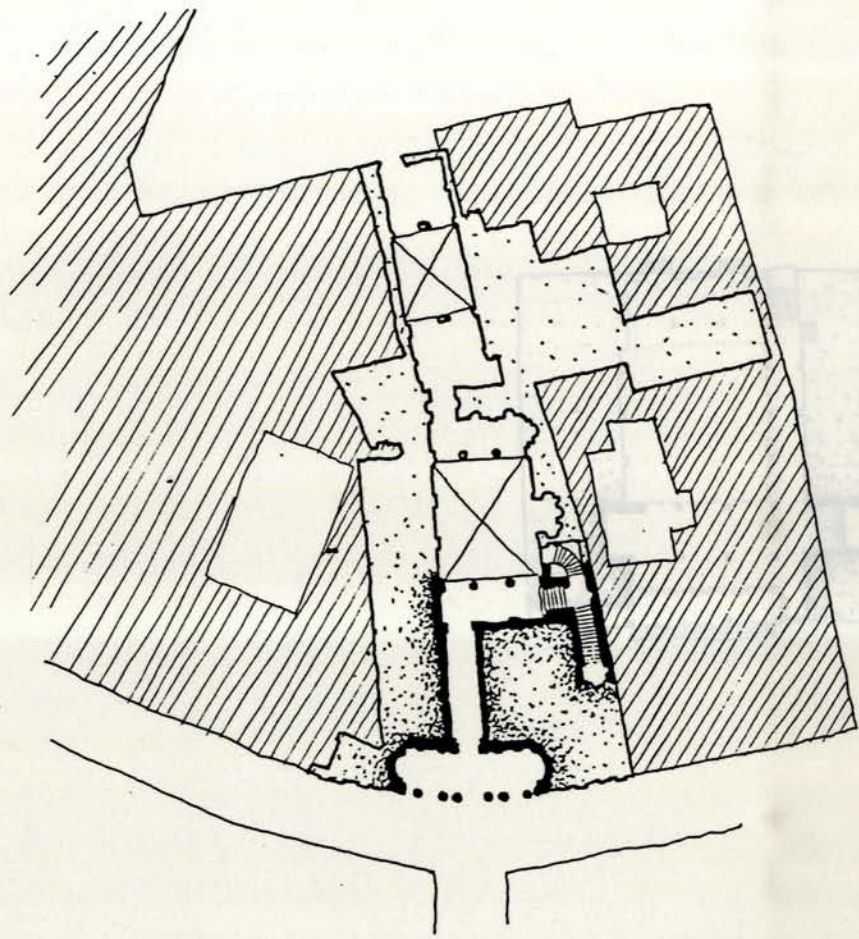
Palazzo Farnese



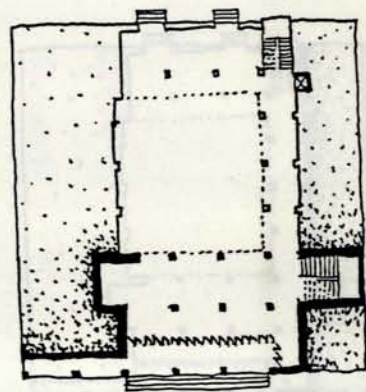
Palazzo Borghese



Palazzo Borghese



Palazzo Massimo del Pascolo



"Casa del Fascio"

The entrance in all cases corresponds to the facade's axis.

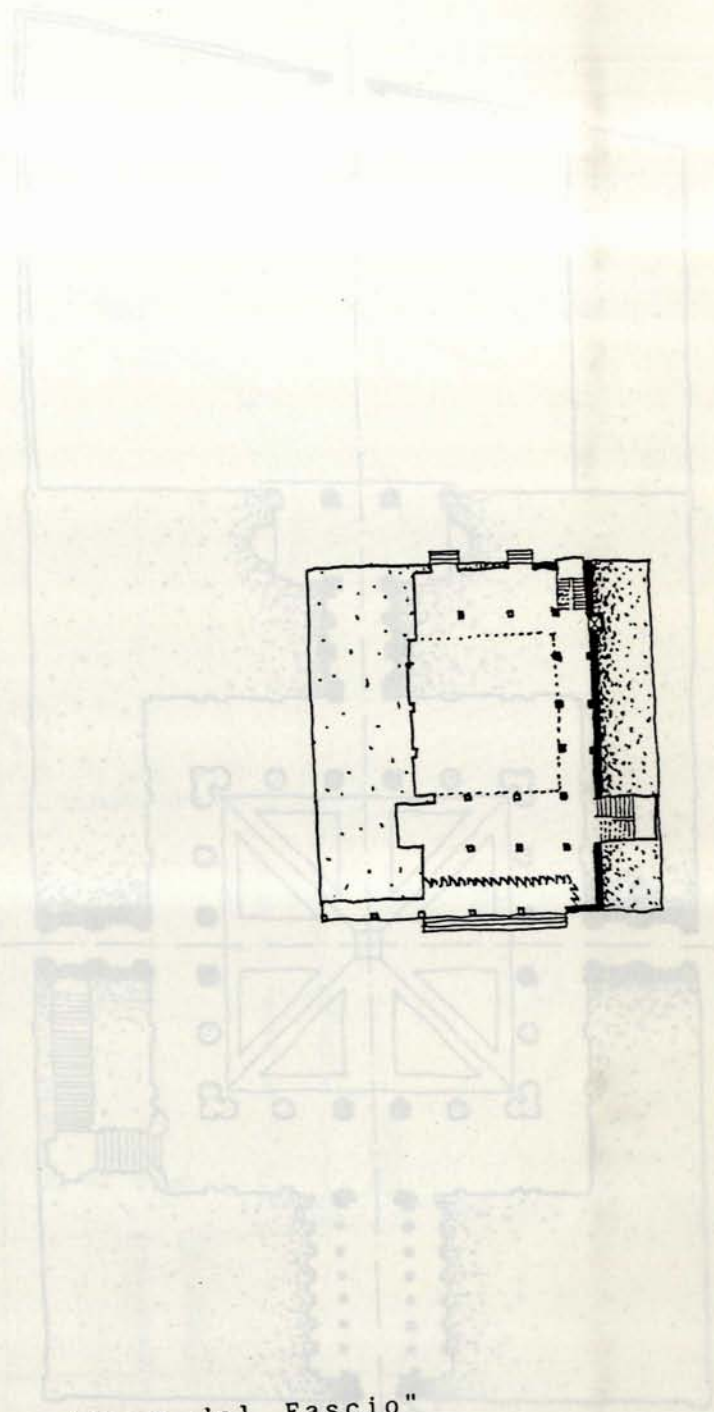
It is possible to have a double axial system.

... coincides the entrance's axis with the yard's axis or by two let coincide the entrance's axis with one of the lateral corridors of the yard, which can be appreciated in Palazzo Massimo.

Palazzo Farnese can be crossed through its 4 sides pointing out a double axial characteristic, being an axis notably more important than the other one. Palazzo Borghese can be crossed through 3 of its 4 sides, which produces a double axial characteristic, but with a notable great deepness on one of its axis. At last, Palazzo Massimo has only one axis and it is asymmetric. For denoting this peculiar double axial characteristic of this Age's Architecture, it taken use of a recess with a spring of water according to my judgment I consider insufficient to define a second axis perpendicular to the entrance axis.

Terragni uses the new concepts of transparency and deepness after looking at the Architecture proposed by Mies Van Der Rohe in 1929 with the green Pavillon at the World exhibition in Barcelona.

Palazzo Farnese



"Casa del Fascio"

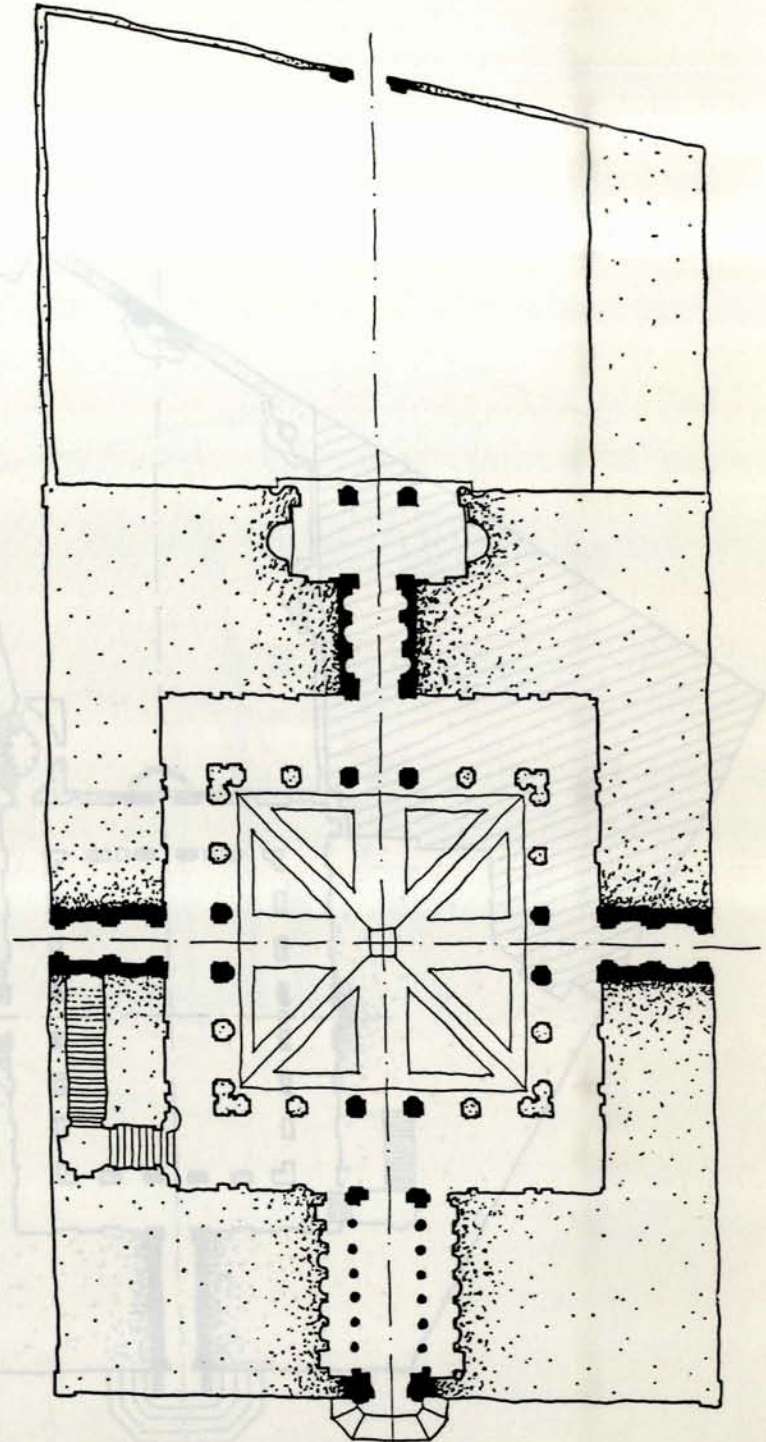
* Entry:

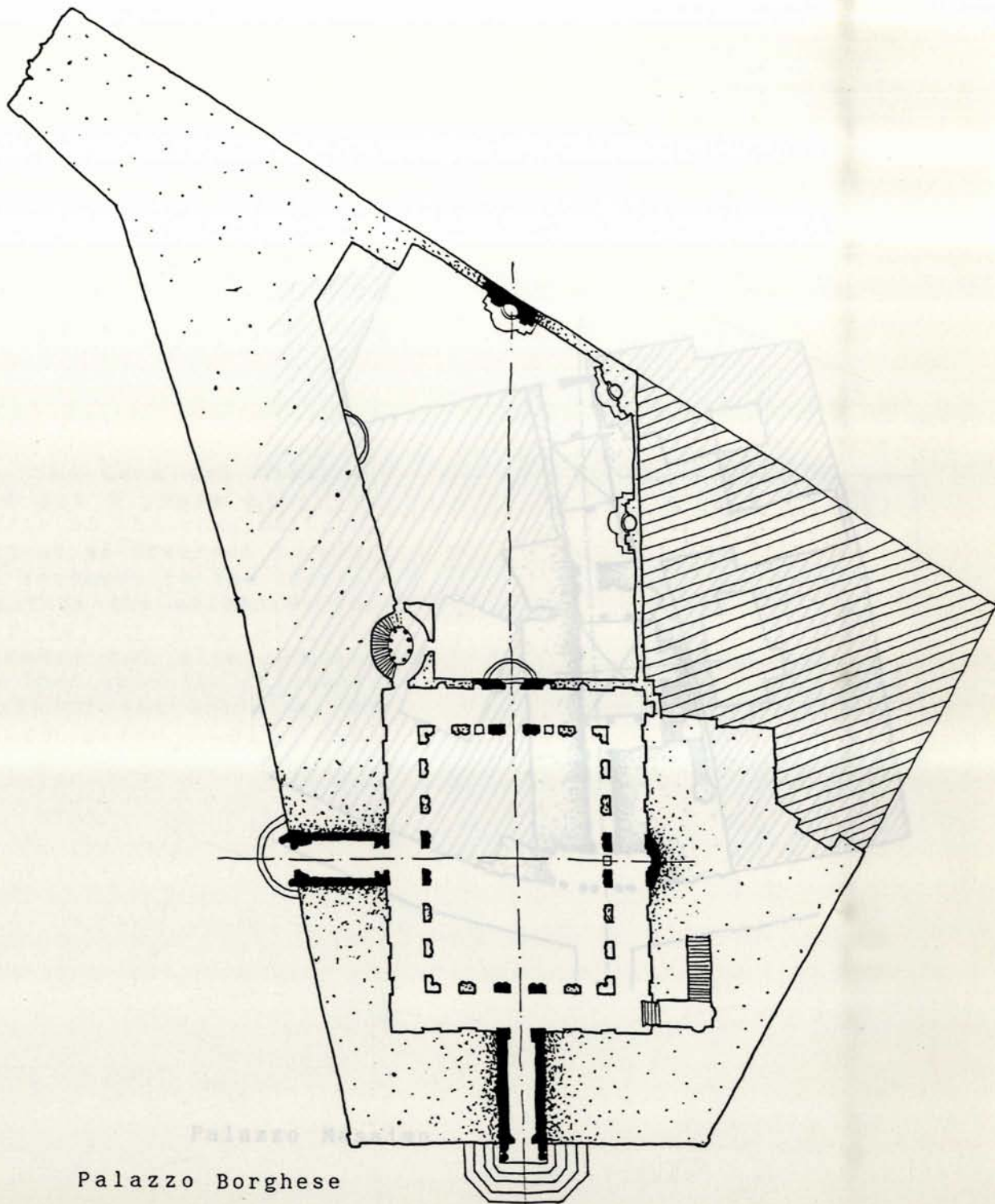
The entrance in all cases corresponds to the facade's axis, where one goes in. Nevertheless, it does not always correspond to the yard's axis where we arrive, once we cross the lintel or doorway. During the Renaissance this is only carried out in two ways: a) To let coincide the entrance's axis with the yard's axis or b) To let coincide the entrance's axis with one of the lateral corridors of the yard, which can be appreciated in Palazzo Massimo.

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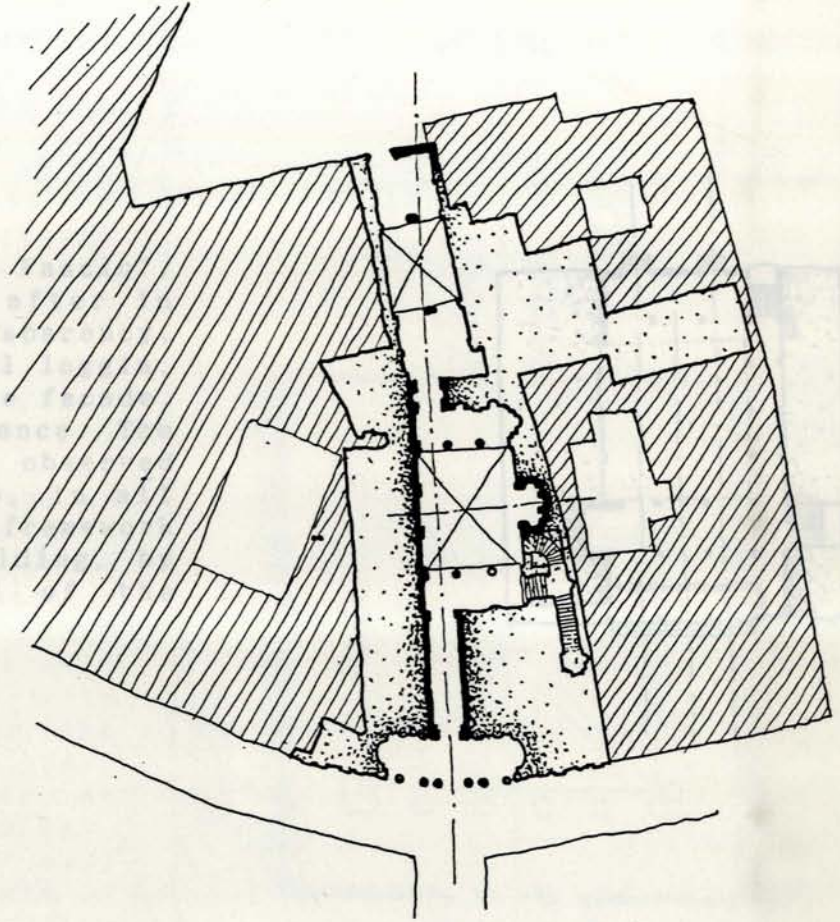
Palazzo Farnese





Palazzo Borghese

In fact, the Casa del
was carried out 3 years
1932. In spite of the trans
he takes use of an external
which gives depth to the
determining, thus the entrance
transparency is not only
at the entrance but also
the facades that show the
or structure of the build
means of the glass and
language.



Palazzo Massimo

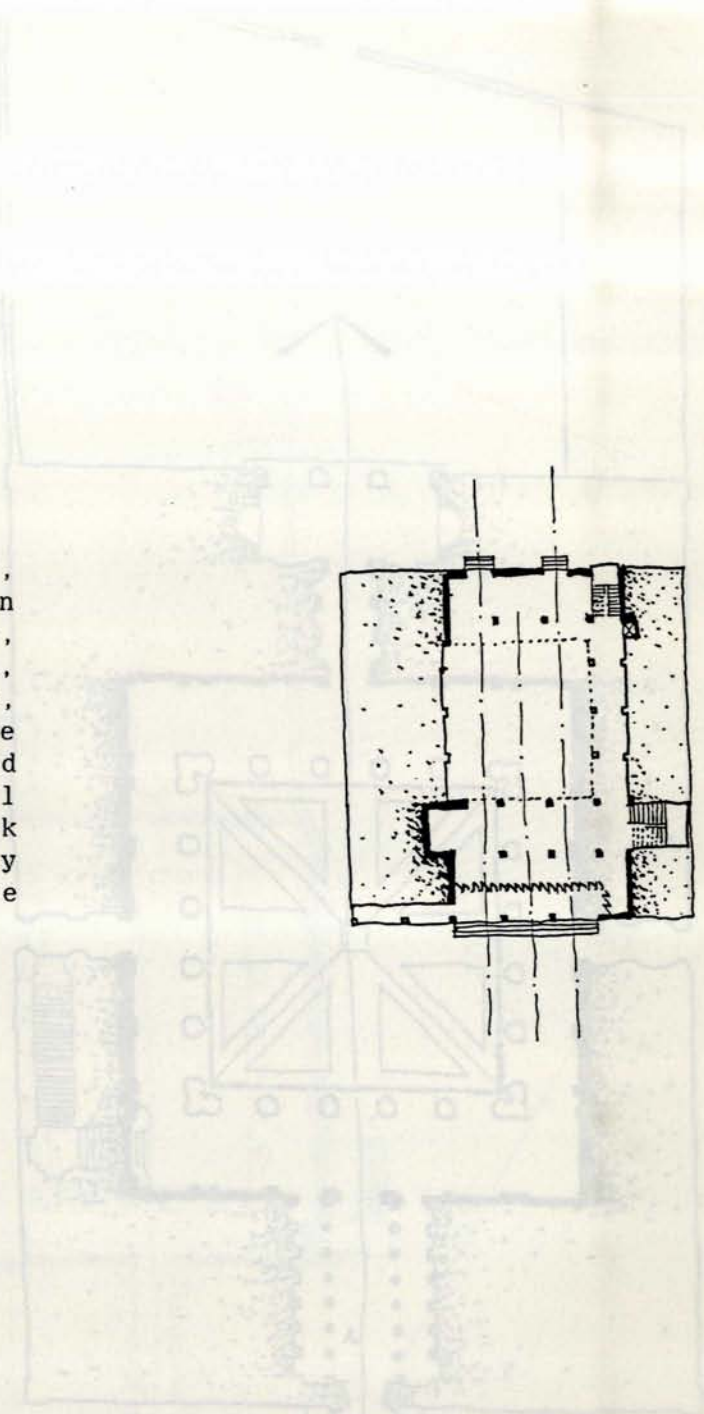
"Casa del Fascio"

... "Casa del Fascio" was originated from
the Architecture of the modern
... pointed out at the
... of the building
... of the modern
... of the modern

Palazzo Farnese is the most ideal
case of the three ones, because the
plan is a perfect cube. Neverthe-
less, the corridors parallel to the
principal facade are wider than
the perpendicular corridors, which
transforms the square into a
rectangle, creating a directional
course. In fact, "La Casa del Fascio",
was carried out 3 years after in
1932. In spite of the transparency,
he makes use of an external loggia,
which gives deepness to the facade,
determining thus the entrance. The
transparency is not only observed
at the entrance but also, in all
the facades that show the framework
or structure of the building, by
means of the glass and of the
language.

... on the first
floor. The other facades are a wall
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In the case of Palazzo
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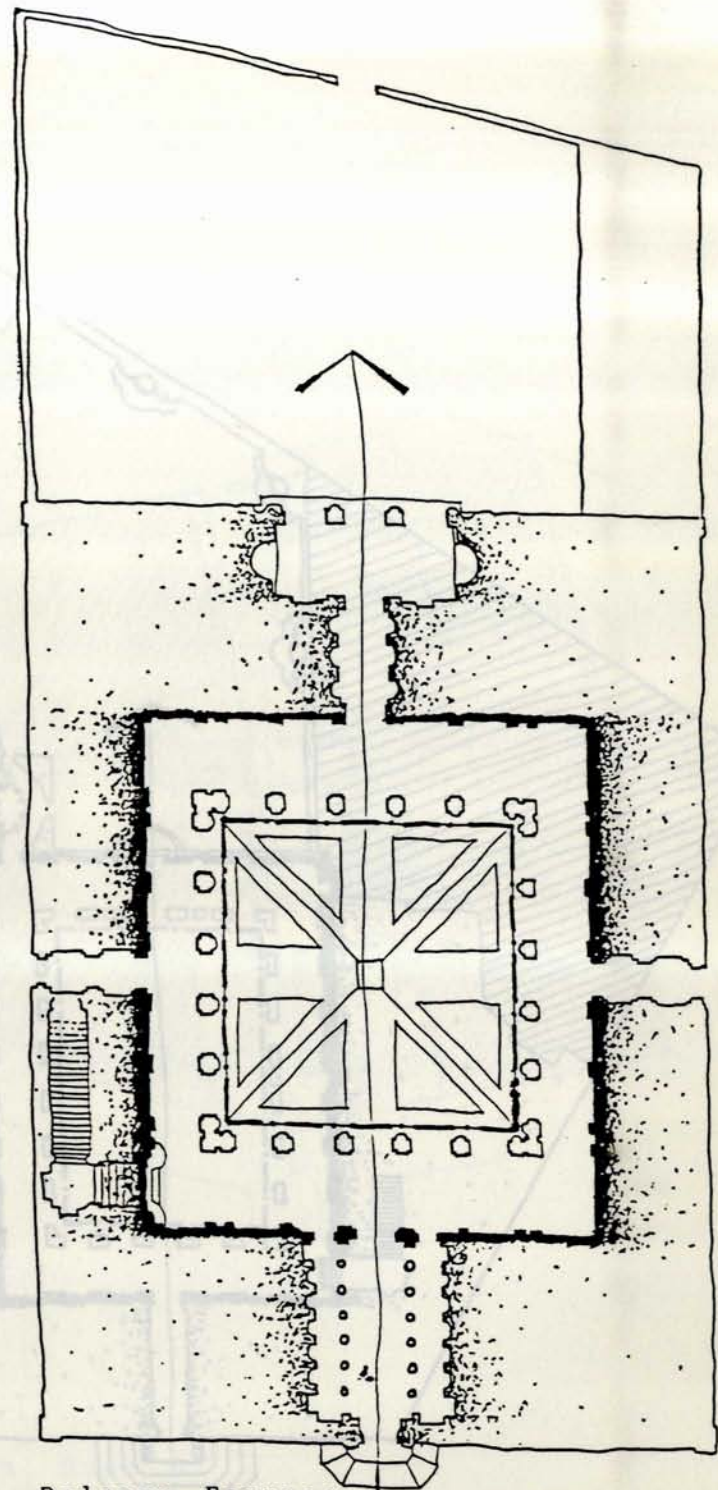
"Casa del Fascio"

* Courtyard:

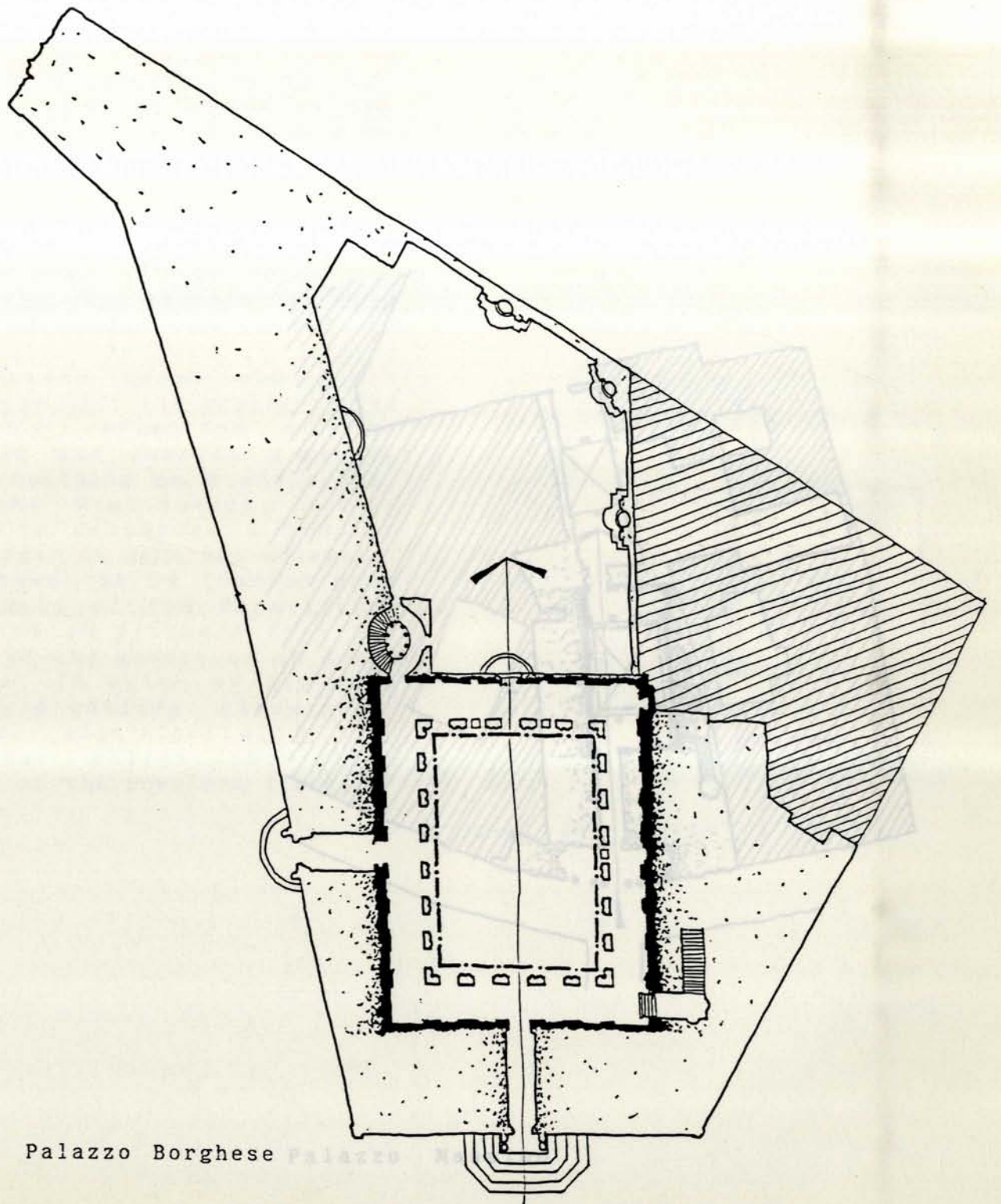
"Il Cortile" was originated from the Architecture of the Roman Empire as I pointed out at the beginning of the item "Layers or Spacial Sequence". During the Renaissance, there was a notable development in this area. Among the examples previously analyzed, Palazzo Farnese is the most ideal case of the three ones, because the yard is a perfect cube. Nevertheless, the corridors parallel to the principal facade are wider than the perpendicular corridors, which transform the square into a rectangle, creating a directional course towards the river (Tevere).

Palazzo Borghese's yard as well as Palazzo Massimo's yard are rectangular. The last is the least ideal of them, because of its location, therefore, the yard is higher than wider and only three of its sides have the same height. Moreover, only the sides parallel to the principal facade have a pillar structure on the first floor. The other facades are a wall with windows and a wall with recesses making emphasis on the middle of the yard. This is bigger, and there is a spring of water. At the level of "Piano Nobile", Palazzo Massimo has a "Loggia" only on one of the four (4) fronts of the yard.

In the case of Palazzo Borghese's yard, the situation is more regular but it is not ideal as Palazzo Farnese. The yard is rectangular, making emphasis on a direction. Only three (3) of the



Palazzo Farnese

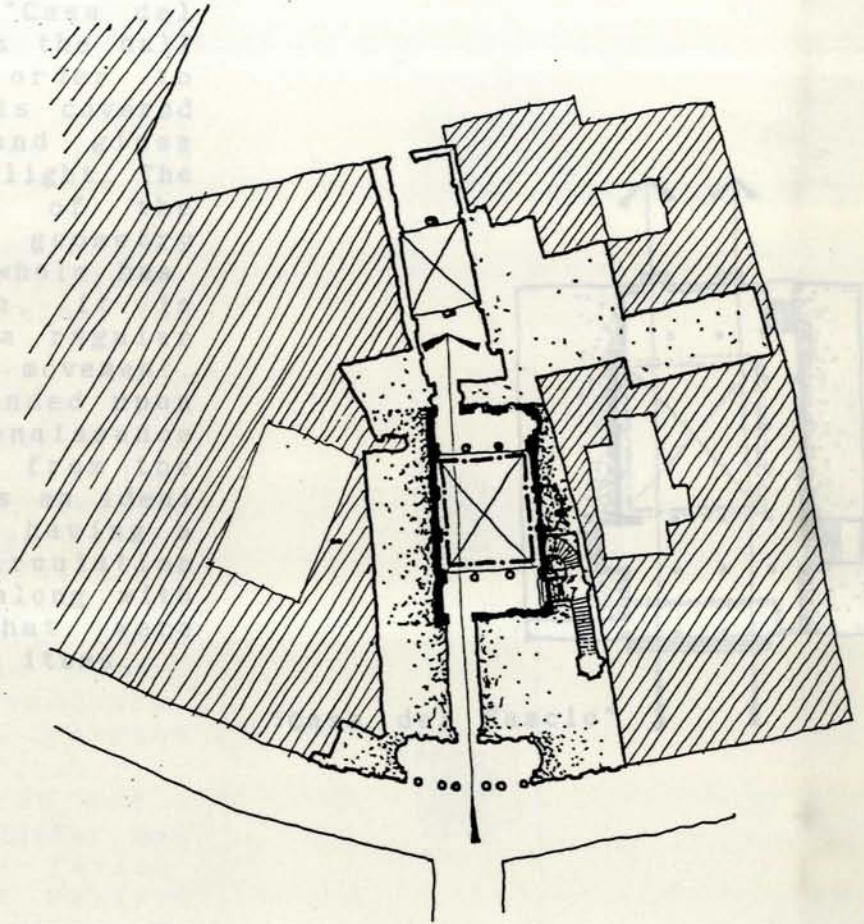


Palazzo Borghese Palazzo Borghese

the same height. The next idea is
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Unlike the Renaissance,
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Nevertheless, it is found
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Palazzo, which proceeds from
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many other things, the
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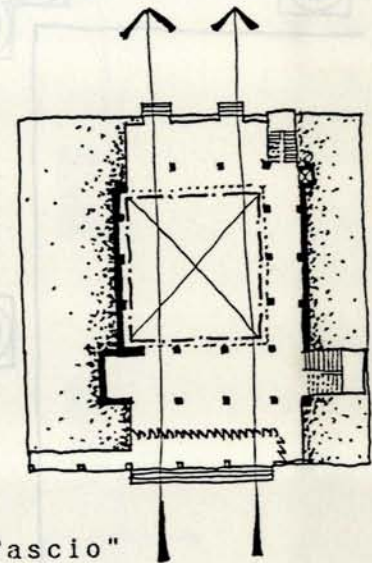
Palazzo Massimo

sides that conform the yard, have the same height. The last idea is intentional, leading to the concept of reinforcing a direction to the gardens and the river. The low side instead of being just smaller, is also a transparent loggia, where the gardens are behind it.

In the case of the "Casa del Fascio", the yard becomes the hall of the building. In order to achieve this, the yard is covered with concrete beams and glass blocks which sift the skylight. The yard is a reflection of the elaborated and complex geometry that the building as a whole has. Unlike the Renaissance, it is intended to decompose a regular form in order to generate movement. Nevertheless, it is founded upon the concepts of the Renaissance Palazzo, which proceeds from the concepts of the square as an ideal form type. In spite of having a yard with a ceiling, circulation concept was maintained along with many other things that were discussed on the previous items.

are joined to the perpendicular facade by means of a compact element, composed of a pilaster at the point of intersection and a column joined to the pilaster and going at each side of facade. Besides, in the case of Palazzo Farnese, the columns are joined to buttresses or wide pilasters.

On the other hand, at Palazzo Borghese, the solution is less complex, it is clean, because instead of using buttresses with half a column joined to them (as in



"Casa del Fascio"

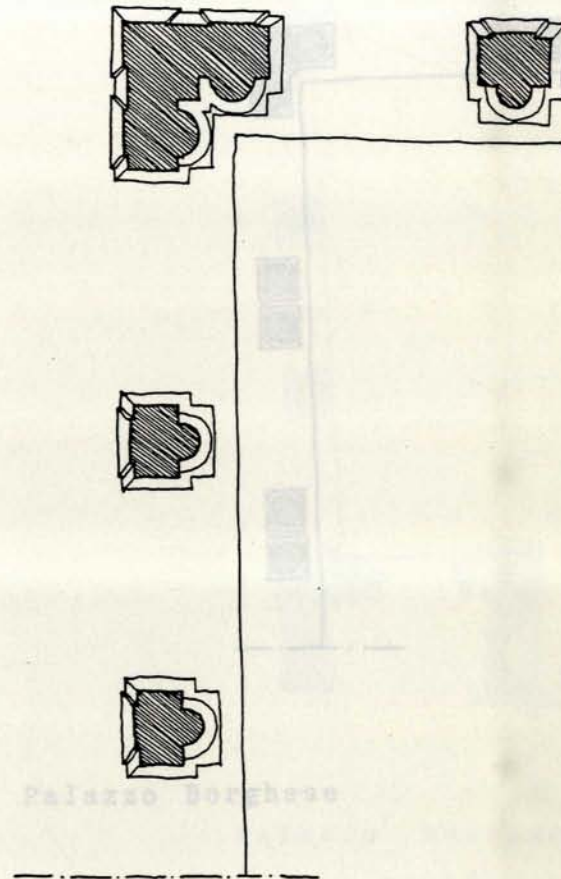
Palazzo Farnese

* Inside Courtyard Corner:

This was a problem very complex to solve. We simply started by using columns that intersected each other when reaching the corner. The column then became a part of the facade X and of the column perpendicular to it, but it finally doesn't belong to any of them. In fact, this column, doesn't appear on the facade.

Different solutions to this problem can be appreciated in the cases analyzed: In the case of Palazzo Massimo only two opposite fronts take columns, where as the other two fronts take pilasters, what makes it highly irregular. The encounter of these two types of pillar structure makes the space acquire movement through the tension produced by the use of the two types of pillar structures just mentioned. In the case of Palazzo Farnese, a similar system as the one in Palazzo Ducale in Urbino was used. The yard is composed of columns on its four facades. These columns when reaching the corner, are joined to the perpendicular facade by means of a compact element, composed of a pilaster at the point of intersection and a column joined to the pilaster and going at each side or facade. Besides, in the case of Palazzo Farnese, the columns are joined to buttresses or wide pilasters.

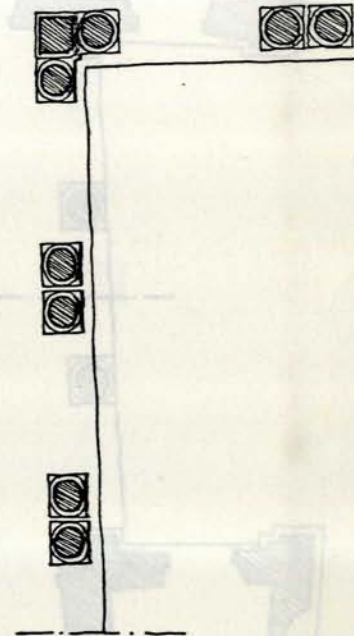
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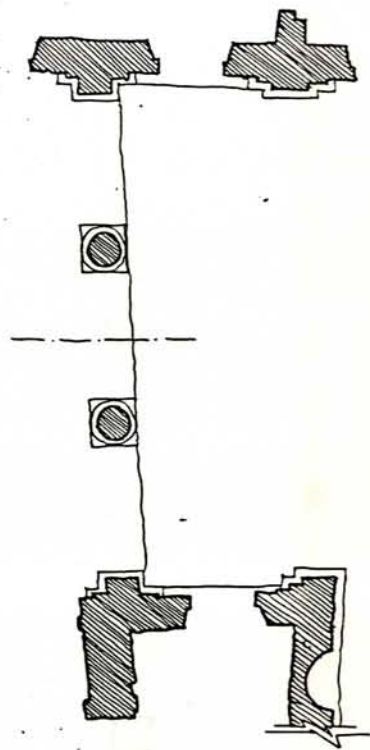
the case of Palazzo Farnese), a double column was used. This double column, when reaching the corner, intersects one of the two columns coming from the side that is perpendicular to this facade.

A new concept is used in the case of "casa del Fascio": The use of the structure isolated from the external layer and subdivision of space. This takes us to solutions such as making the yard's corner (hall) without any articulating element.



Palazzo Borghese

Palazzo Massimo



Palazzo Massimo



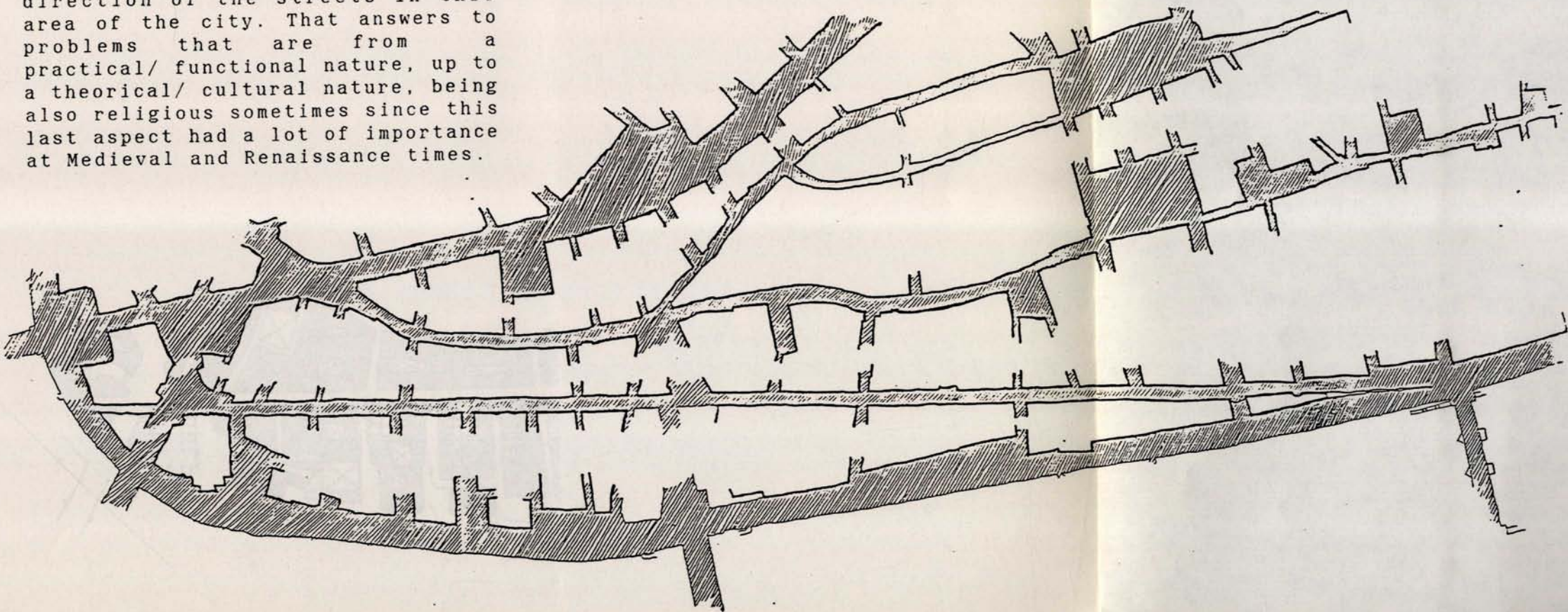
"Casa del Fascio"

URBAN PROPOSAL

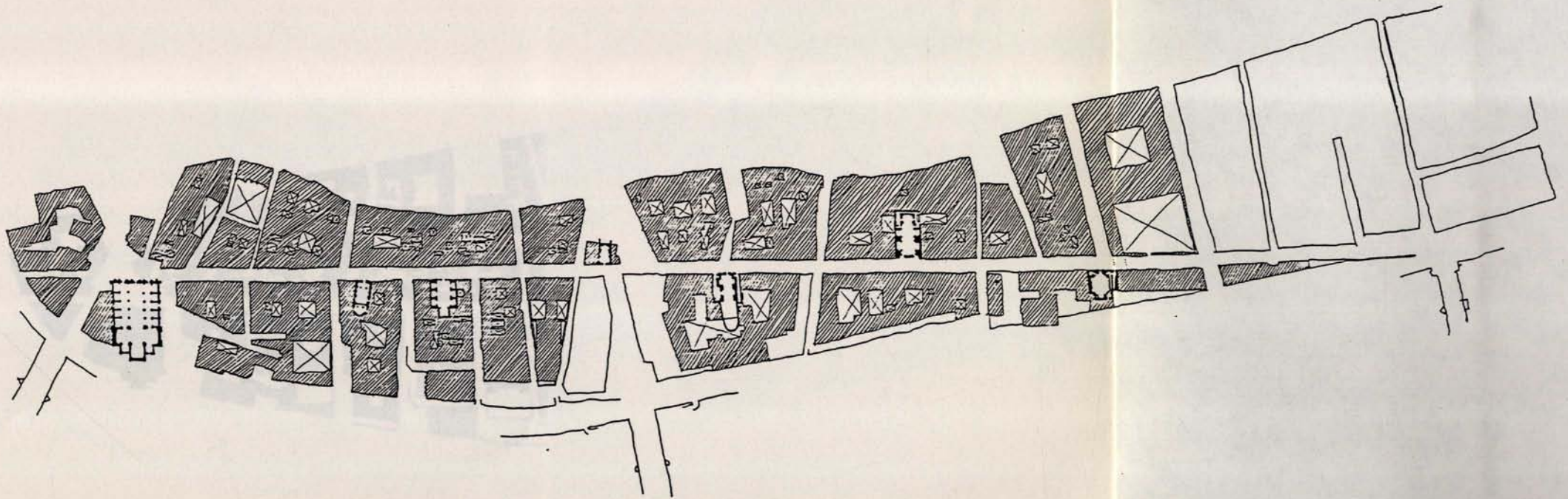
What to do on a gap that history left in the city? Do we have to fill it in or leave it as part of the memory of the city? To solve this problem, I think we have to look at a more extended part of the city and analyze what is going on and what should be going on.

From "History of the site" (Viccolo Della Moretta) we can consider many aspects that is worth while mentioning:

a) The preponderant North-South direction of the streets in this area of the city. That answers to problems that are from a practical/ functional nature, up to a theoretical/ cultural nature, being also religious sometimes since this last aspect had a lot of importance at Medieval and Renaissance times.



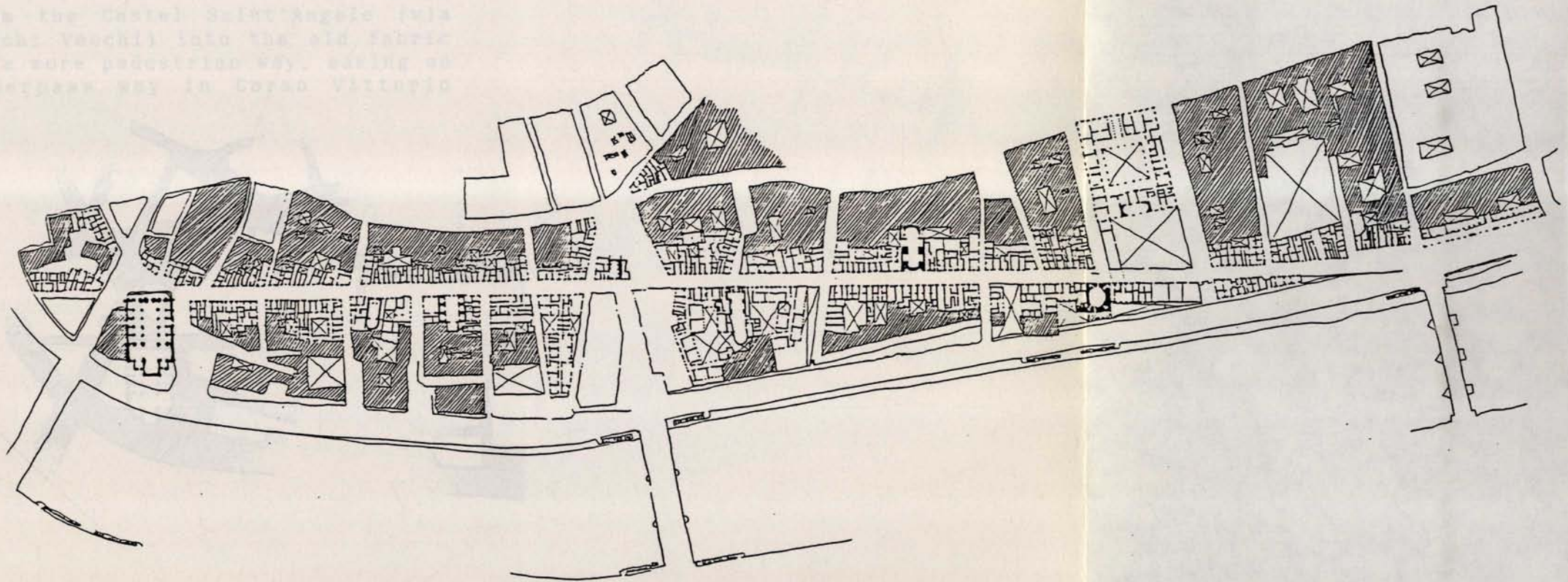
b) The appearing of many chapels and churches in the area that before were a way of evangelizing and now are a way of encouraging cultural knowledge.



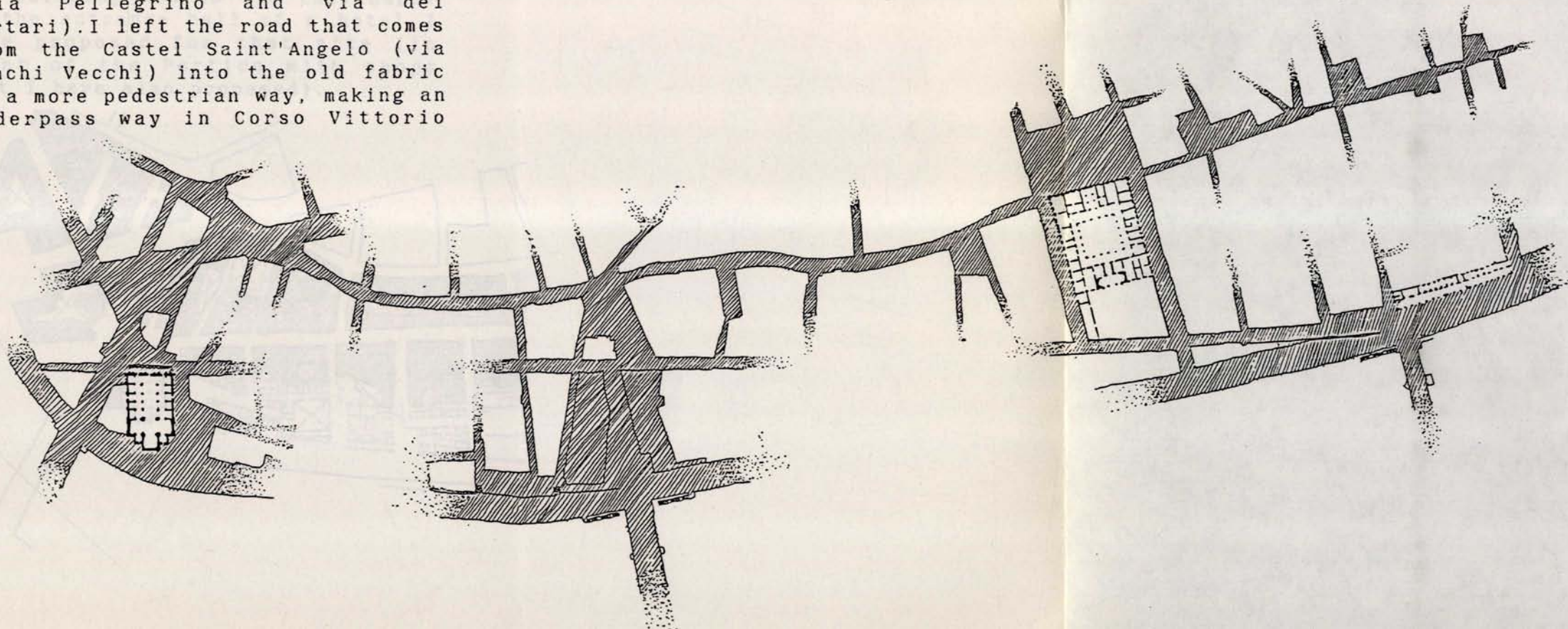
c) The way in which the constructions existing in the area form the urban space (streets and squares) and there is a dialogue between them. On one time, the urban space becomes the constructions existing and/or viceversa. As within the blocks there are spaces that become the urban space, we get such a link between space built and the one which is not, that we can feel the city in another magnitude, far from what we can reach at first sight.



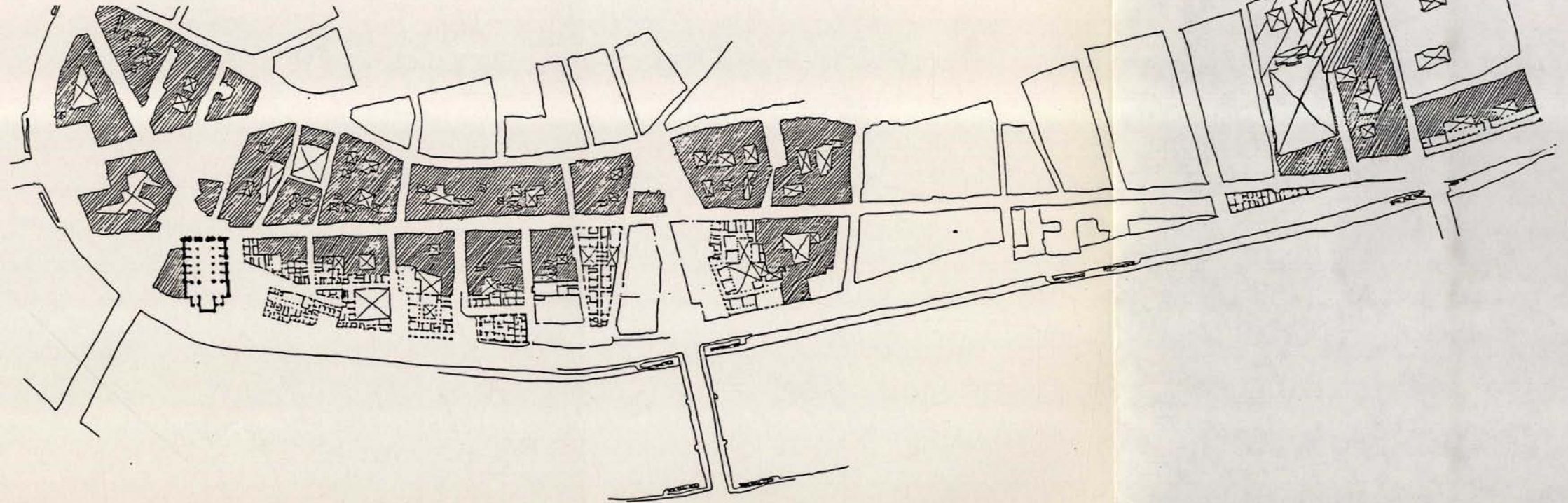
"The definition of the Block as "a connecting element between the city as a whole and the single houses which composed it"(G. Giovannoni), we can consider technically valid only at the Modern Age, and even then only partially. For most of the Middle Ages and in most European cities, this position/function belonged to the street."



One of the first moves I made was to keep via Giulia as it was conceived during the Renaissance, with its tragic scene character with isolated block units. But as the site is almost exactly in the middle of the street where something special in terms of space must happen; I propose a Portico with shops in order to make the street wider at that point. The street that runs parallel to via Giulia, (via Monserrato) has an important point that may be a little piazza, in order to follow a sequence of piazzas that come from piazza Farnese and beyond. In addition to this sequence, there are two streets that met this point (via Pellegrino and via dei Cartari). I left the road that comes from the Castel Saint'Angelo (via Banchi Vecchi) into the old fabric as a more pedestrian way, making an underpass way in Corso Vittorio



Emanuelle II. The little street that comes from the side of the church "dei Fiorentini" towards the site helped me to define a new construction limit allowing me to use enough portion of the site as gardens. Which step down from the level of the Lungo Tevere (river side highway, four meters above the city level) to the old city ground level. For the chapel San Filippo Neri I propose the reconstruction of part of the block, following the concept of Isolated Block Unit Building, keeping up a little piazza in via Monserrato (at this point the street changes its name into via Banchi Vecchi). My idea is to maintain the present structure of the building and to use the chapel as the entrance hall of a hotel I have proposed for that site (in front of the Portico with shops that I have also proposed).



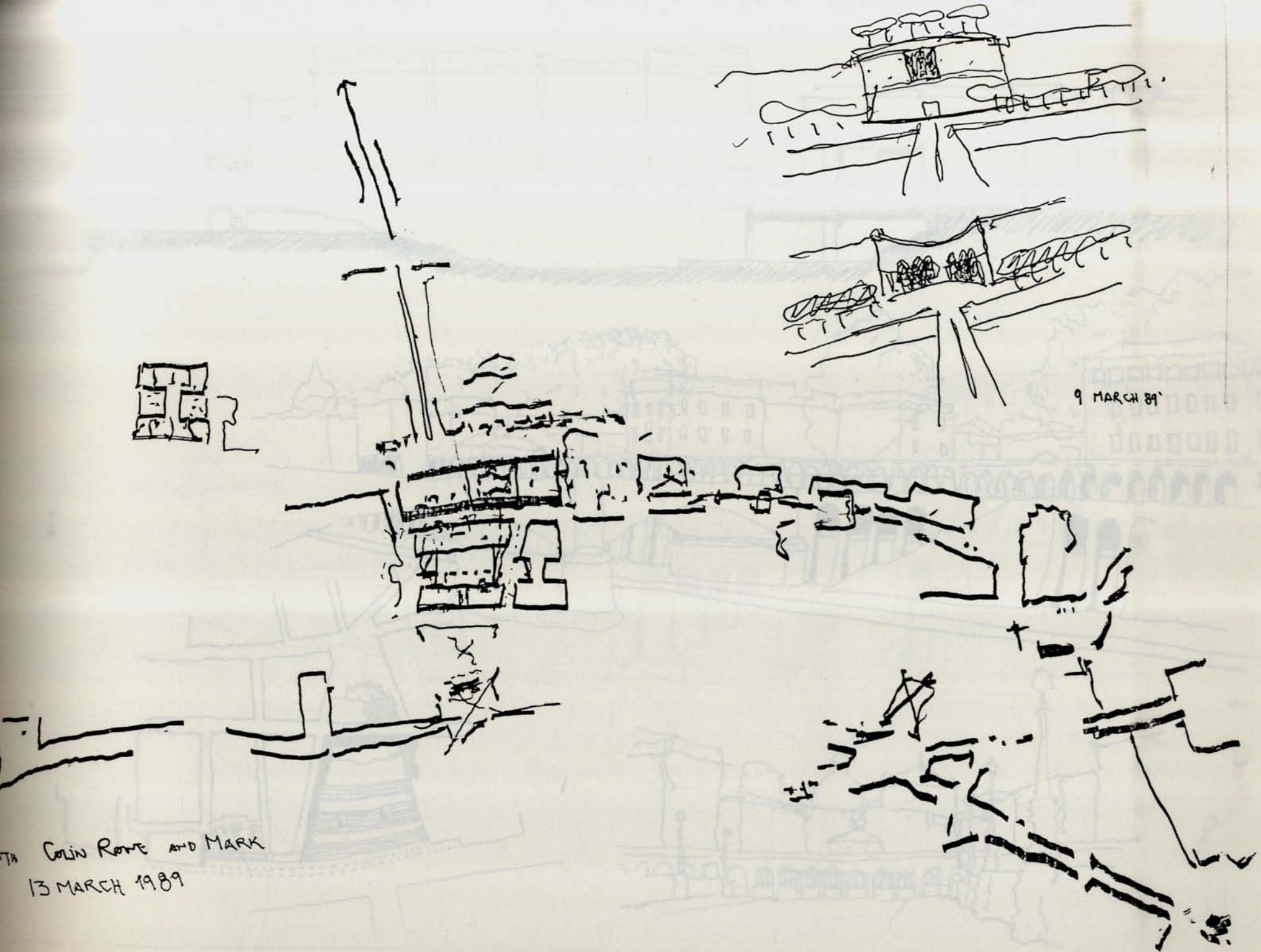


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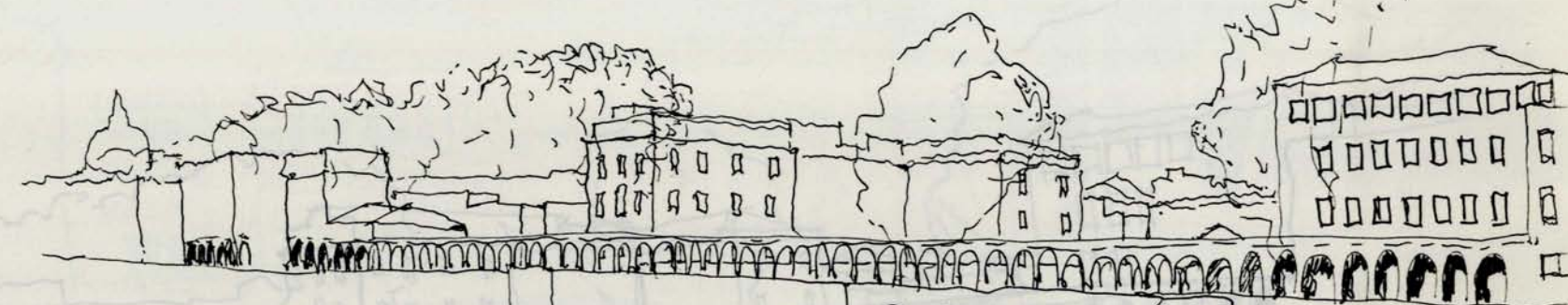
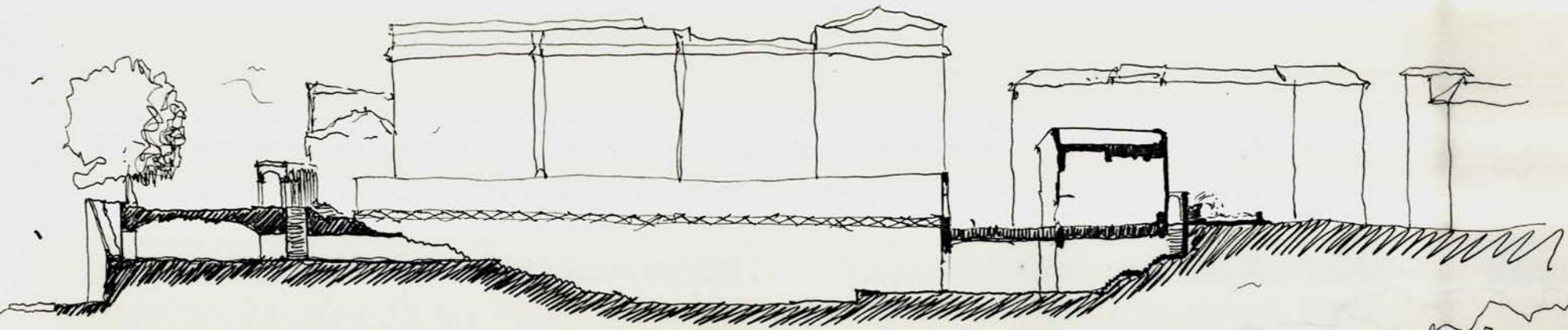
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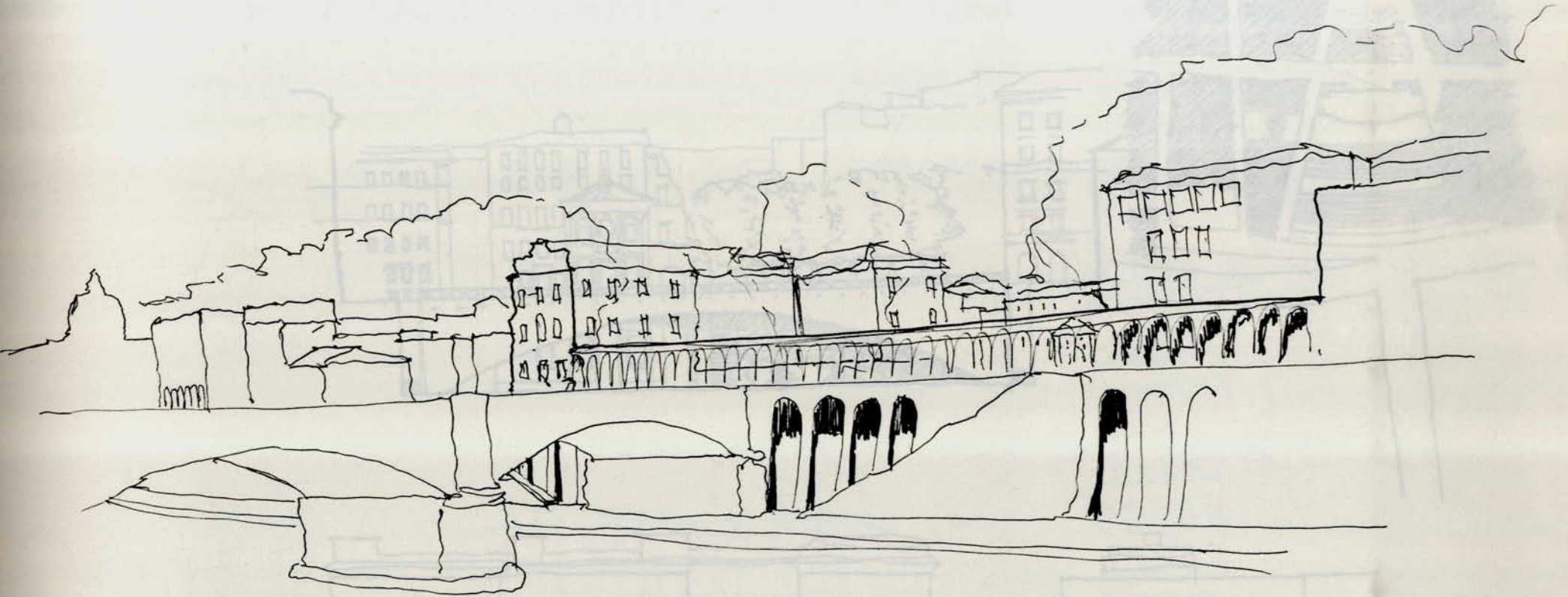
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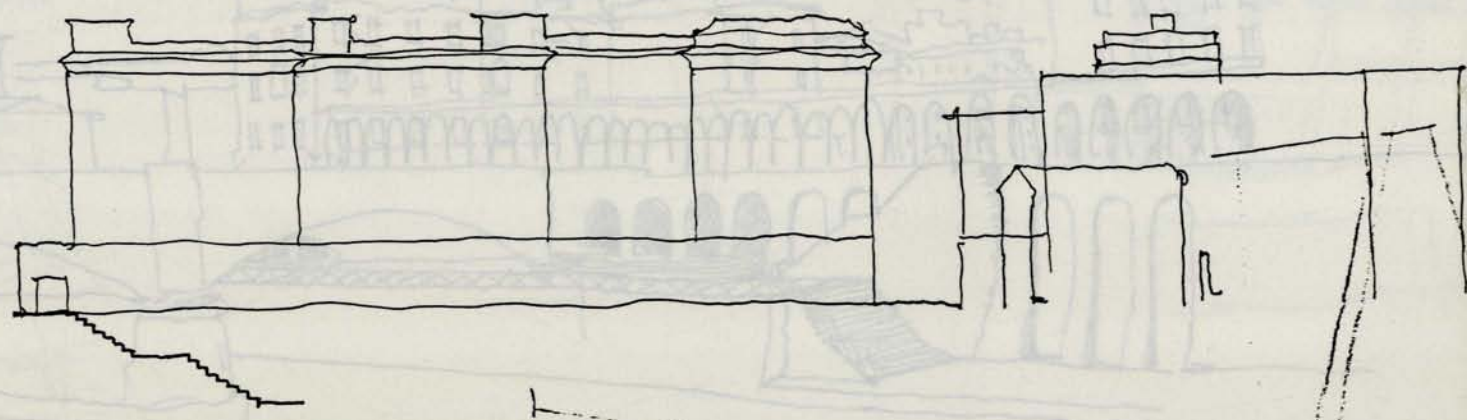
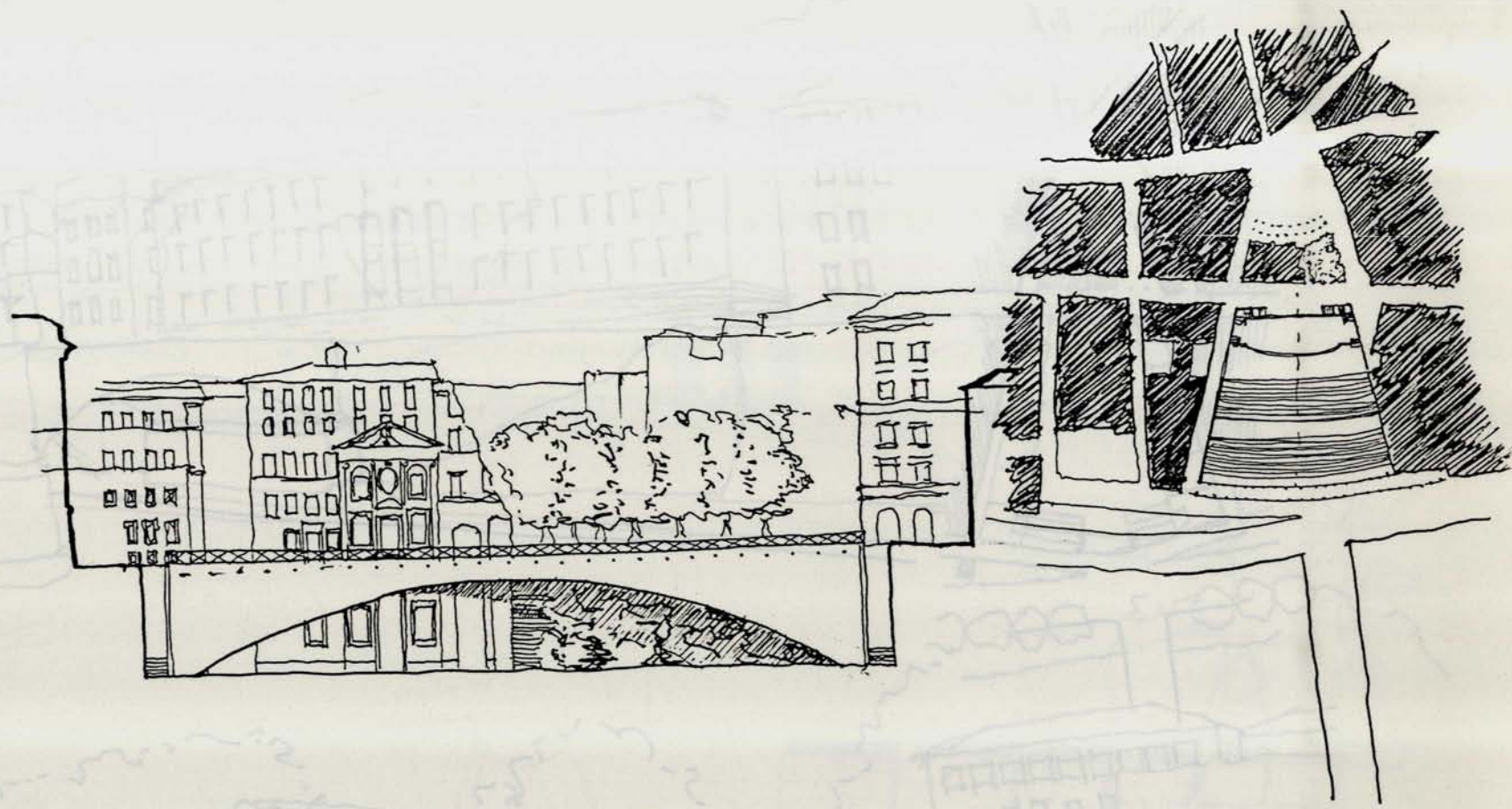


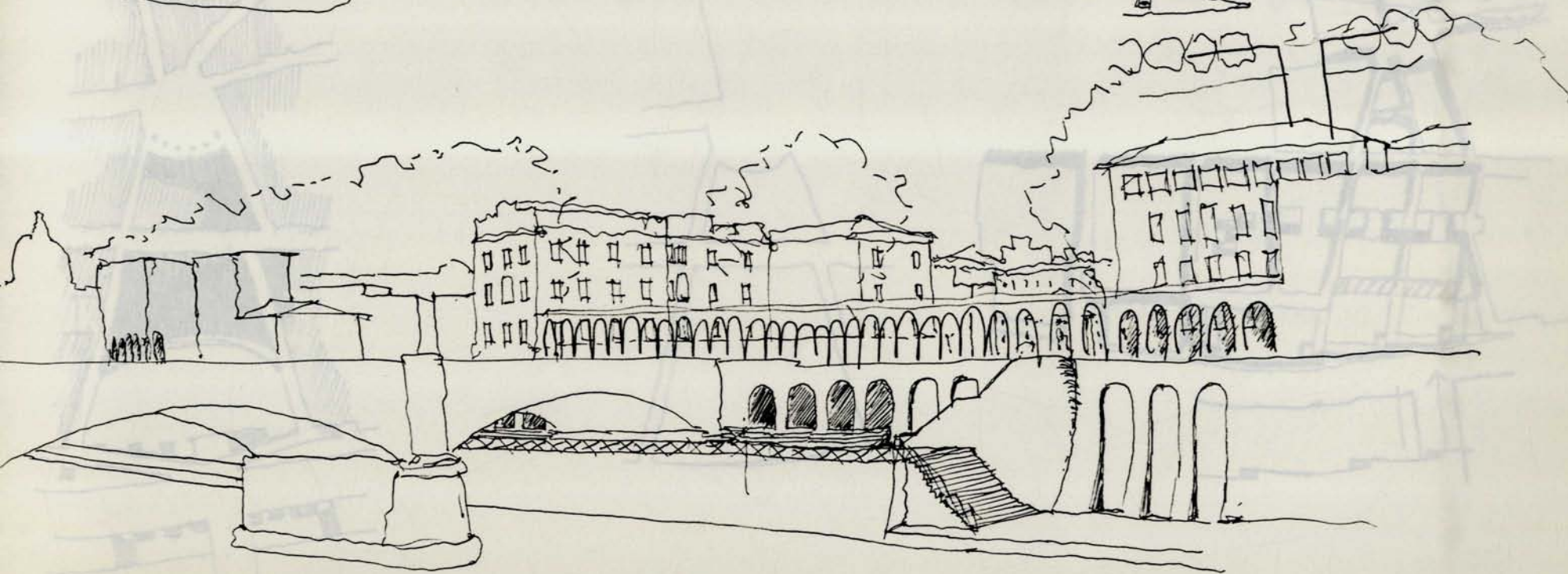
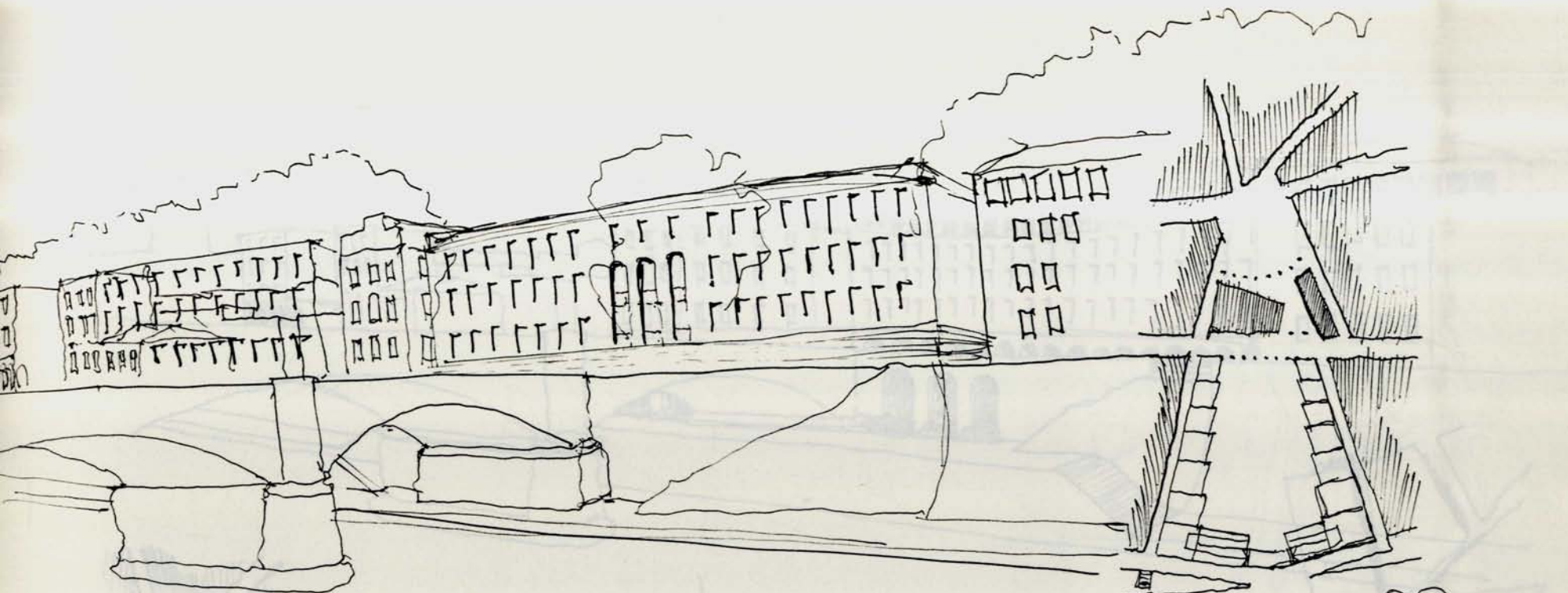
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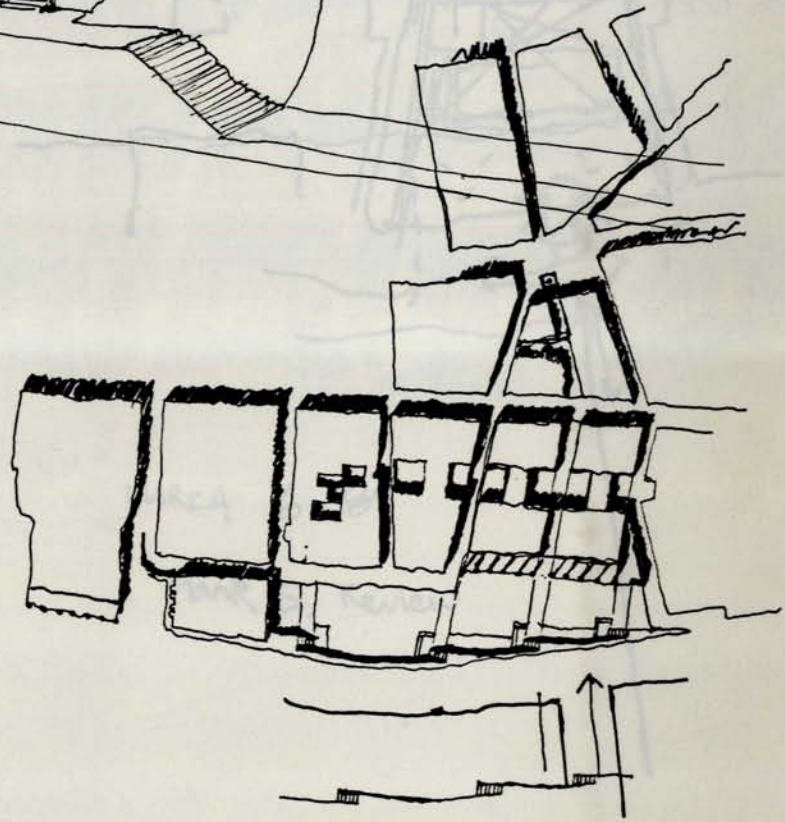
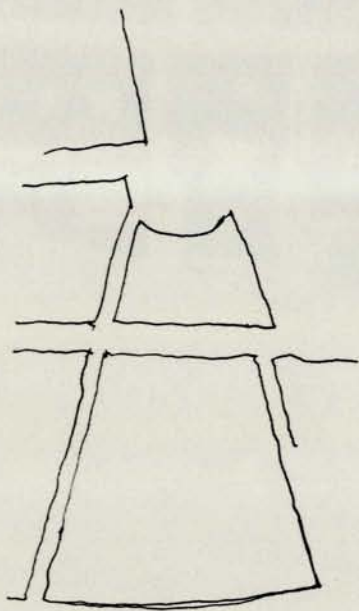
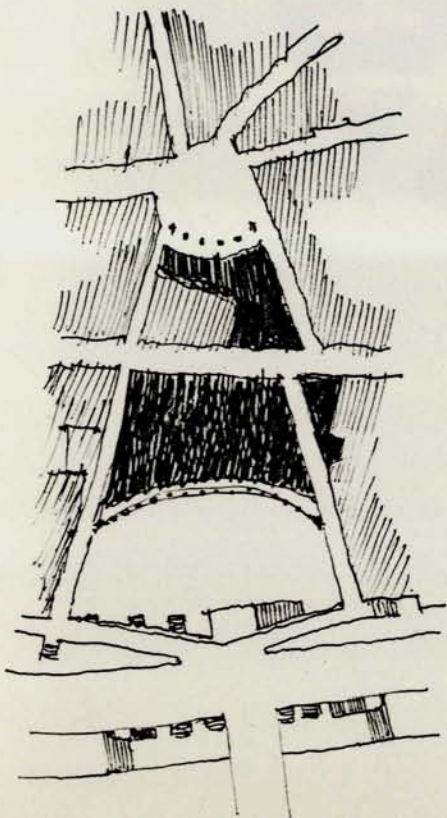
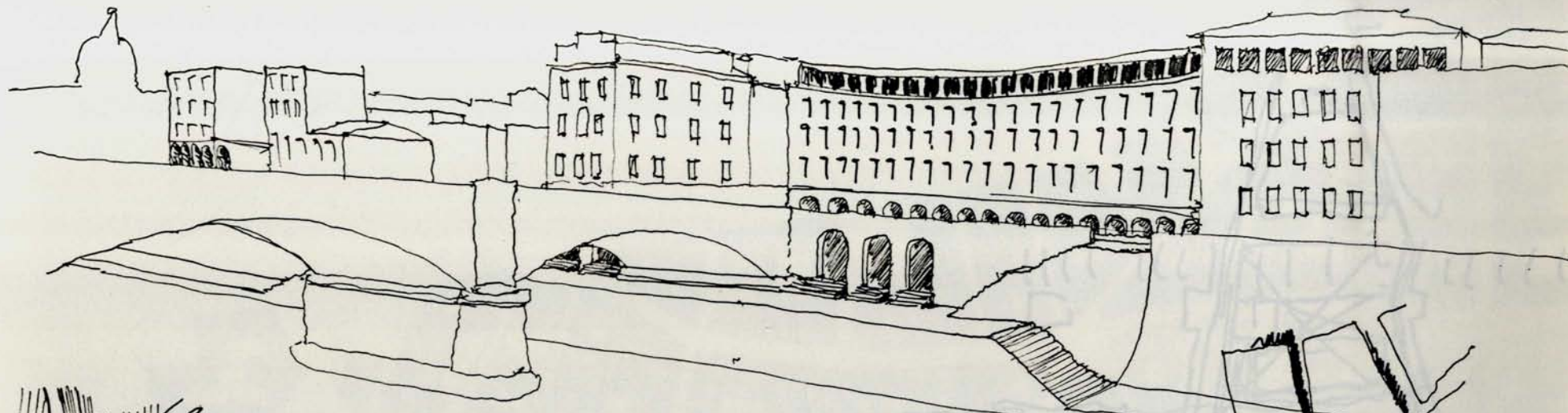
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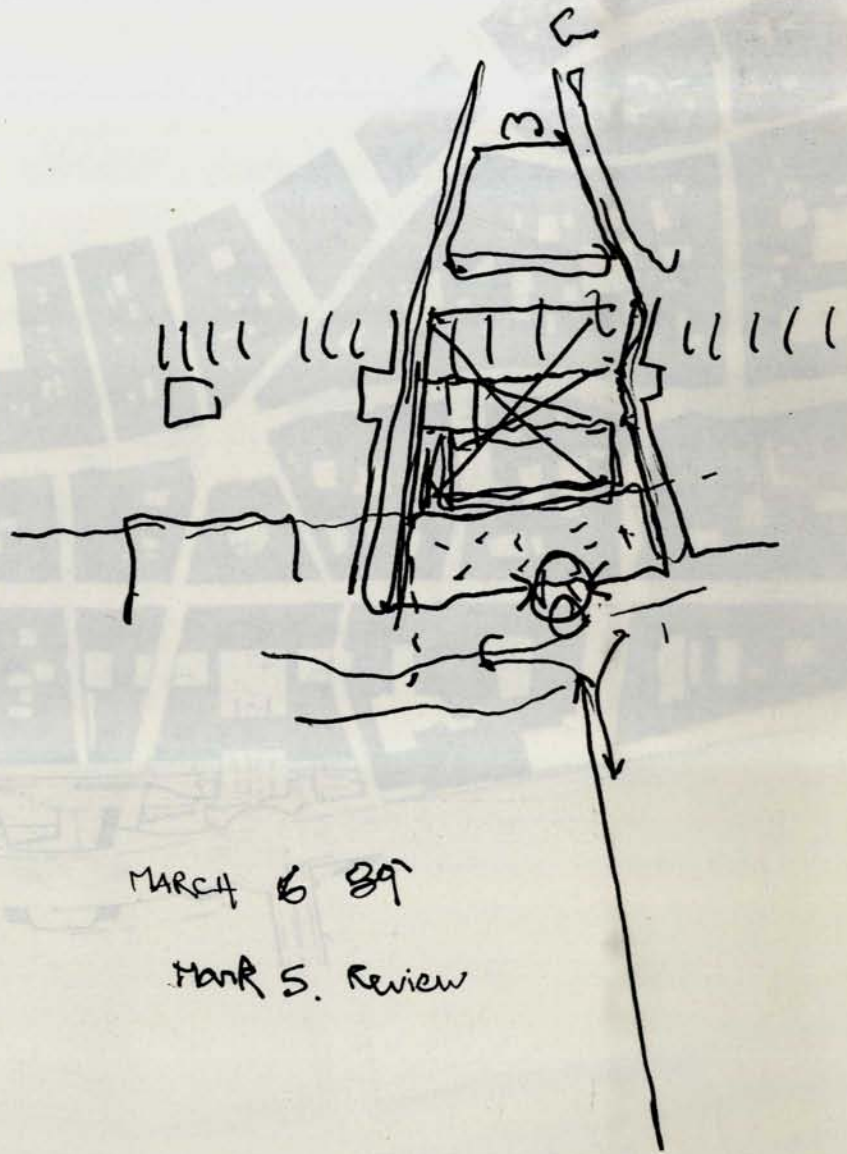








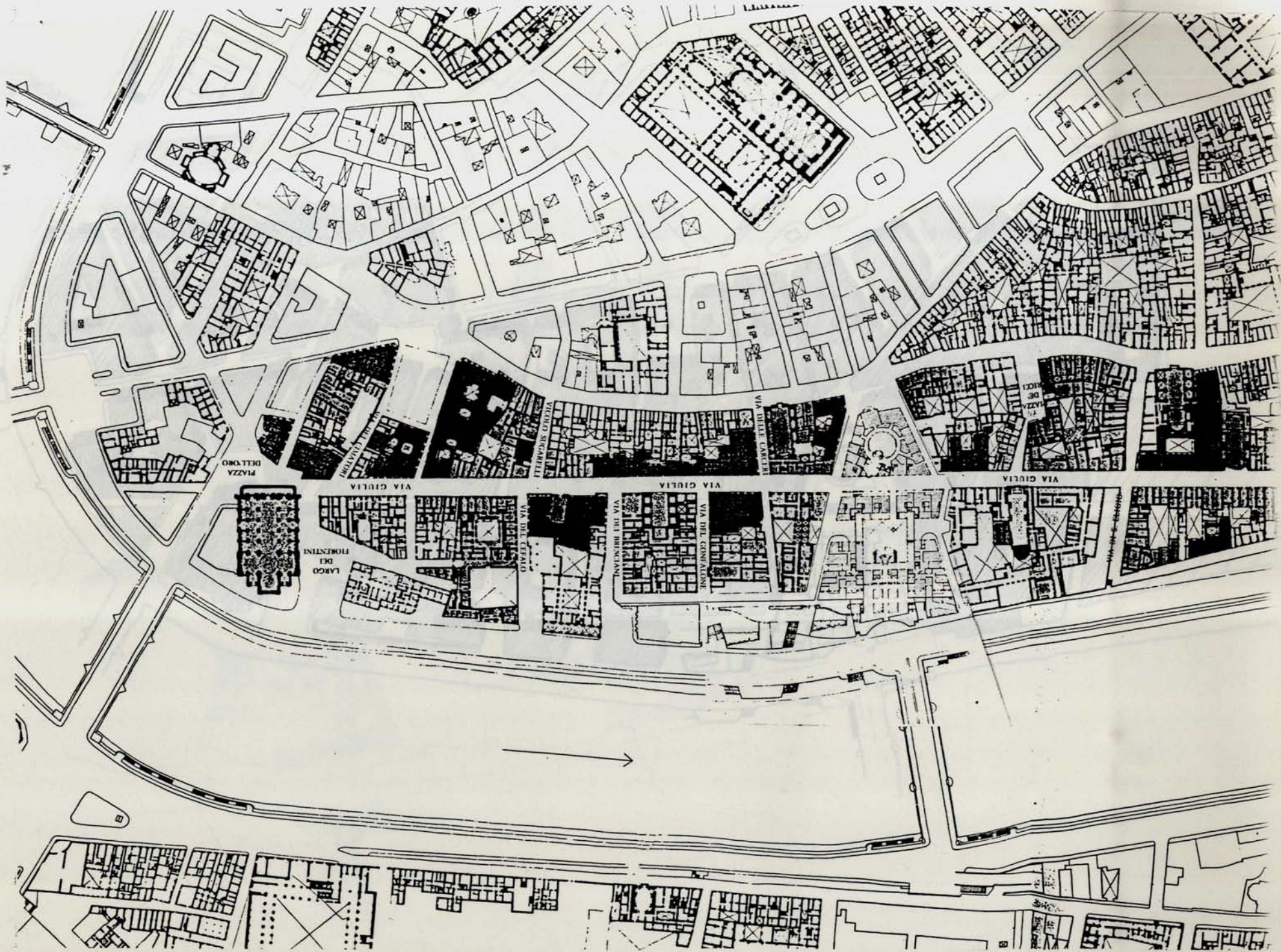


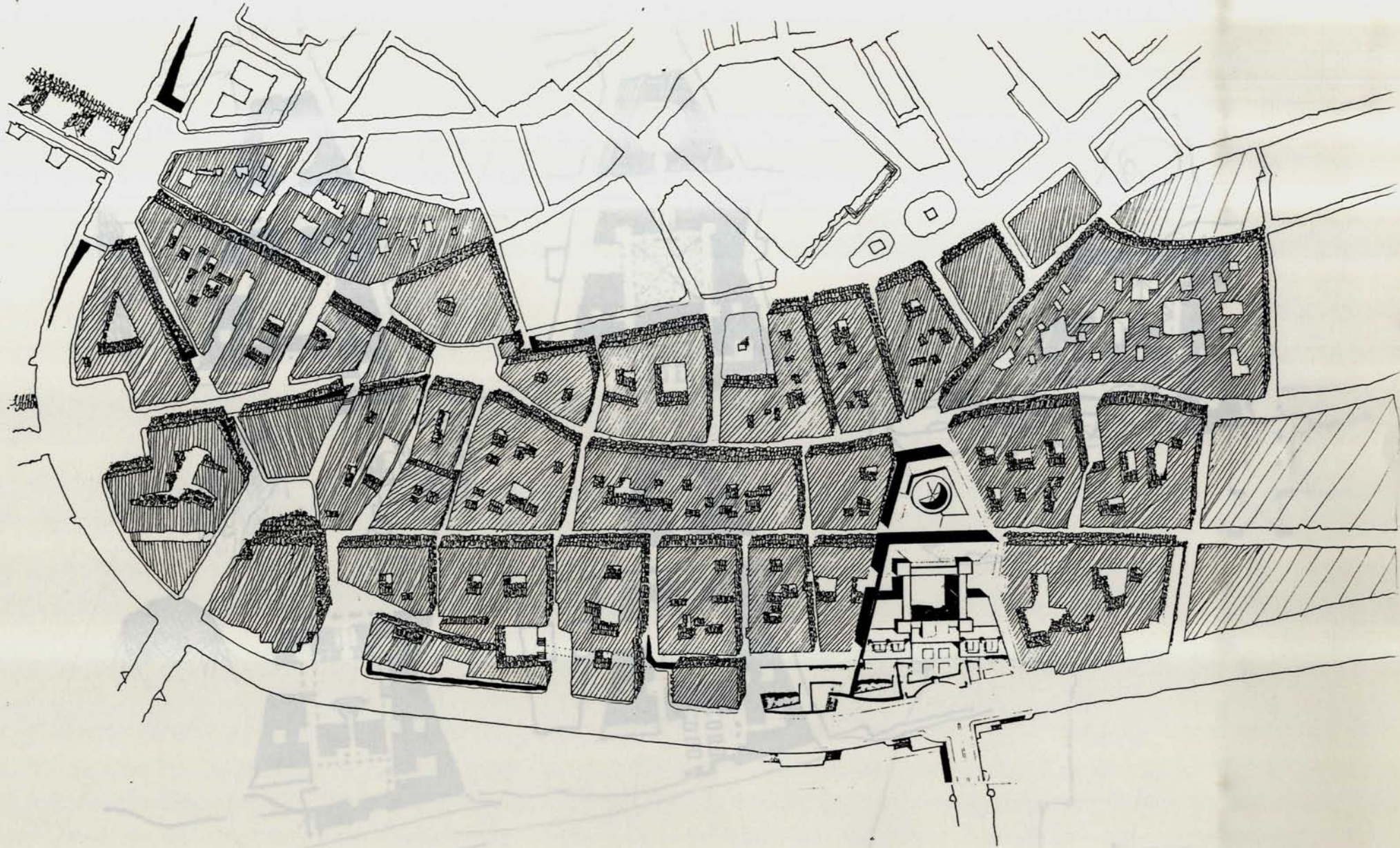


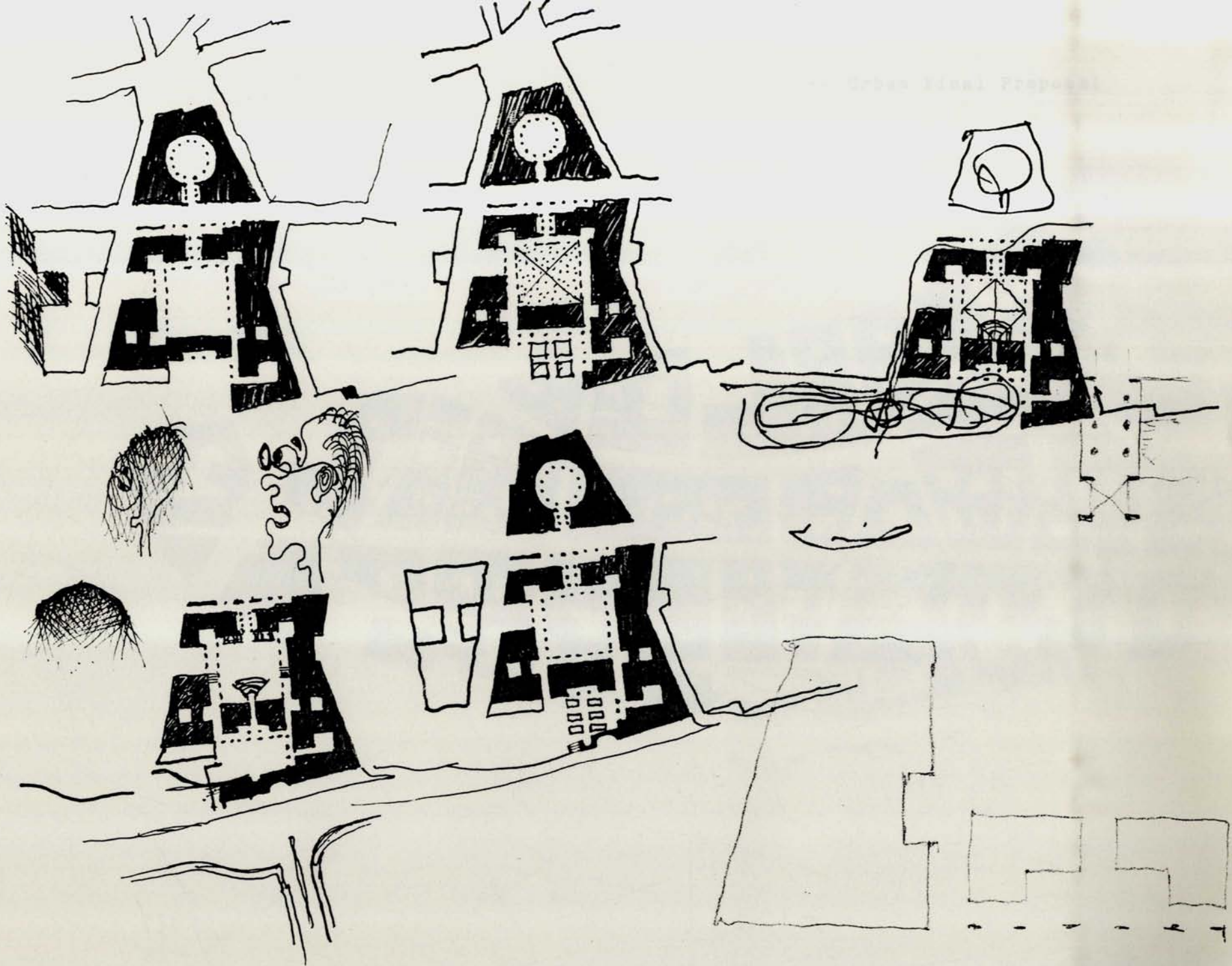
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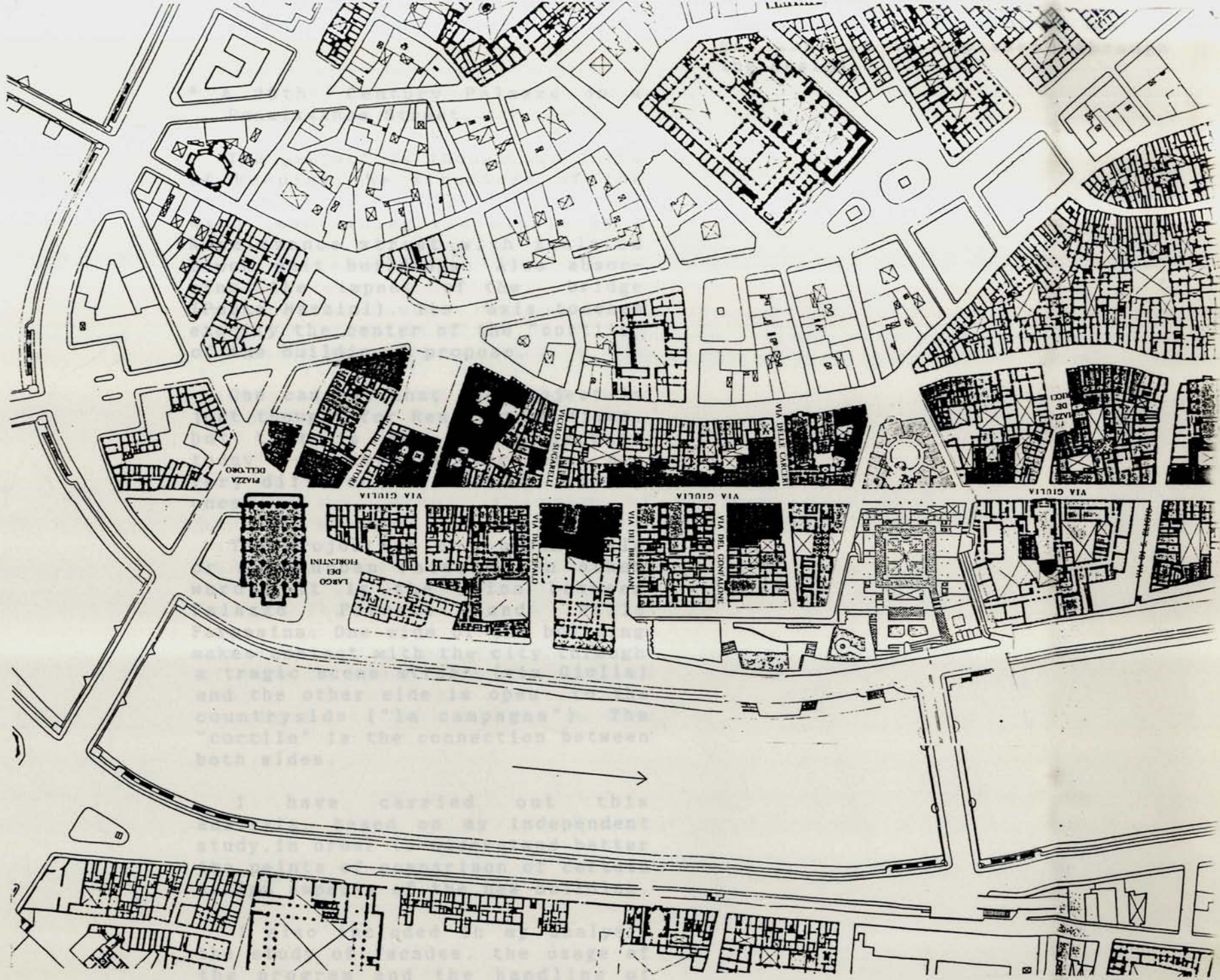












PIAZZA
DELL'ORSO

LARGO
DEI
FIORENTINI

VIA GIULIA

VIA DEL CERAMICO

INDETERMINATA VIA

VIA GIULIA

VIA DEL CONSERVATORE

VIA DELLE CANTINE

VIA GIULIA

PIAZZA
DEI
FIORENTINI

usage of the architectural language, that it is expressed through the design.

* A 20th Century Palazzo on a Renaissance Street.

The project is thought in terms of keeping the structure of the city with a special preoccupation with maintaining via Giulia as a Renaissance street with isolated block unit buildings. Also absorbing the impact of the bridge (Ponte Mazzini). Its axis touches exactly the center of the "cortile" of the building I propose.

One can say that the project is just thought for Renaissance times, but that is not true, because today's housing building needs are very different from 15th century ones.

The project is an urban Villa or a suburban Palazzo, in other words, it is the union between Palazzo Farnese and Villa Farnesina. One side of the building makes contact with the city through a tragic scene street (via Giulia) and the other side is open to the countryside ("la campagna"). The "cortile" is the connection between both sides.

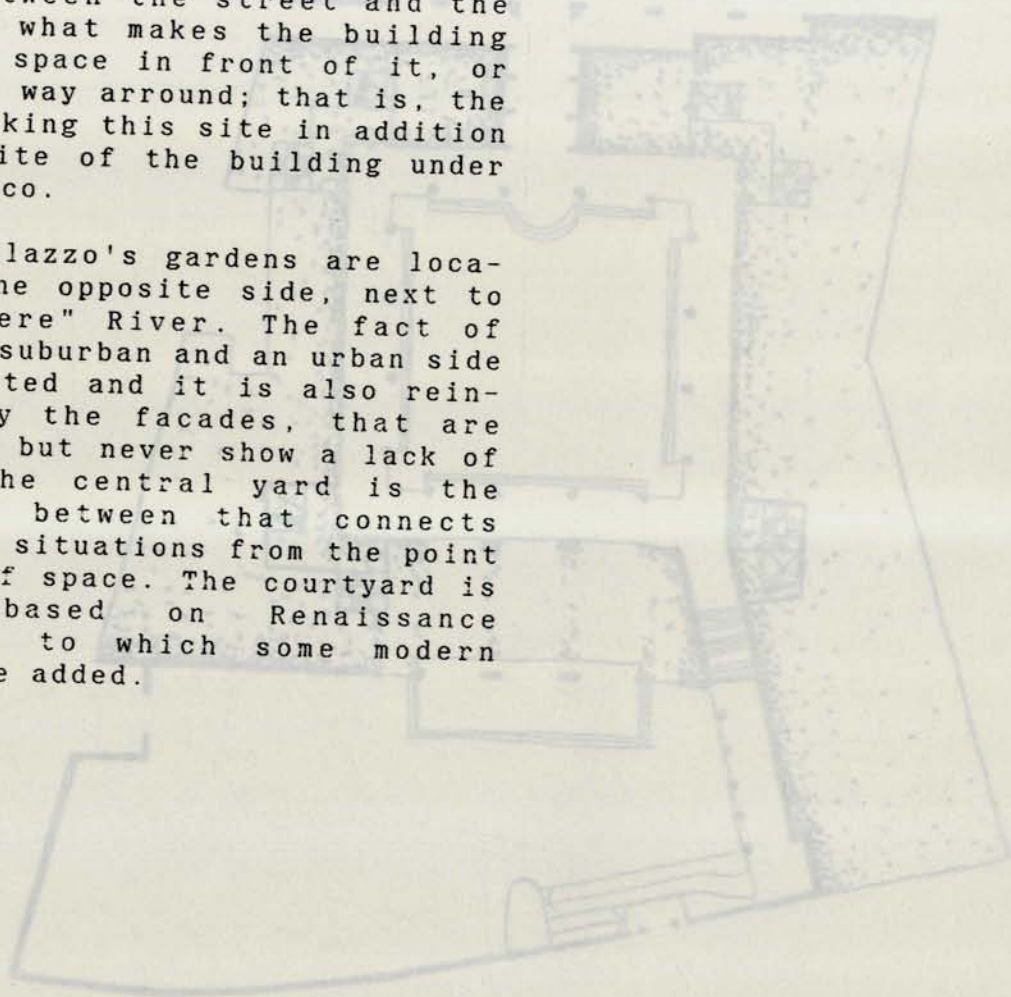
I have carried out this analysis, based on my independent study, in order to understand better the points of comparison of certain design aspects of the new building.

I also included in my analysis the study of facades, the usage of the program and the handling of significances, in other words, the

* Layers or Spacial Sequence:

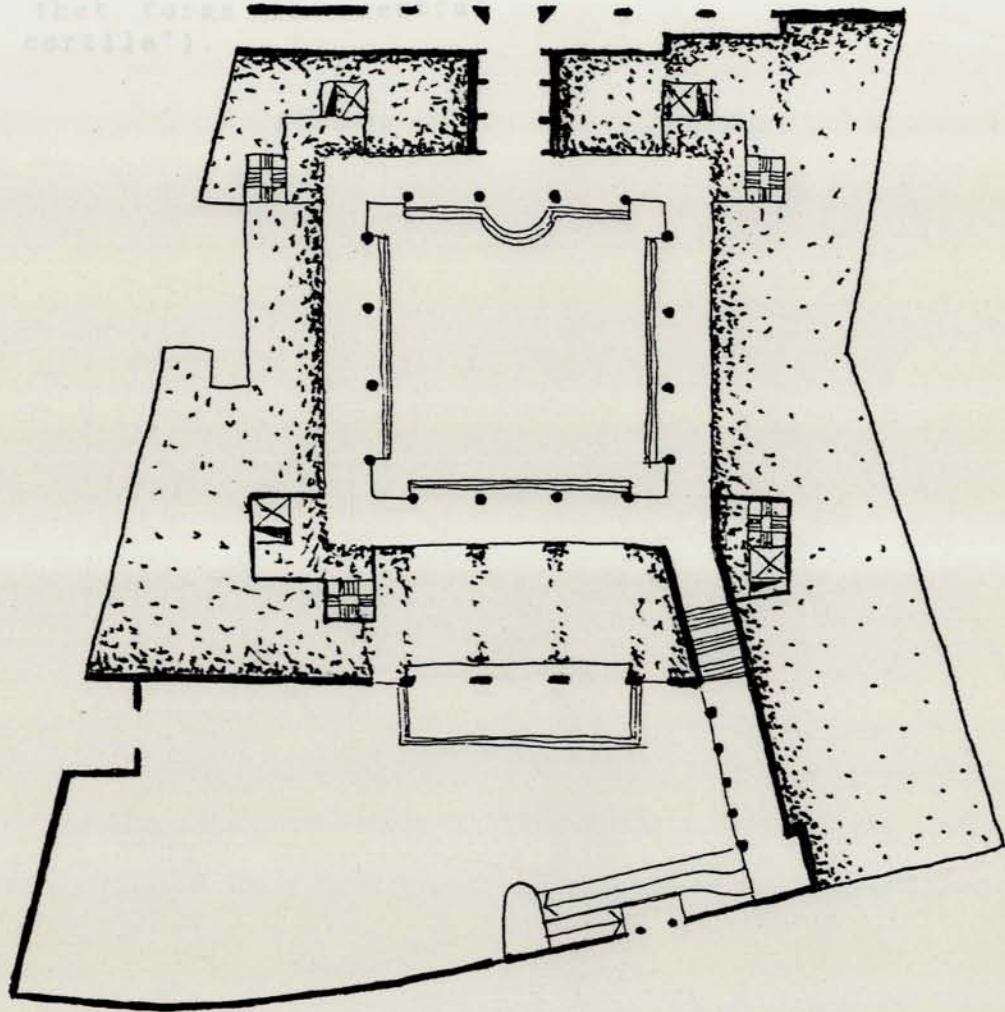
This is a very clear aspect of the project because it goes from urban to suburban, where urban is represented by via Giulia, a street that dates from the Renaissance. In this street a portico is used to carry out business activity, since I've planned having shops in that area of the building. On the other hand, there isn't any level difference between the street and the portico, what makes the building take the space in front of it, or the other way arround; that is, the street taking this site in addition to the site of the building under the portico.

The palazzo's gardens are located on the opposite side, next to the "Tevere" River. The fact of having a suburban and an urban side is reflected and it is also reinforced by the facades, that are different but never show a lack of unity. The central yard is the space in between that connects these two situations from the point of view of space. The courtyard is deeply based on Renaissance concepts, to which some modern ideas were added.



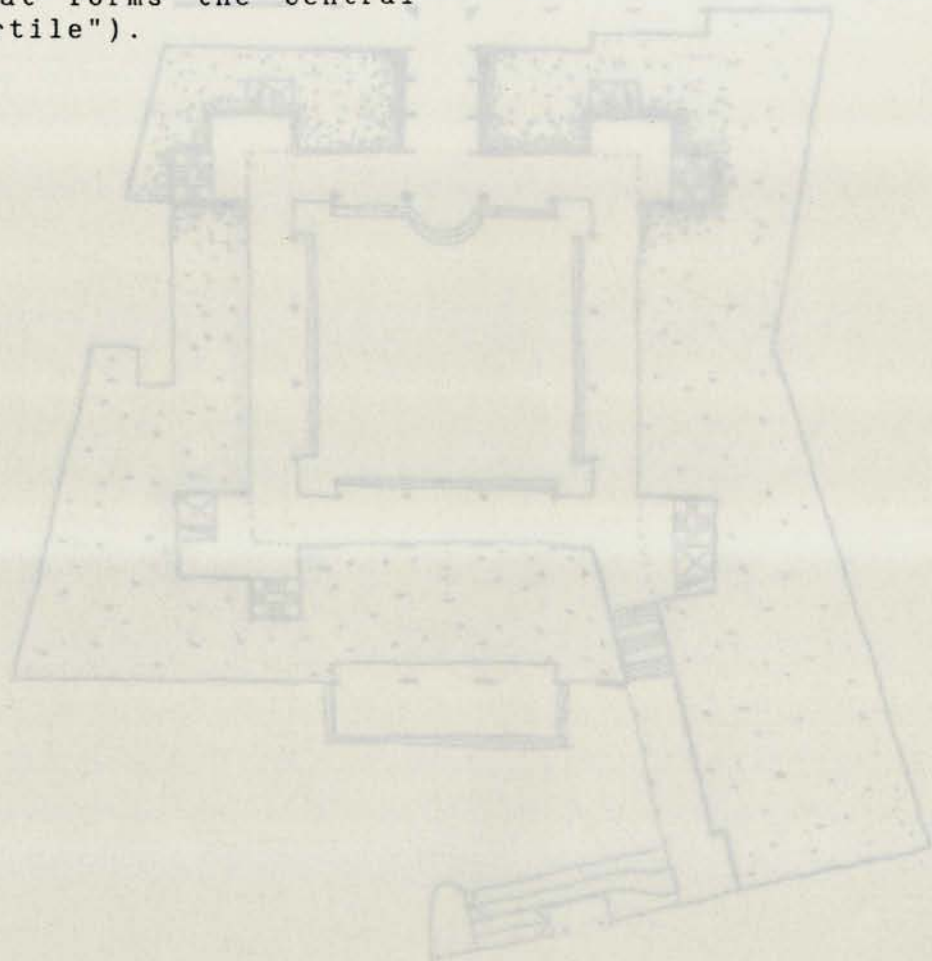
A plan of retention was given to
this subject, since a description
of the building, are located on the
structure, that the yard as a supporting
space (11 cells).

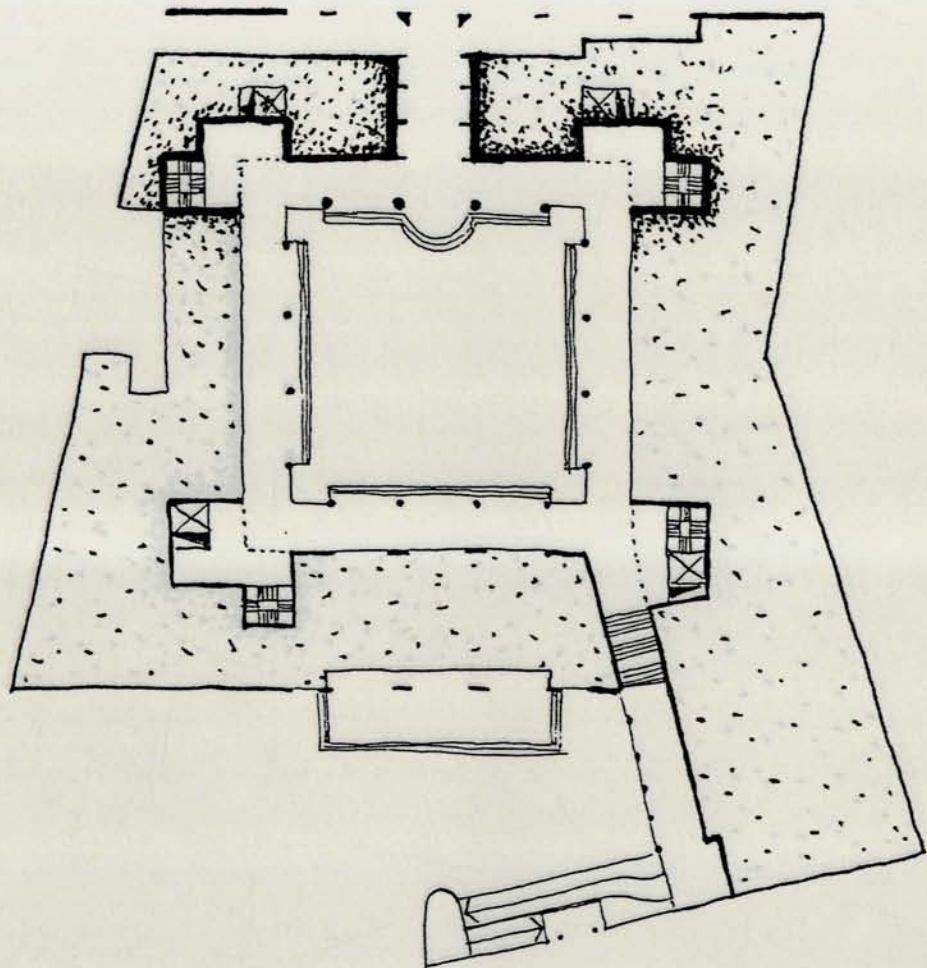
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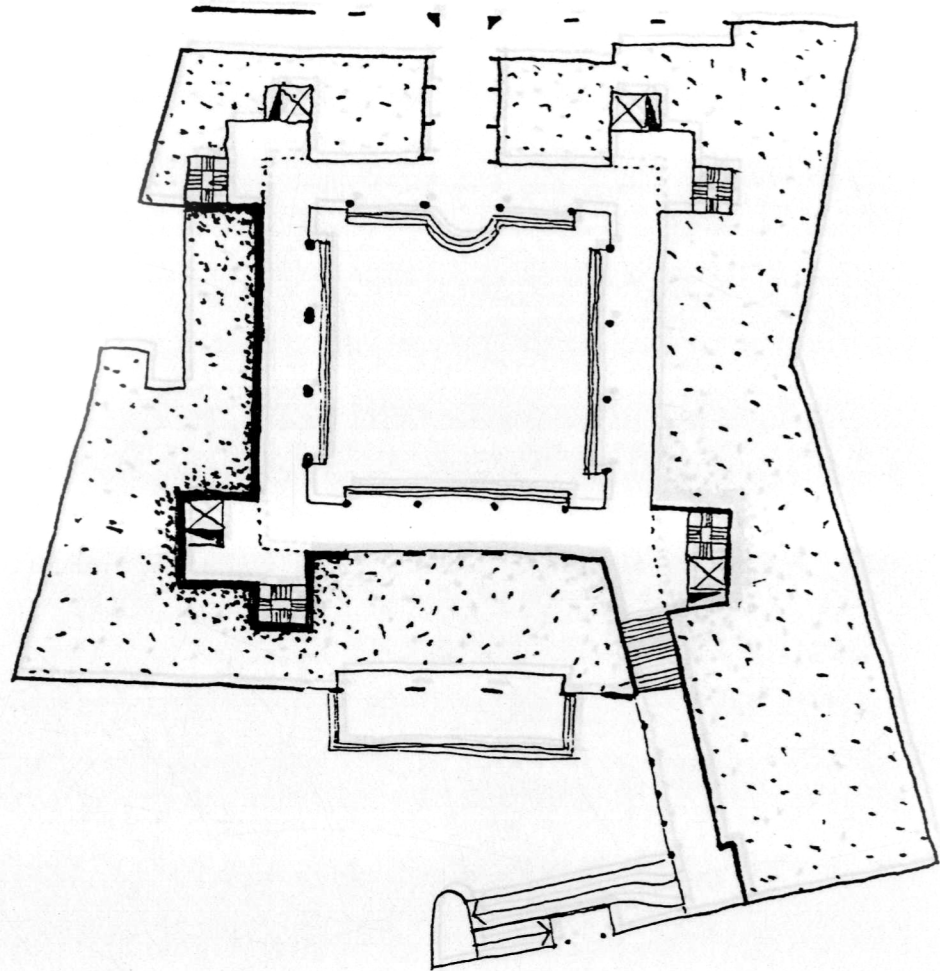


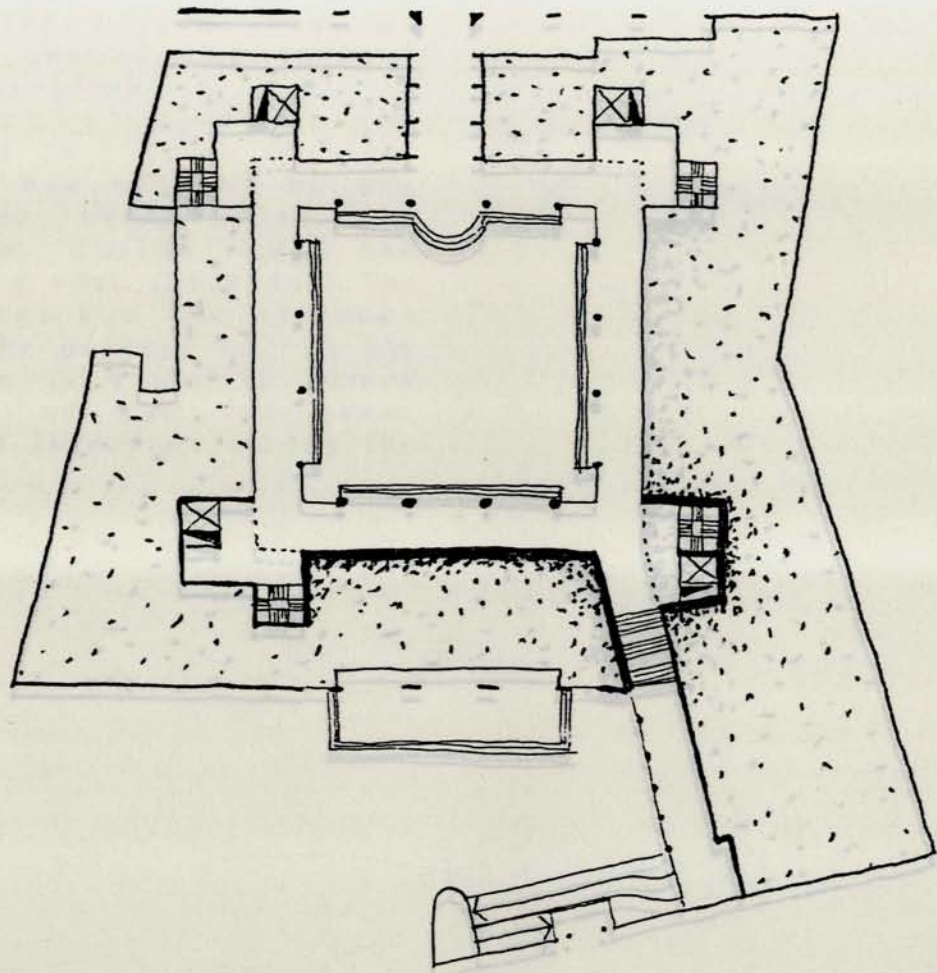
* Circulation Sequence:

A lot of attention was given to this aspect, since a circulation sequence was used. Such circulation sequence corresponds to a system in which the stairs can always be seen at the ends as you advance. Besides, the stairs, that are the vertical circulation of the building, are located on the corners of the yard as a supporting structure, that forms the central space ("il cortile").







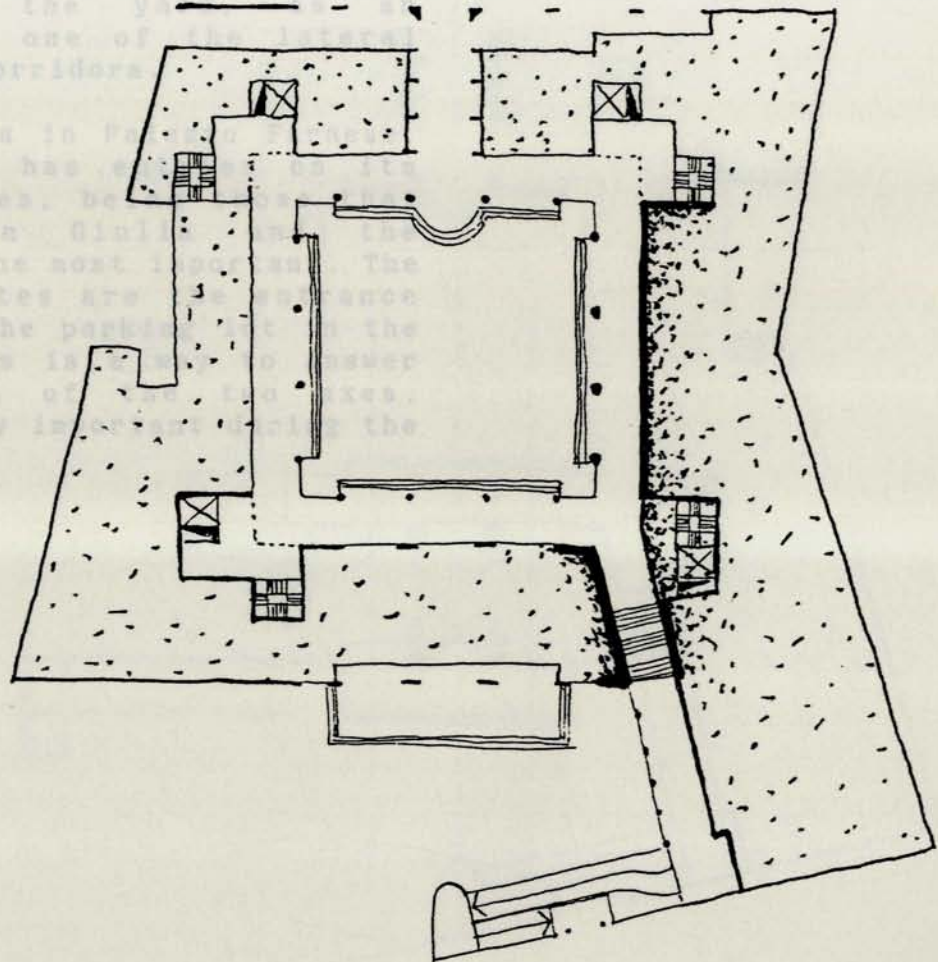


The main entrance (through via
Giulia) is not exactly at the
middle of the facade (see the

plan in the right margin).
However, it coincides with the

stand, but a wing as is realized
Borghese. Unlike the case of
Palazzo Borghese, here the wing
comes from the year - an
extension of one of the lateral
passages or corridors.

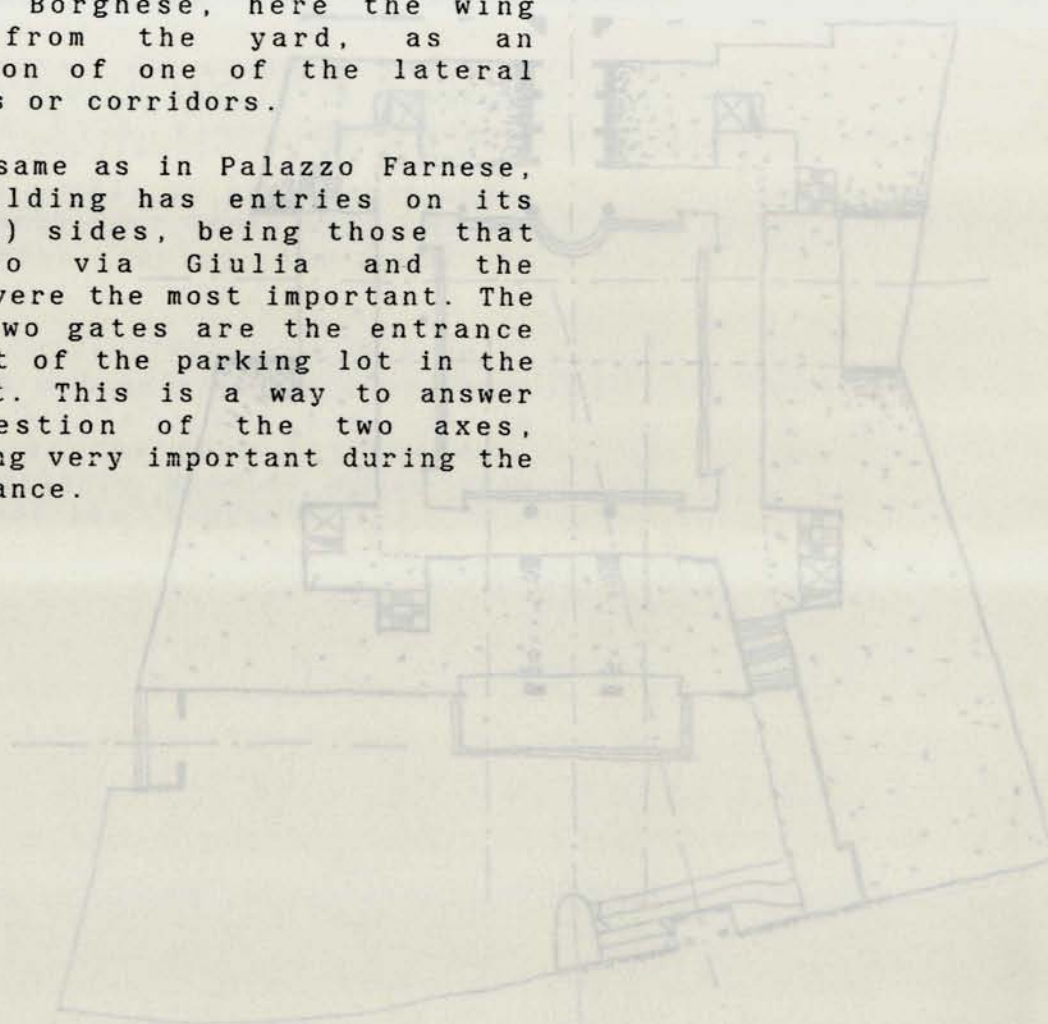
The same as in Palazzo
the building has four (4) sides, but
four (4) sides, but the main
take to via Giulia. The
Lungotevere the most important. The
other two gates are for entrance
and exit of the park. The
basement. This is the answer
the question of the Renaissance,
something very important in the
Renaissance.



* Entry:

The main entrance (through via Giulia), it is not exactly at the middle of the facade (see the analysis of the facades) but it is a little to the right (north). However, it coincides with the center of the yard from which it stands out a wing as in Palazzo Borghese. Unlike the case of Palazzo Borghese, here the wing comes from the yard, as an extension of one of the lateral passages or corridors.

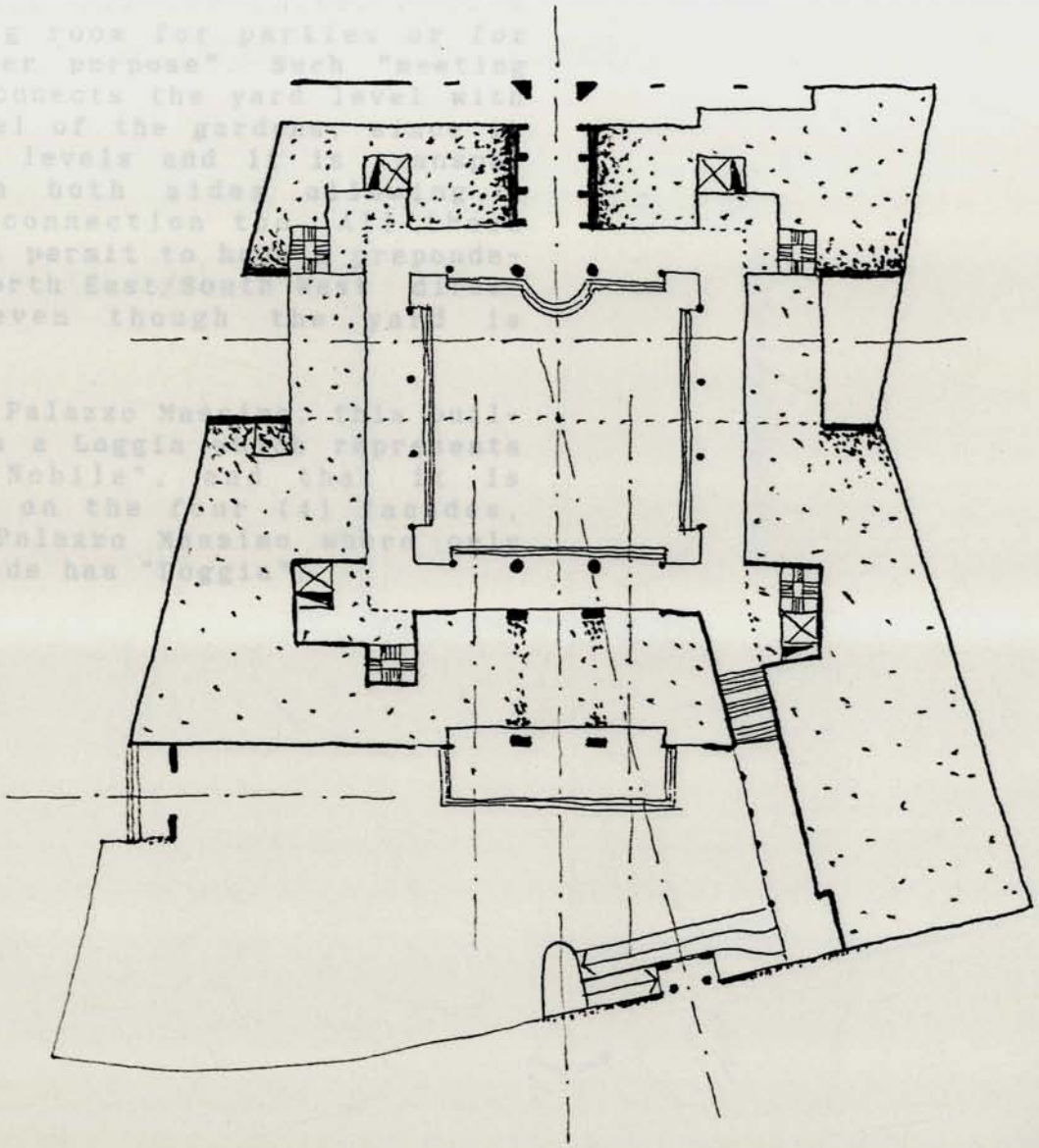
The same as in Palazzo Farnese, the building has entries on its four (4) sides, being those that take to via Giulia and the Lungotevere the most important. The other two gates are the entrance and exit of the parking lot in the basement. This is a way to answer the question of the two axes, something very important during the Renaissance.



The yard is a perfect square
-itself ten feet square. This square
is so wide in character, it is
the only one of its kind in the
city.

"seating room for parties or for
any other purpose". Such "seating
room" connects the yard level with
the level of the garden. It
has two levels and is
rent on both sides.
visual connection to the
features permit to be
rent North East/South
tion, even though it is
square.

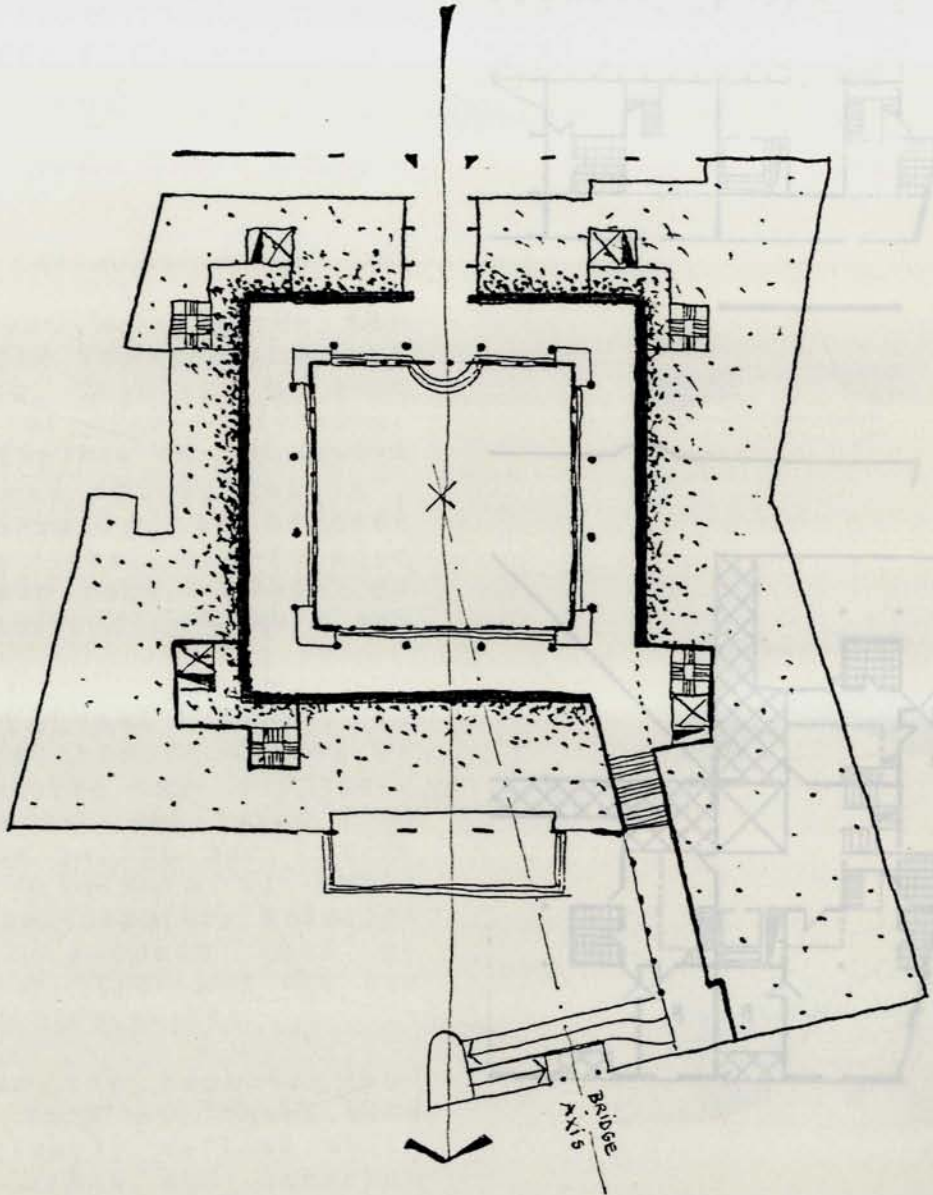
Like Palazzo Medici
ding has a Loggia
"Piano Nobile".
present on the
unlike Palazzo Medici
one facade has



* Courtyard:

The yard is a perfect four-faced square with facades almost identical, whose difference is only on at the first level where we find different things: - The entrance to the building from via Giulia. - The ascent to the Gardens through the left wing and the entrance to a "meeting room for parties or for any other purpose". Such "meeting room" connects the yard level with the level of the gardens, since it has two levels and it is transparent on both sides allowing a visual connection too. All these features permit to have a preponderant North East/South West direction, even though the yard is square.

Like Palazzo Massimo, this building has a Loggia which represents "Piano Nobile", and that it is present on the four (4) facades, unlike Palazzo Massimo where only one facade has "Loggia".



* Inside Courtyard Corner:

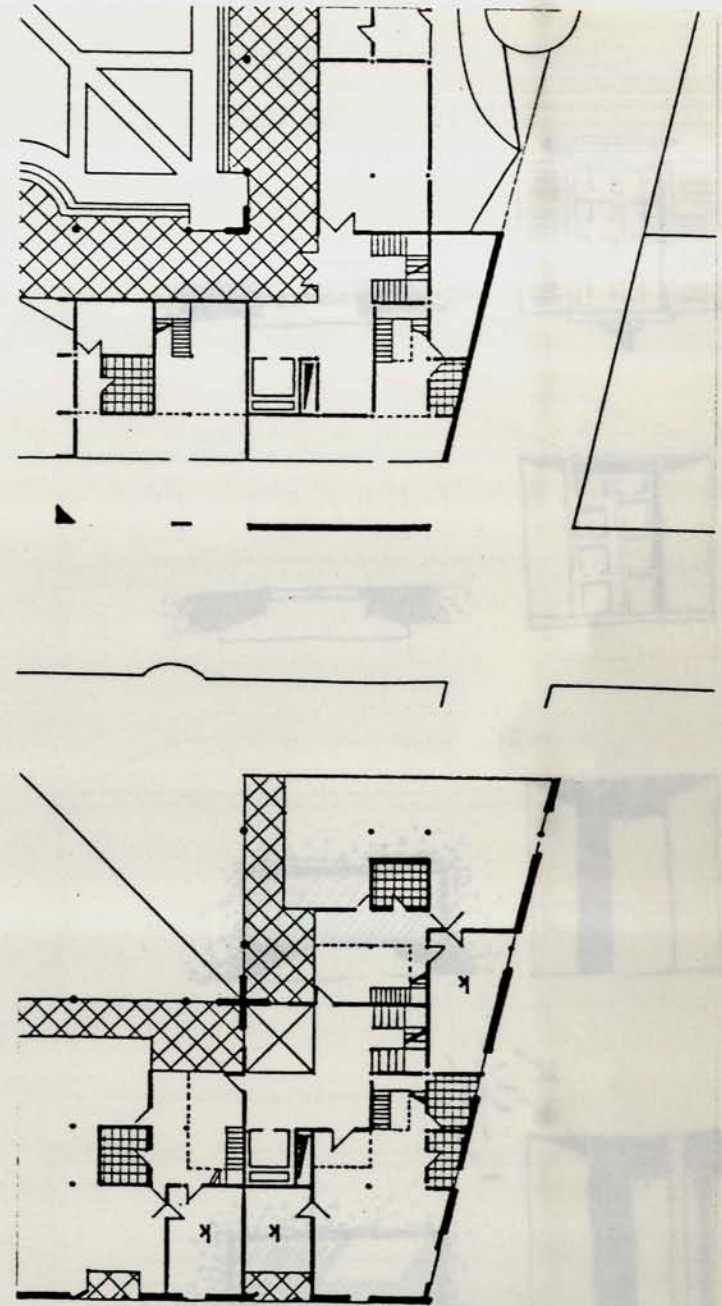
The corner is formed by an L-shaped buttress that defines the yard's space that it is independent from the columns that make each facade. This buttress that on the first floor is an "L", on the other floors is a Greek cross "(+)"

- * 2 main meeting rooms (for seminars)
- * Parking (at Underground level)
- * Gardens

The use of the program and the use of significance was a very important aspect as regards the language used in the carrying out of this project. This can be seen especially in the case of facades. For instance, the use of the duplex to represent the "Piano Nobile", which was generally the highest floor during the Renaissance period. On other hand, "Flats" go on the intermediate floors as a way of cornice.

Another important aspect to analyze is the transformation of the window starting from a "Tubo". This "tubo window" was taken from the Renaissance period and I have proposed to transform it until getting to a contemporary relation that includes aspects such as orientation, sun light and the use of shadow to define shapes.

Apart from the aspects mentioned above, back and front side facades are clearly defined with the idea of urban and suburban facade. In the case of the urban facade, there was a problem very



* Program/Language/Facades :

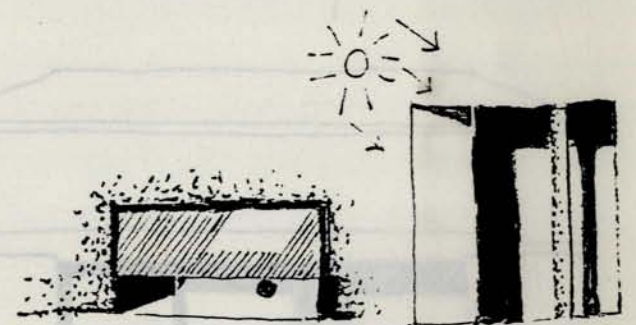
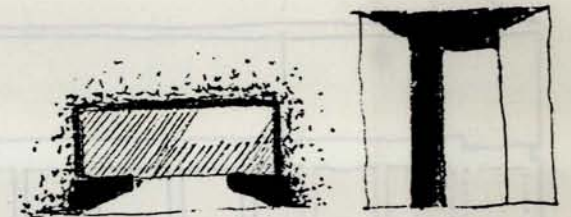
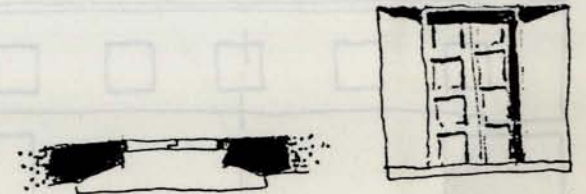
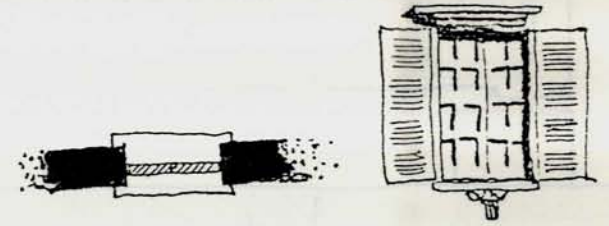
The program is composed of;

- * 24 flats different sizes.
- * 12 duplex APP different sizes.
- * 5 shops with rezanine different sizes.
- * Roof terrace for 12 of the 24 flats.
- * 2 main meeting rooms (for parties).
- * Parking lot (Underground level)
- * Gardens.

The use of the program and the use of significances was a very important aspect as regards the language used in the carrying out of this project. This can be seen especially in the case of facades. For instance, the use of the duplex to represent the "Piano Nobile", which was generally the highest floor during the Renaissance period. On other hand, "Flats" go on the intermediate floors as a way of cornice.

Another important aspect to analyze is the transformation of the window starting from a "Tipo". This "tipo window" was taken from the Renaissance period and I have proposed to transform it until getting to a contemporary solution that includes aspects such as orientation, sun light and the use of shadow to define shapes.

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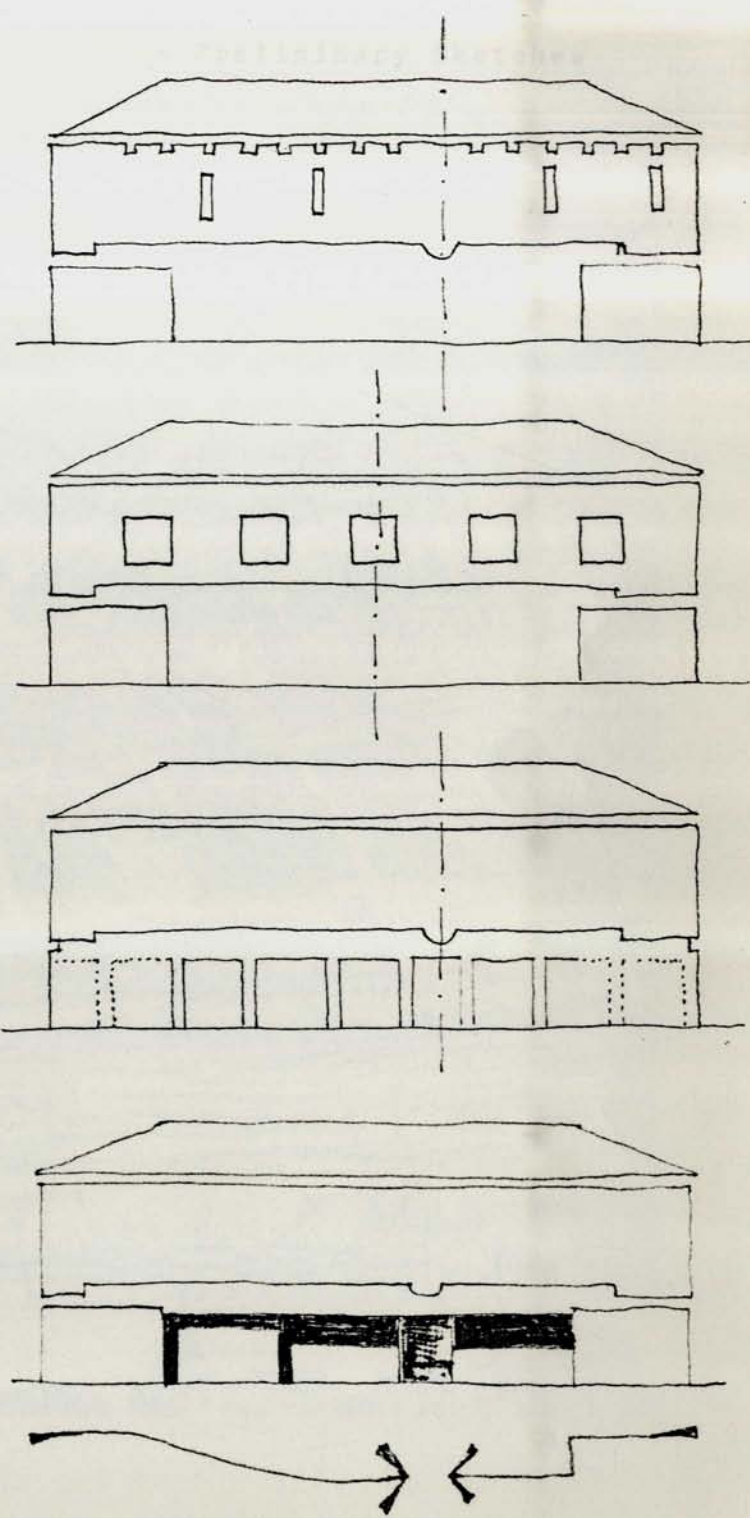


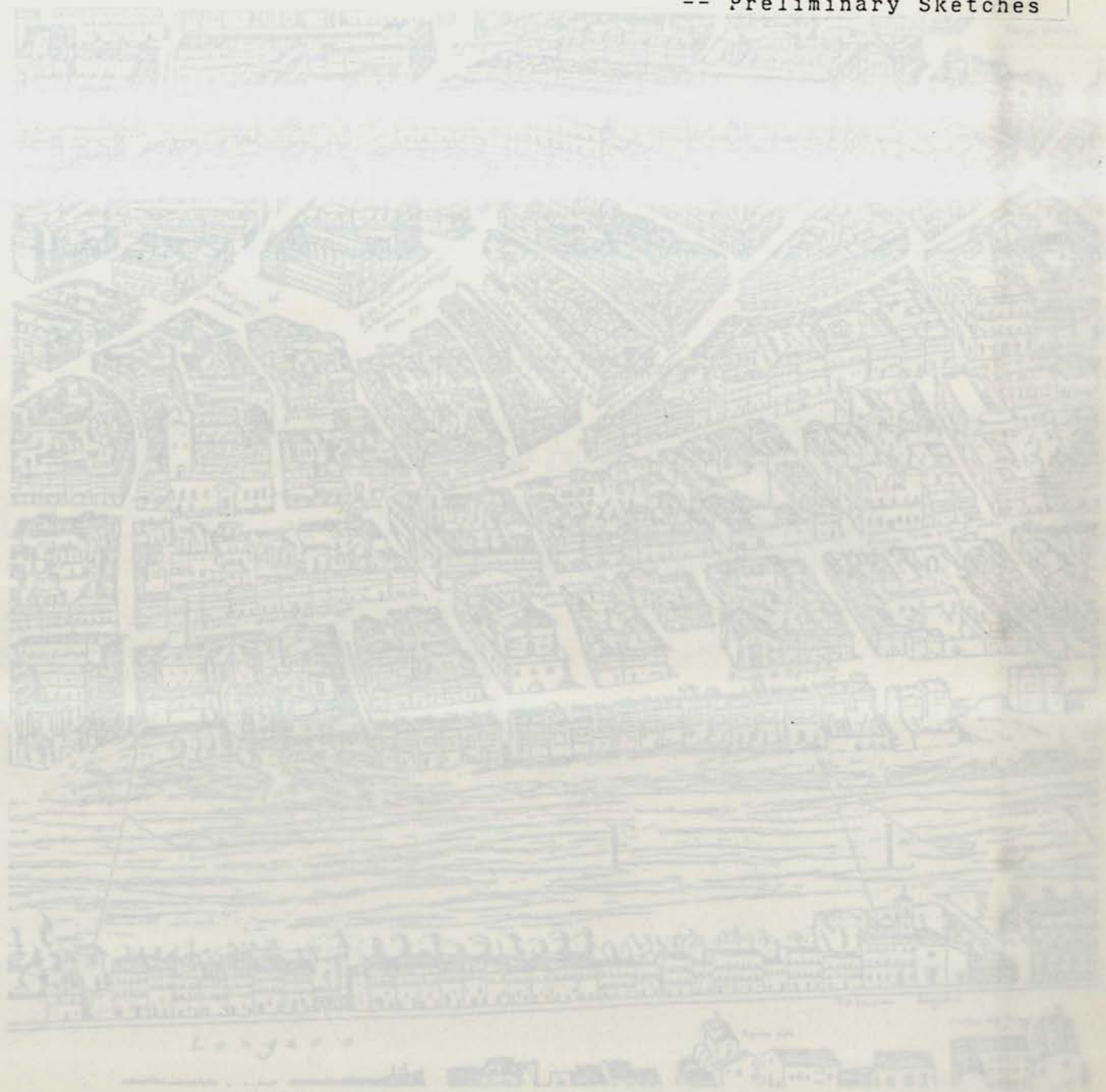
complex to solve, as it was the eccentricity between the entry axis, the center of the facade and the center of the yard. This did not happen in the case of the suburban facade since this is apparently symmetric. The problem was solved by means of a deconstruction of layers of such facade in bays, Portico and wall. Some layers tell about the centre of the facade and others tell about the entry axis (the entry forms an axis with the center of the yard).

At the level of first floor, the suburban facade goes around to absorb and complete the street that comes from "dei Florentini" church. When going around, the suburban facade becomes a passage that takes us to one of the yard's lateral corridors ("Cortile").

The fifth facade, a concept of this century, is used as a "patio", which is a recurrent element of Roman Architecture of all centuries. It is worth mentioning the difference in the way of conceiving the fifth facade between the South-West and North-East sides. On the South-West side, small constructions separated from each other were placed, to allow the sunlight to enter. On the other hand, the North-East side consists of only one block that receives the sun.

In spite of all these differences, unity was achieved, starting from the use of a language that tells about the same building in each one of its facades.

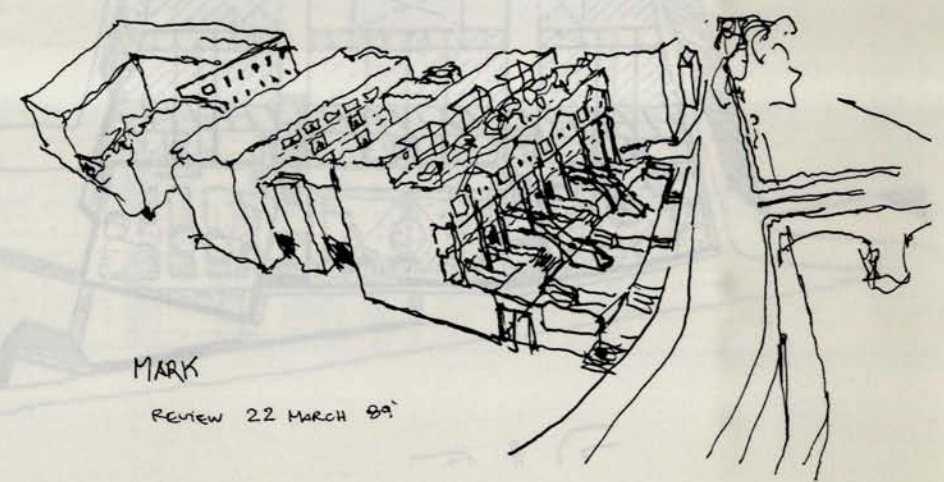
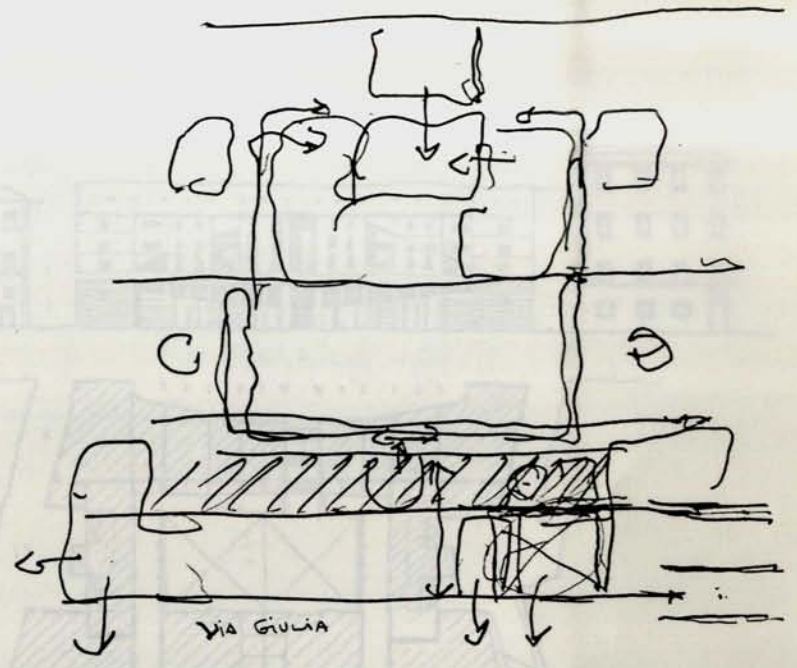




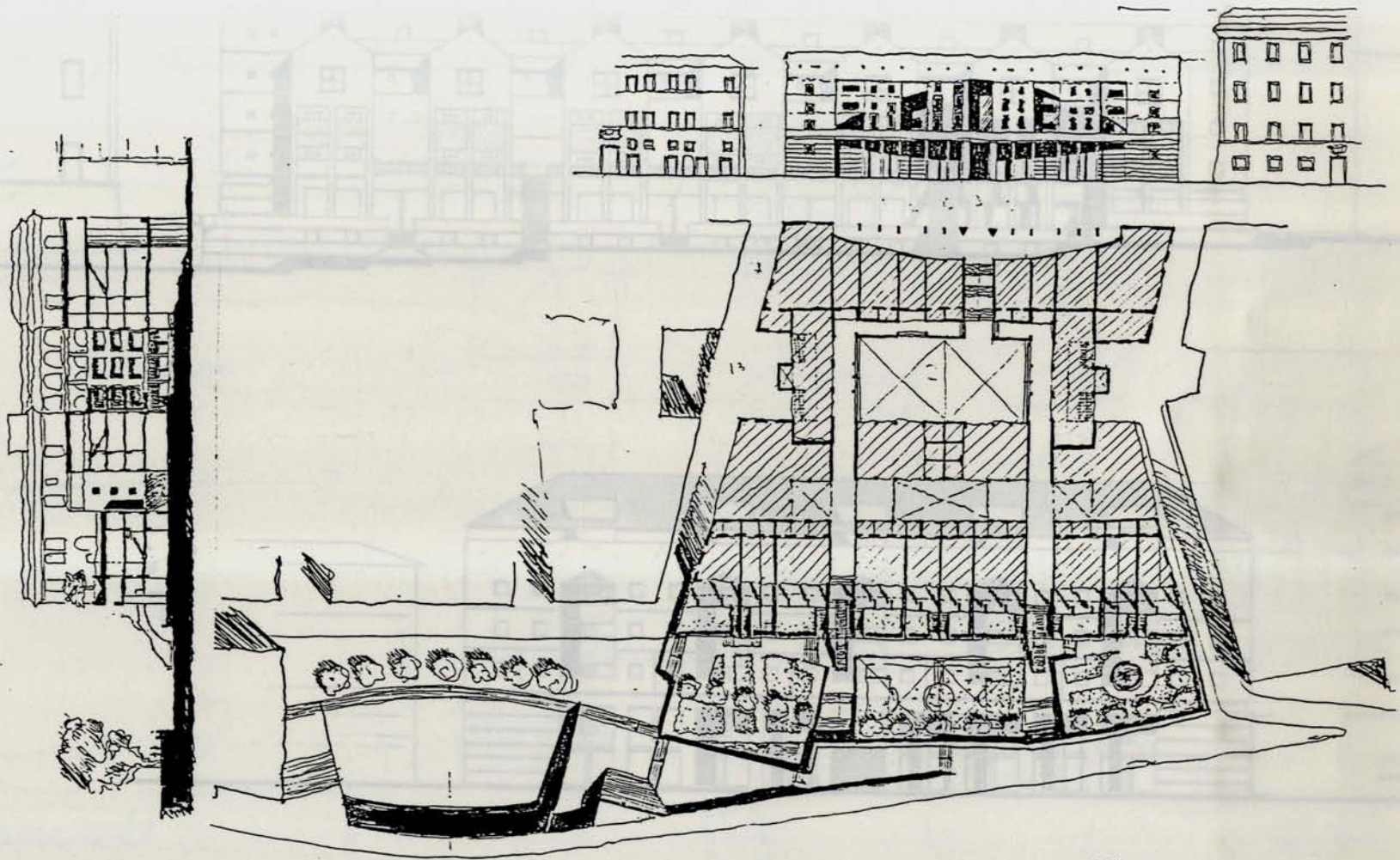


1693 - Roma by Antonio Tempesta, editor Giovanni Giacomo De Rossi
Le Piante di Roma, Tav. 373, Pianta CLX, 9.

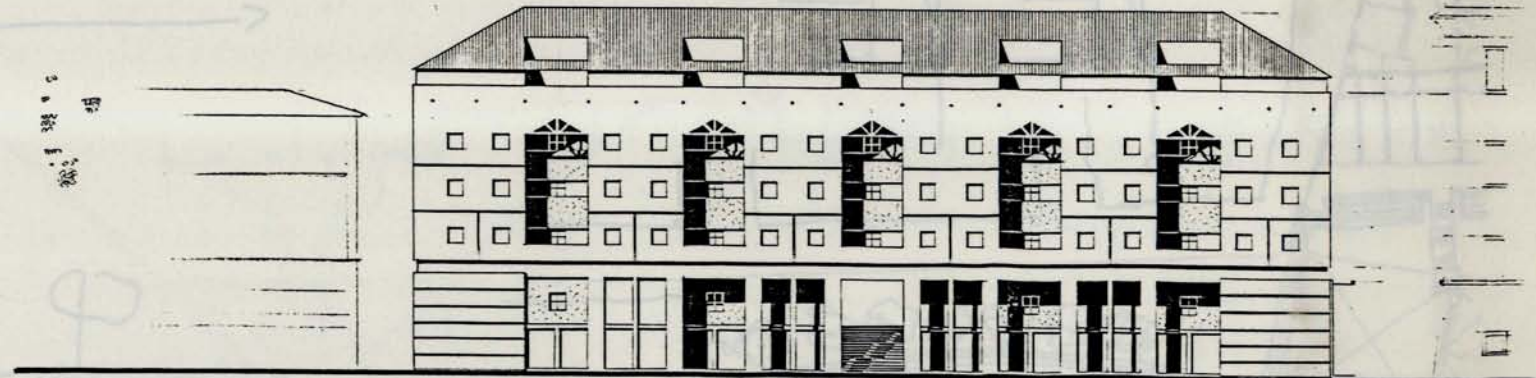




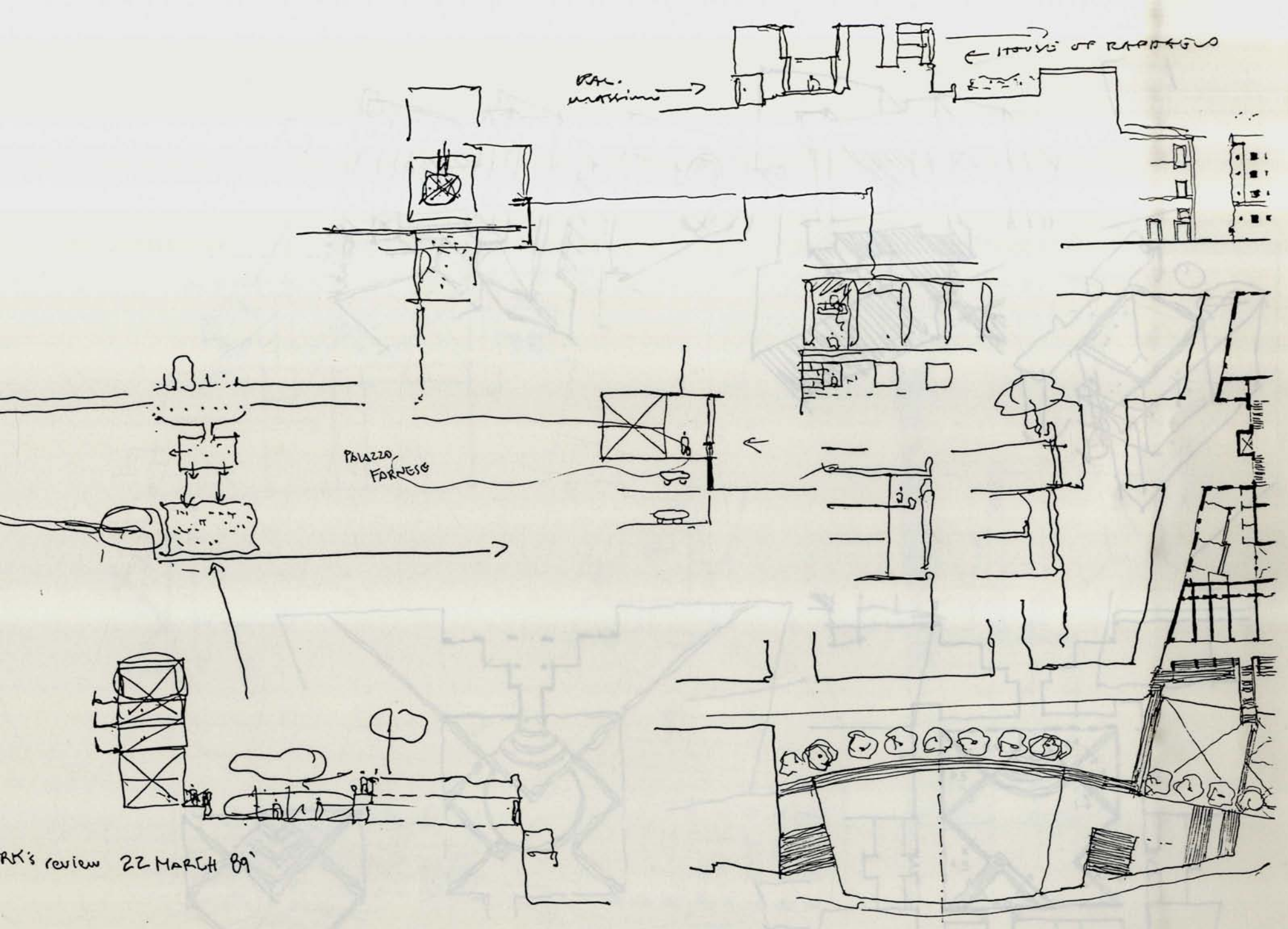
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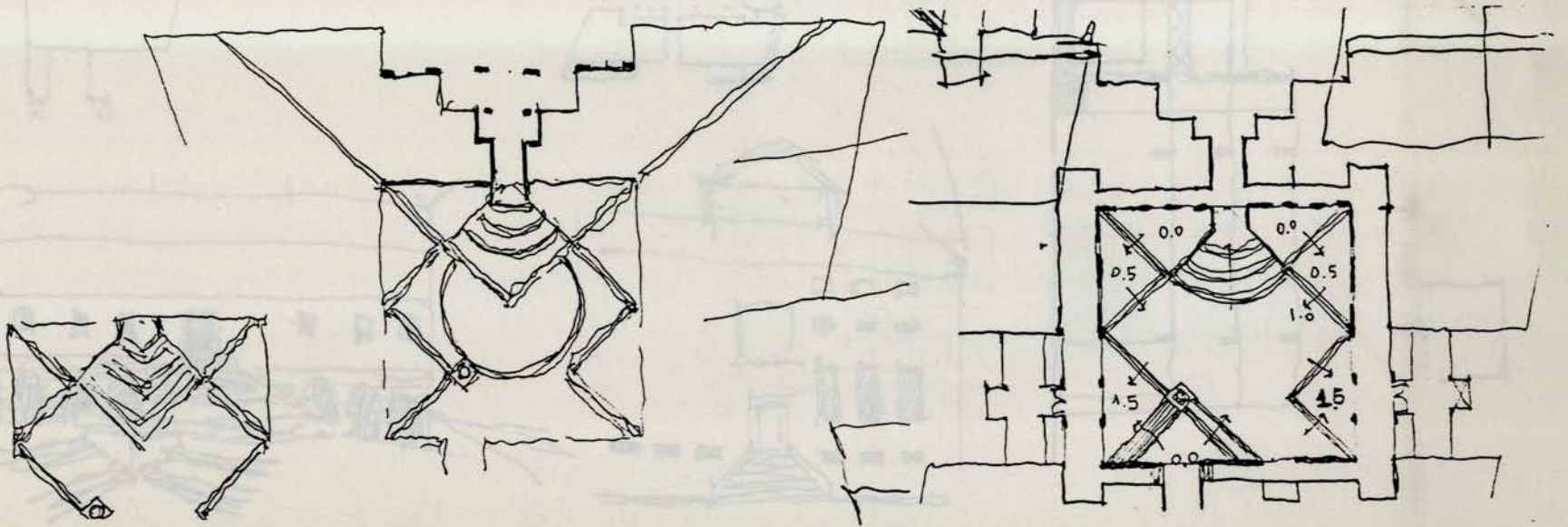
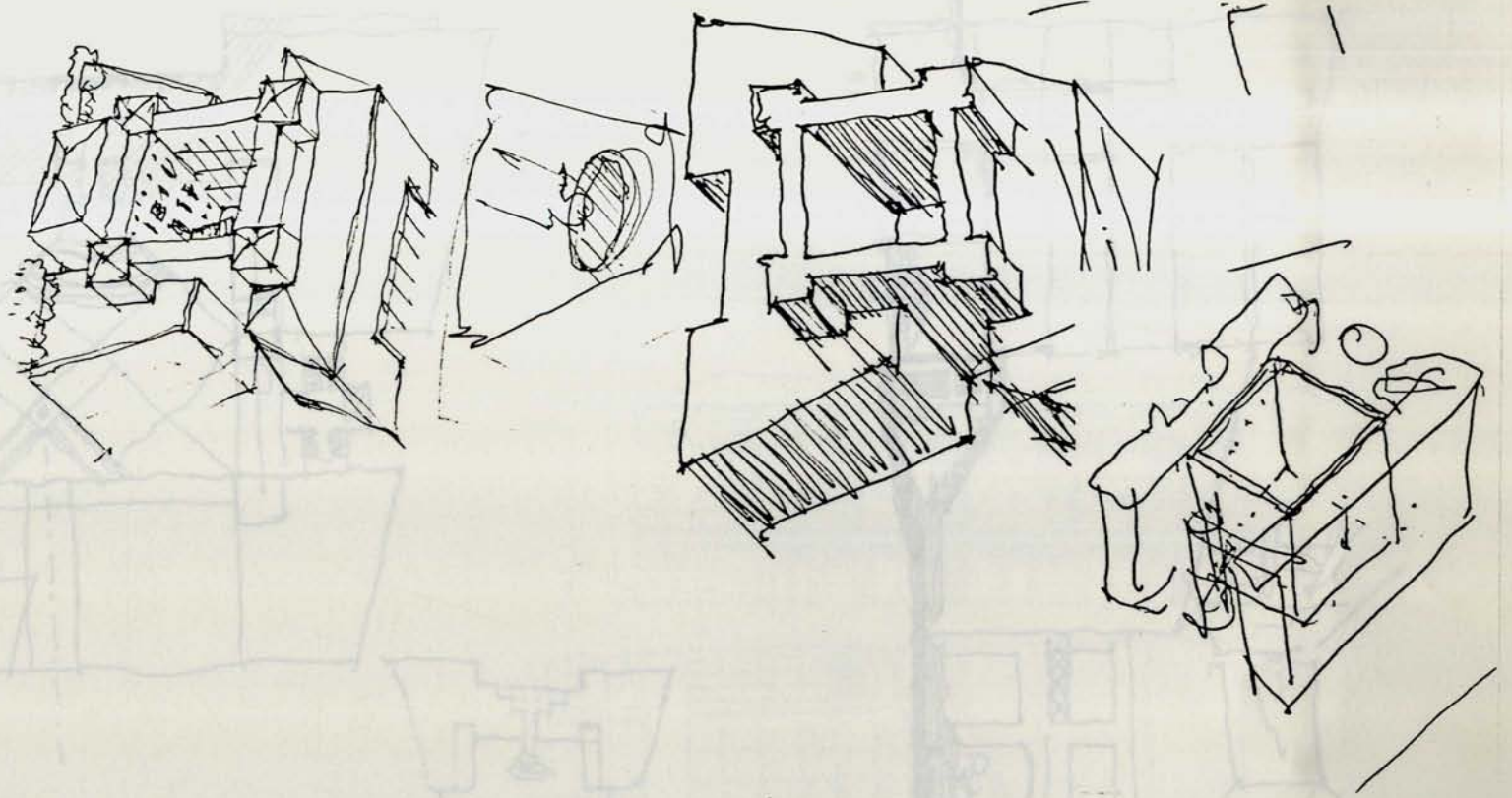
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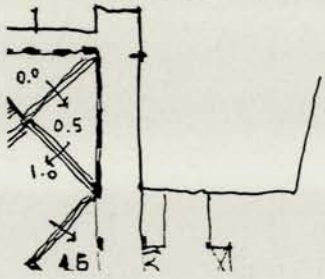
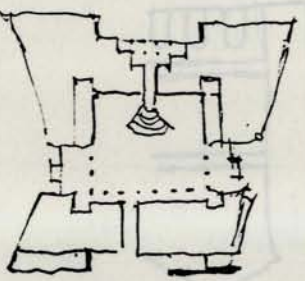
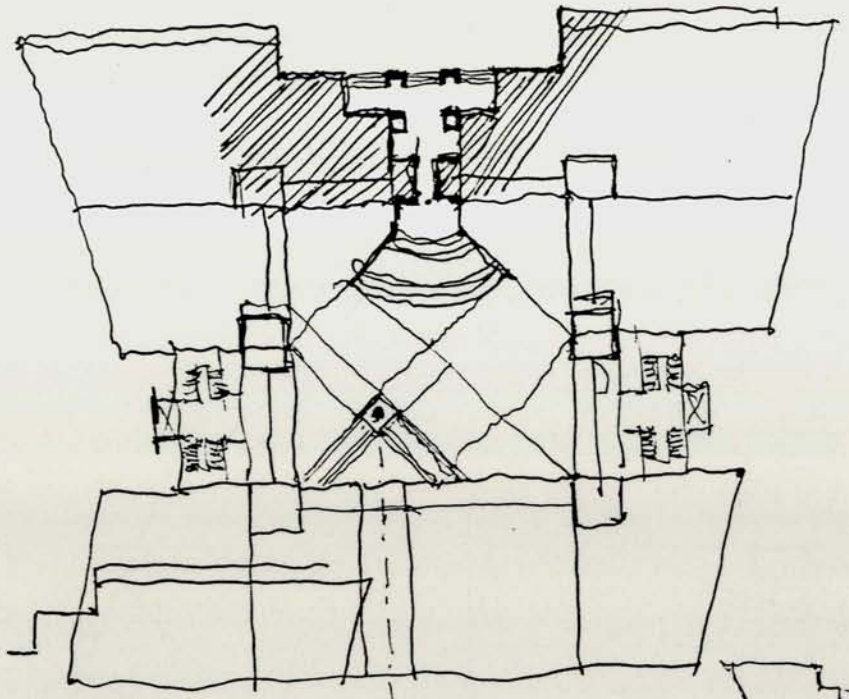
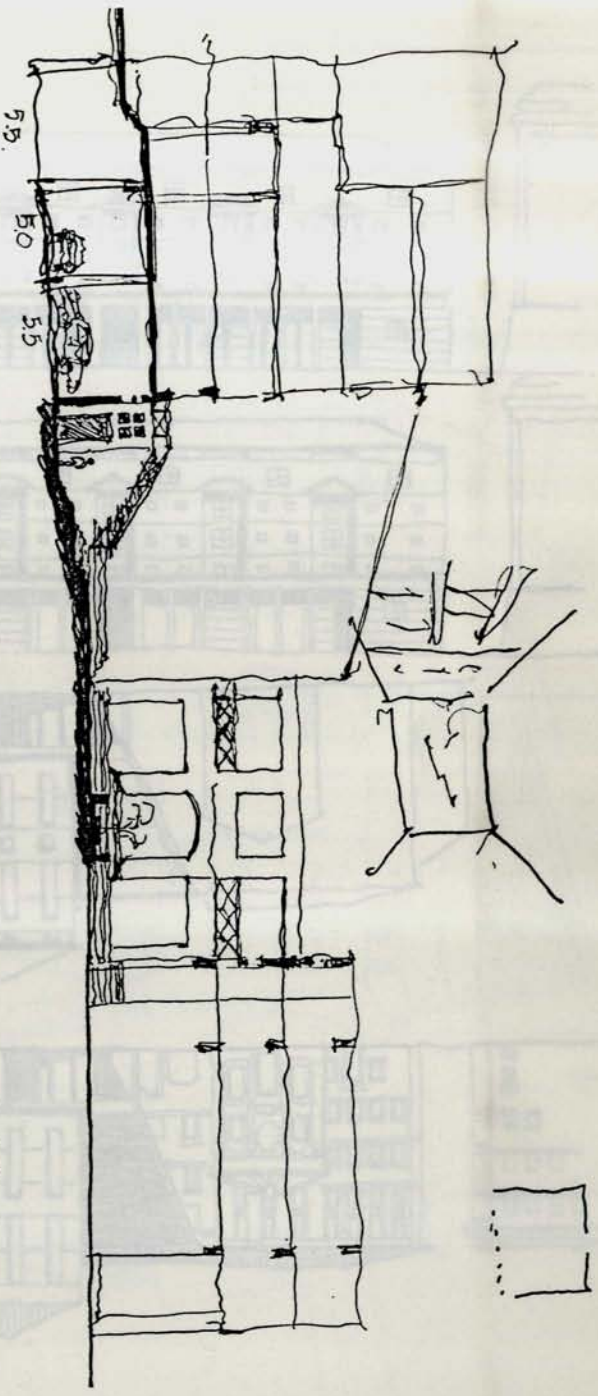


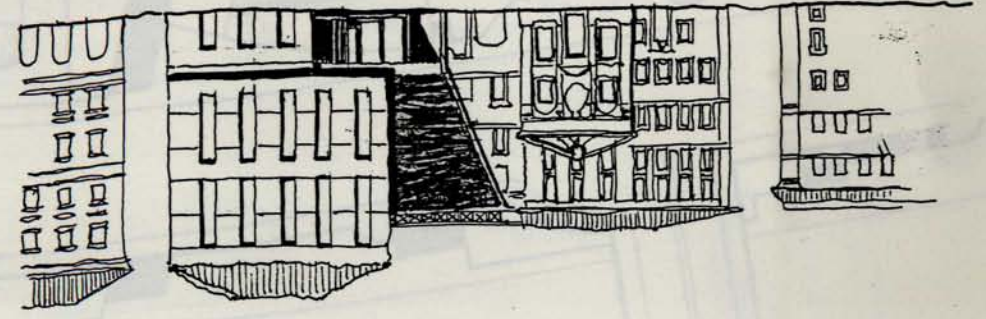
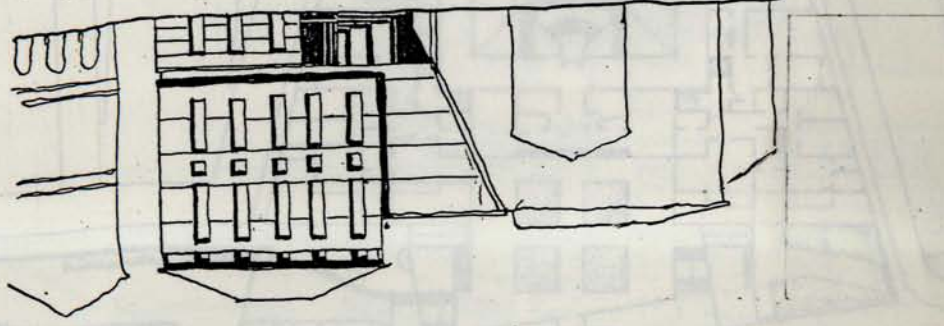
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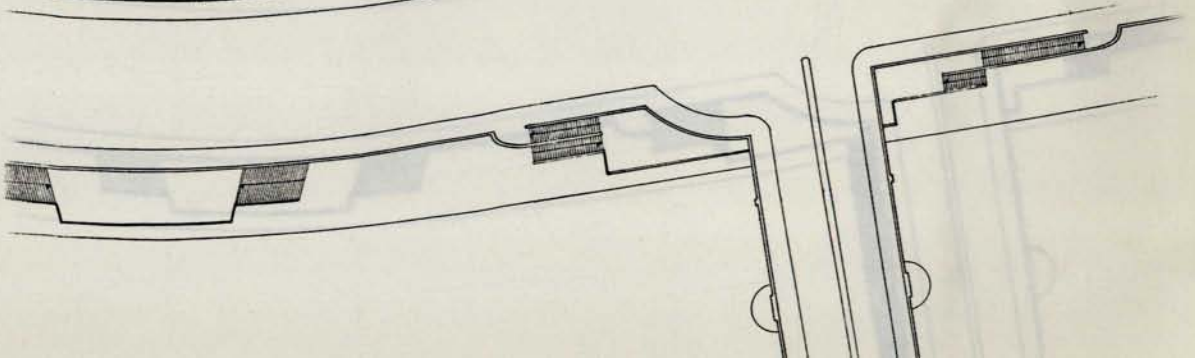
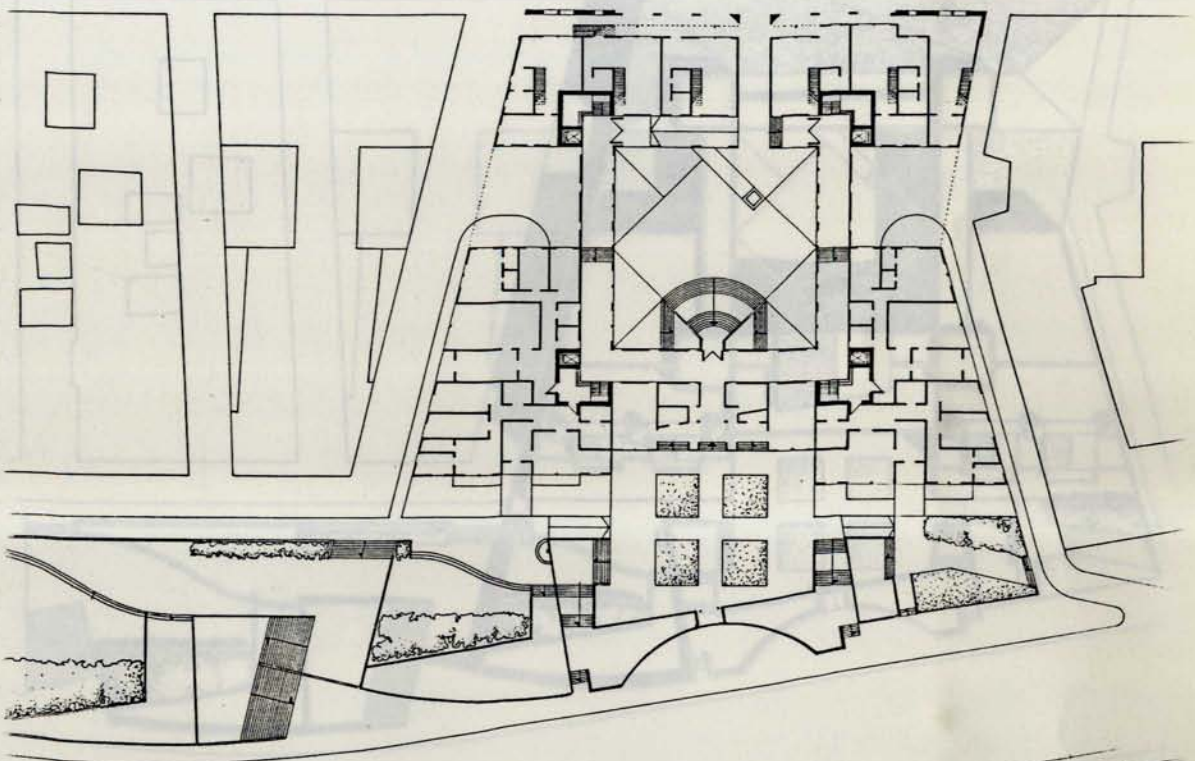
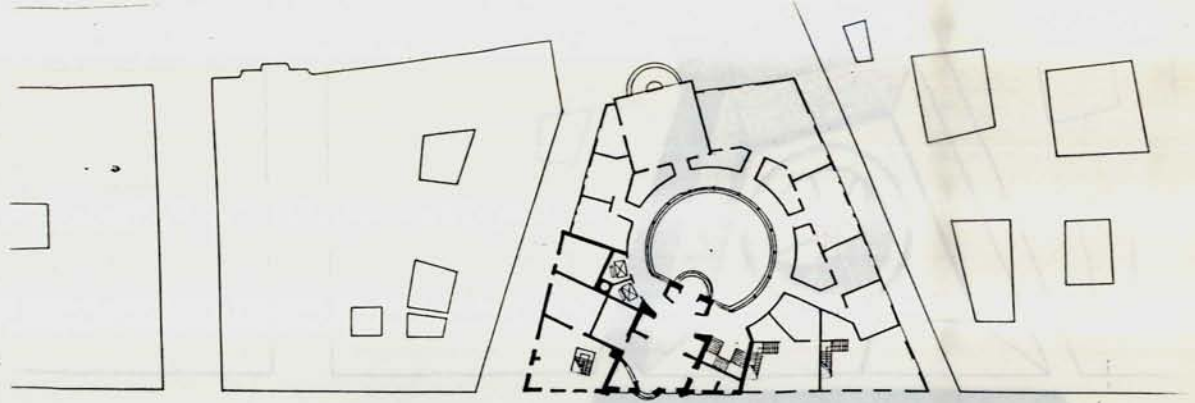


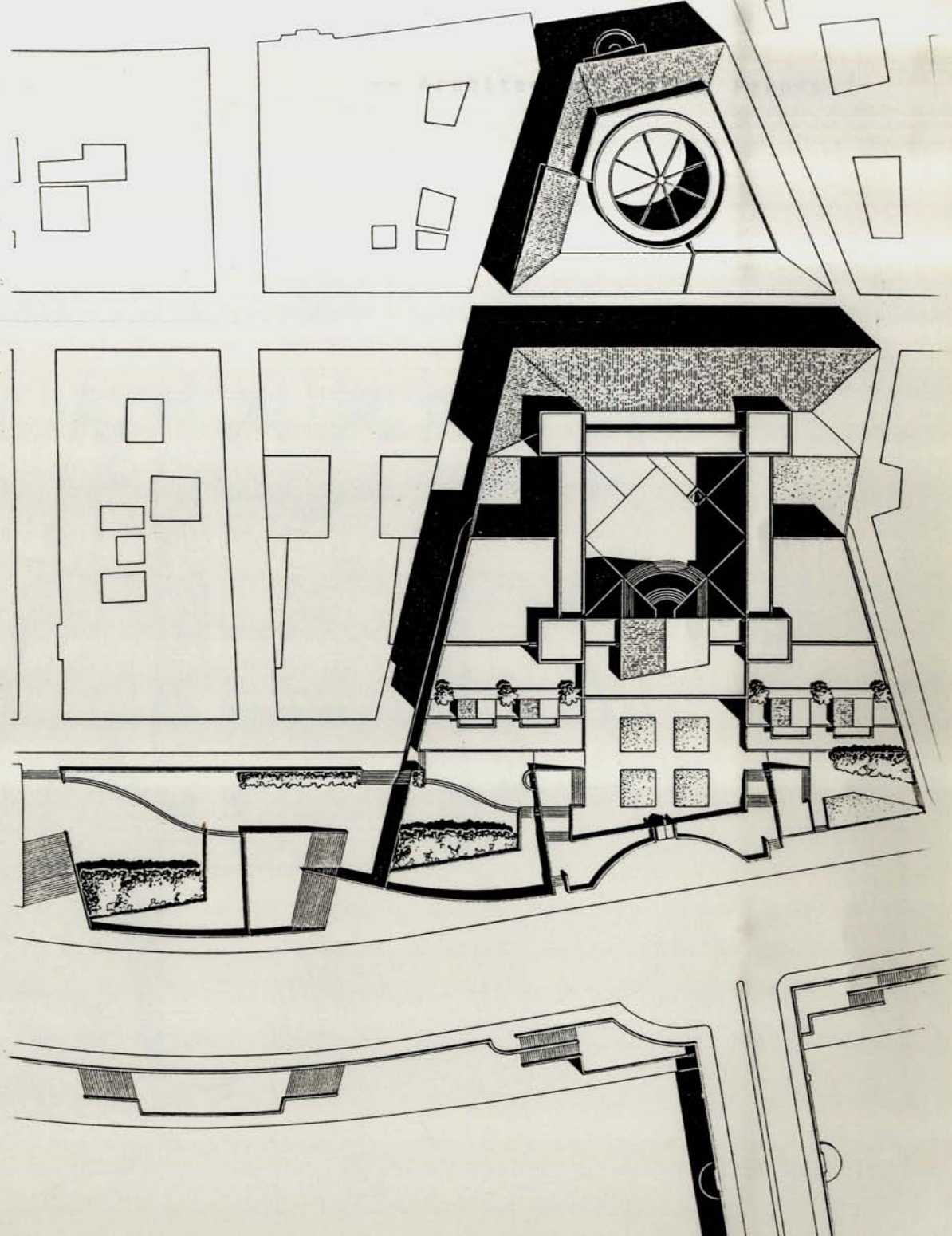
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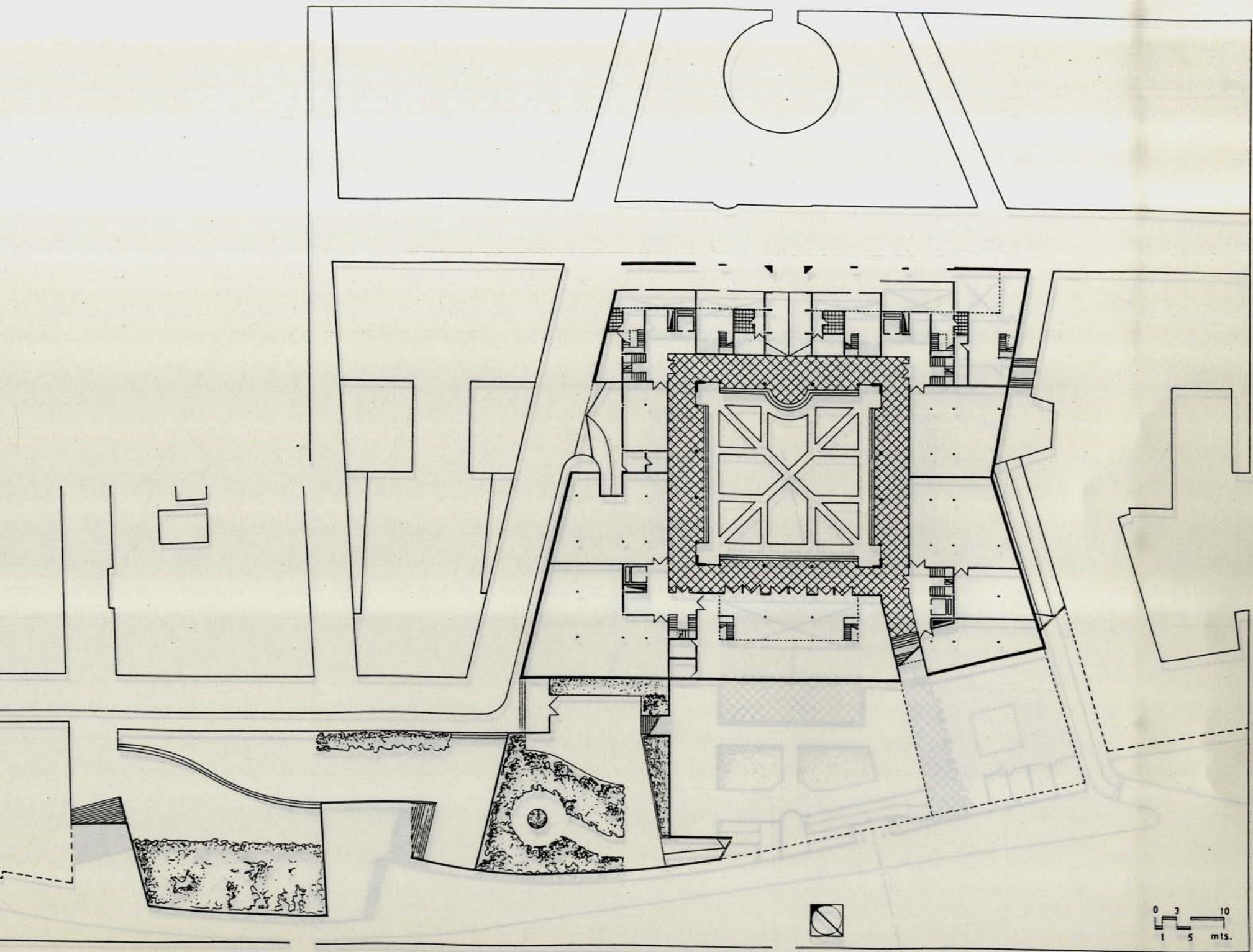


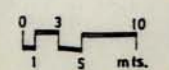
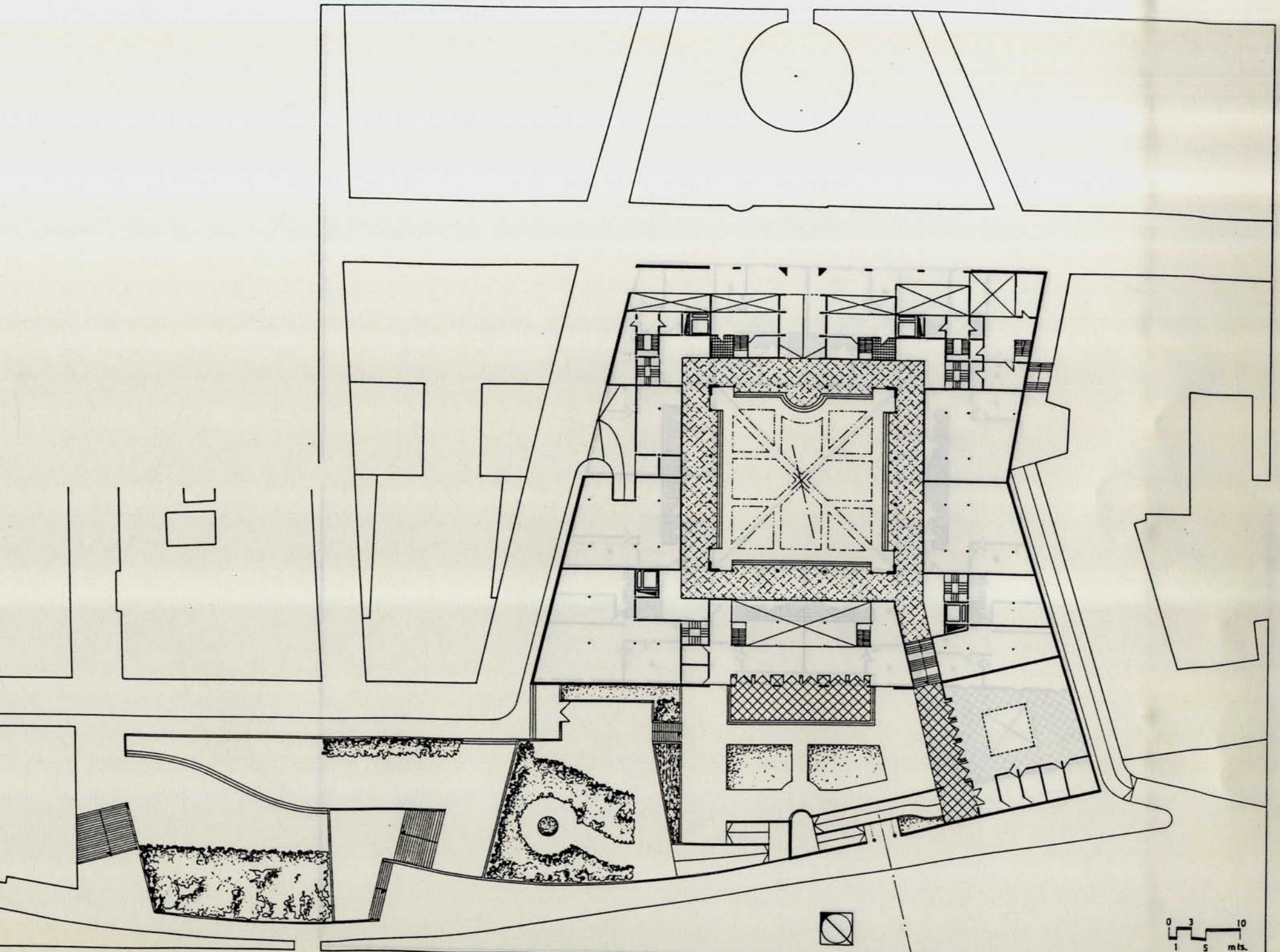


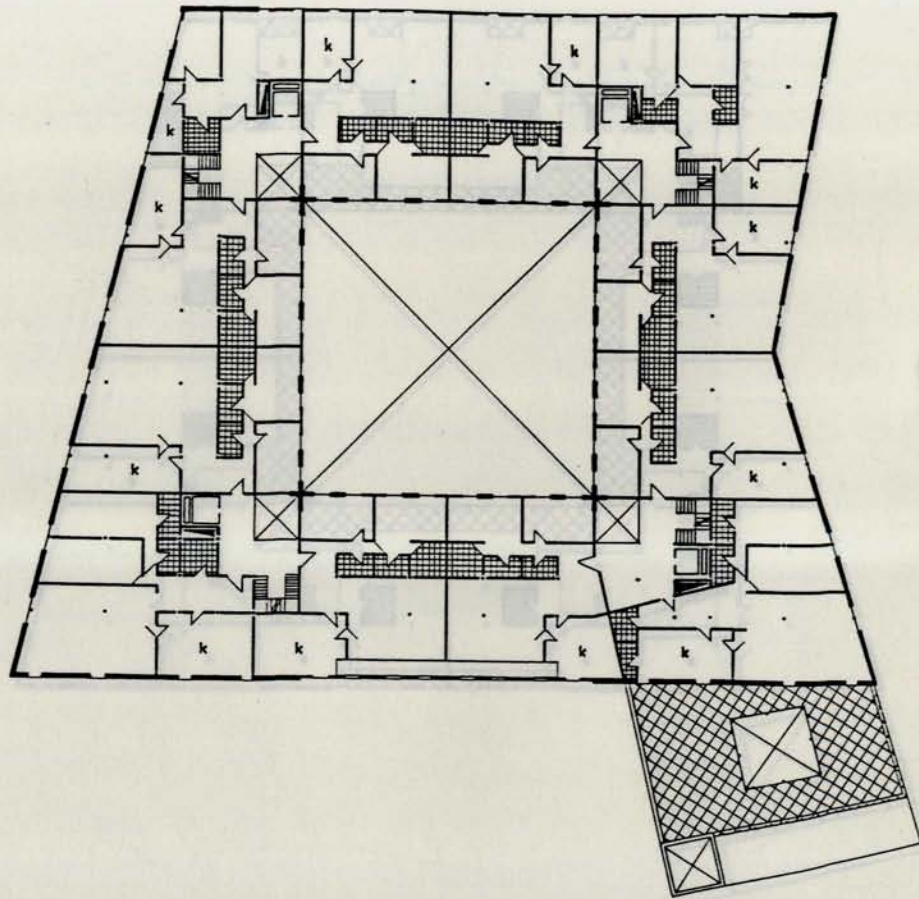




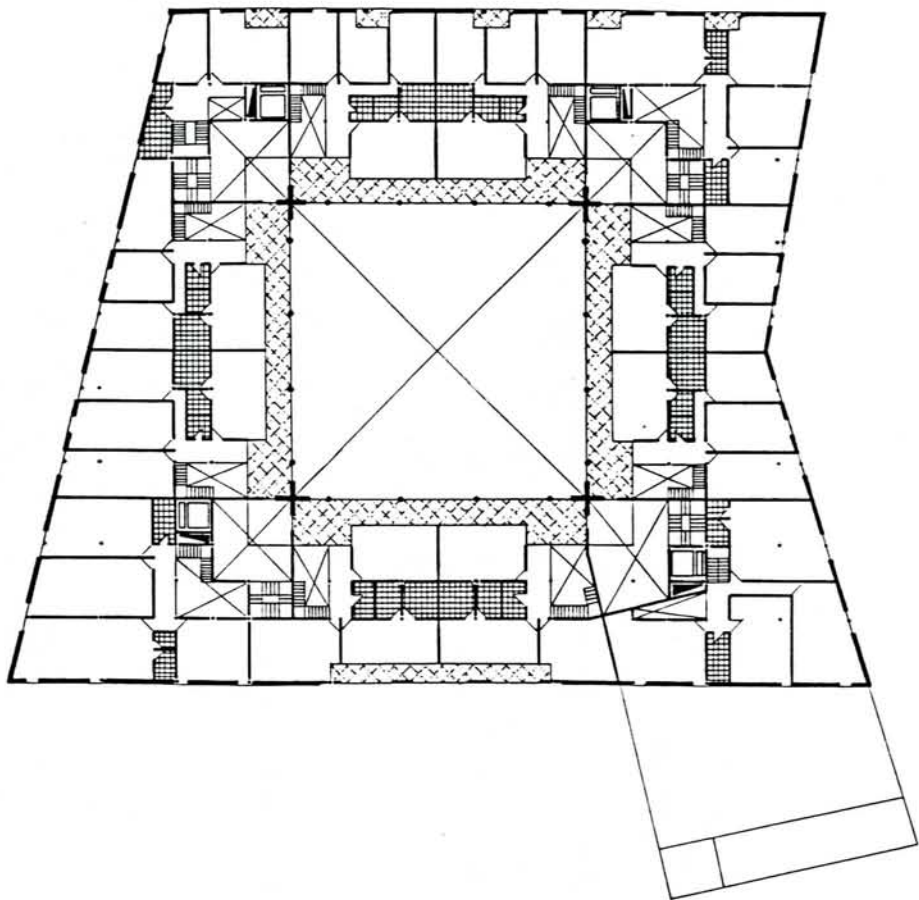




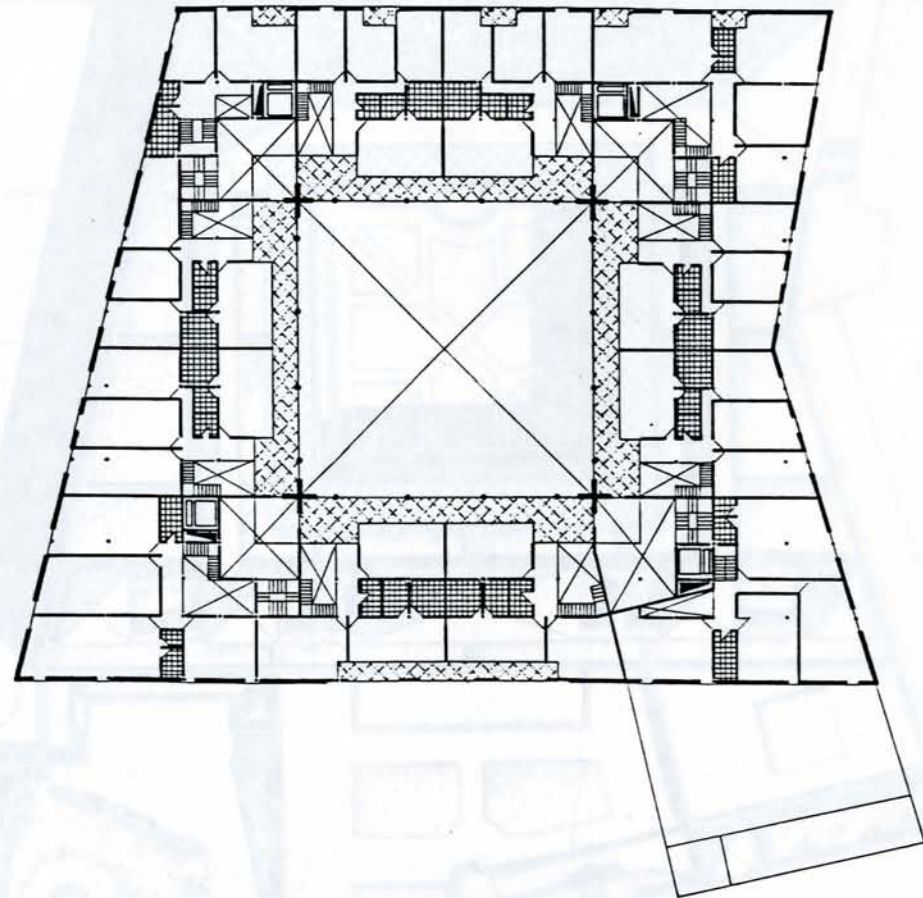




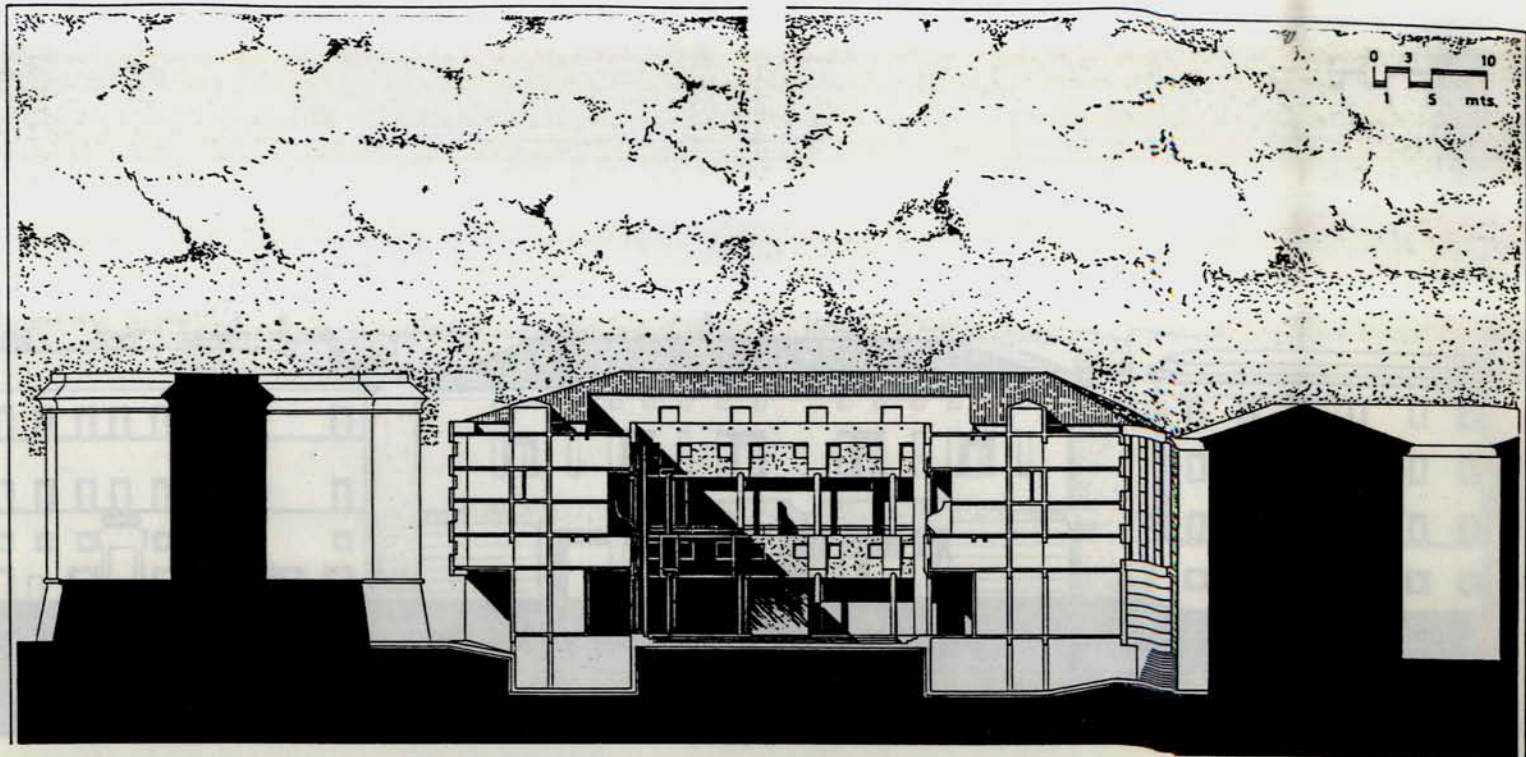
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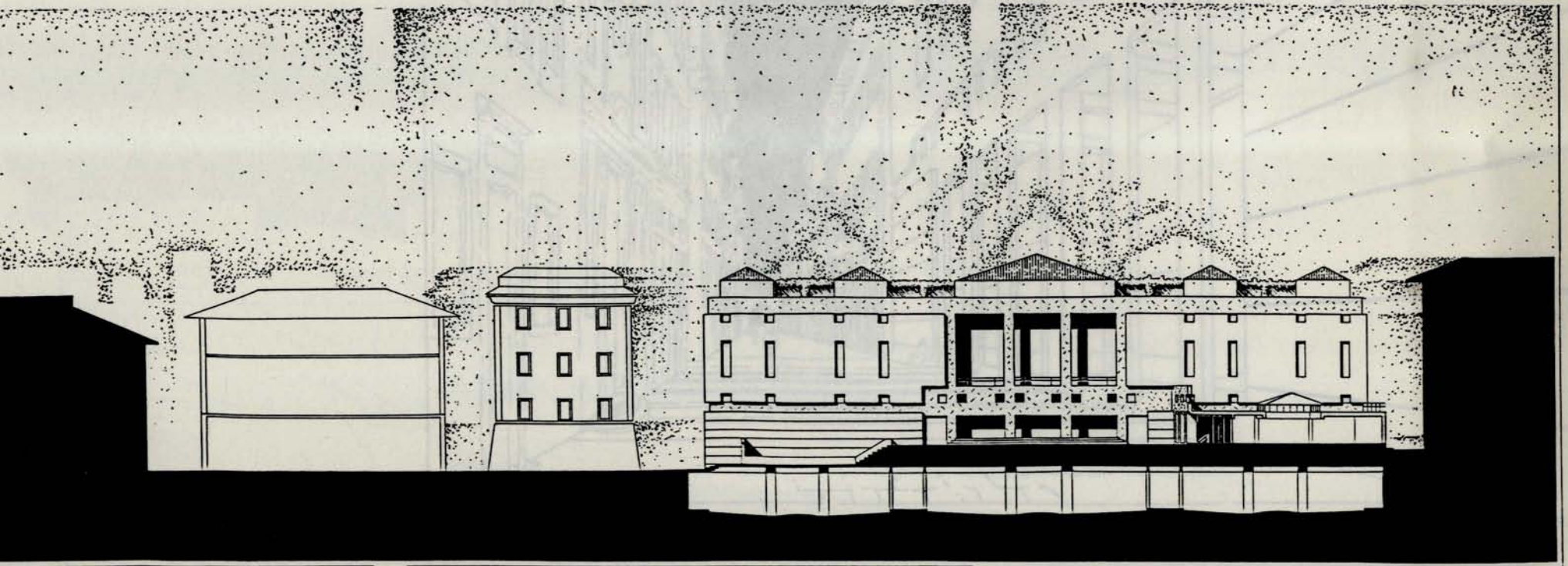
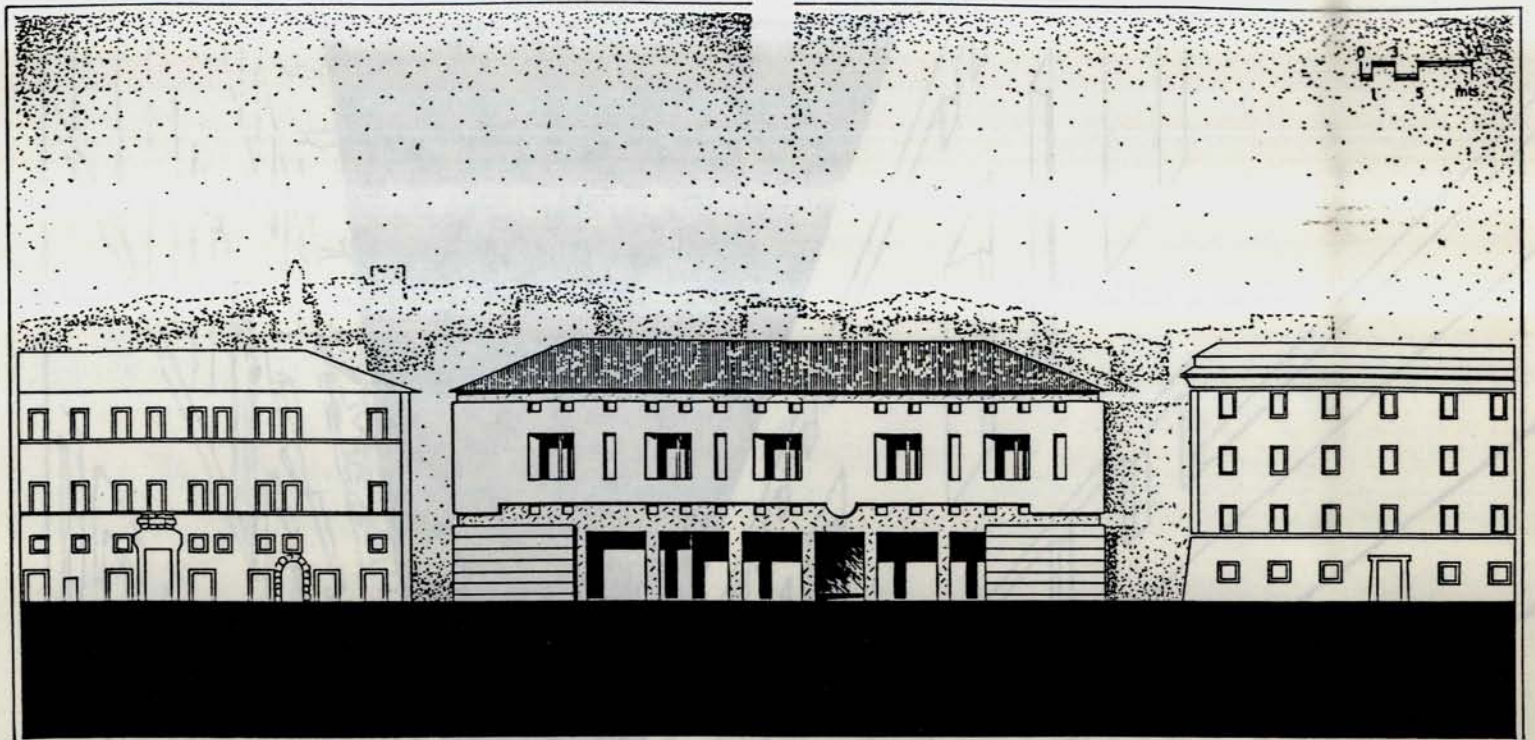


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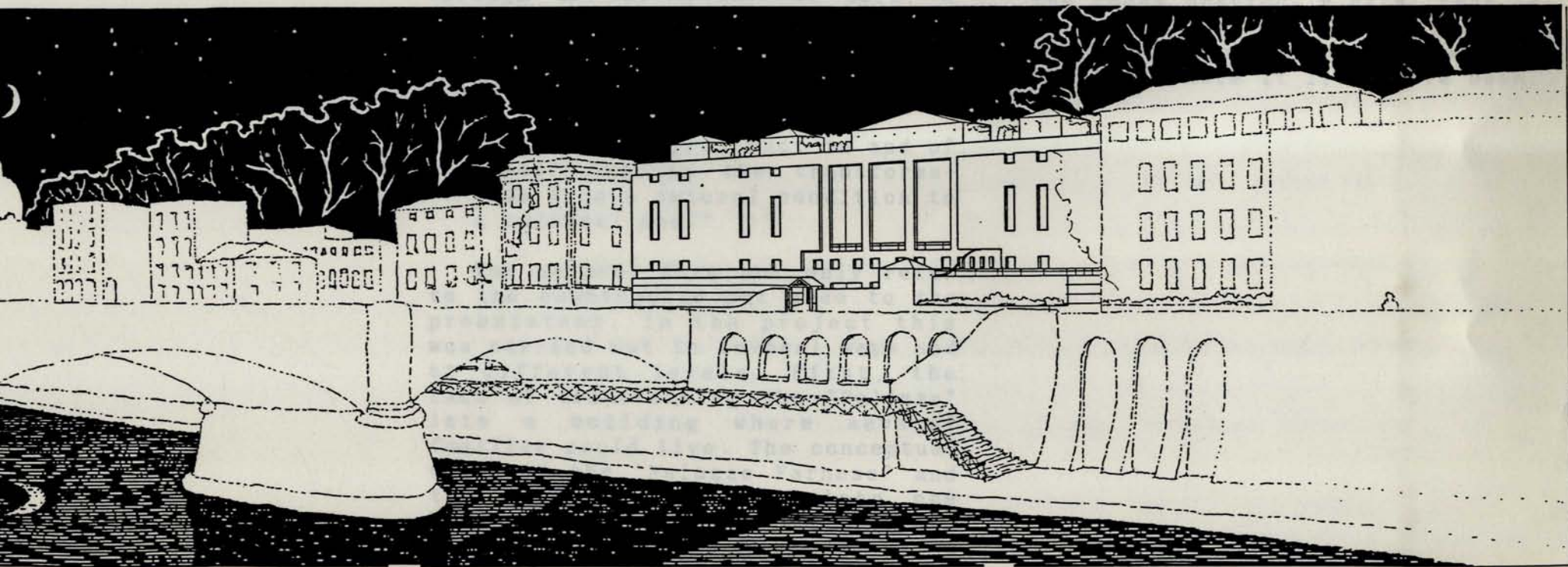


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CONCLUSION

I will refer to my project from three affirmations made by an architect whose name I rather not mention so that his statements are not related to his architecture, but instead, they might be related to the work I developed as a project for this thesis.

a) "An architectural project cannot be conceived only as an answer to technical, functional, and distributive data, but also it must be thought principally as an instance to build the city."

I think that this affirmation reinforces the initial ideas enunciated in the objectives to accomplish with this thesis. Besides, it denotes that only through the architectural work, a city can be made, and not by the regulation or zoning implicit in some regulating plans.

b) "The architectural fact in and of itself imposes the transformation from a natural condition to a cultural one."

The natural does not only refer to the countryside but also to the preexistent. In the project this was carried out in several ways and at different levels. First, the fact of transforming the "Palazzo" into a building where several families could live. The conceptual union of the "Palazzo Farnese" and the "Villa Farnesina" into one building. The use of many other aspects rescued from the place as well as the period in which the

street was developed (via Giulia). In this case, the collective memory about the city becomes the natural and the architectural fact considers and interprets this (nature) through the culture, creating thus a dialogue between the citizens and the new work.

c) "The best way to respect the ancient is inevitably that of being authentically modern."

I think that such a dialogue between the citizens and the new work has to be done through the language of the time in which they live so that the people who live in the city today may understand, even if the architectural work speaks of ancient things. Anyway, what matters is the code, which must compile all the codes previously used; that is, it must be an inclusive language and not exclusive of what men and the city where it lives have been.

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