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## San Giovanni Laterano Studio Project, Syracuse University School of Architecture Florence Program (1983)

John Berger  
*Syracuse University*

Kathryn Blakeslee  
*Syracuse University*

Henry Bravo  
*Syracuse University*

Jennifer Brayer  
*Syracuse University*

Charles Dorn  
*Syracuse University*

*See next page for additional authors*

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**Authors/Contributors**

John Berger, Kathryn Blakeslee, Henry Bravo, Jennifer Brayer, Charles Dorn, Deborah Fantera, Mark Gravallese, Peter Gross, Steven Krug, John Potvin, Robert Stark, Eric VanWechel, Kenneth A. Schwartz, Giuseppe Vallifuoco, and Sergio Petrini

**SYRACUSE UNIVERSITY  
SCHOOL OF ARCHITECTURE  
FLORENCE PROGRAM**



***SAN GIOVANNI IN LATERANO  
STUDIO PROJECT***

**Introduction & Edited By  
Kenneth A. Schwartz  
Assistant Professor**

**Giuseppe Vallifuoco  
Visiting Critic**

**Sergio Petrini  
Visiting Lecturer**

**SYRACUSE UNIVERSITY  
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Jennifer Brayer  
Charles Dorn  
Deborah Fantora  
Mark Gravallo

John Putvin  
Robert Stark  
Eric VanWechel

Kenneth A. Schwartz  
Syracuse, New York  
December, 1983



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This Studio Publication was made possible by the support of the Syracuse University School of Architecture and the Division of International Programs Abroad. I would also like to extend our appreciation to a number of individuals who contributed directly or indirectly to our studio activity: Judith A. Kinnard who was the Architecture Program Coordinator in Florence, Blake Middleton, Roger Sherwood, and Gianni Pettina who participated in our juries, Eric Frank who provided eminent historical support, and Marshall Segall who as the Resident Chairman of the Florence Center was incomparably supportive of the Architecture Program.

**John Berger**  
**Kathryn Blakeslee**  
**Henry Bravo**  
**Jennifer Brayer**  
**Charles Dorn**  
**Deborah Fantera**  
**Mark Gravallese**  
**Peter Gross**  
**Steven Krug**  
**John Potvin**  
**Robert Stark**  
**Eric VanWechel**

## ETHNOLOGICAL REFERENCES FOR THE

This rather intensive seven week studio design project would not have succeeded without the enthusiasm and insight provided by the twelve students who were involved:

**Kenneth A. Schwartz**  
**Syracuse, New York**  
**December, 1983**

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The architecture faculty also arranges a series of lectures and juries with architects and historians. These events are open to all Syracuse students in Florence and to the Florentine architectural community. The following individuals have been involved in this capacity: Fabio di Bonella, Eugenio Battisti, Silvio Cassara, Giorgio Ciucci, Paolo Desideri, Giuliano Gosleri, Walter Huxziker, Judith Kinnard, Richard Meier, David B. Middleton, Gianni Pettina, Ludovico Quaroni, Fabio Reinhardt, Colin Rowe, Flora Ruchat, Piero Sartogo, Werner Seligmann, Roger Sherwood, and Paolo Sica.

The Architecture Program additionally includes the participation of an Italian or European Visiting Critic for a period of seven weeks during each semester. Throughout the Program's three year history, the following Critics have been involved: Tobias Amman, Vincenzo Berté, Mario Campi, Michael Dolinaki, Sergio Petrini, Giuseppe Rebecchini, Cristiano Toraldo, and Giuseppe Vallifuoco. The Visiting Critic devises a project and works with the resident Syracuse faculty throughout the student's design process. In addition, the Visiting Critic brings to the program an attitude or bias toward architecture which the students might not experience during their professional training in the United States.

## THE FLORENCE PROGRAM

The Syracuse University Florence Program began in 1959. In its earliest years, the program was designed for students of the liberal arts to study abroad during their junior years. After several successful summer programs in Florence, Dean Werner Seligmann of the School of Architecture decided to add an architecture curriculum to the Florence Center. Professor Randall Korman initiated this new component in the fall semester of 1980 with a group of fifteen fourth-year students from Syracuse University and other professional architecture programs throughout the United States.

The initial goals of this program still pertain. Students have the opportunity to live in and travel throughout Italy for either a semester or a year, and thereby expand their understanding of Italian culture and history. As with all of the students who study at the Syracuse University Florence Center, the architects live with Italian families which gives them a unique insight into everyday life.

Each semester our students take courses in Italian, Architectural History, and any number of electives from the humanities and fine arts offerings at the Center. As a part of the Design course, the architecture faculty arranges an extensive itinerary of field trips throughout northern Italy. In this aspect of our work, the students are encouraged to graphically document and analyze various buildings and urban situations, to enrich their understanding of Italy's contribution to western architectural tradition.

The architecture faculty also arranges a series of lectures and juries with architects and historians. These events are open to all Syracuse students in Florence and to the Florentine architectural community. The following individuals have been involved in this capacity: Fabio di Banella, Eugenio Battisti, Silvio Cassara, Giorgio Ciucci, Paolo Desideri, Giuliano Gresleri, Walter Hunziker, Judith Kinnard, Richard Meier, David B. Middleton, Gianni Pettina, Ludovico Quaroni, Fabio Reinhardt, Colin Rowe, Flora Ruchat, Piero Sartogo, Werner Seligmann, Roger Sherwood, and Paolo Sica.

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It should be mentioned that Vallifuoco and Petrini originally presented this material as a series of lectures during their seven week involvement with the Syracuse University Florence Program. The articles are considerably condensed, but they are included to reveal the ideological concerns that were so effectively presented in the earlier lecture format. Although the material was initially quite foreign to the students, the lectures clarified the approach that the Italian critics were promoting.

This publication is the result of one semester's design work from the Syracuse University Florence Program. Our purpose in compiling this material is two-fold; in presenting this work as an example of the design activity that occurs at the Florence Center, we intend to reveal the unique opportunity that this Program offers to students from the United States. In addition, we are using this vehicle to address the intellectual context within which our students worked during their design process. Giuseppe Vallifuoco and Sergio Petrini (Roman architects and our Visiting Critics) presented a specific bias toward the production of architecture, and we feel that an explication of their concerns can contribute to an understanding of current architectural activity in Italy.

As the Resident Design Critic for this studio, and the interlocutor between Vallifuoco, Petrini, and the students, I feel compelled to provide a critical overview of the writing and projects that are included herein. The polemic which accompanied our Italian critics to the Florence Center ultimately derives from a critique of modern architecture and its deleterious effects on the traditional city. Their concerns specifically center on two issues which also correspond to the articles that are included in this publication: 1) the imperative of examining, analyzing, and designing within the context of a particular city's urban history and 2) the availability of specific building traditions and the value of exploring these typologies during the student's design process. In both aspects of their argument, a premium is placed on the analysis of context and type (as it applies to residential projects in Rome). In this way, it is hoped that the anti-contextual and ahistorical biases of the post-war modern movement can be avoided. At the same time, typological study can help to place the student projects within a larger cultural and architectural tradition; thus replacing the functionalist tendencies that have come to be associated with many modern residential projects with a more culturally respectful discourse.

In Giuseppe Vallifuoco's article on Roman urban history, the author provides a convincing argument for the use of Piazza San Giovanni in Laterano as a project site. He sees the nineteenth century expansion of Rome as representing discontinuity in the tradition of residential building. The large block structure prescribed by the "Development Plan of 1883" altered the inter-relationship between formerly monumental complexes (such as the Lateran) and the supporting fabric of housing. In addition, the alignment of streets ignored the earlier pattern of Imperial and Baroque roads in the project area. The choice of this particular site involves a critique at an urban level, and also affords the possibility of an approach to new housing which is referential to the typological tradition of housing in Rome.

Sergio Petrini provides a revealing discussion of residential typologies as they apply to the proposed project. He traces their history from the ancient *insula* and *domus* configurations, to the work of Sangallo, and through the late-Renaissance speculations of Serlio, Ammannati, and Vasari the Younger. In this condensed presentation, Petrini suggests that a wealth of information exists within this typological tradition that can be used to rationally inform an architect's work.

It should be mentioned that Vallifuoco and Petrini originally presented this material as a series of lectures during their seven week involvement with the Syracuse University Florence Program. The articles are considerably condensed, but they are included to reveal the ideological concerns that were so effectively presented in the earlier lecture format. Although the material was initially quite foreign to the students, the lectures clarified the approach that the Italian critics were promoting.

Kenneth A. Schwartz  
Assistant Professor



PIAZZA SAN GIOVANNI IN LATERANO  
AND THE ESQUILINO DISTRICT:  
THE PROJECT AREA AND ITS  
HISTORICAL GROWTH

As the student's Resident Critic, I should also mention my role in the studio during this design project. I studied in a professional program that placed an emphasis on architecture as an intellectual and formal discipline, and which additionally included a bias toward the spatial qualities of architecture. Unlike the students, in my own research I had become fairly well versed in *Architettura Razionale* and the accompanying emphasis that is placed on the typological approach to design. Given my background, it was natural for me to perform an intermediary role; sometimes clarifying the position of our Italian critics, and sometimes providing a counterpoint to their polemic in my persistent concerns for the way in which typologies might be used, and for the spatial qualities of each student's project.

In my estimation, the essential value of our Visiting Critics' position lies in their concern for continuity in the urban tradition of a city, and in the possibility of using an analytical study of historical precedent as a means of developing a "rational" modern project. Given the much publicized shortcomings of modern architecture, these two concerns provide a logical, sensitive, and intelligent approach for a design studio.

At the same time, Vallifuoco and Petrini promote a polemic that has some hidden ramifications relative to the way in which typological study is incorporated into one's final design project. In his article "On Typology", Raphael Moneo discusses the various interpretations of "type"; "a concept which describes a group of objects characterized by the same formal (and organizational) structure...based on the possibility of grouping objects by certain inherent structural similarities". Clearly, the typological approach requires a disciplined analytical study of precedent, a study whose aim it is to reduce the mass of historical data to a coherent and manageable body of information to which the architect can refer during

his design process. In this way, the initial choice of material for typological study involves a critical judgement which is not necessarily neutral nor universal, as many typologists might believe. In our studio, the Visiting Critics presented an array of *palazzi* and *palazzetti*, but a cursory glance at the examples in Petrini's article immediately reveals his predilection for regularity and uniformity; already in the "analytical" phase of work, many idiosyncratic *palazzi* plans and facades are edited out of one's repertoire.

In this typological approach, the jump from analysis to design is equally tempered by certain subliminal concerns centering on the "rational" development of one's work. Many of the student projects included in this publication demonstrate the Visiting Critics' concern for reductive regularity of building plans, facades, and massing, which often leads to a "left-over" quality of the resultant space. In some of these projects, one can also find an unmentioned aesthetic at work which, to a certain extent, betrays the typologist's concern for the avoidance of "stylistic" issues.

It is, of course, the student who ultimately plays the critical role. He or she initially struggles to understand the issues as presented by the Critics, while the design process itself involves an inherent evaluation of the Critics' biases. For me, it is the combination of acceptance and skepticism toward a clearly presented set of values that makes teaching a rewarding experience, and I would further suggest that the following work should be considered with this combination in mind.

Kenneth A. Schwartz  
Assistant Professor

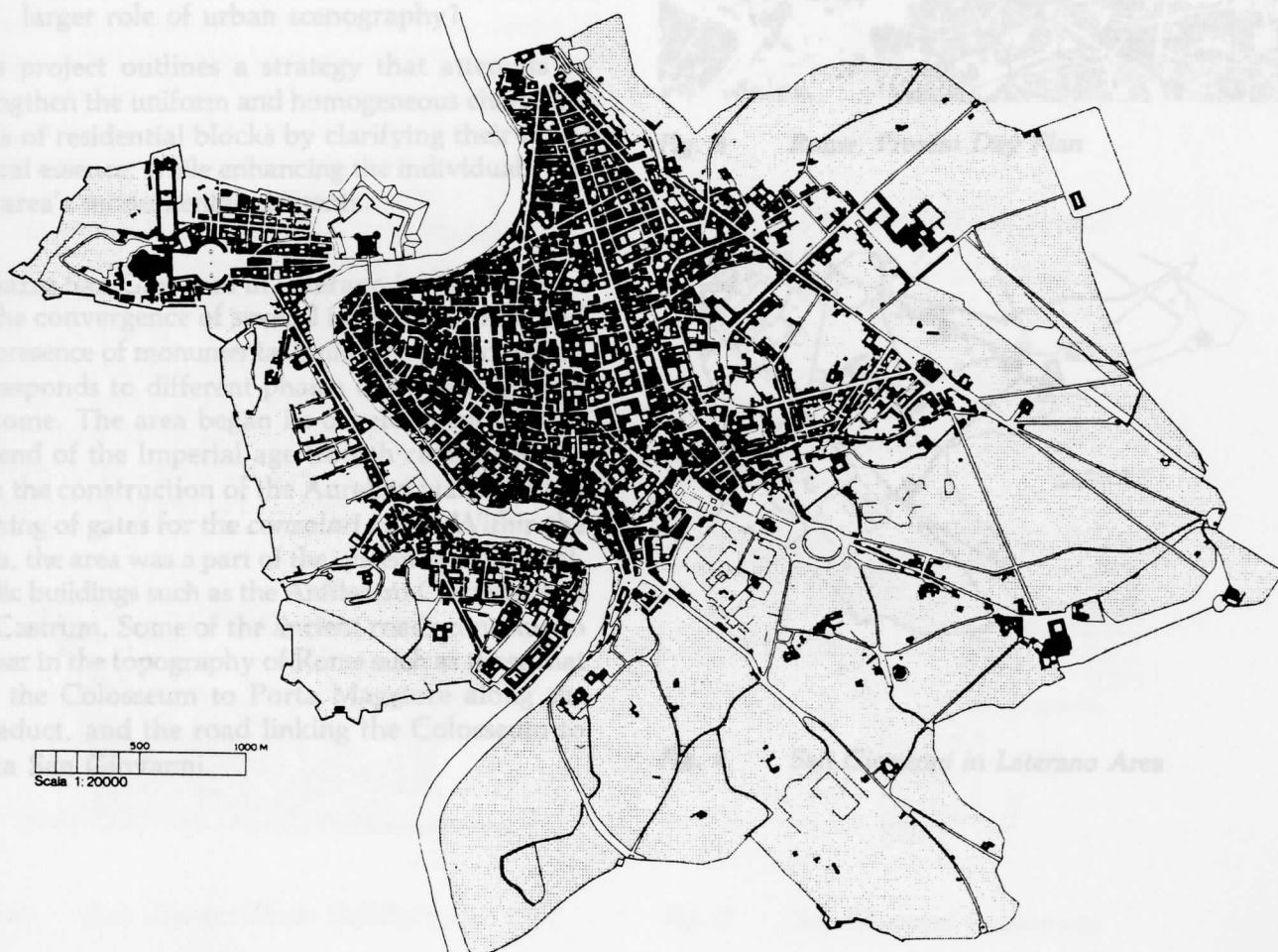
# PIAZZA SAN GIOVANNI IN LATERANO AND THE ESQUILINO DISTRICT: THE PROJECT AREA AND ITS HISTORICAL GROWTH

Giuseppe Vallifuoco

As a general theoretical bias, this project assumes a relationship between urban studies and architectural design. The peculiarities of the Lateran district have been critically examined, and we suggest that any new projects for a nineteenth century area such as this must grow from a study of the internal logic of the city's history; its topography, and its typological and stylistic traditions. We feel that a study of the area's historical growth is a fundamental element of knowledge and a potential source of inspiration for the project. During the design process, these and other historical references must be used as guidelines in constant comparison with the existing context.

Piazza San Giovanni in Laterano is located on the southeastern side of Rome and constitutes the southern edge of the Esquilino district; one whose extreme limits are defined by the Termini railroad station, Via Merulana, and the great monuments of Santa Maria Maggiore, Santa Croce in Gerusalemme, and San Giovanni in Laterano.

Fig. 1 Rome 1748 (from Nolli's plan)



The Esquilino is a nineteenth century area of Rome that has been significantly affected by various processes of urban transformation. As a result of its intermediate position between the city center and the outskirts, it has become a major crossing point for north-south traffic. In addition, the close proximity of the railroad station, the large market of Piazza Vittorio and the presence of offices, shops, and many public buildings, has considerably altered the original residential character of the area.

For these reasons, the Esquilino urgently needs a new definition of its role within the larger structure of the city, and requires a new architectural qualification of its components.

A new residential project for this area must inherently address the following questions:

- What relationship can we reach between the monumental system of public urban spaces and the rational tradition of housing?
- How can the external facades of these residential blocks satisfy their individual logic and simultaneously contribute to a larger role of urban scenography?

This project outlines a strategy that attempts to strengthen the uniform and homogeneous characteristics of residential blocks by clarifying their typological essence, while enhancing the individuality of the area's monumental elements.

Piazza San Giovanni in Laterano is characterized by the convergence of several important roads and the presence of monumental buildings, each of which corresponds to different phases of historic growth in Rome. The area began its development toward the end of the Imperial age (fourth century A.D.) with the construction of the Aurelian walls and the opening of gates for the *consolari* roads. Within the walls, the area was a part of the system of peripheral public buildings such as the Anfiteatro Castrense and the Castrum. Some of the ancient roads continue to appear in the topography of Rome such as those that link the Colosseum to Porta Maggiore along the aquaduct, and the road linking the Colosseum to Porta San Giovanni.

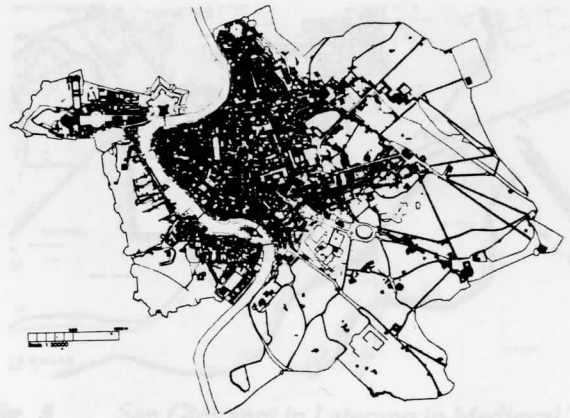


Fig. 2 Rome (from Nolli's plan)



Fig. 3 Rome, Present Day Plan

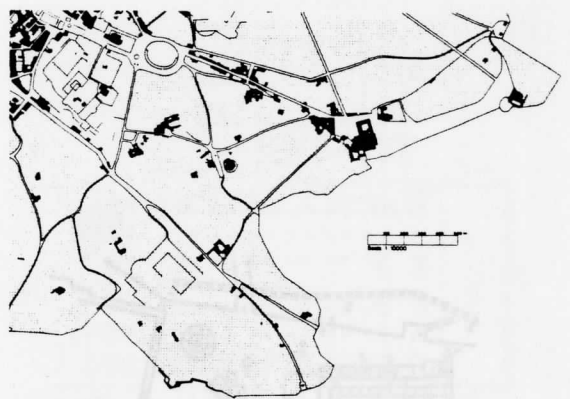


Fig. 4 San Giovanni in Laterano Area



As a direct result of this urban plan, the San Giovanni in Laterano area became one of the most important places in Rome. On top of medieval foundations, the large Palazzo Lateranense was built by Domenico Fontana. Attached to the side of the Basilica, this new architectonic presence defined the division between Piazza San Giovanni and Piazza di Porta San Giovanni, and at the same time constituted an element of visual continuity between the two squares. This building is a cubic block with three equal facades and is organized about a large courtyard; it demonstrates the typological characteristics of the great palaces of sixteenth century Rome.

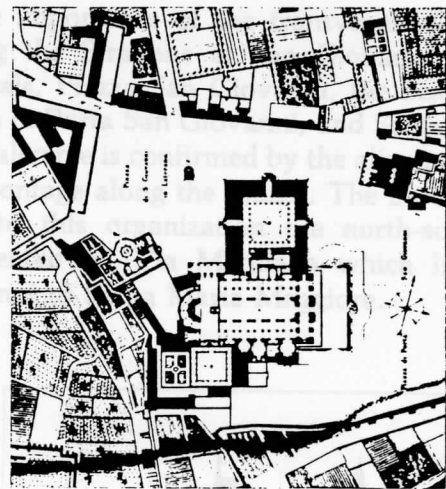


Fig. 9 San Giovanni Site Plan from Letarouilly

vision of the Lateran Hospital. The facade of this building is parallel to that of the Scala Santa. At the arrival point from the direction of the colosseum, the Lateran Hospital together with the Women's Hospital across the street form an entrance gate of sorts.

Fig. 12 Piazza San Giovanni, Lateranally perspective

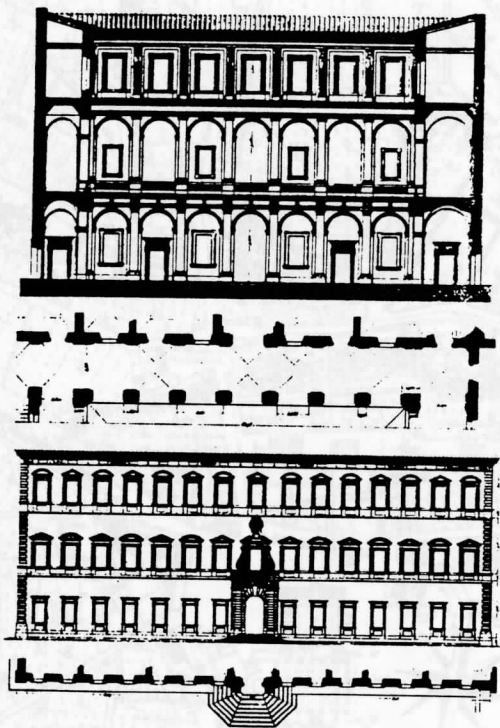


Fig. 11 Lateran Palace Courtyard and Facade

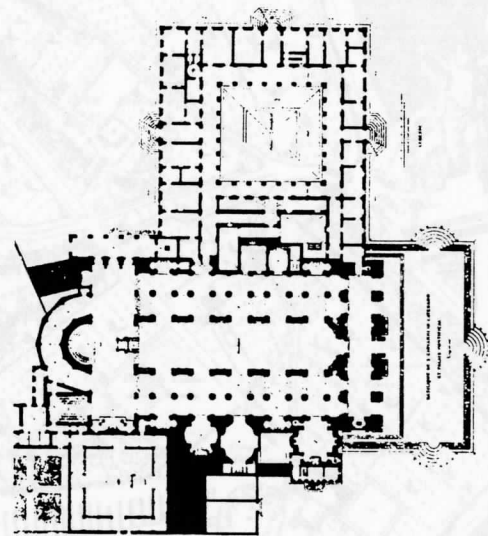


Fig. 10 San Giovanni, Basilica and Lateran Palace

Fig. 13 Equilino District from Noll's plan 1748

An Imperial villa was built over the Castrum which was subsequently demolished to allow the construction of the first Basilica Lateranense. The dimension of this Basilica was consistent with the great scale of the city, and was typologically modelled after the new Christian churches which began to be built on the periphery of Rome.

Between the fifth and fourteenth centuries, a gradual contraction of the built dimension of the city took place. The large triangular area between the Colosseum, Porta Metronia, the Aurelian walls and Santa Croce in Gerusalemme became deserted. Within the pre-existing road pattern there were only a few small residential units, called *borghi*, built around the religious centers. In both form and function, these religious centers became the focal points of the surrounding landscape. The Lateran complex, which had become the Pope's residence, became the principal center of this large peripheral area of Rome.

During the second half of the sixteenth century, the great process of definition and re-unification of the urban structure began with the creation of a coherent road pattern. The plan of Pope Sixtus V, designed by Domenico Fontana in 1585, reinstated the ancient roads of Via Panisperna, Via Pia, and Via Merulana. In addition, the Pope extended these roads to include the unbuilt area within the Aurelian walls following several axes between:

- Trinita dei Monti - Santa Maria Maggiore
- Santa Maria Maggiore - Santa Croce
- Santa Maria Maggiore - San Giovanni
- San Giovanni - Colosseum
- San Giovanni - Santa Croce

The main urban nodes requalified with dimensions appropriate to the new scale of the city. This new architectonic definition used the squares as focal points of the great urban axes.

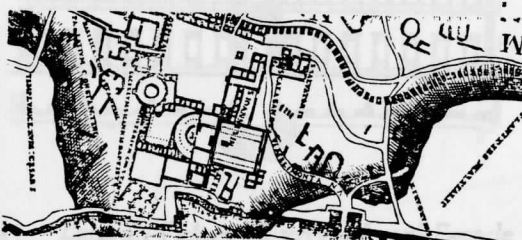


Fig. 8 San Giovanni from Bufalini's plan 1551



Fig. 5 San Giovanni in Laterano in Medieval Times

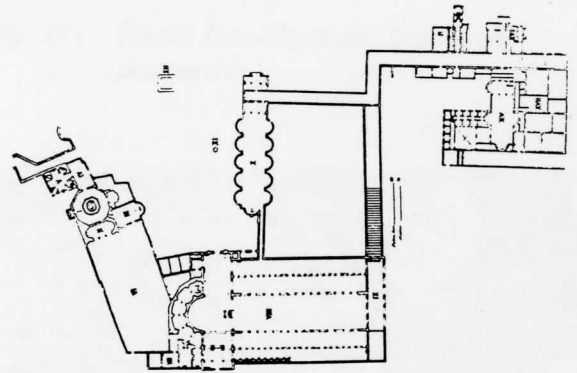


Fig. 6 San Giovanni in Laterano

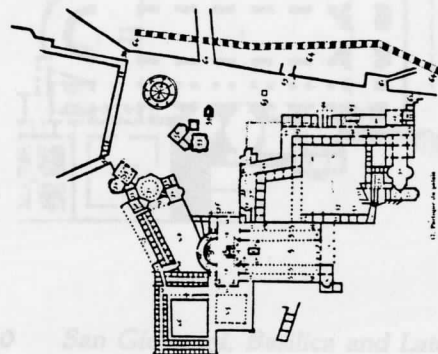


Fig. 7 San Giovanni in Laterano

In combination with the Palazzo Lateranense, a new facade for the Scala Santa and a double loggia facing Piazza San Giovanni were built. These architectural elements (again designed by Fontana) constituted the perspective backdrops for the Stradone di San Giovanni and Via Merulana. The layout of Piazza San Giovanni was completed with an obelisk; a vertical focus which marked the converging point of road axes on the square.

At the beginning of the seventeenth century, the west side of the piazza was defined by the construction of the Lateran Hospital. The facade of this building is parallel to that of the Scala Santa. At the arrival point from the direction of the colosseum, the Lateran Hospital together with the Women's Hospital across the street form an entrance gate of sorts.

The importance of the transverse relationship among the Stradone at San Giovanni, the two hospitals, Piazza San Giovanni, the Scala Santa, Piazza di Porta San Giovanni, and Santa Croce in Gerusalemme is confirmed by the alignment of the low frontage along the Piazza. The Baroque plan adds to this organization the north-south axis represented by Via Merulana which links San Giovanni to Santa Maria Maggiore.



Fig. 12 Piazza San Giovanni, Letarouilly perspective

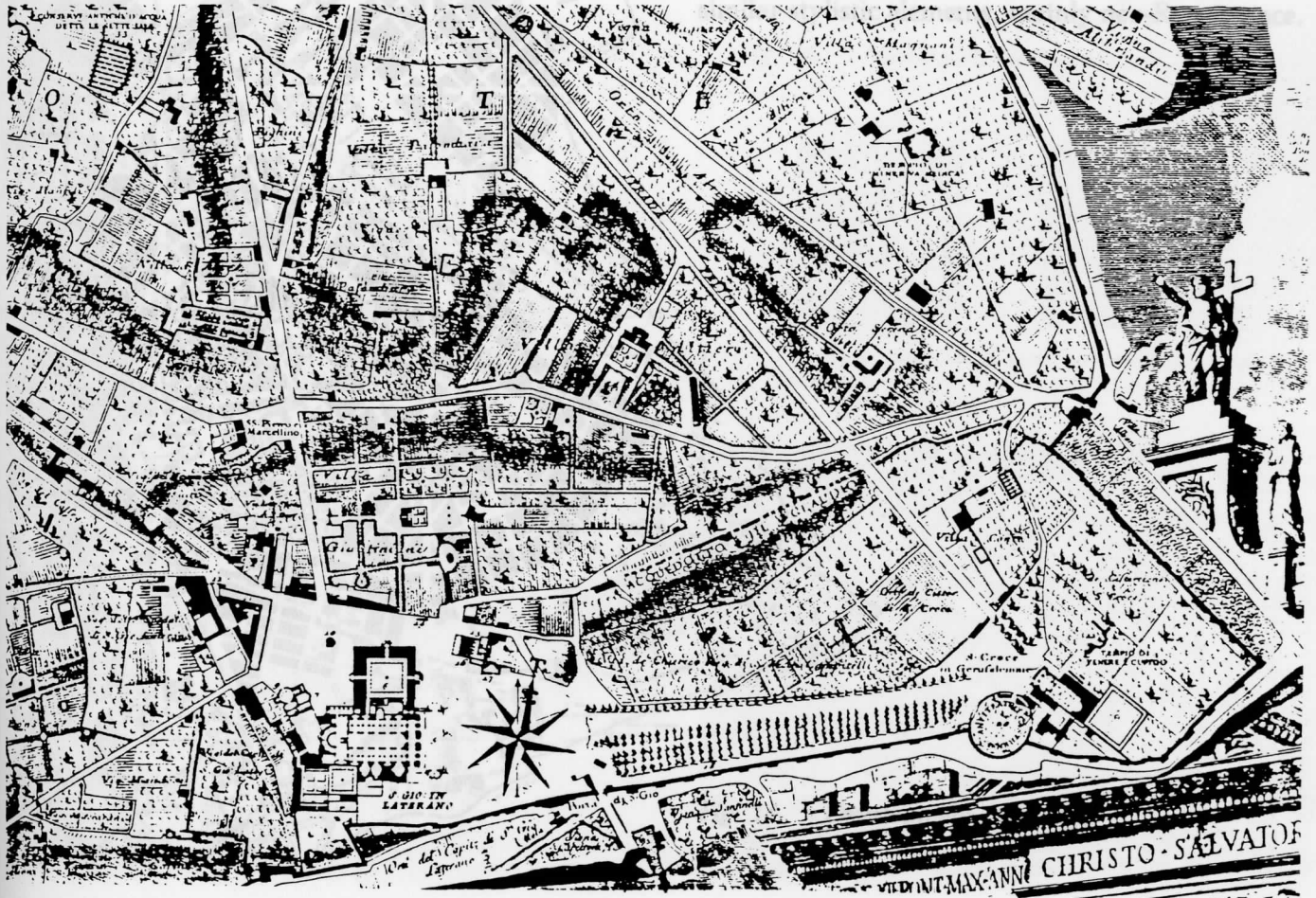


Fig. 13 Esquillino District from Nolli's plan 1748



The Esquilino district is a clear example of nineteenth century urban precepts involving an expansion and completion process for the city. The "Development Plan of 1883" follows many of the earlier dominant roads, and new buildings begin to appear, filling up the available block structure. The Esquilino does not represent an identifiable urban entity in itself, it is rather an extension of built continuity between the nucleus of the ancient city center and the city walls.

The most important existing elements used to define the form and general dimensions of the Esquilino are:

- The ancient Via Felice that links Santa Croce in Gerusalemme to Santa Maria Maggiore. This axis becomes the principal element of the road layout for the area. On this road is placed Piazza Vittorio, one of the largest squares in Rome.
- Via Merulana becomes one of the edges of this new district. This road extends with the construction of Via Emanuele Filiberto which links Piazza San Giovanni with Piazza Vittorio.

The orthogonal pattern of roads that defines the dimension of residential blocks is organized about these two principal areas.

The Esquilino district is mainly formed by high density blocks. These blocks are either residential or occupied by major public buildings in the area around Piazza Vittorio. The form of these blocks corresponds to the surrounding road pattern, giving a uniform and homogeneous texture to the area. The continuous facades are unified by the use of similar stylistic elements, mainly neo-Renaissance.



Fig. 14 Development Plan 1883

The nineteenth century developments led to several effects which represent historical discontinuity. A series of villas in the area were either destroyed or surrounded by the new block structure. The north side of Piazza San Giovanni experienced a modification in its alignment, altering the original layout of Fontana. In addition, the new scale of buildings altered the relationship between the Lateran complex and the surrounding and formerly subservient buildings. The reference to existing roads and monuments, and the creation of Piazza Vittorio as a new monument of the Sistine Plan, are elements of urban continuity.

Throughout its history, Piazza San Giovanni in Laterano has continued to be a primary element in the urban structure of Rome. Its presence and permanence has influenced successive additions and transformations in the area. It continues to propose itself as one of the most important places in the city, and to inspire by its richness and complexity, new project proposals for contemporary Rome.



Fig. 16 Nineteenth Century Fabric, facades

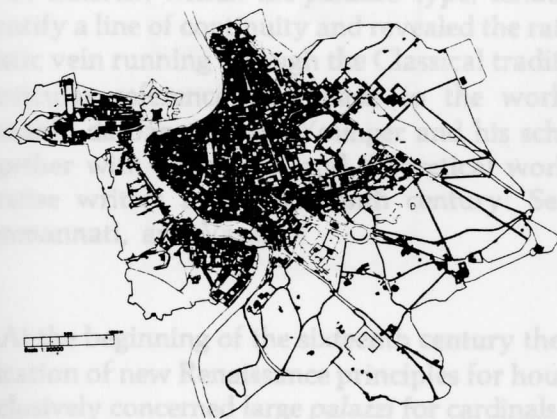


Fig. 17 Rome 1748

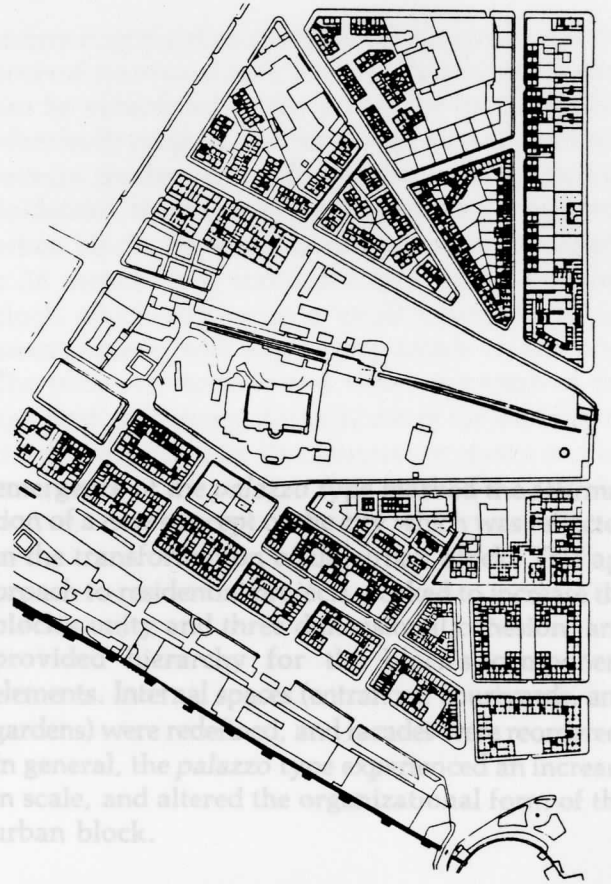


Fig. 15 Nineteenth Century Fabric, plan

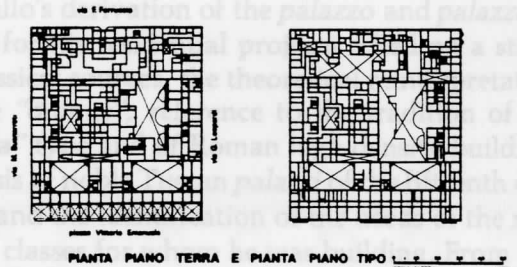


Fig. 18 Rome Present Day

**TYOLOGICAL REFERENCES FOR  
THE DESIGN WORK:  
THE ROMAN "PALAZZETTO" AND  
"PALAZZO" TYPES.  
ANTONIO DA SANGALLO'S WORK AND  
SIXTEENTH CENTURY TREATISES.**

**Sergio Petrini**

Lectures held during the studio design course were intended to provide information about the urban history of Rome, and to help students begin to reflect on the characteristic forms of the city and the architecture so that they could define their project choices with greater awareness. In fact, we feel that every project for the city requires judgement. This judgement must be informed by architectural and urban analysis of the context.

The study of urban topography and typology is, therefore, both an analytic and creative process which leads to an understanding of the peculiarity of project themes. This process acts on the imagination by suggesting analogies and correspondences for the project.

Research into the development of the Roman "*forma urbis*" focused on the study of the *palazzo* as a type. Original models were examined and their influences were traced to subsequent building projects. The genealogical itinerary that we proposed to be inherent within the *palazzo* type, tended to identify a line of continuity and revealed the rationalistic vein running through the Classical tradition. Particular reference was made to the work of Antonio da Sangallo the Younger and his school, together with the design and theoretical work of treatise writers in the sixteenth century: Serlio, Ammannati, and Vasari.

At the beginning of the sixteenth century the application of new Renaissance principles for housing exclusively concerned large *palazzi* for cardinals and the Pope. During the following fifty years, these new principles became widespread, and characterized a large part of the residential building in Rome. The

struction conceived as a longitudinal archway, and the internal courtyard with portico. Palazzo Baldassini can be considered as the prototype for Sangallo's other built projects and for a large part of sixteenth century residential building in Rome. In the case of Baldassini, the palazzetto is inserted into a medieval urban block. Its width is 20 meters and its length is 35 meters. It is composed of a simple building block which surrounds a small courtyard of 10 meters square, with a two story arcade on one side. The plan corresponds to a clear awareness of the practical and representative needs of the palazzetto. It is characterized by its rigorous symmetry and by

emergence of the *palazzo* type marked the affirmation of a new concept of the city which was reflected in the transformation of the urban block. This approach to residential projects worked to increase the block's unity and three dimensional cohesion, and provided hierarchy for the block's component elements. Internal spaces (entrances, courtyards, and gardens) were redefined, and facades were reordered. In general, the *palazzo* type experienced an increase in scale, and altered the organizational form of the urban block.

The *palazzo* and *palazetto* types were definitively codified by Anatonio da Sangallo the Younger. Sangallo's derivation of the *palazzo* and *palazetto* types for his residential projects relied on a study of classical sources, the theoretical reinterpretation of the "*domus*", reference to the tradition of the "*insula*" type and of Roman high density building, analysis of noble Tuscan *palazzi* of the fifteenth century, and the identification of the needs of the new social classes for whom he was building. From this single idealized type, Sangallo derived different kinds of courtyard buildings which were suitable for various conditions, ranging from the grand single block *palazzo*, to smaller buildings. Sangallo's work represented the most important attempt in sixteenth century Rome to normalize residential typologies so that they could be quantified and reinterpreted for building projects of various scales throughout the urban context.

For these reasons, we consider his work to be a fundamental point of reference. More than resolving project themes with exceptional and continually different solutions, Sangallo's architecture embodied the definition and application of general rules. These rules continue to be valid points of reference for new projects in the contemporary city.



Sangallo's drawings reveal that his detailed study for the design of his houses and *palazzi* started from the definition of the plan. The plan is clearly the generator of whole building, expressing the primary formal concerns, and revealing the primary distribution pattern and construction requirements. The design of Sangallo's facades, simplified to the extreme by excluding all artificial and unnecessary elements, is the direct expression of the internal distribution and construction of the building. Geometric regularity, simplification of elements, and proportional consistency were basic principles of Sangallo's design work. The geometric regularity was complete if the site allowed it; where restraints and topographic irregularities were prevalent, regularity remained as a goal.

In the Palazzetto Palma Baldassini, Sangallo fixed the elements of the new sixteenth century type: the axial organization of the plan and facade, the

atrium conceived as a longitudinal *andron*, and the internal courtyard with portico. Palazzo Baldassini can be considered as the prototype for Sangallo's other built projects and for a large part of sixteenth century residential building in Rome. In the case of Baldassini, the *palazzetto* is inserted into a medieval urban block. Its width is 26 meters and its length is 35 meters. It is composed of a simple building block which surrounds a small courtyard of 10 meters square, with a two story arcade on one side. The plan corresponds to a clear awareness of the practical and representative needs of the *palazzetto*. It is characterized by its rigorous symmetry and by the geometric regularity of its form; the main element being the square courtyard. The courtyard was immediately reminiscent of ancient Rome, with a staircase placed at one end of the portico, compelling the visitor to admire it. The primary social life of the house took place in the first floor living room, which was normally on the main axis of the building and lit by windows on the main facade.

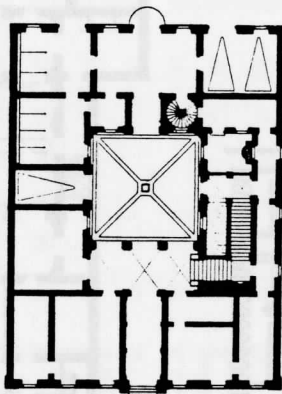


Fig. 19 Palazzo Palma Baldassini, plan and facade

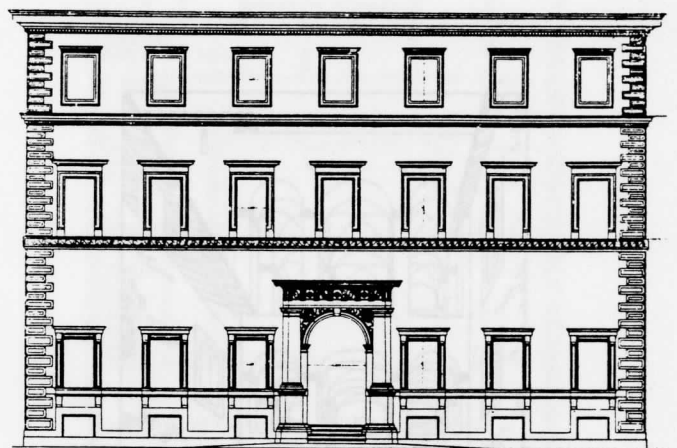


Fig. 21 Palazzo Nicolini, plan and facade

The typological characteristics of Palazzo Baldassini are also found in a large number of houses built in the first half of the sixteenth century around Rome such as the Casa in Via Gregoriana, Casa in Via dell'Angelo, and Casa della Rupe Turpea. All of these houses are characterized by the axial placement of a long and narrow *andron*, and have a small portico attached to a courtyard. Toward the street, the building block is multi-storied and contains shops (*botteghe*) following the tradition of the ancient "*insula*" and the medieval row house type.

The category of an extended *palazzetto* was resolved by Sangallo with a solution consisting of a succession of two courtyards. Palazzo Niccolini in Via dei Banchi can be considered as the prototype for this two courtyard solution. This typological derivation is interesting in the way that it exploits the large depth of the building block (56 meters) and the manner in which it regularizes the strong deformation and articulation of the site. This palazzo has only one 15 meter facade facing the street. The internal arrangement includes a very deep *andron* and two courtyards with alternating porticos.

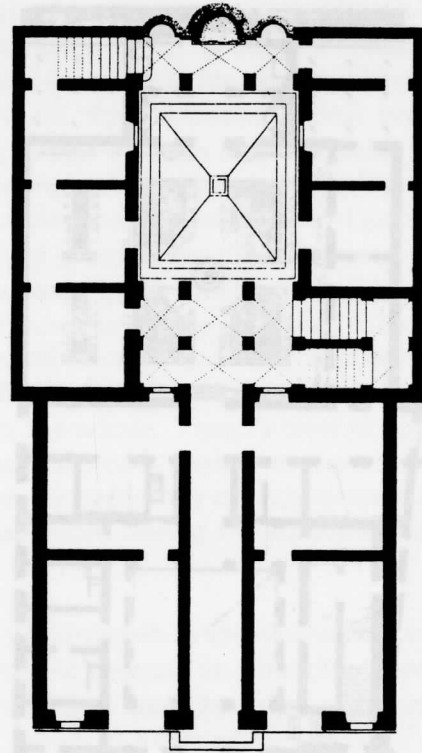


Fig. 20 Casa della Rupe Tarpea, plan and courtyard

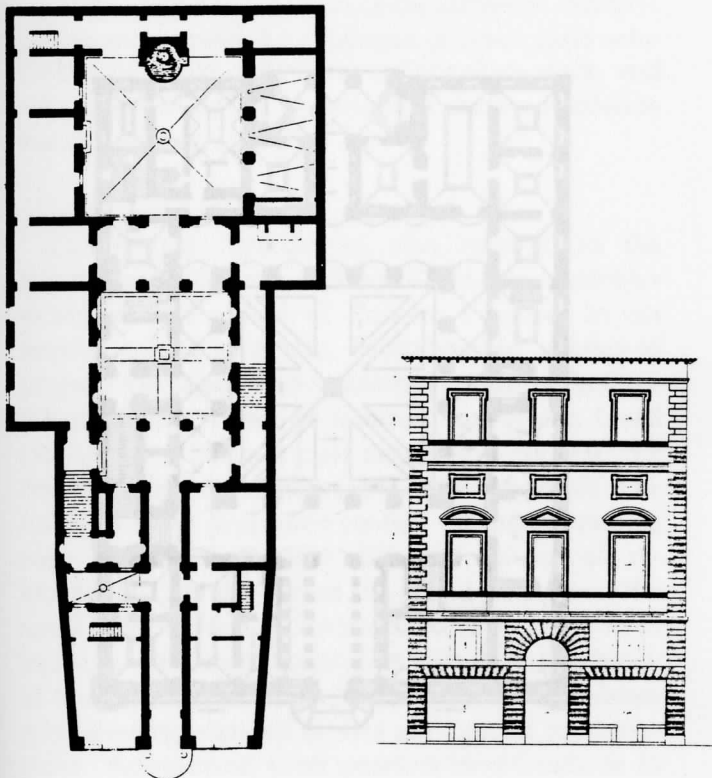
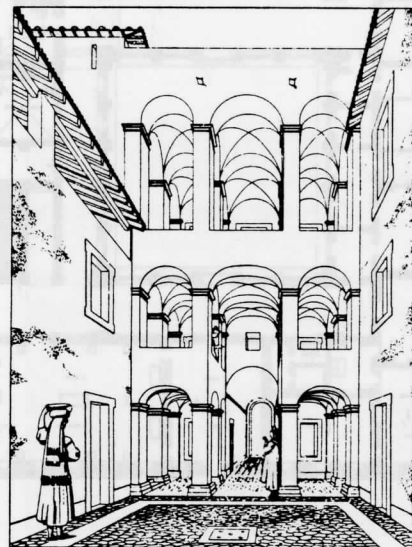


Fig. 21 Palazzo Niccolini, plan and facade





With the grand Palazzo Sacchetti and Palazzo Farnese, Sangallo proved his ability to resolve building complexes of significantly greater dimension and urban significance with the same architectural and typological ideas as defined by Palazzetto Baldassini.

Palazzo Sacchetti, on Via Giulia, is 38 by 70 meters. It is organized by the typical sequence and interrelationship of *andron*, portico, staircase, and courtyard and is connected to a large garden with a *nymphaeum* as the terminal element. The building complex is defined and articulated in response to its urban context; it resolves and enhances the relationship between Via Giulia and the natural element of the Tiber River.

Palazzo Farnese is 60 by 74 meters and is the first urban *palazzo* that takes on the form of an isolated and absolutely homogeneous volume. It exists in a specific context of the city, but it literally and figuratively rises above. Palazzo Farnese is the triumph of an *a priori* form that imposes its law of internal coherence as an imperative to which everything else is subordinated.

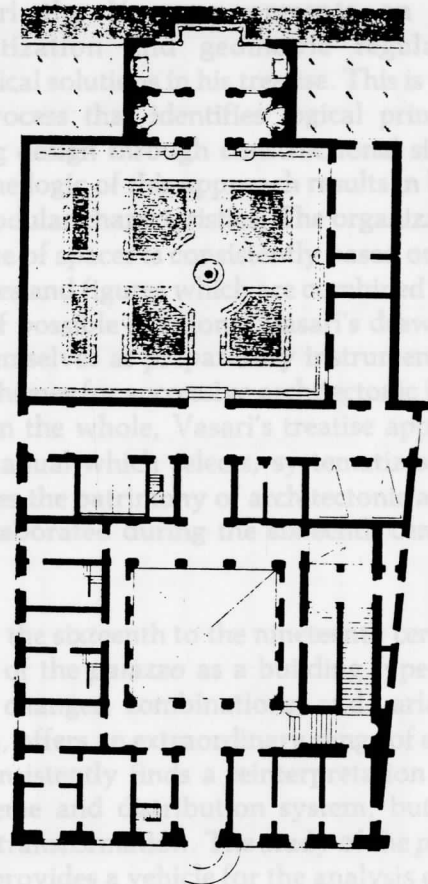


Fig. 22 Palazzo Sacchetti, plan

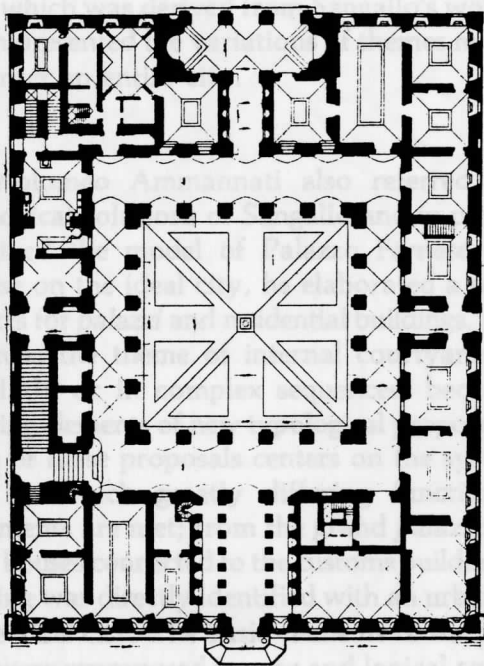


Fig. 23 Palazzo Farnese, ground and piano nobile plans

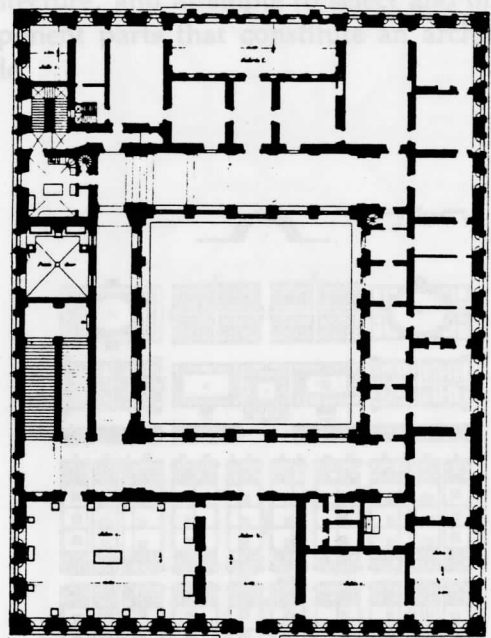


Fig. 24 Imaginary Reconstruction of an Ancient Roman Camp Sebastian Serlio

Palazzo Sacchetti and Palazzo Farnese reveal the extreme perfection attained by the *palazzo* type through a gradual process of elemental definition, and they demonstrate the great capacity of this type to define and build the city.

The analysis and project experimentation on the *palazzo* type was developed and enriched in the treatises by Sebastiano Serlio, Bartolomeo Ammannati, and Giorgio Vasari the Younger in the second half of the sixteenth century. In their schemes, it is interesting to note the intrinsic spatial possibilities of the type, the multiplicity of the possible compositions, and its implications for the urban setting.

In the imaginary reconstruction of an ancient Roman military complex, Sebastiano Serlio proposed an organic project for a whole city, represented completely in its architectonic and typological elements. In this project, Serlio demonstrated a great variety of residential types, ranging from small row houses to courtyard houses of different dimensions, all of which were characterized by a rigid axial organization. The various types are developed with modular plans in response to an organic composition of the urban blocks. Through this vehicle of reconstruction, Serlio proposed a city project which was better defined than many abstract proposals formulated by utopian architects of the sixteenth century. His project provided a catalogue of typological solutions which was derived from Sangallo's work, and which presented the variations of themes needed to construct an entire city.

Bartolomeo Ammannati also referred to the typological solutions of Sangallo and in particular examined the model of Palazzo Farnese. In his treatise on the ideal city, he elaborated a series of projects for *palazzi* and residential buildings. In these schemes, the theme of internal courtyards (used singularly or in complex sequences) became the ordering elements of new typological proposals. The value of these proposals centers on the systematic way by which greatly differing functional requirements are met; from the grand *palazzo* to the small houses connected to the customs building. Each building was directly identified with an urban block of the ideal city. The basic elements of the *palazzo* type were repropounded in new and logical combinations. Ammannati tried possible modifications in details of the solutions, enriching Sangallo's earlier work, but he maintained the general typological structure.

Vasari the Younger presents an extreme schematization and geometric regulation of typological solutions in his treatise. This is the result of a process that identifies logical principles of building design through constructional simplification. The logic of this approach results in buildings with modular characteristics. The organization and sequence of spaces is consistently based on elementary rules and figures which are combined in a wide range of possible solutions. Vasari's drawings present themselves as preparatory instruments and as basic schemes for successive architectonic investigation. On the whole, Vasari's treatise appears as a large manual which selects, systematizes, and rationalizes the patrimony of architectonic and urban ideas elaborated during the sixteenth century.

From the sixteenth to the nineteenth century, the history of the *palazzo* as a building type, with its infinite changes, combinations, and variations on a theme, offers an extraordinary range of examples. One consistently finds a reinterpretation of a formal theme and distribution system, but without radical transformation. The study of the *palazzo* as a type provides a vehicle for the analysis of Roman architecture. Contained within this type is a concept that goes beyond a determined historical situation and a specific urban context. The typological approach provides a means to traverse the history of architecture, and attempts to select and order the component parts that constitute an architectonic whole.

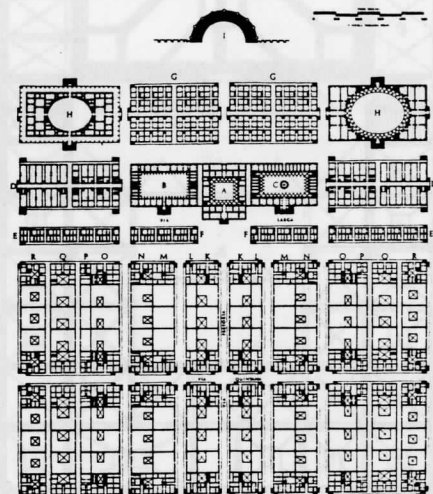


Fig. 24 *Imaginary Reconstruction of an Ancient Roman Camp* Sebastian Serlio

Fig. 25 Two Courtyard Palazzo, Bartolomeo Ammannati

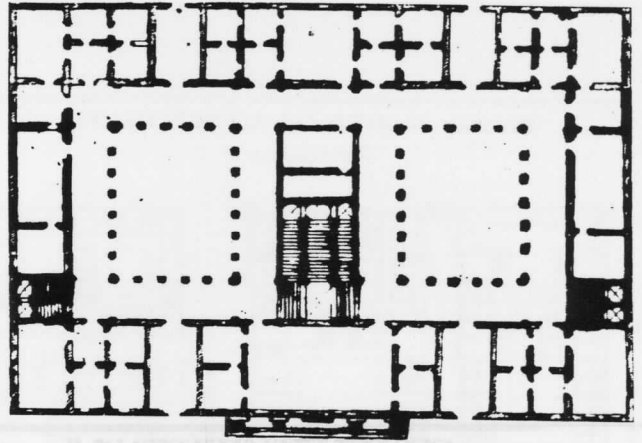


Fig. 26 Three Courtyard Palazzo, Bartolomeo Ammannati

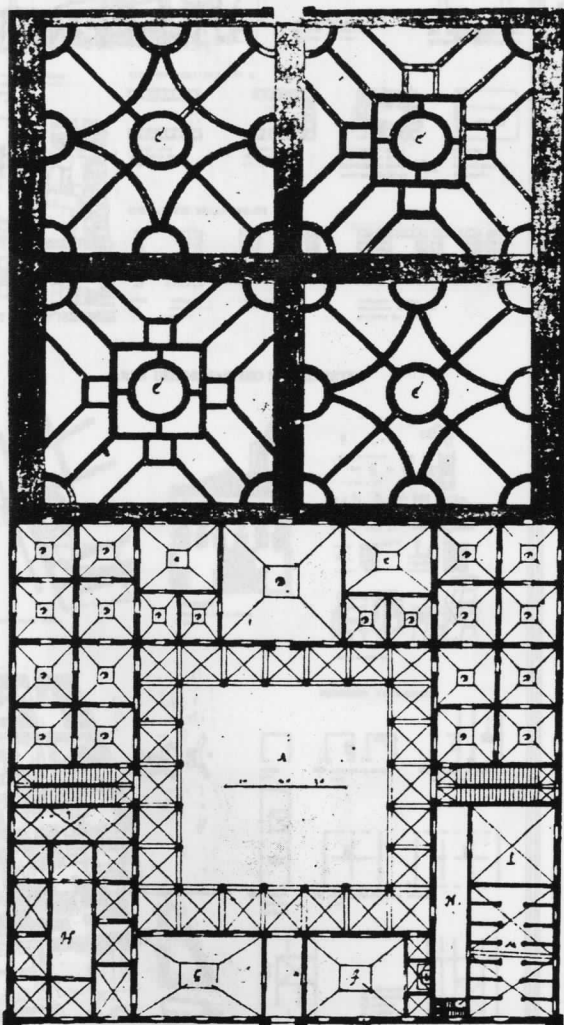
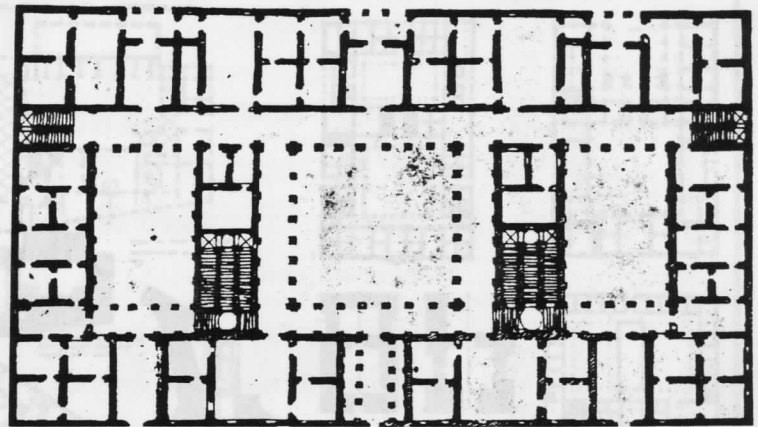


Fig. 27 Episcopal Palazzo, G. Vasari the Younger

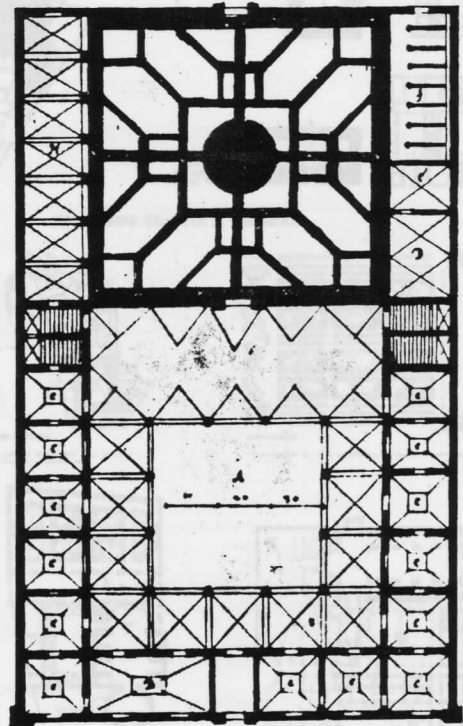


Fig. 28 Palazzo with Courtyard and Garden, Vasari the Younger

Fig. 29 Comparative Analysis of the Palazzo and Palazzetto Types

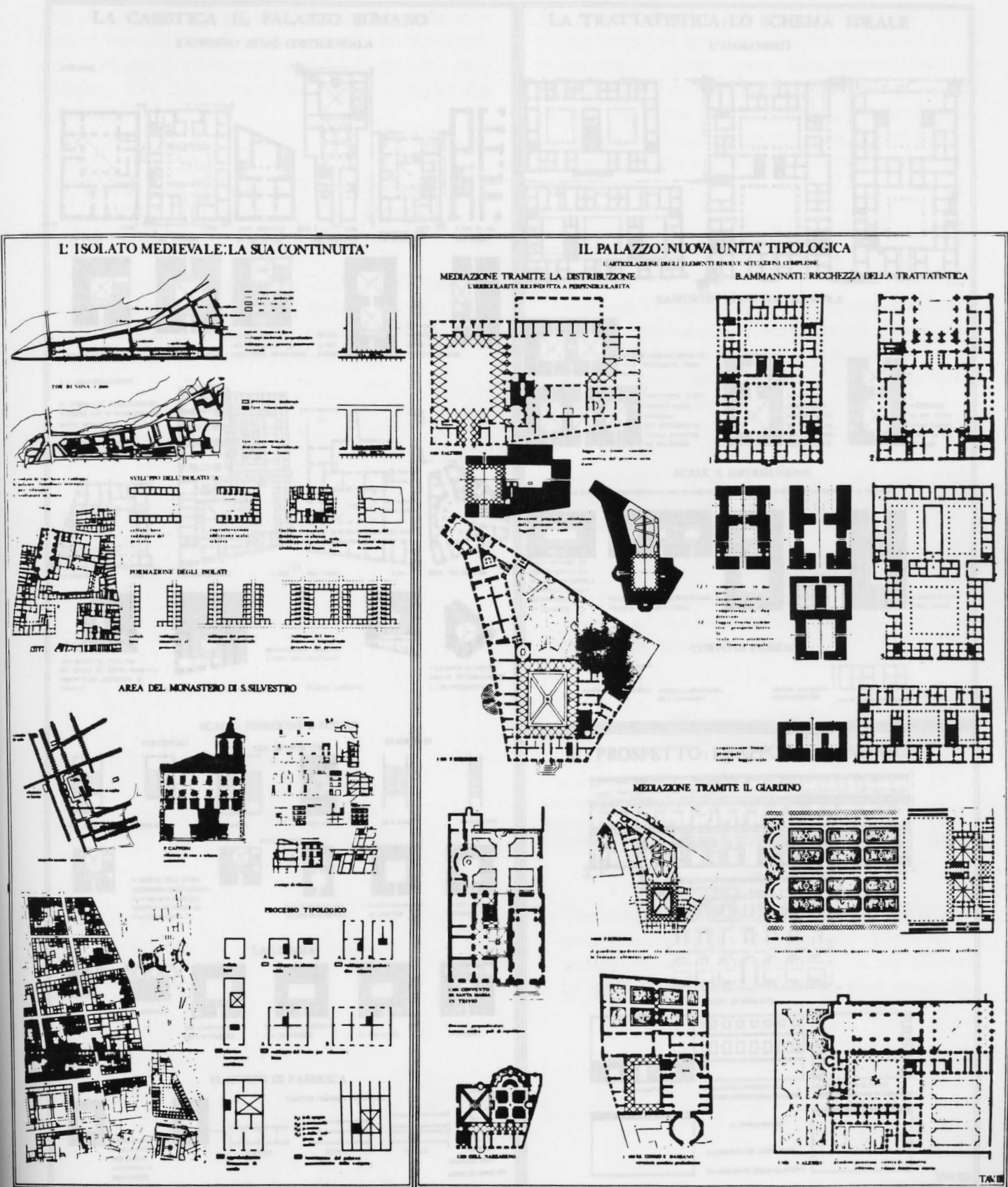
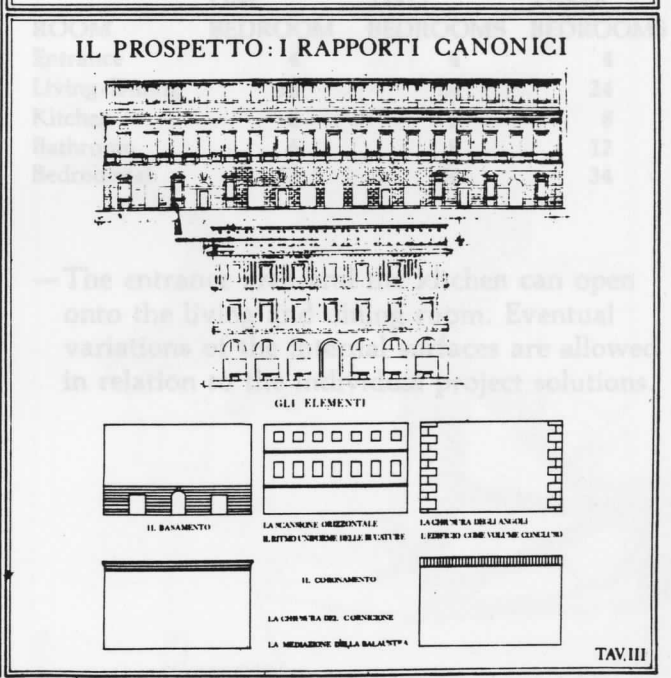
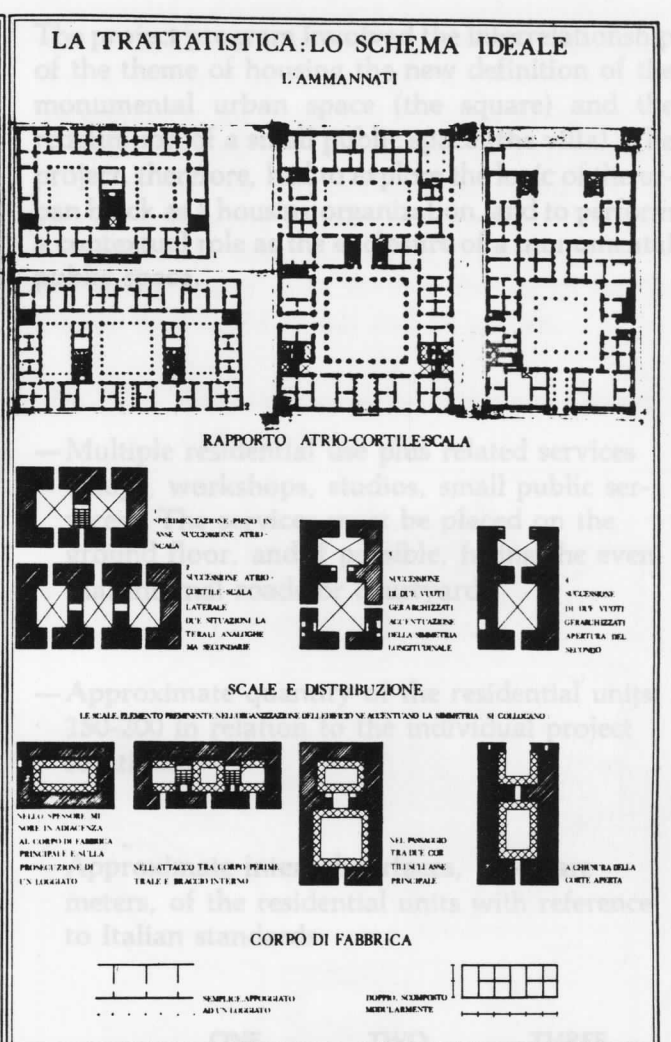
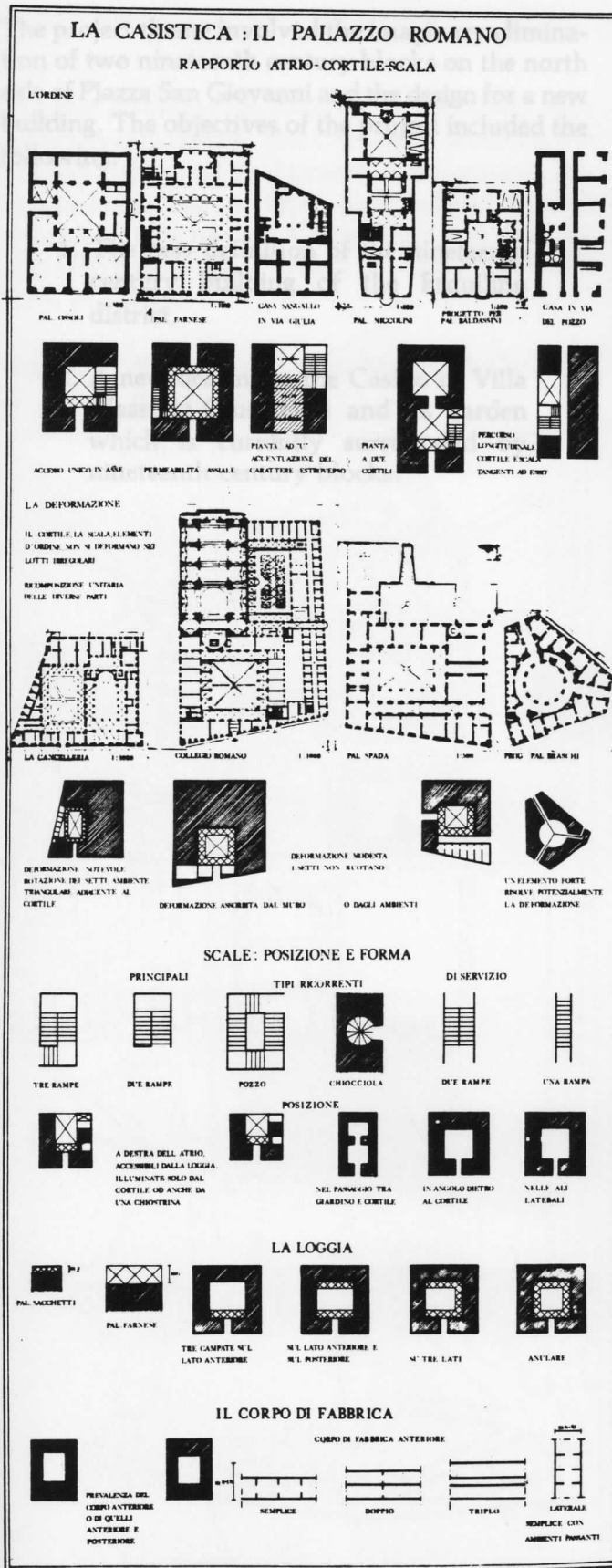




Fig. 30 Comparative Analysis of the Palazzo and Palazzetto Types



## THE PROJECT THEME

The project theme involved the imaginary elimination of two nineteenth century blocks on the north side of Piazza San Giovanni and the design for a new building. The objectives of the project included the following:

1. The new definition of the nineteenth century building of the Esquilino district.
2. A new design for the Casino of Villa Massimo-Giustiniani and its garden which is currently surrounded by nineteenth century blocks.

## THE PROGRAM

The project program involved the interrelationship of the theme of housing the new definition of the monumental urban space (the square) and the redefinition of a small public space (the villa). The project, therefore, had to explore the logic of the urban block as a housing organization, and to perform a contextual role as the enclosure of a monumental public space.

— Multiple residential use plus related services (shops, workshops, studios, small public services). The services must be placed on the ground floor, and if possible, facing the eventual internal roads or courtyards.

— Approximate quantity of the residential units: 150-200 in relation to the individual project solutions.

— Approximate internal surfaces, in square meters, of the residential units with reference to Italian standards:

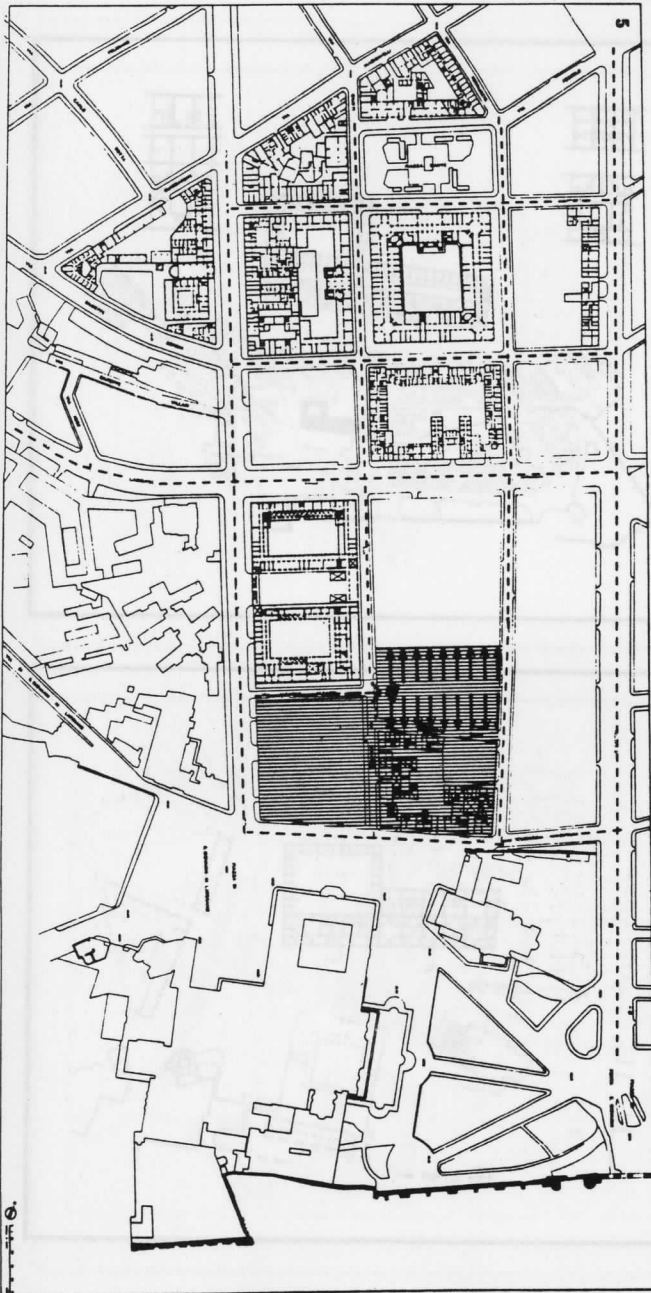
ROOM	ONE BEDROOM	TWO BEDROOMS	THREE BEDROOMS
Entrance	4	4	4
Living/Dining	18	24	24
Kitchen	8	8	8
Bathroom	6	8	12
Bedroom(s)	12	24	34

— The entrance area and the kitchen can open onto the living and dining room. Eventual variations of the internal surfaces are allowed in relation to the individual project solutions.

Two alternatives were presented to the students which represent an attempt to clarify the different interpretations of the project area in relation to the project theme.

The first places the emphasis on the continuity with the nineteenth century block structure, accepting the existing orthogonal road pattern. This approach has as a final aim, the new typological and architectural definition of the two blocks, creating a new relationship with Piazza San Giovanni in Laterano and with Villa Massimo.

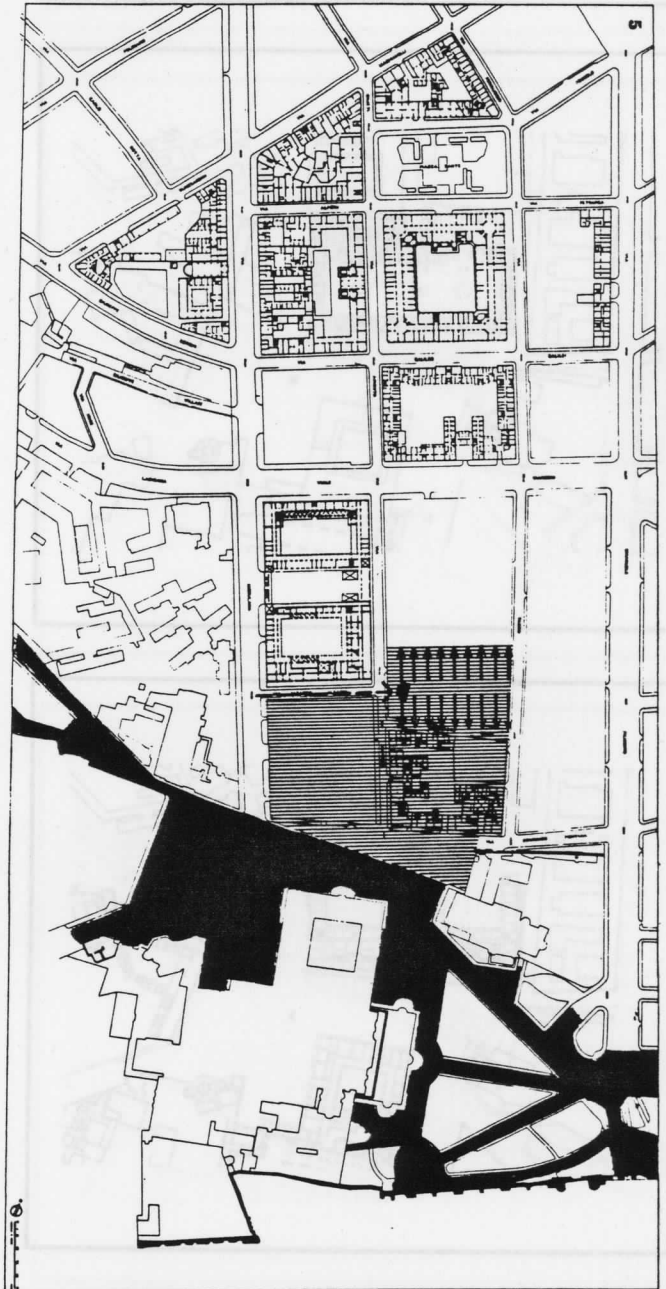
**Fig. 31** *San Giovanni Area, Nineteenth Century Interpretation*



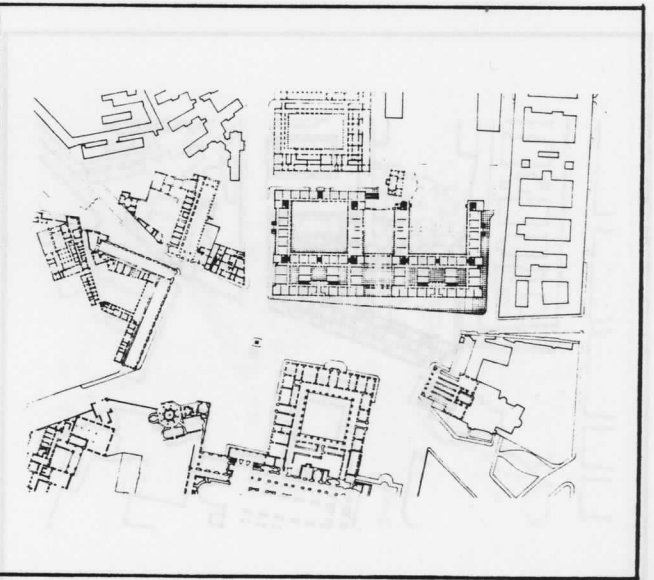
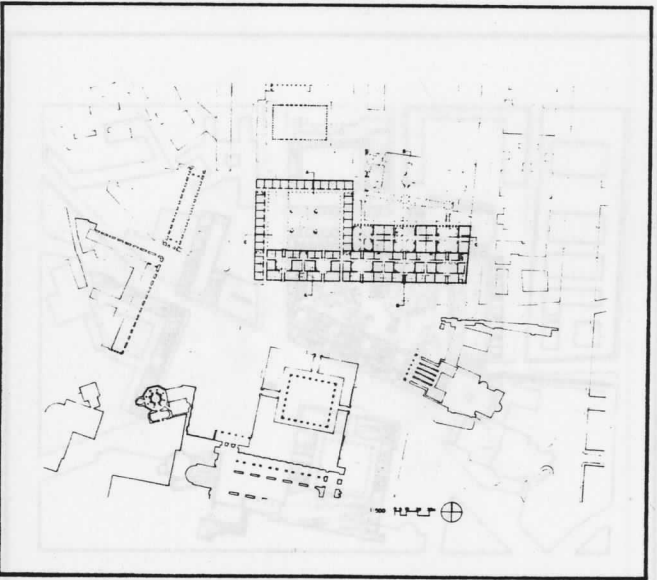
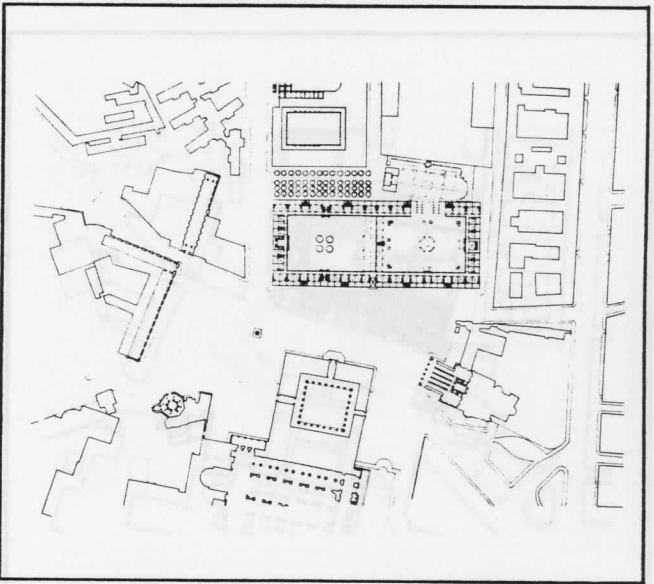
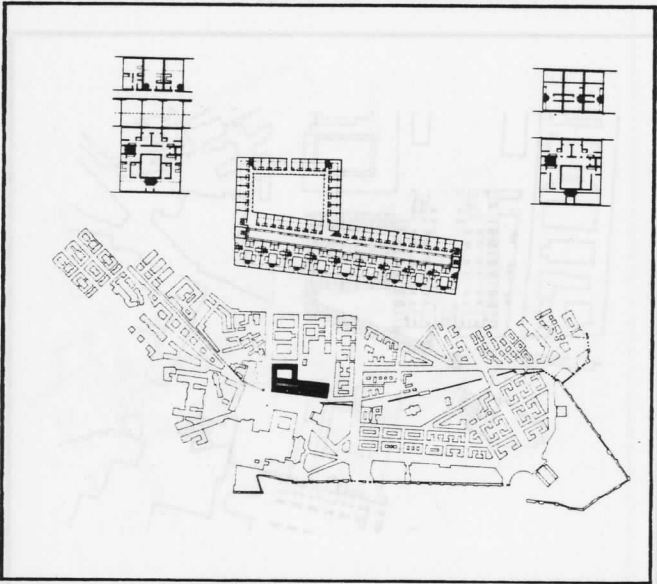
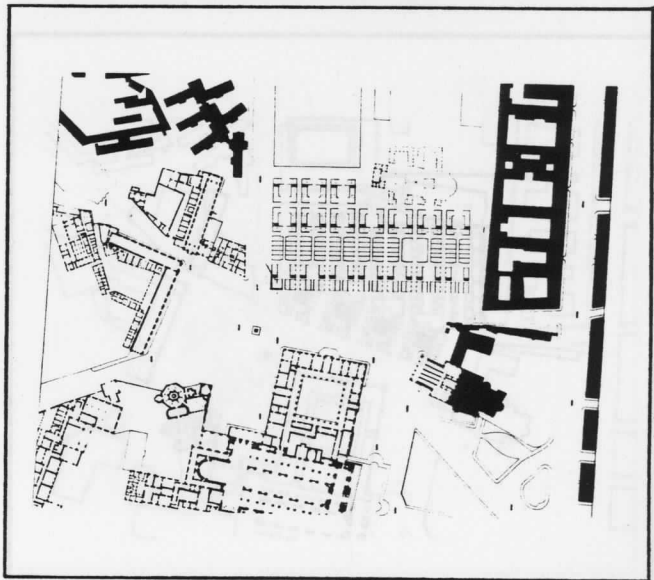
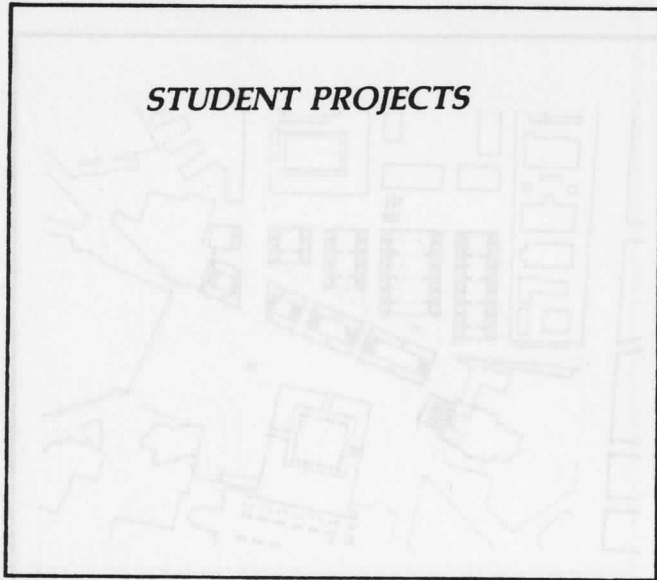
## PROJECT SCHEMES

The second approach places the emphasis on a continuity with the baroque city, proposing the unification of the front and its ancient alignment which is orthogonal to the facades of the Scala Santa and the Lateran Hospital. In this scheme, the new building becomes part of the monumental system of the Piazza, producing a discontinuity with the nineteenth century building pattern. The resolution of this discontinuity must involve the design for the Casino of Villa Massimo and its garden.

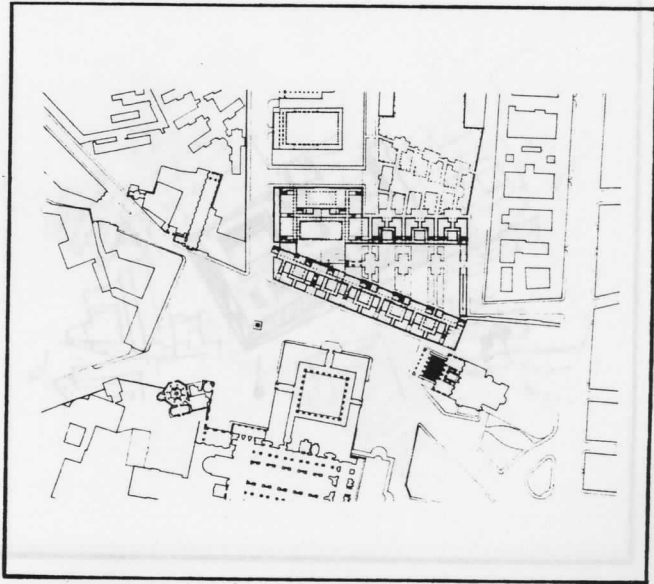
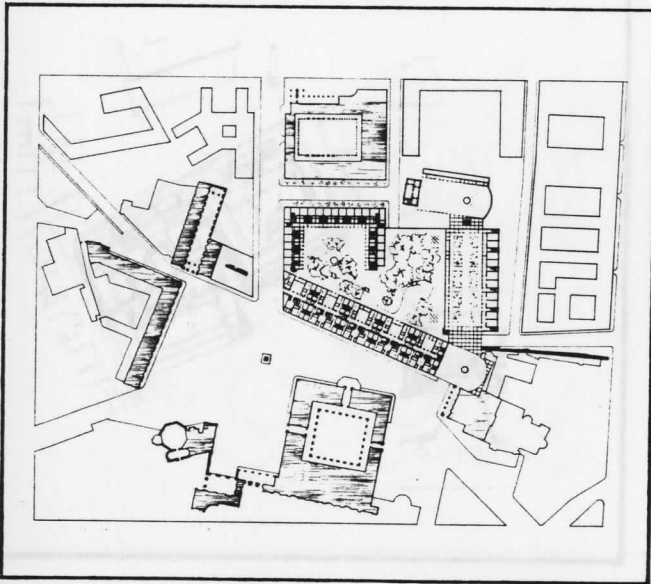
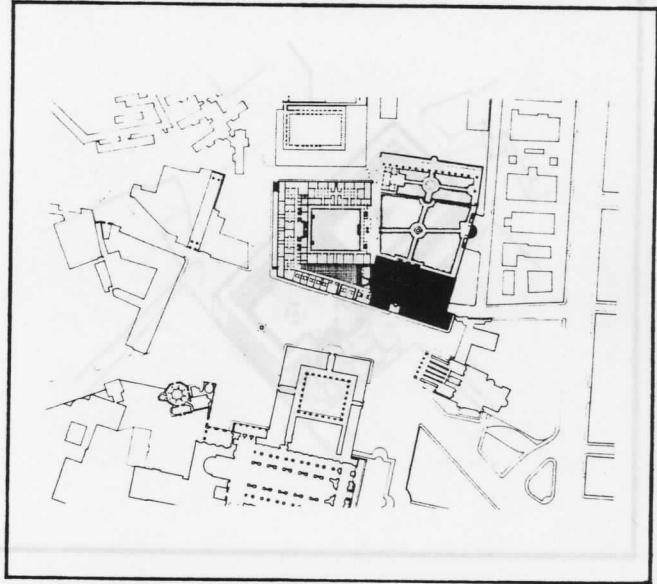
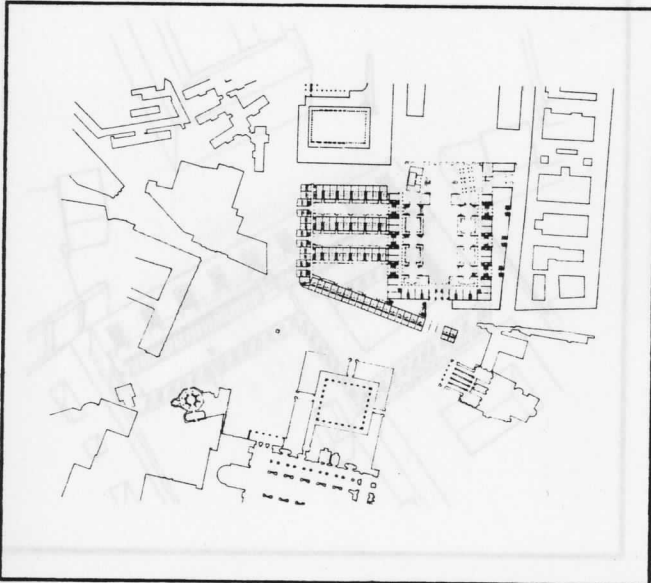
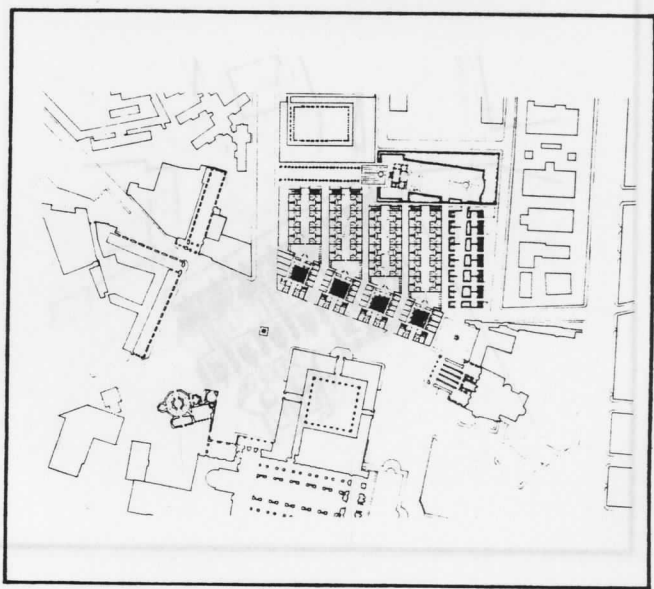
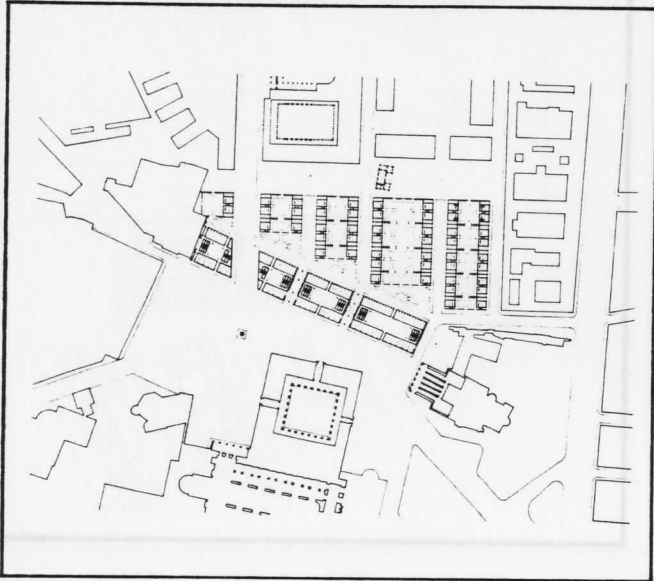
**Fig. 32** *San Giovanni Area, Eighteenth Century Interpretation*

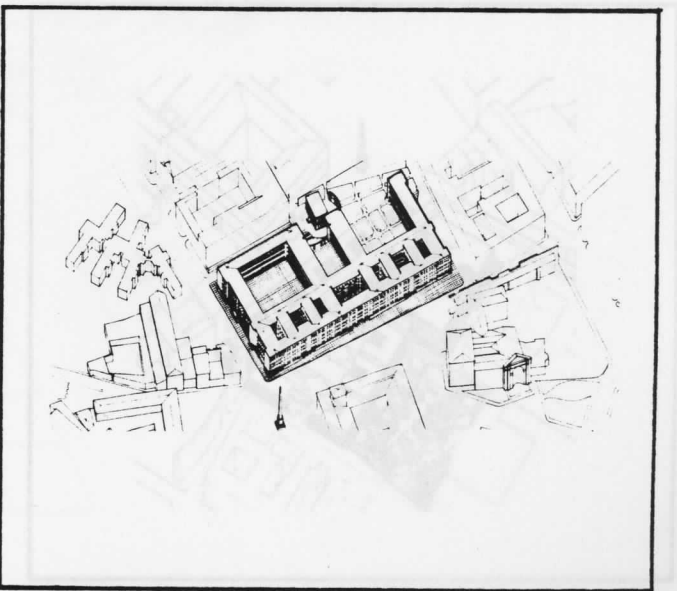
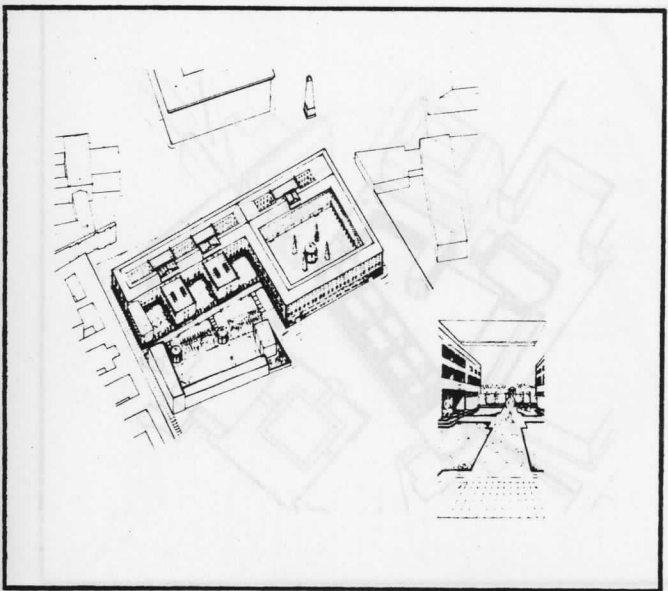
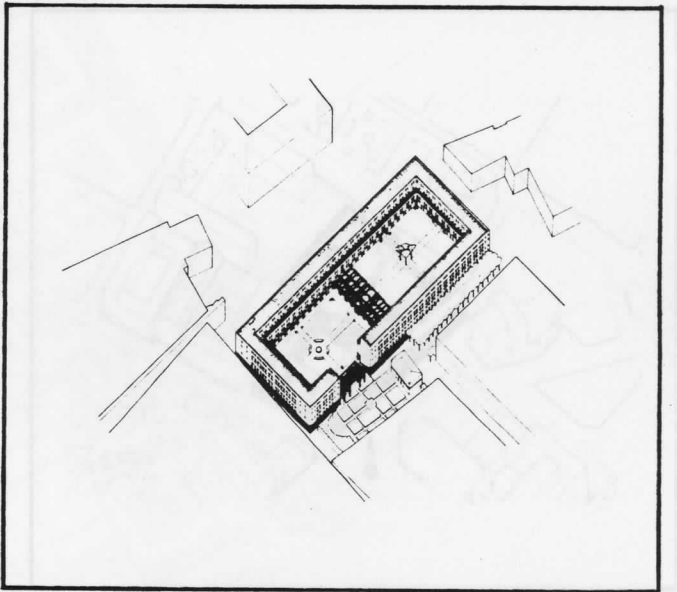
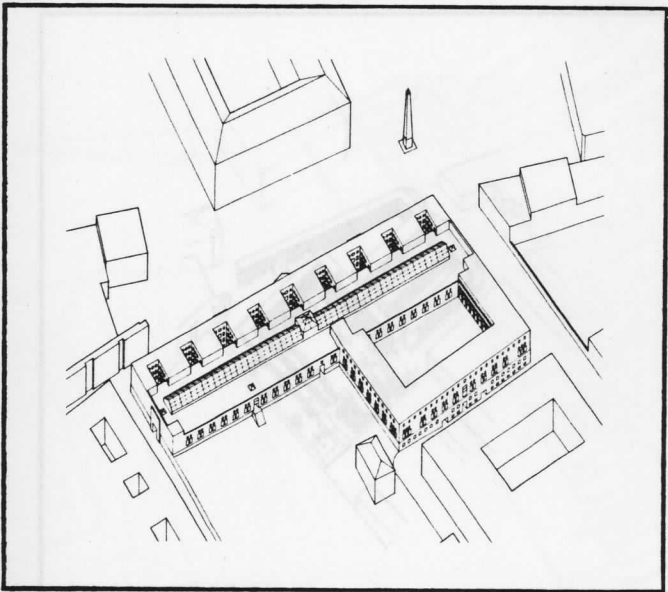
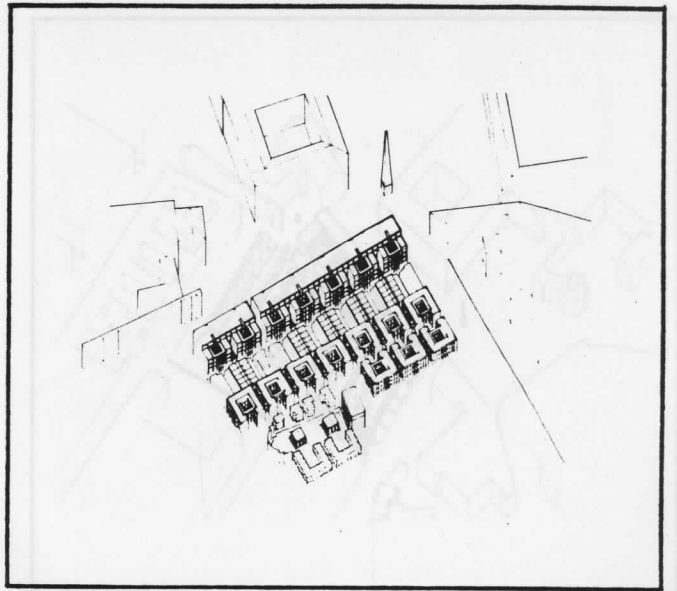


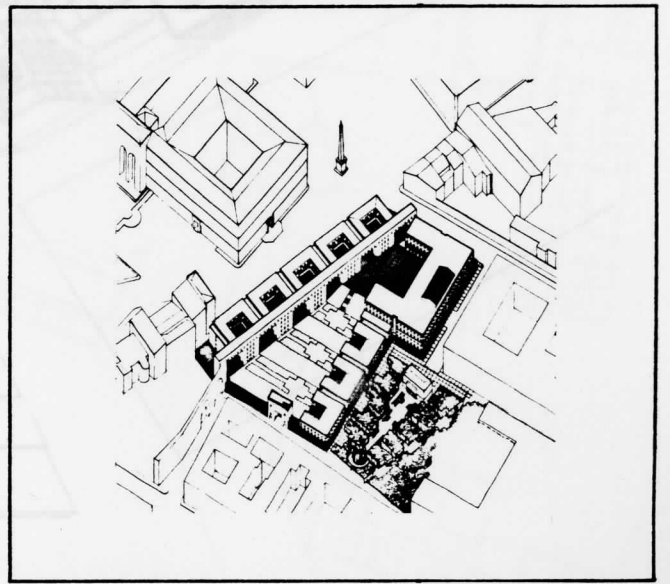
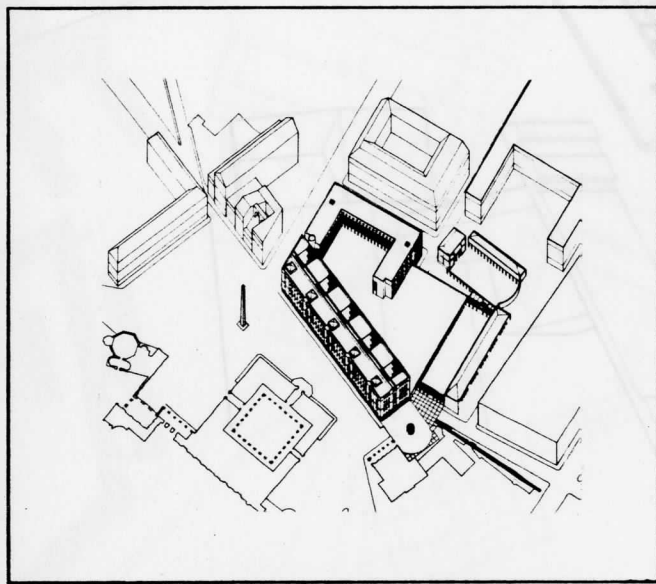
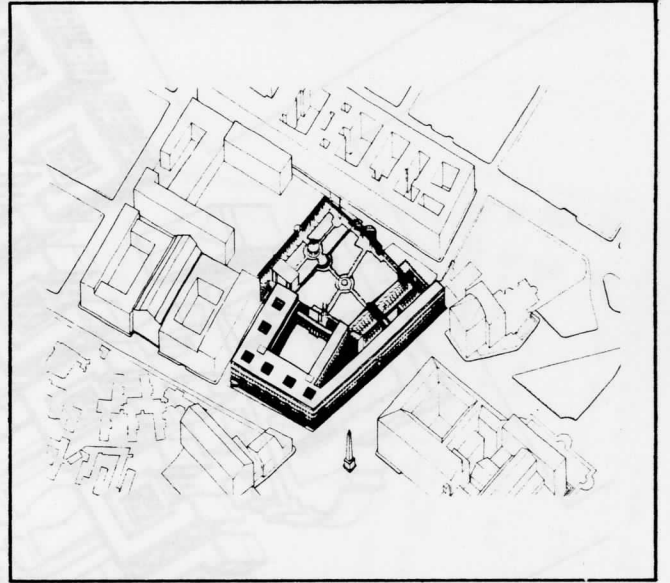
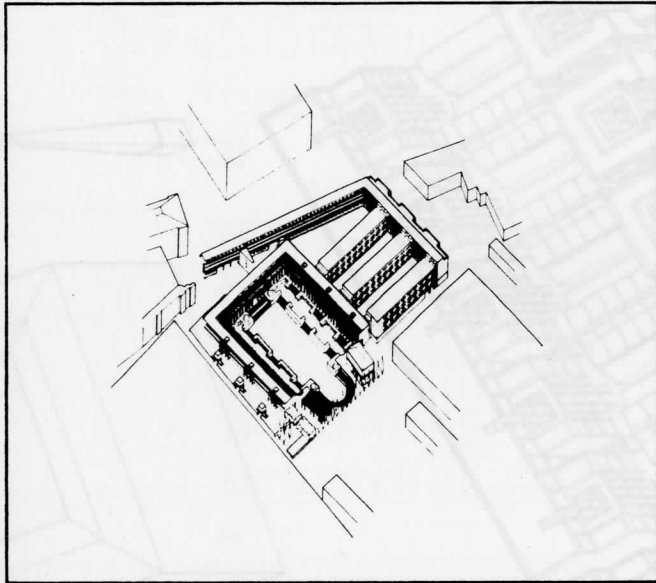
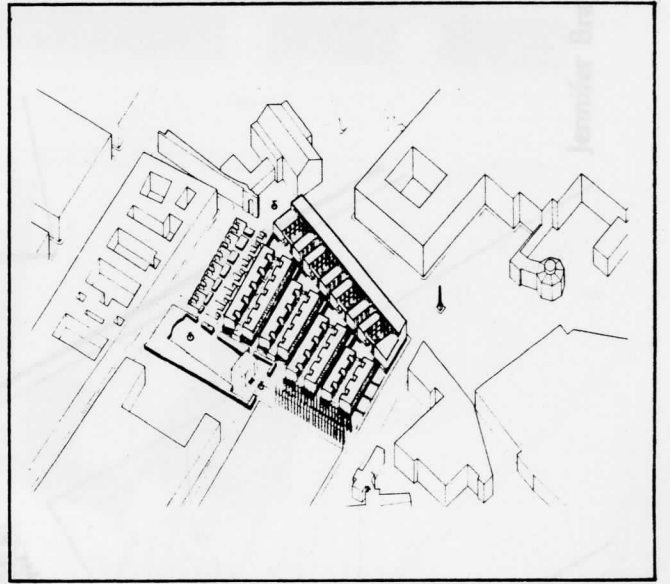
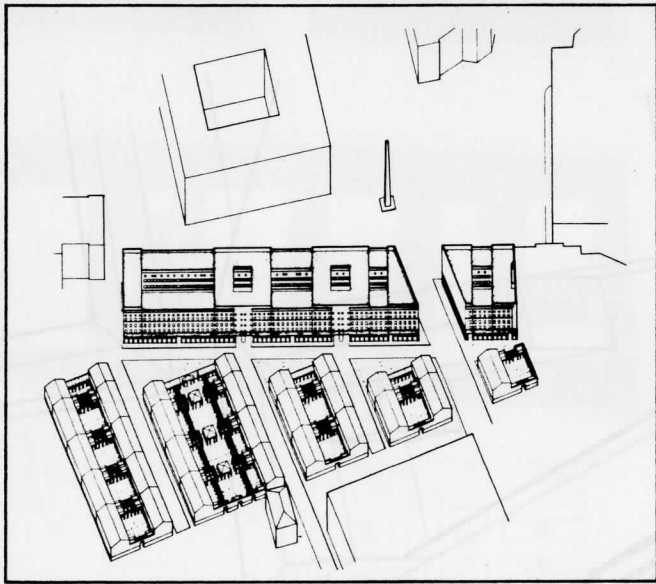
**STUDENT PROJECTS**





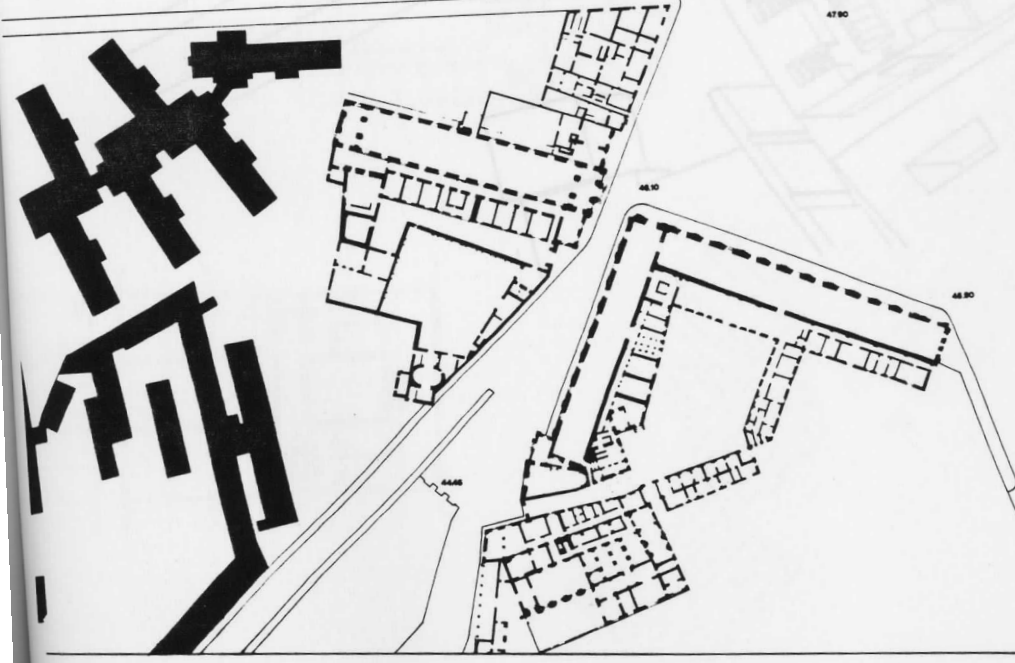
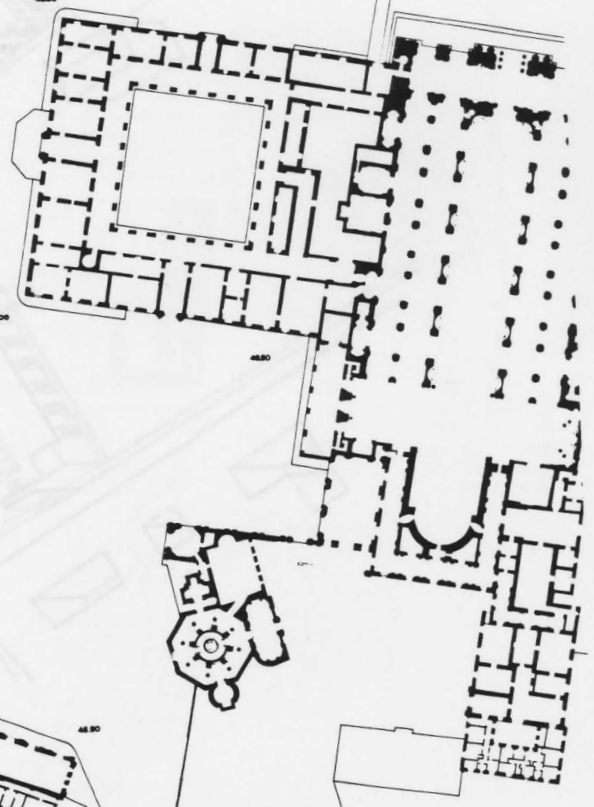
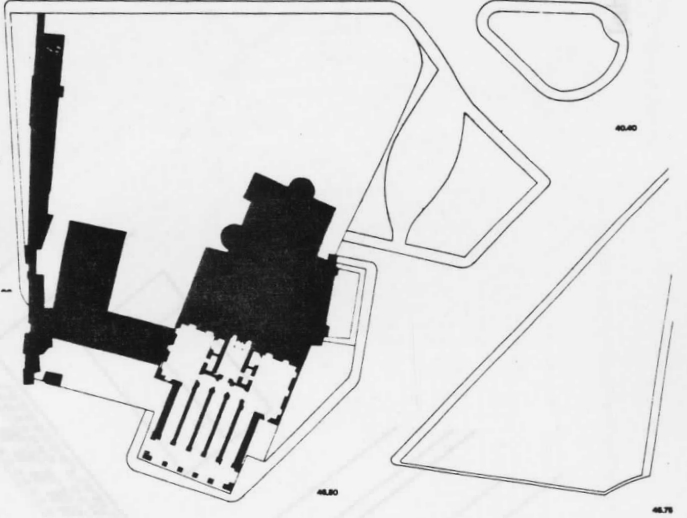
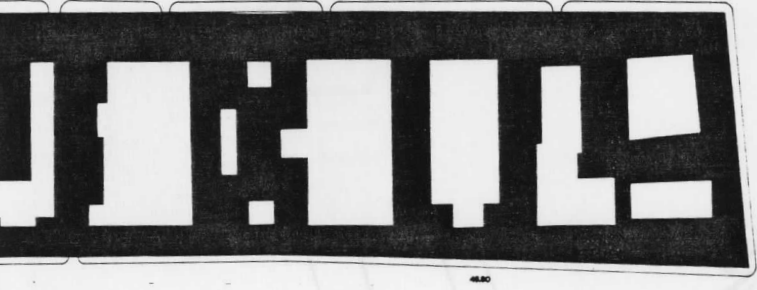








Jennifer Brayer



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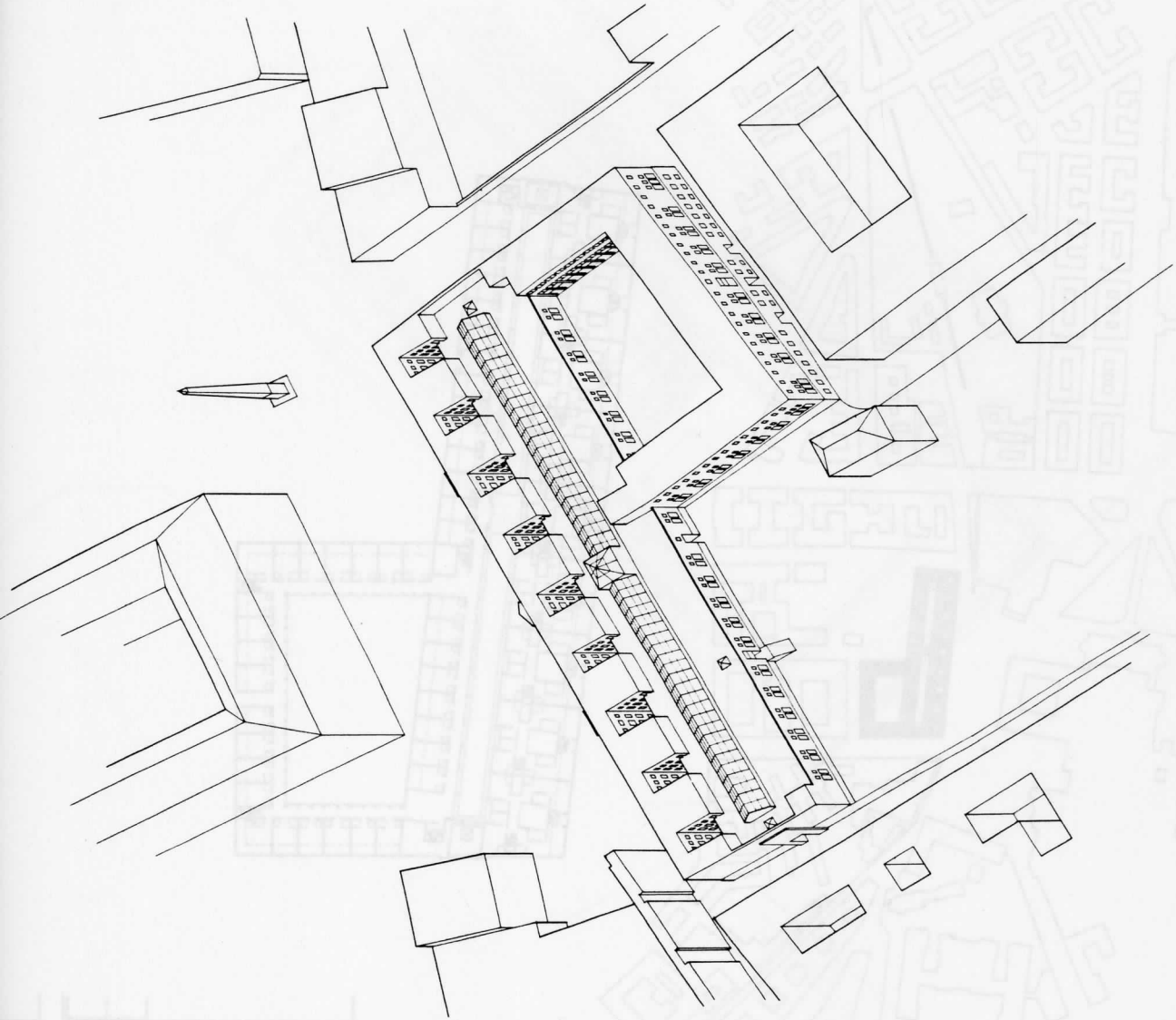


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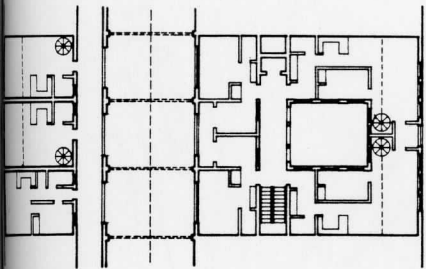
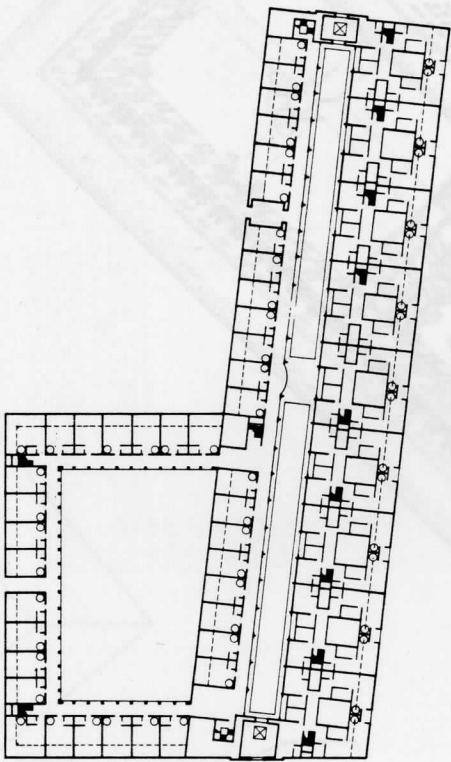
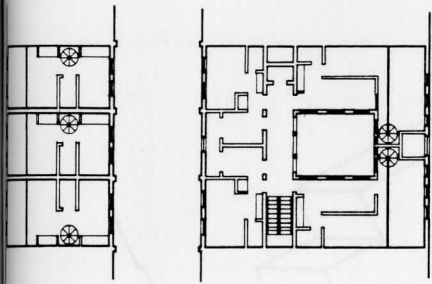
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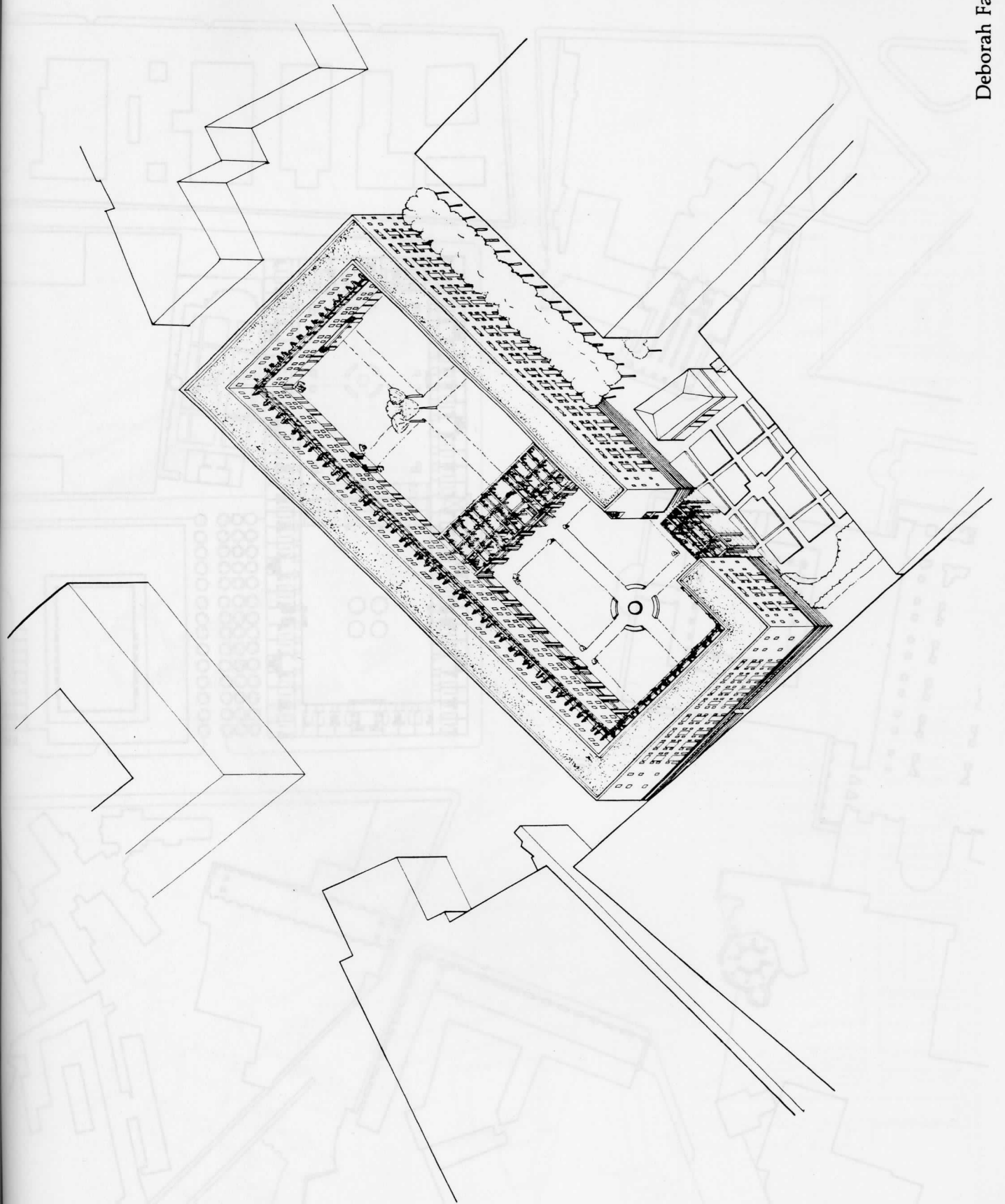
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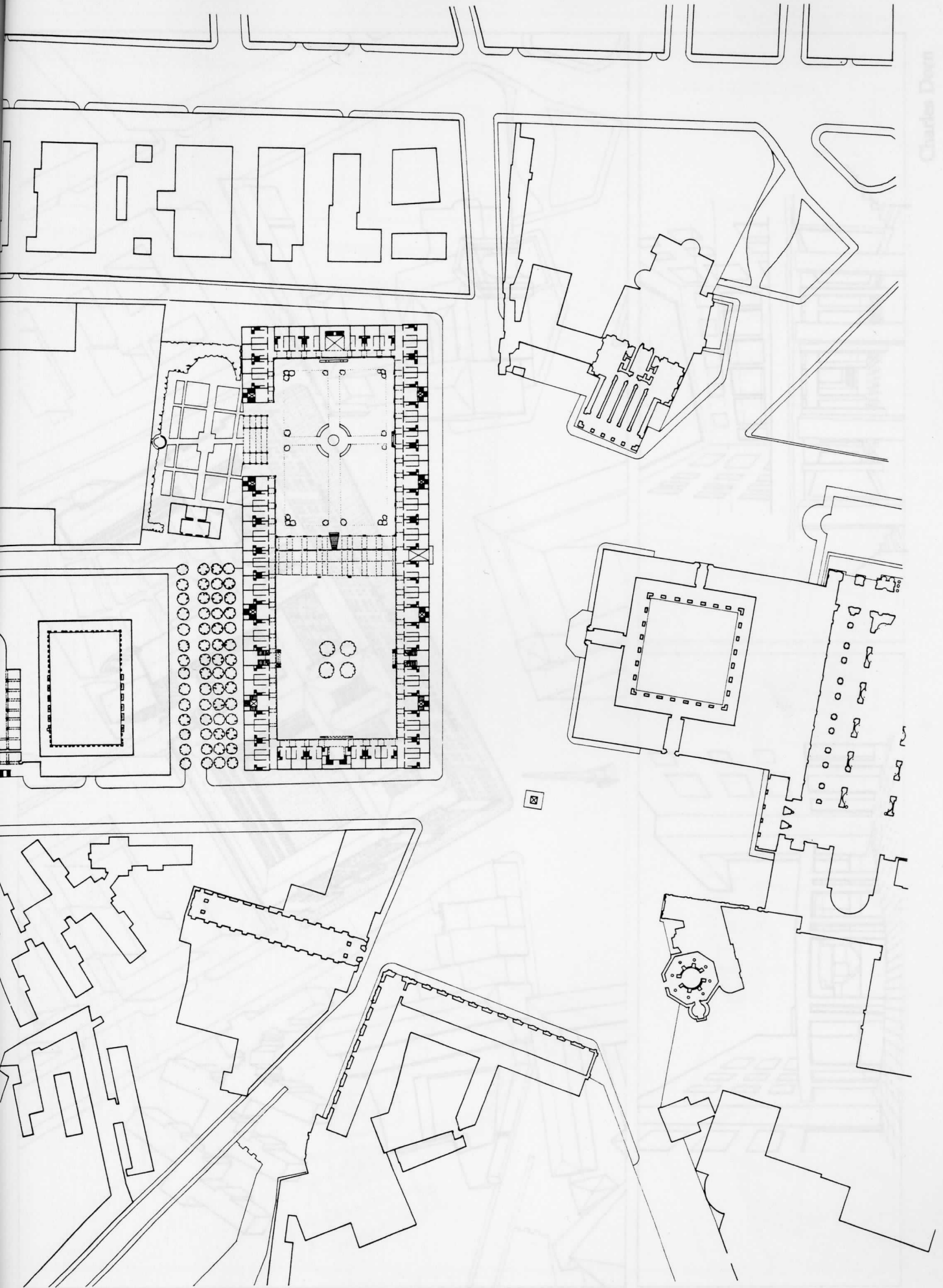


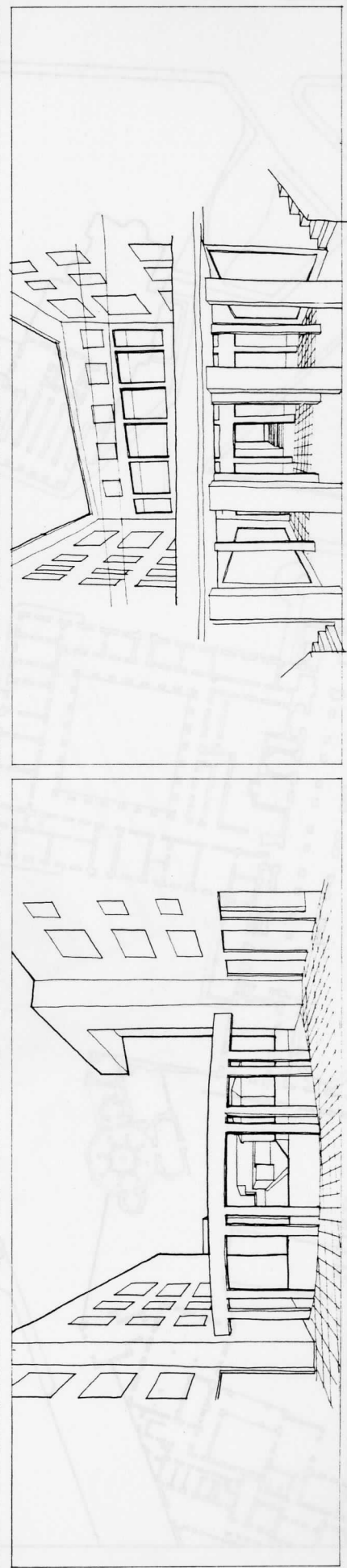
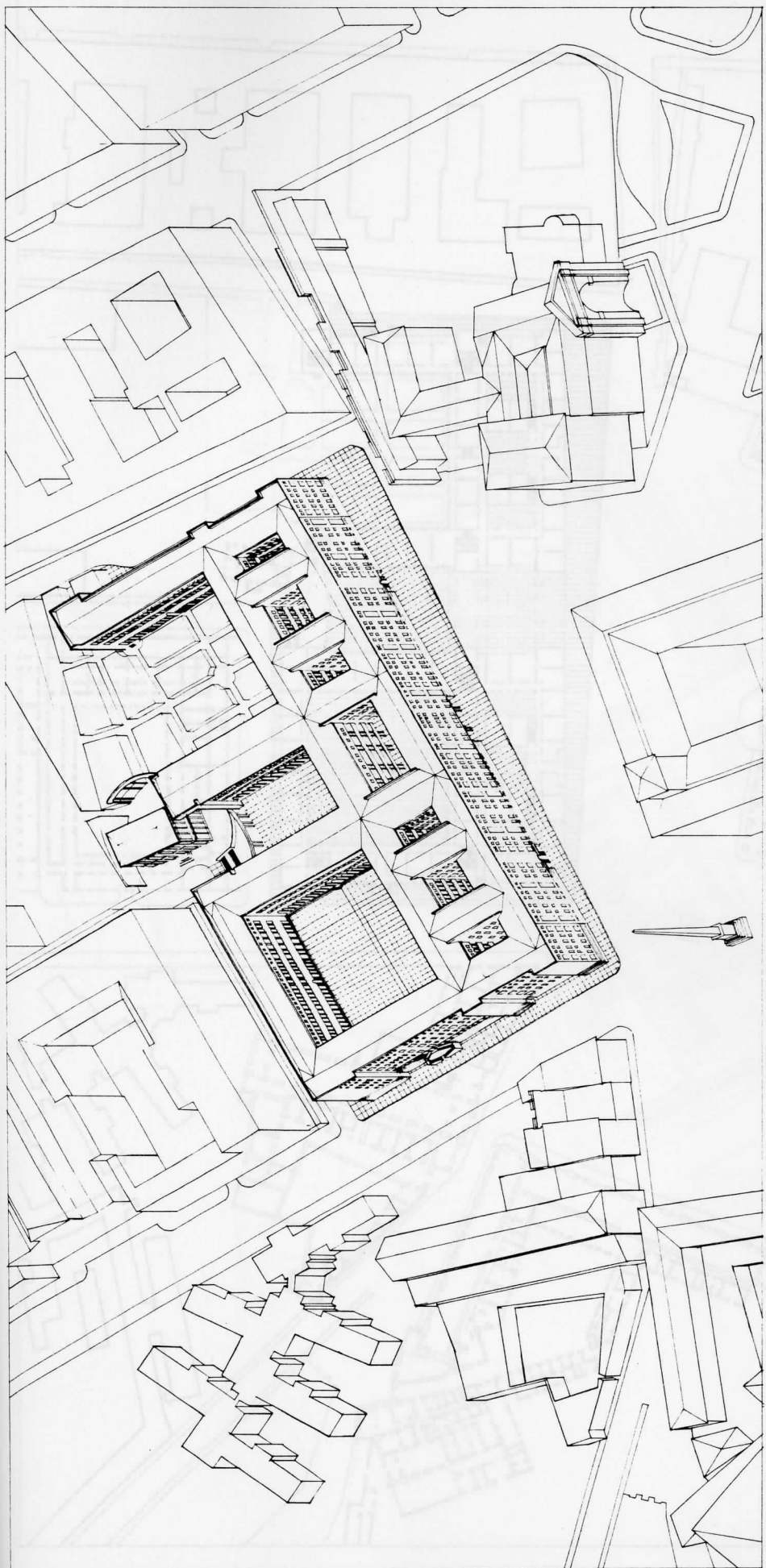
John Potvin





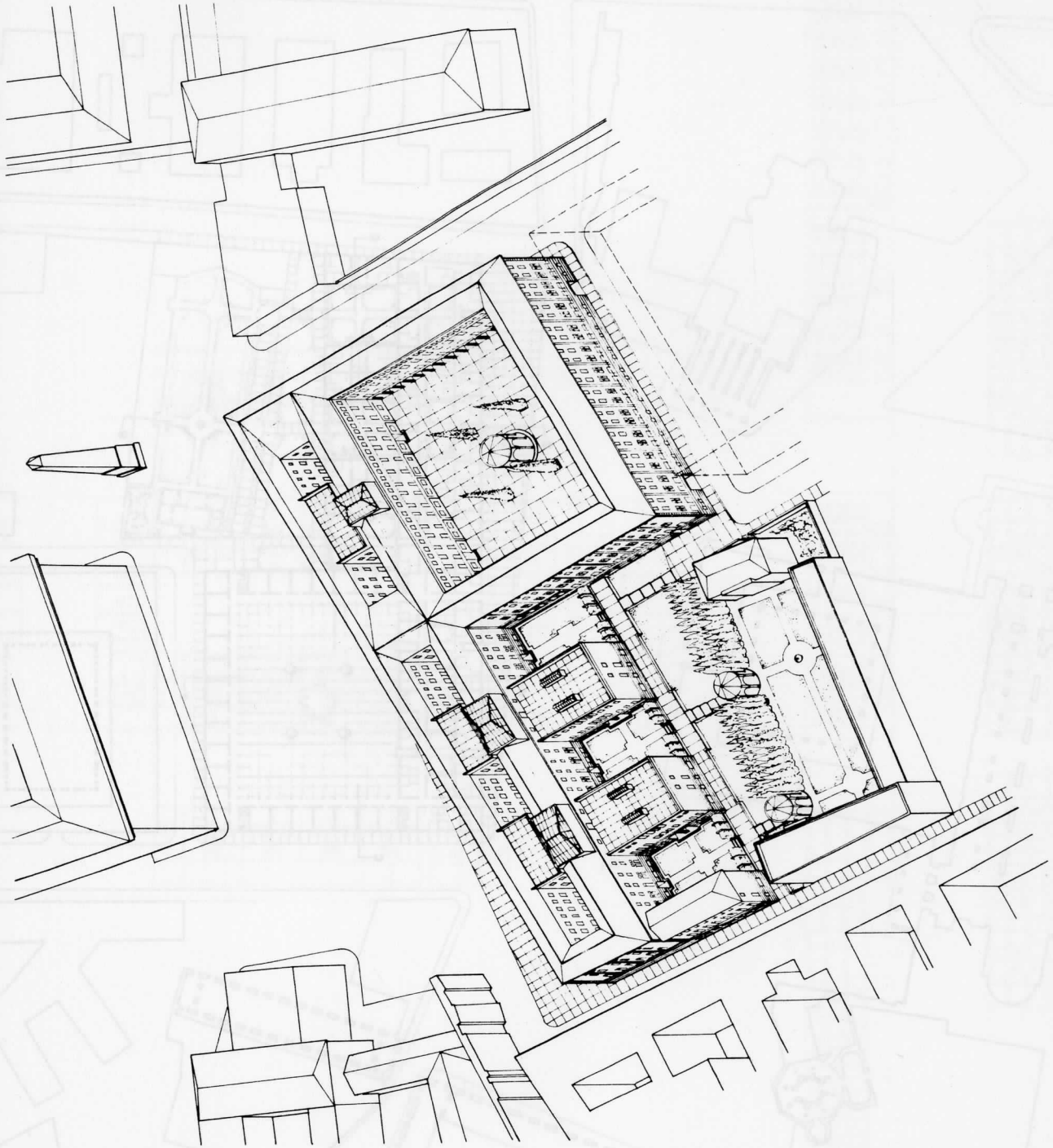




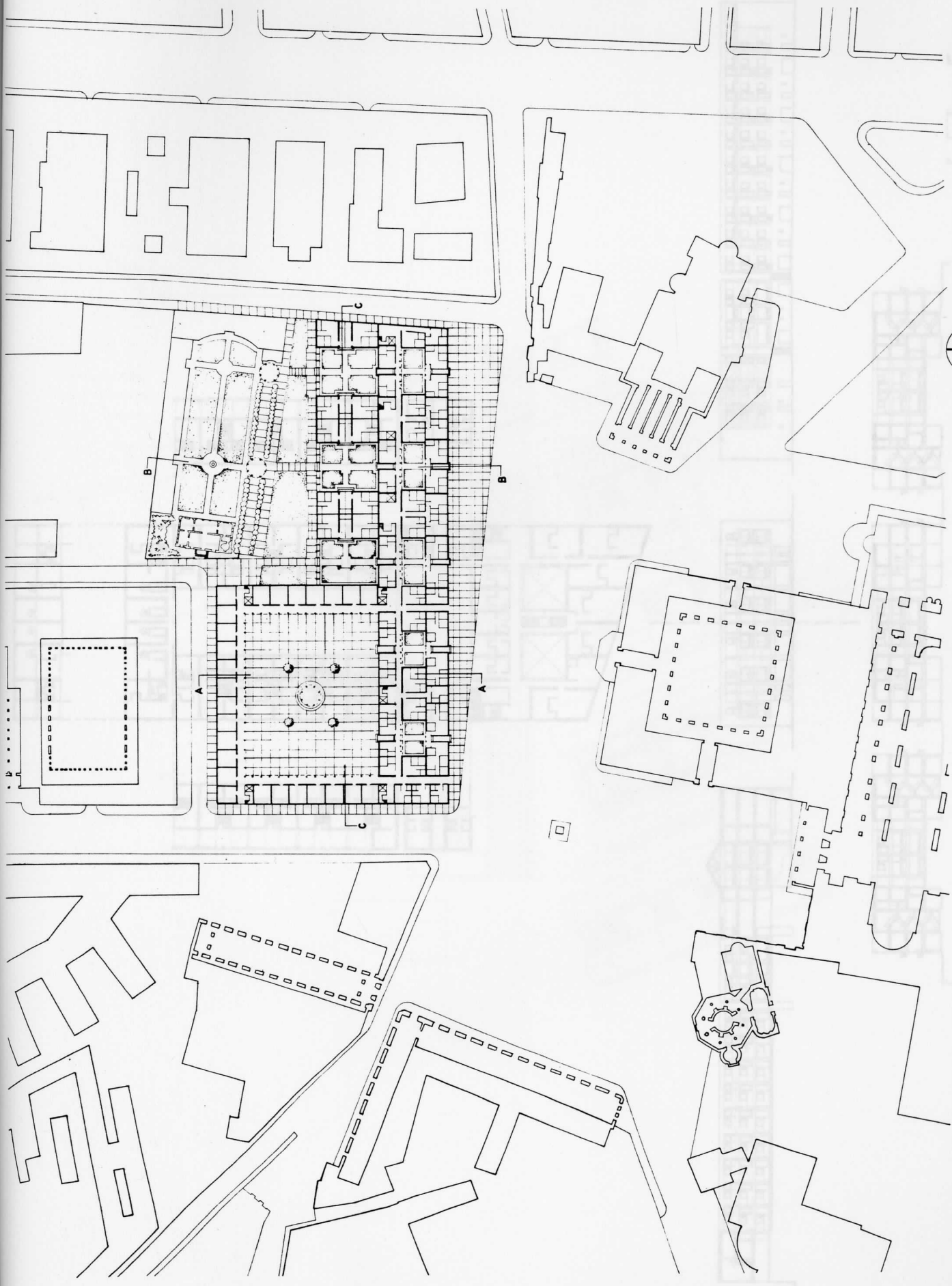


Charles Dorn

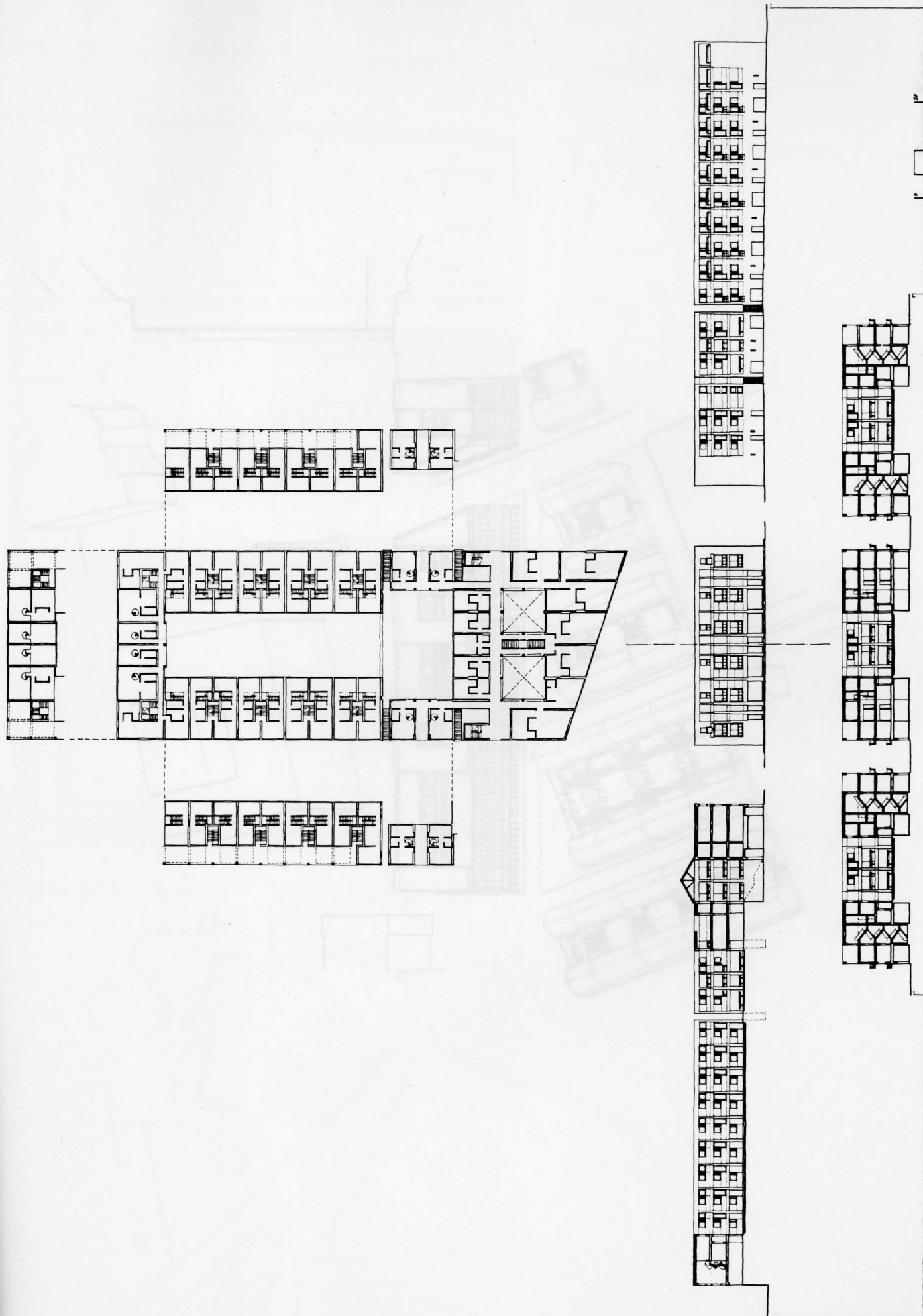




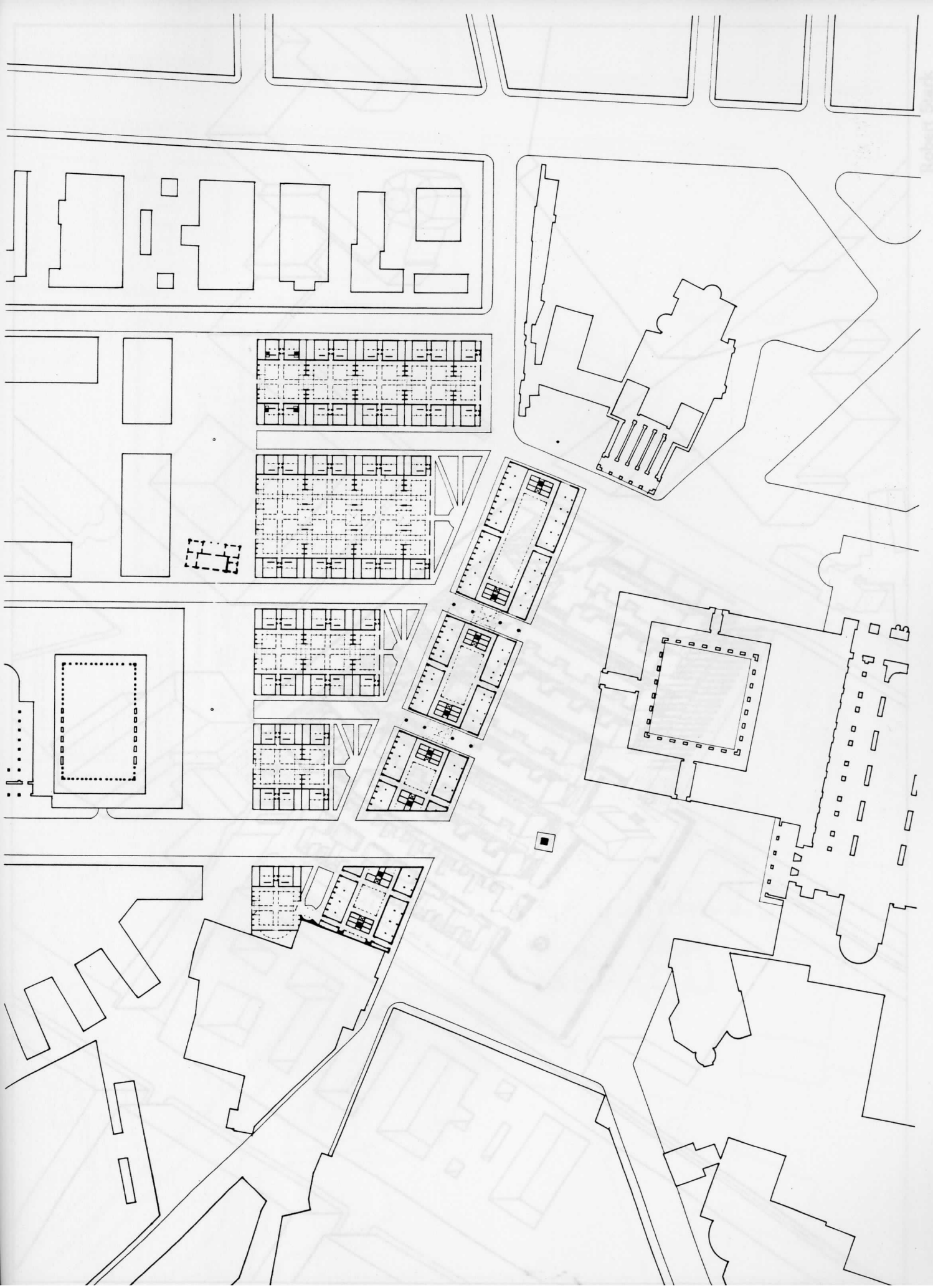




1:500  
0 5 10 20 30m



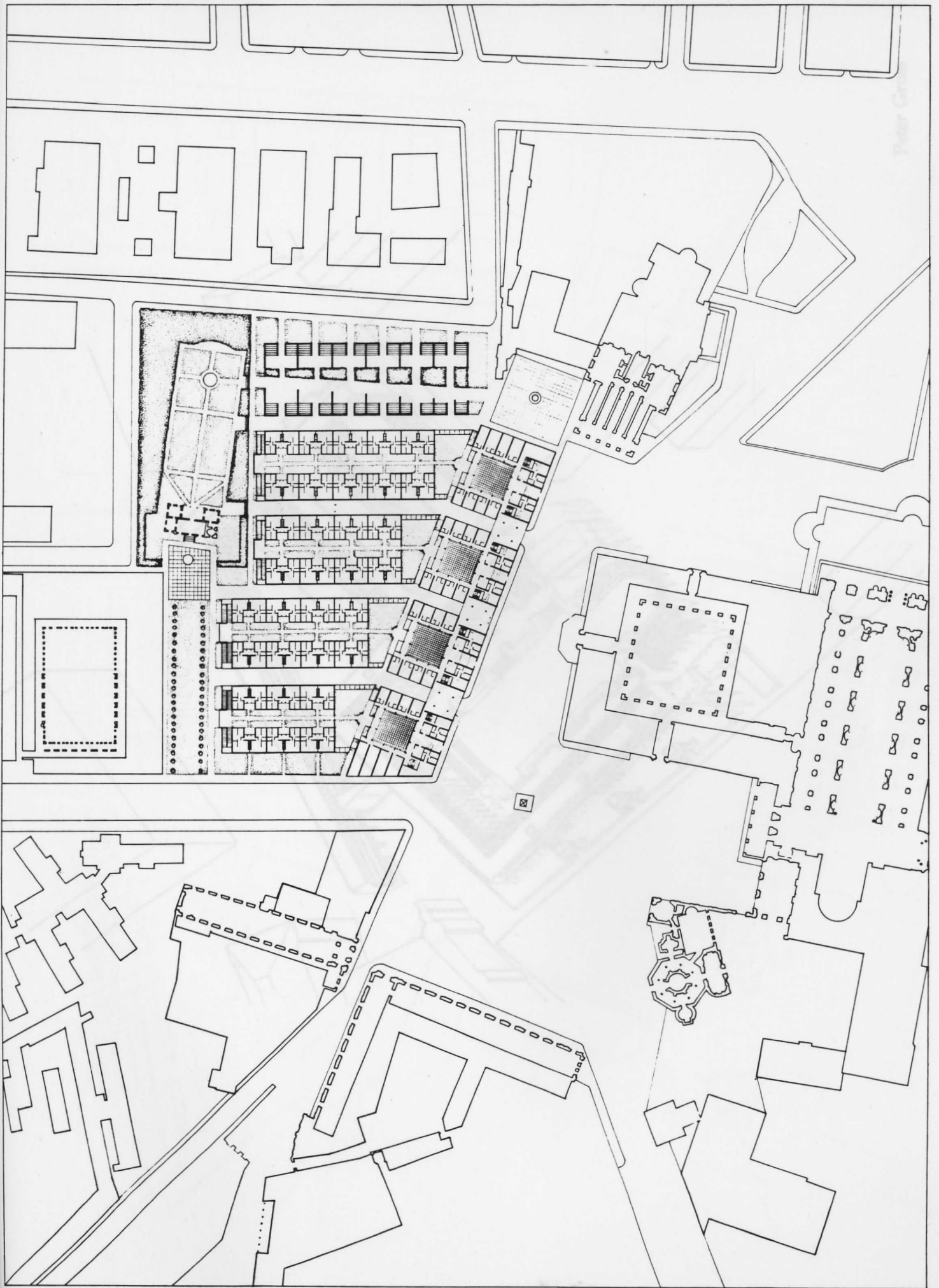


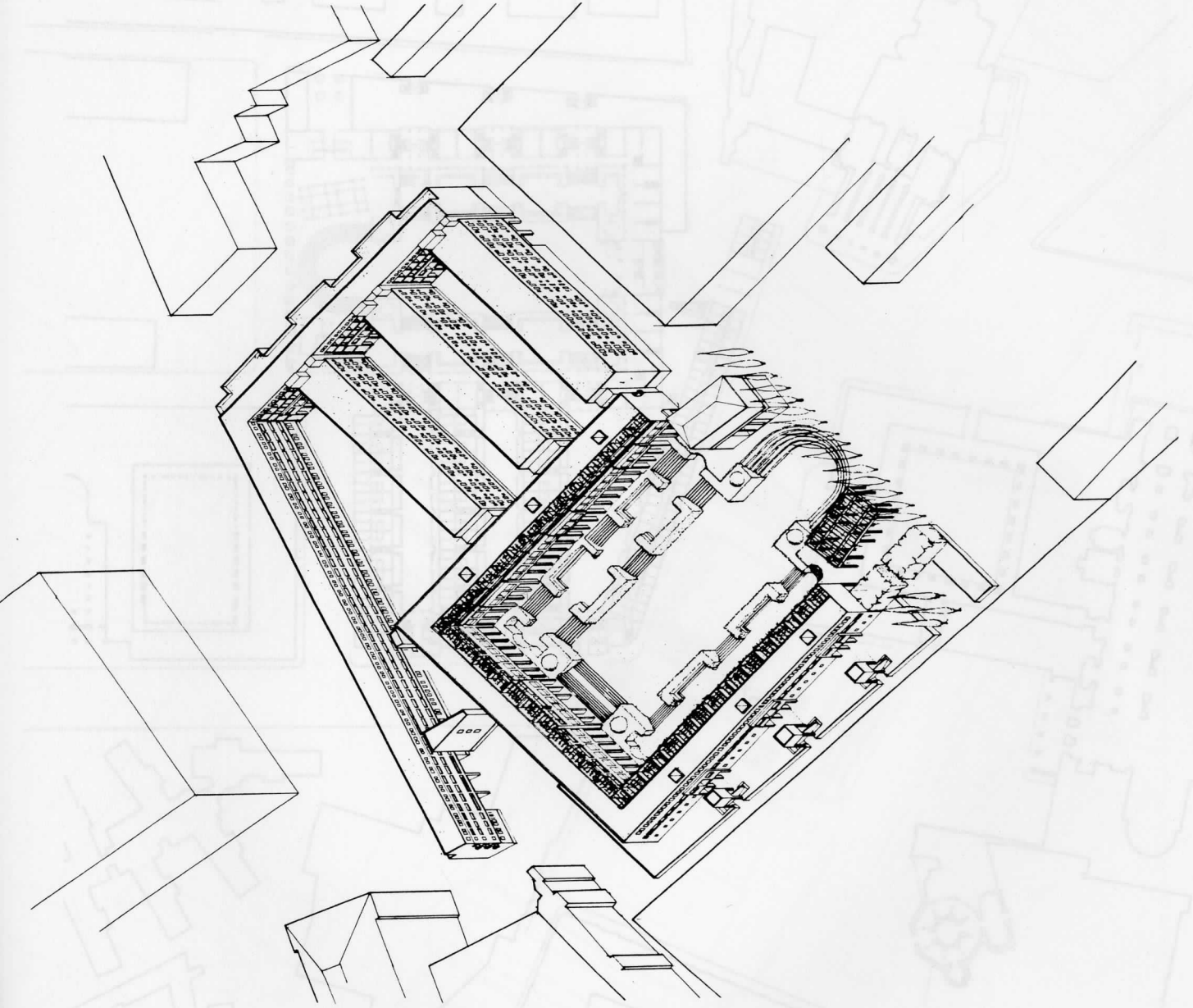


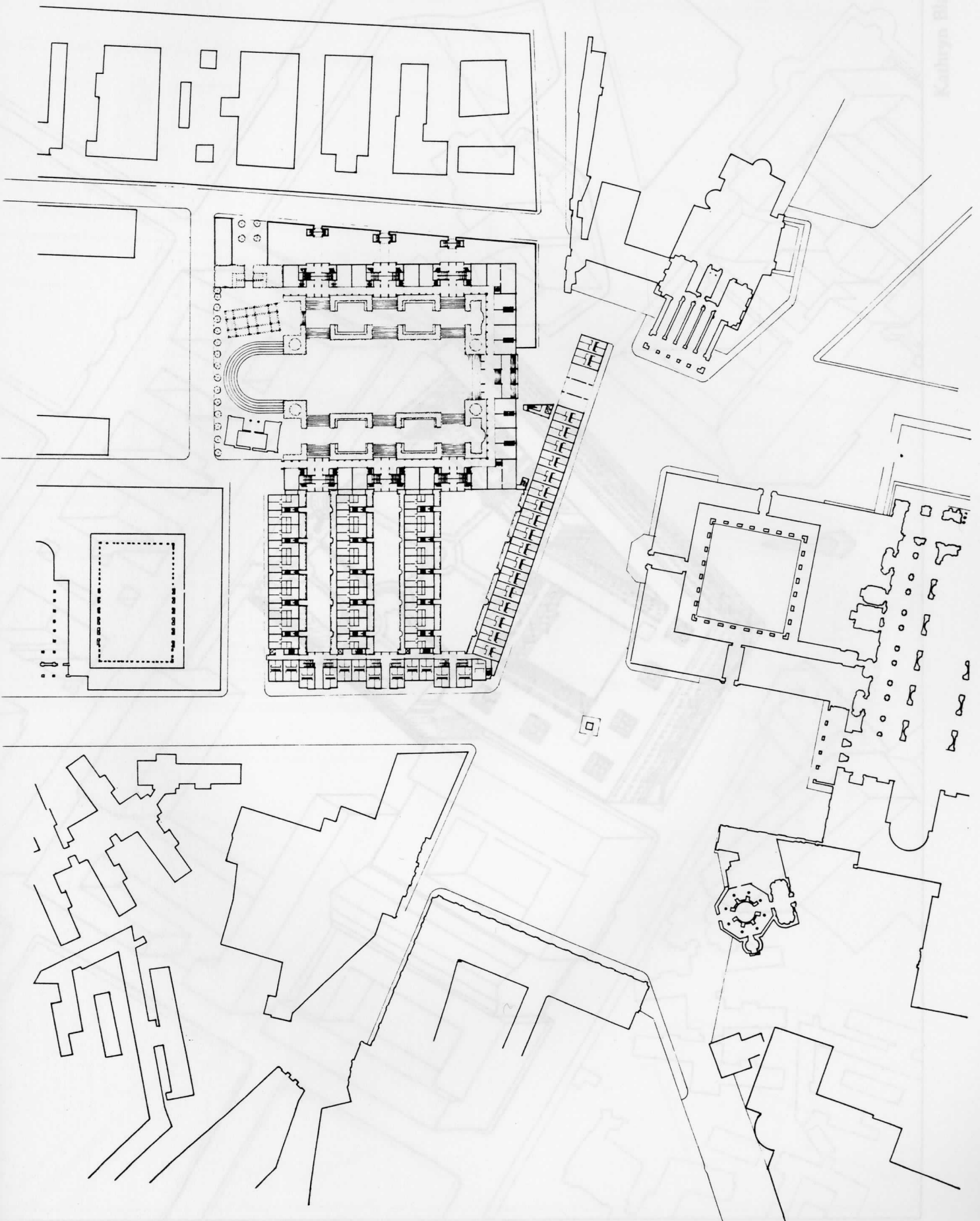




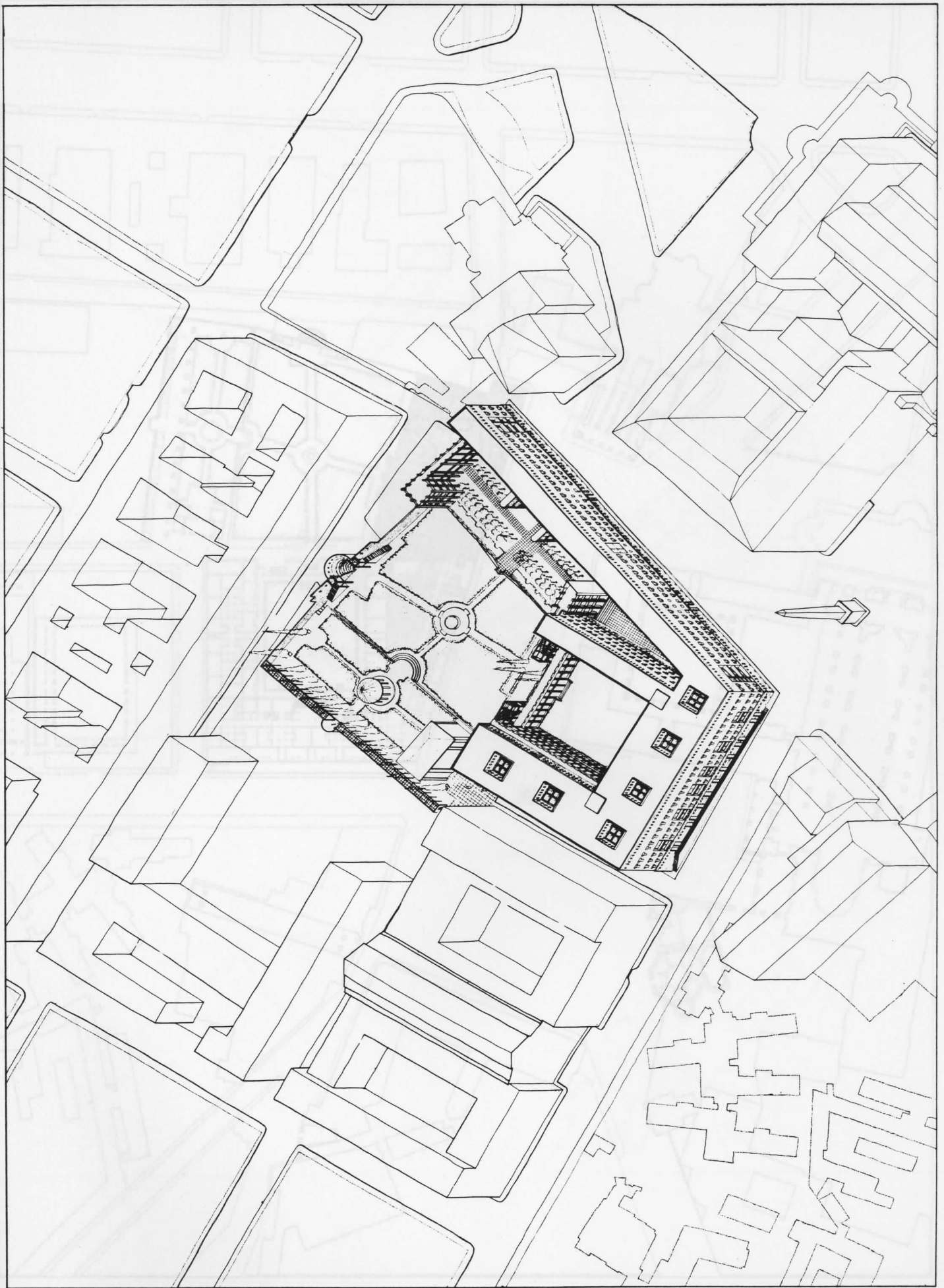
Robert Stark

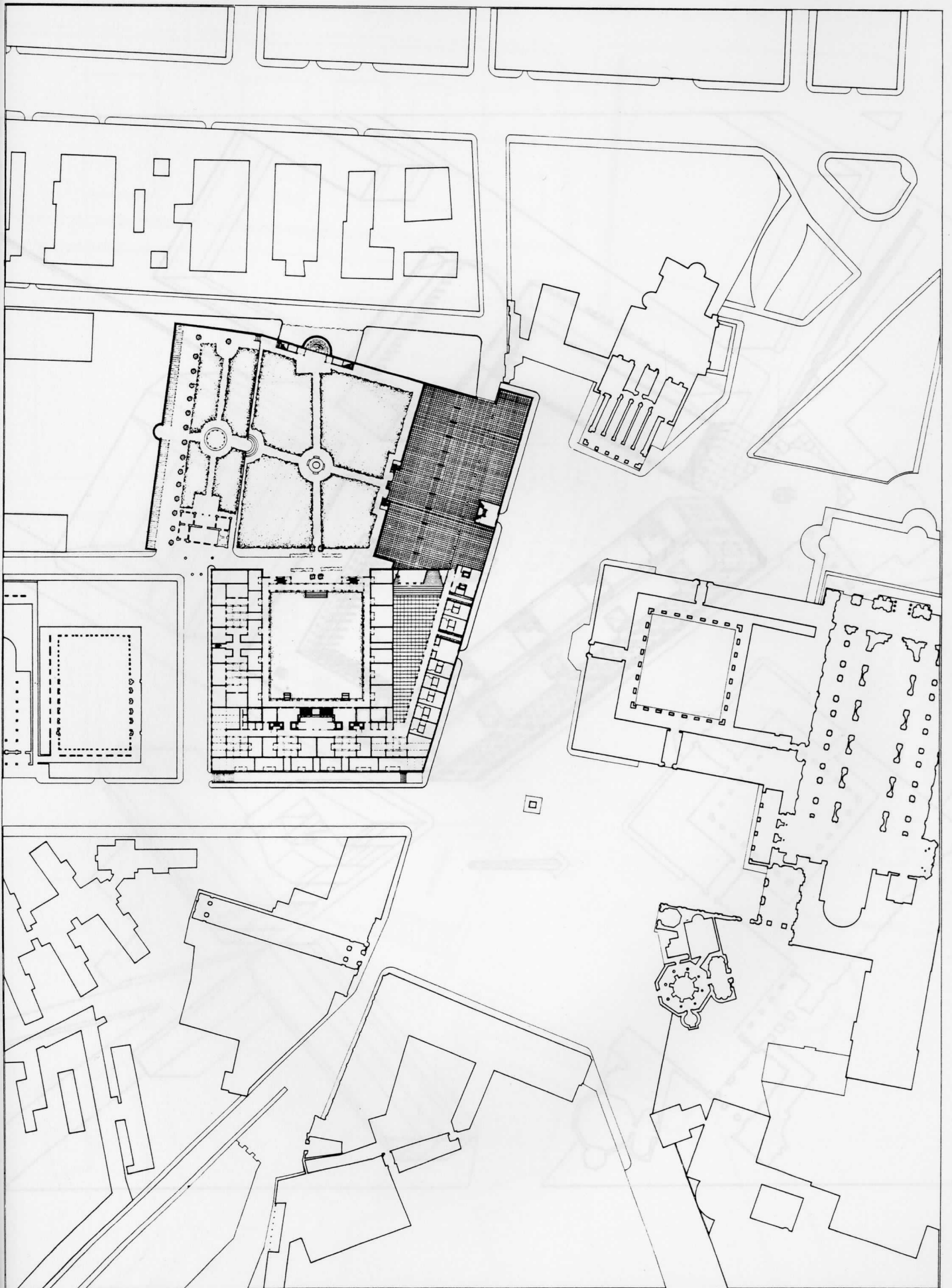


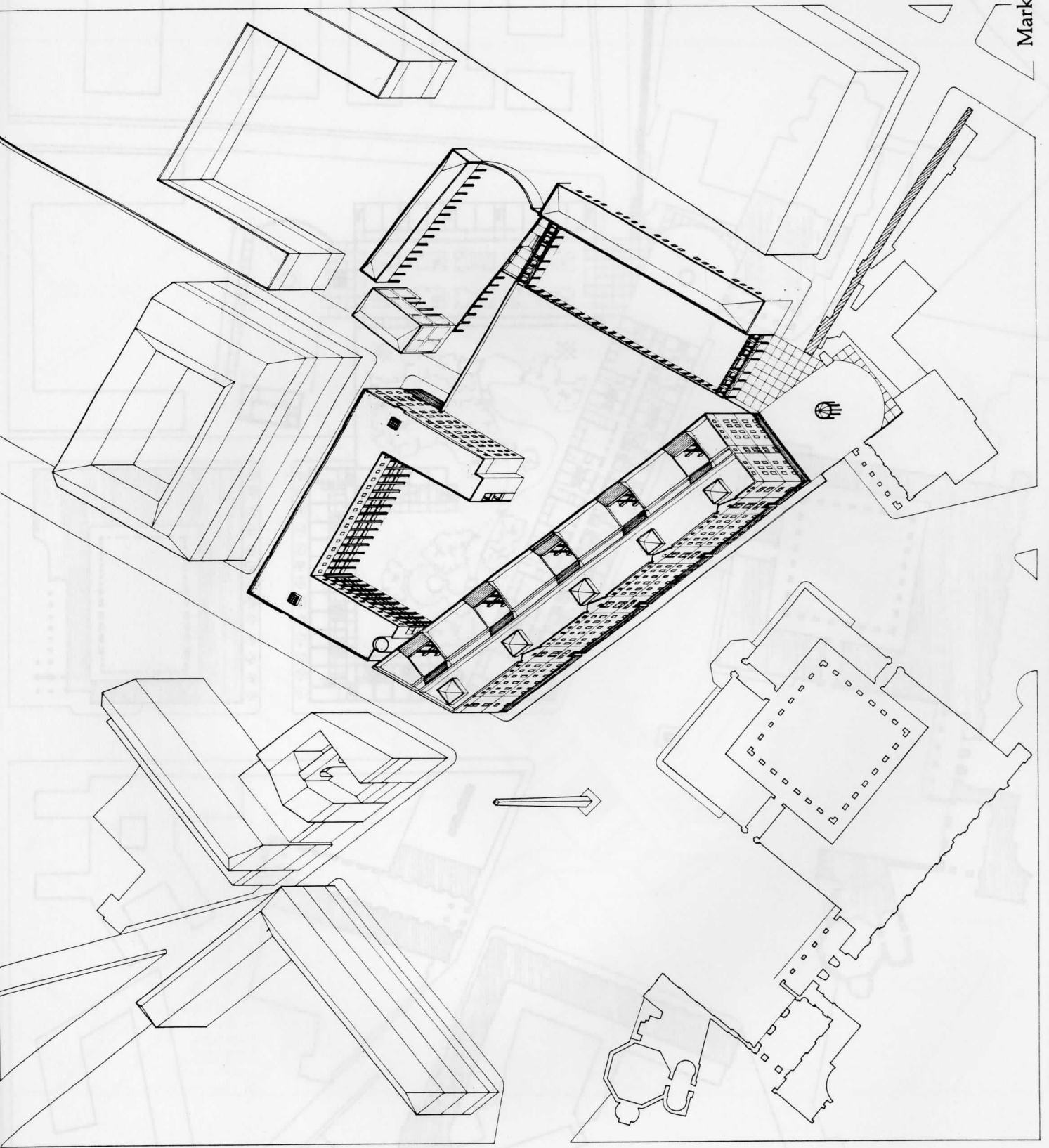


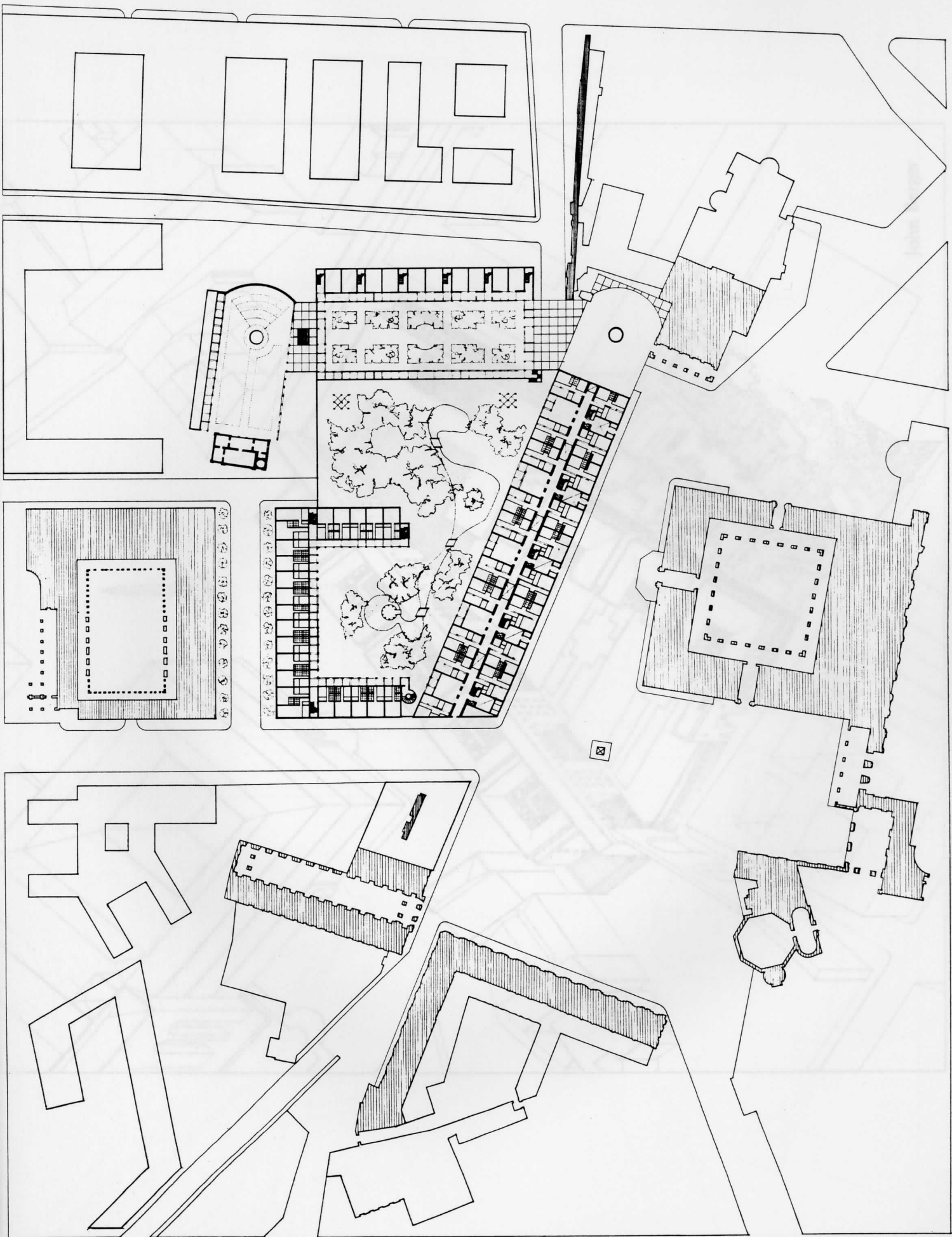




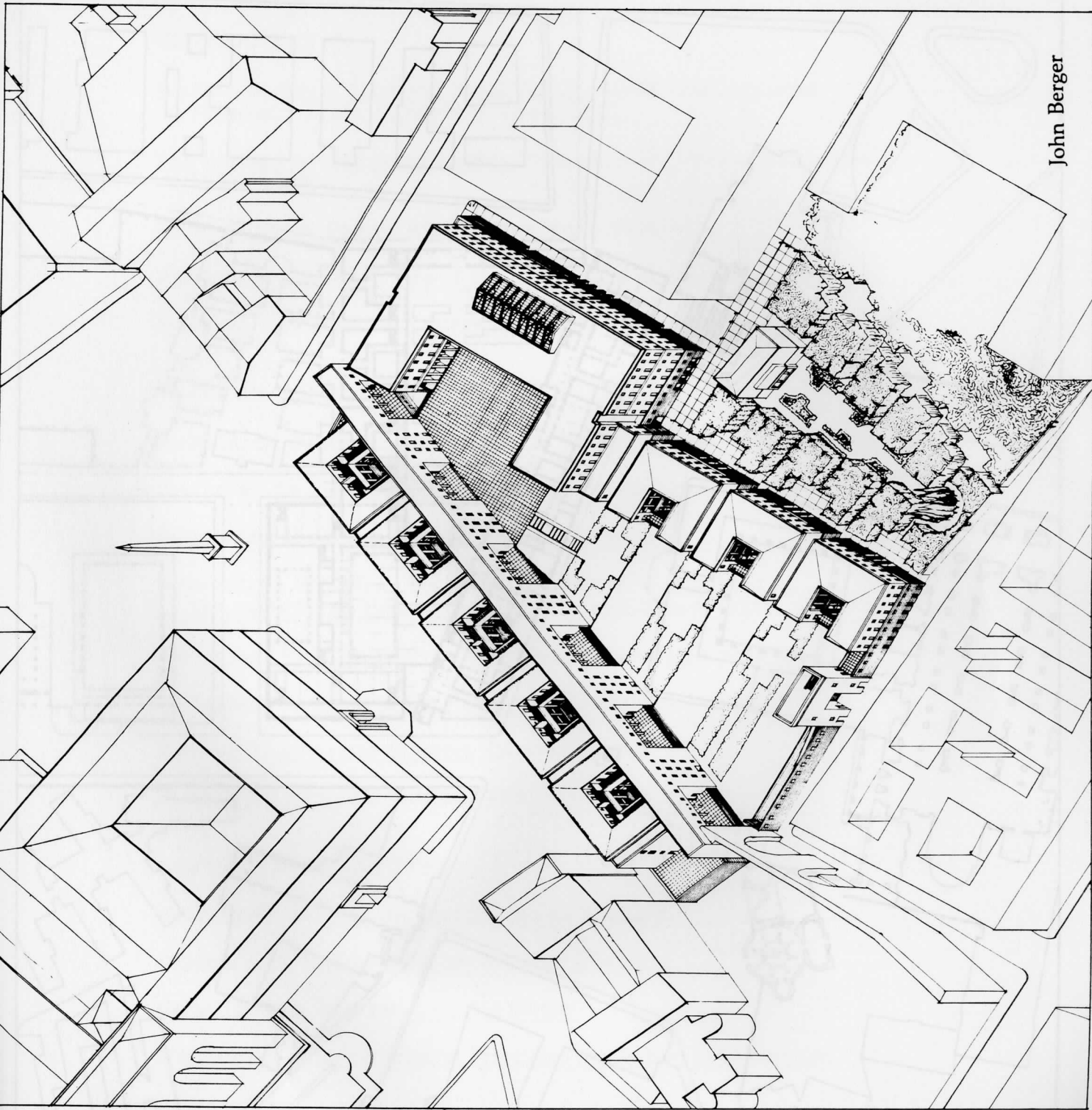




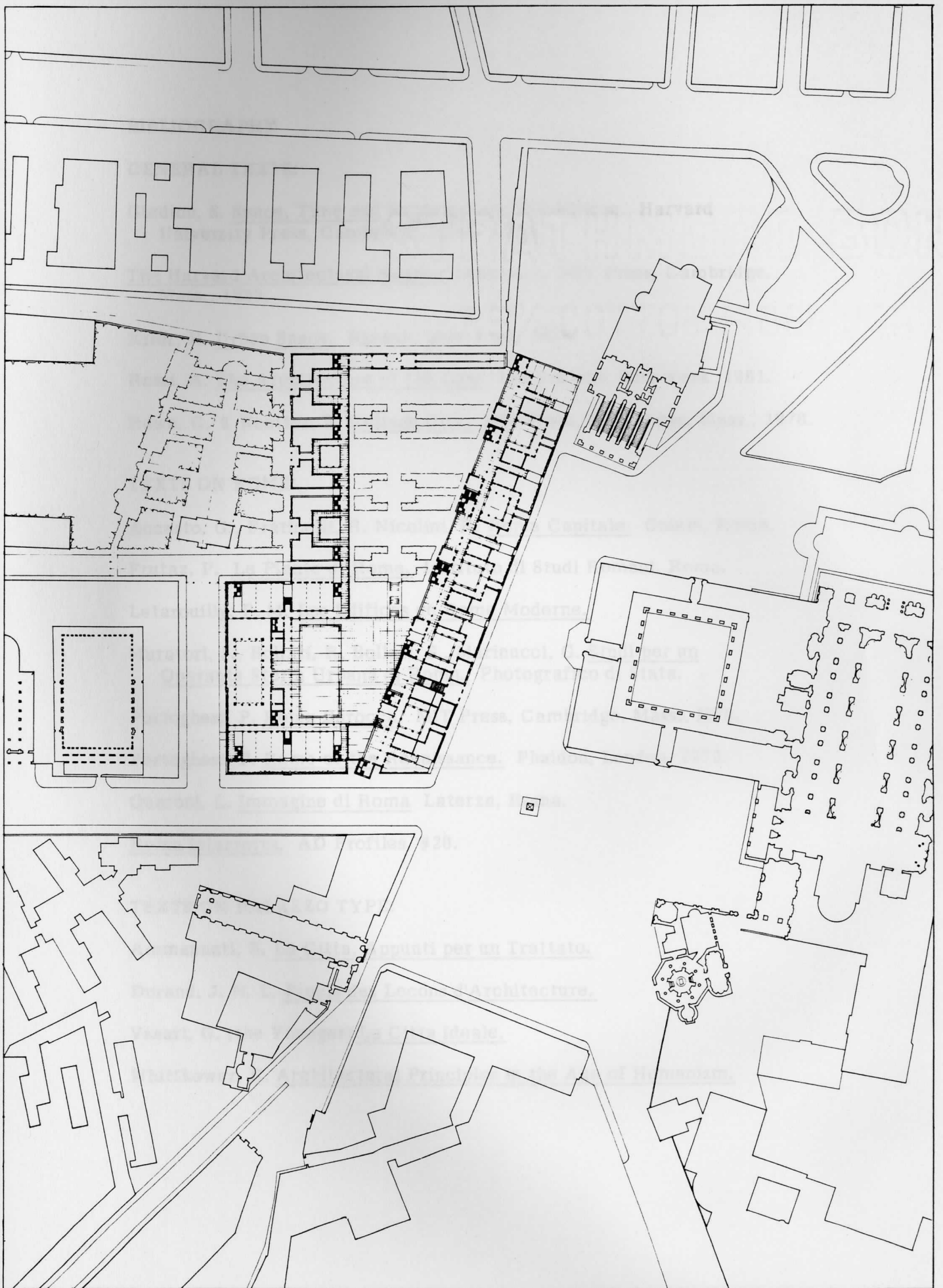












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