

Sapienza – Università di Roma - Facoltà di Architettura

Corso di Urban Morphology

aa 2017/8

Prof. Giuseppe Strappa

Collaboratori:

Anna Rita Donatella Amato

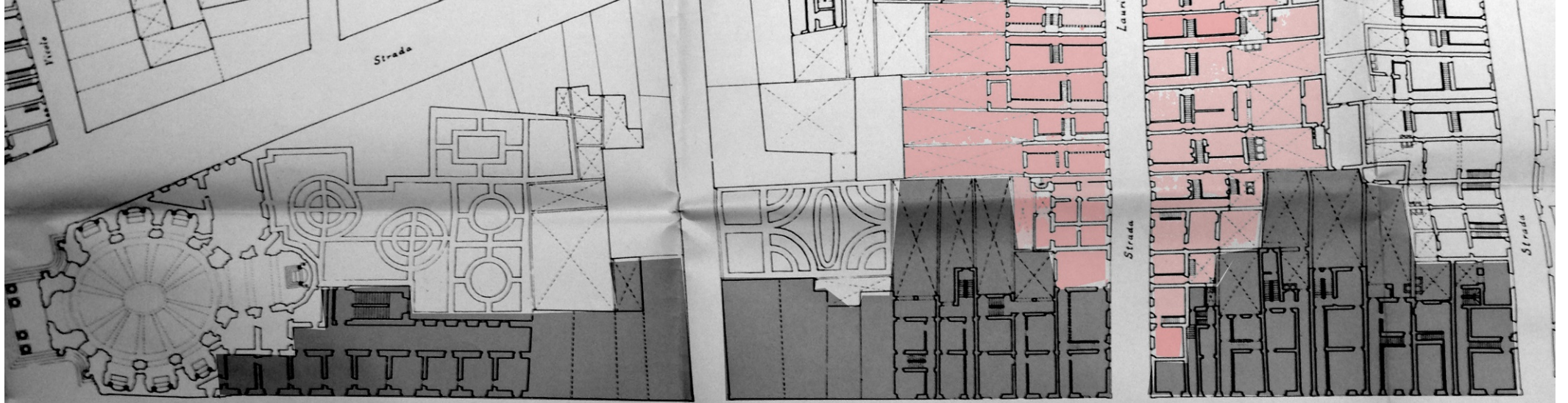
Vincenzo Buongiorno

Cristian Sammarco

LEZ. 4

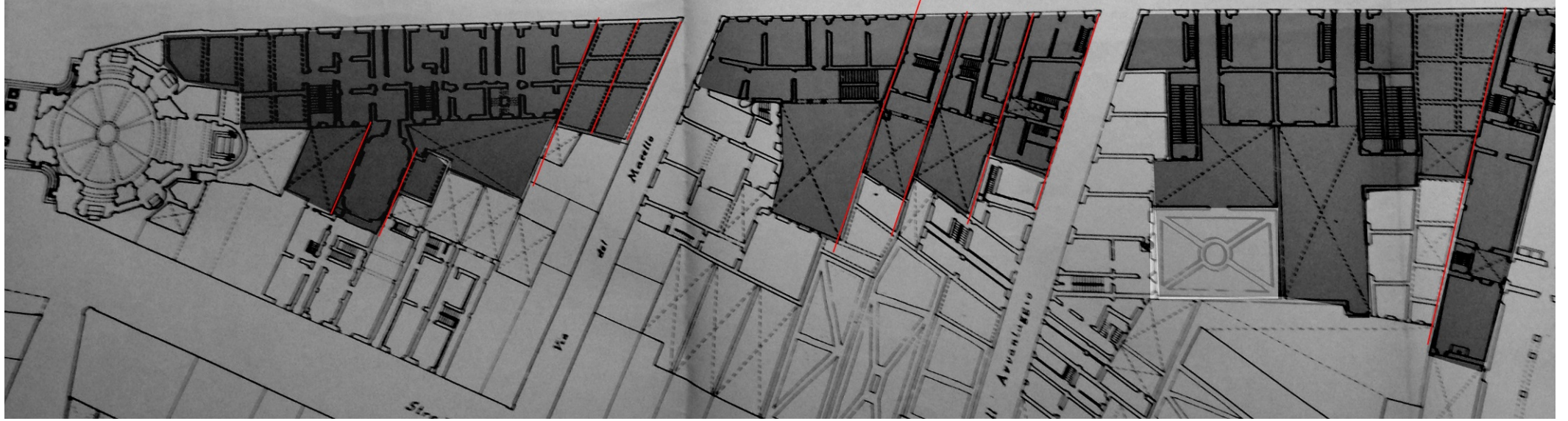
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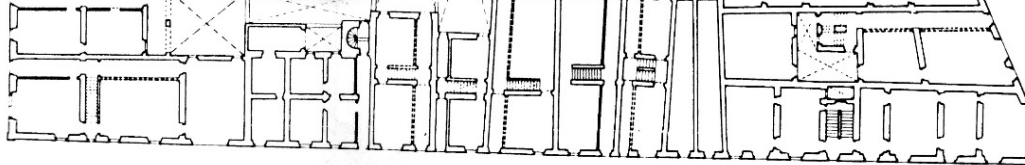




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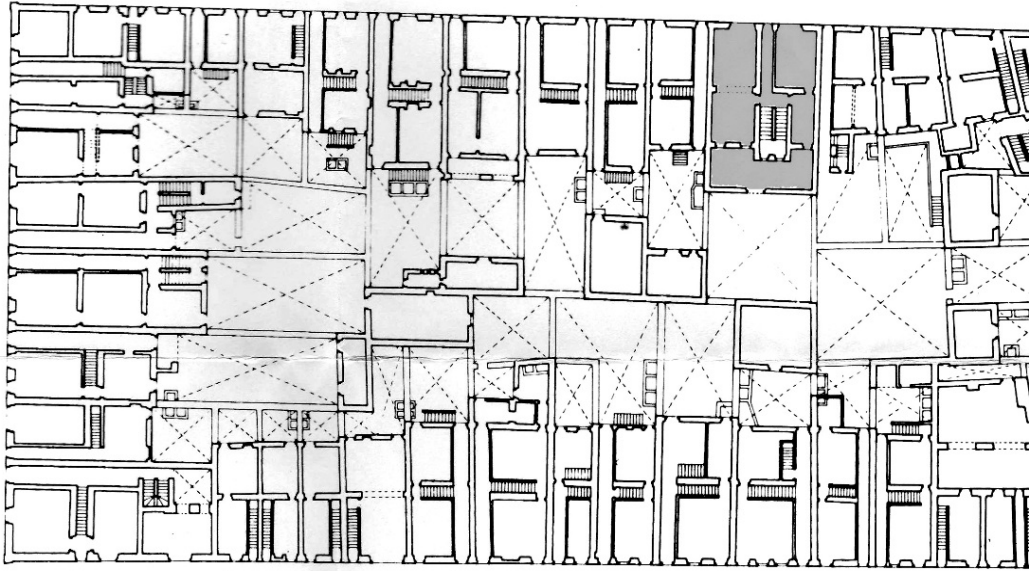
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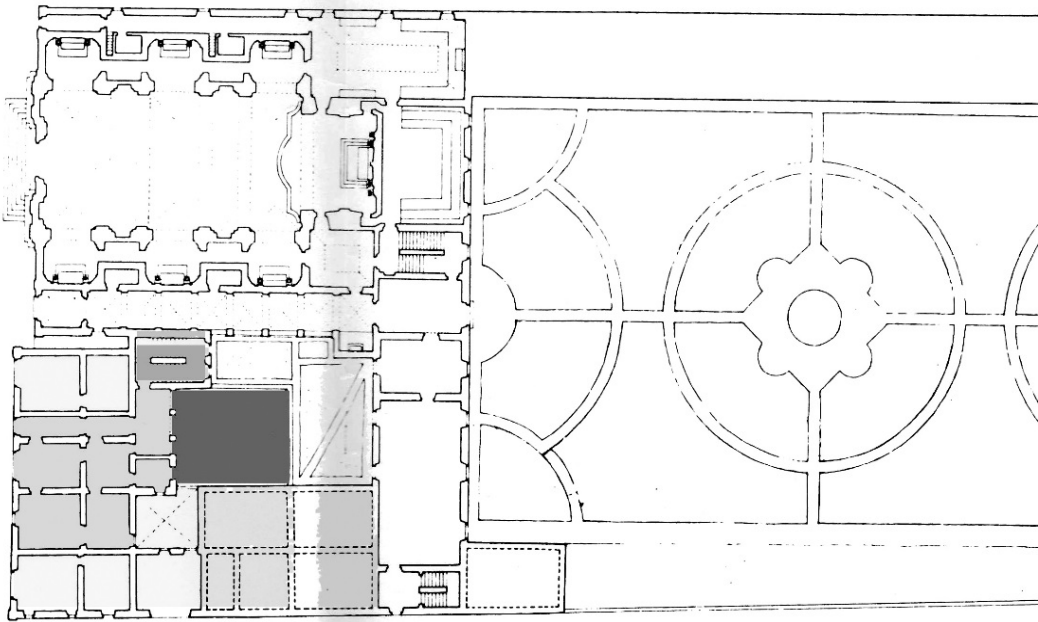
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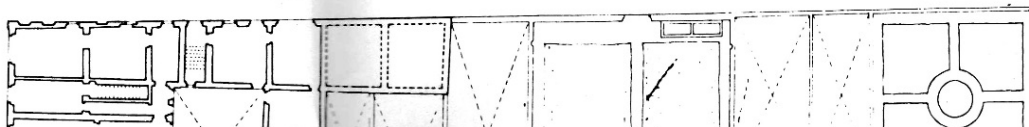
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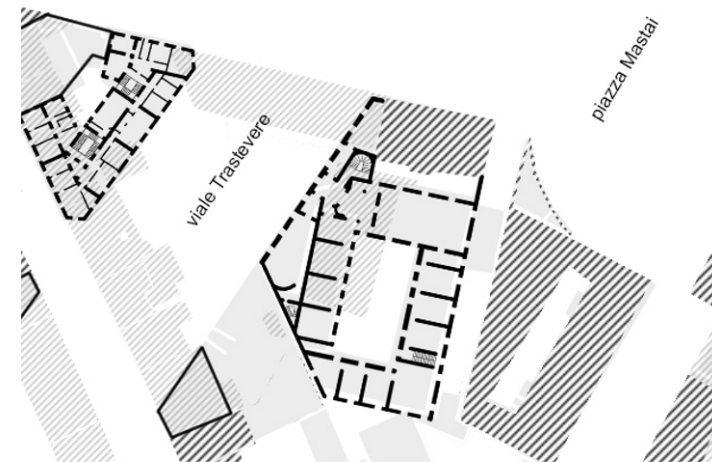
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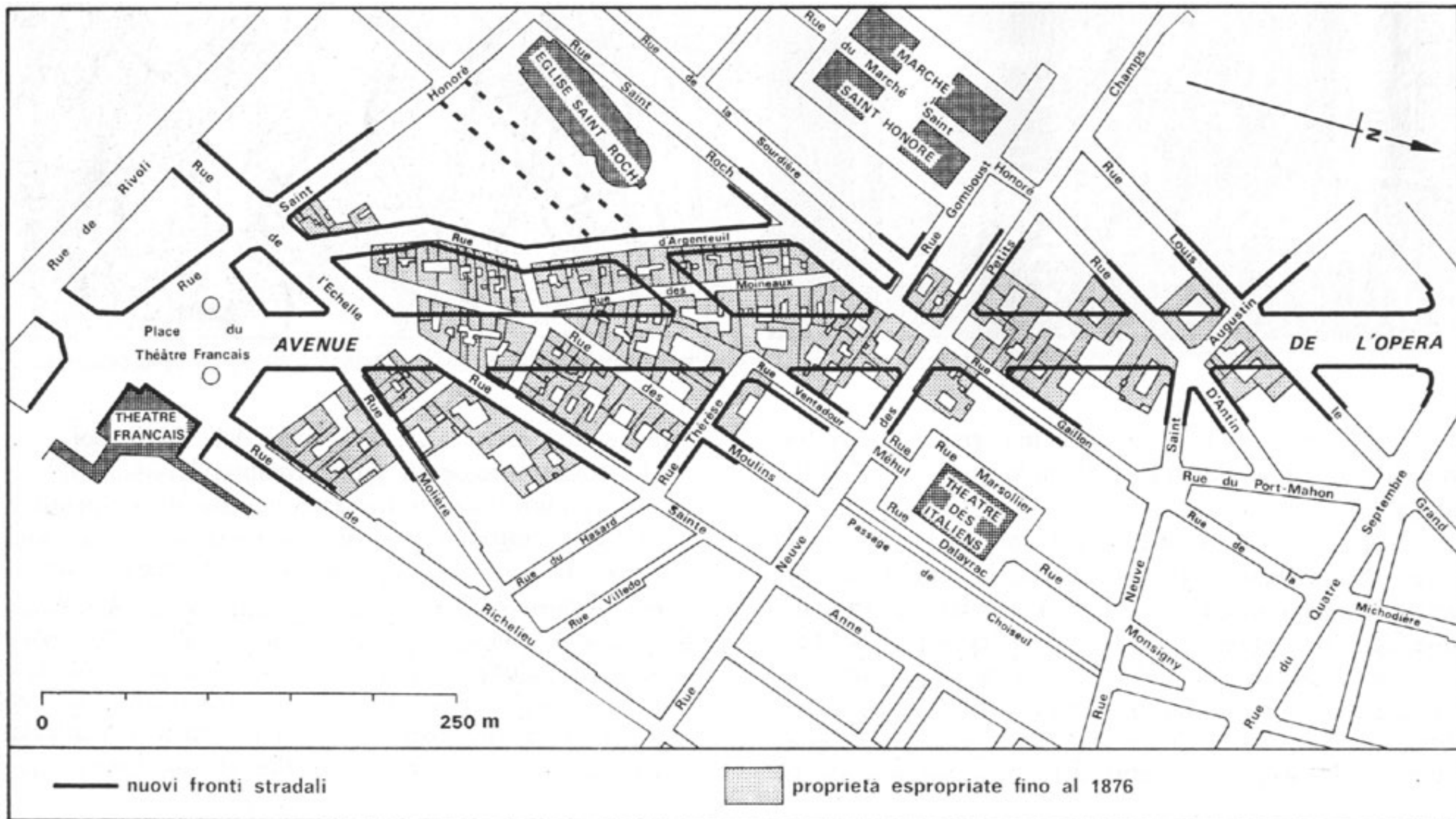
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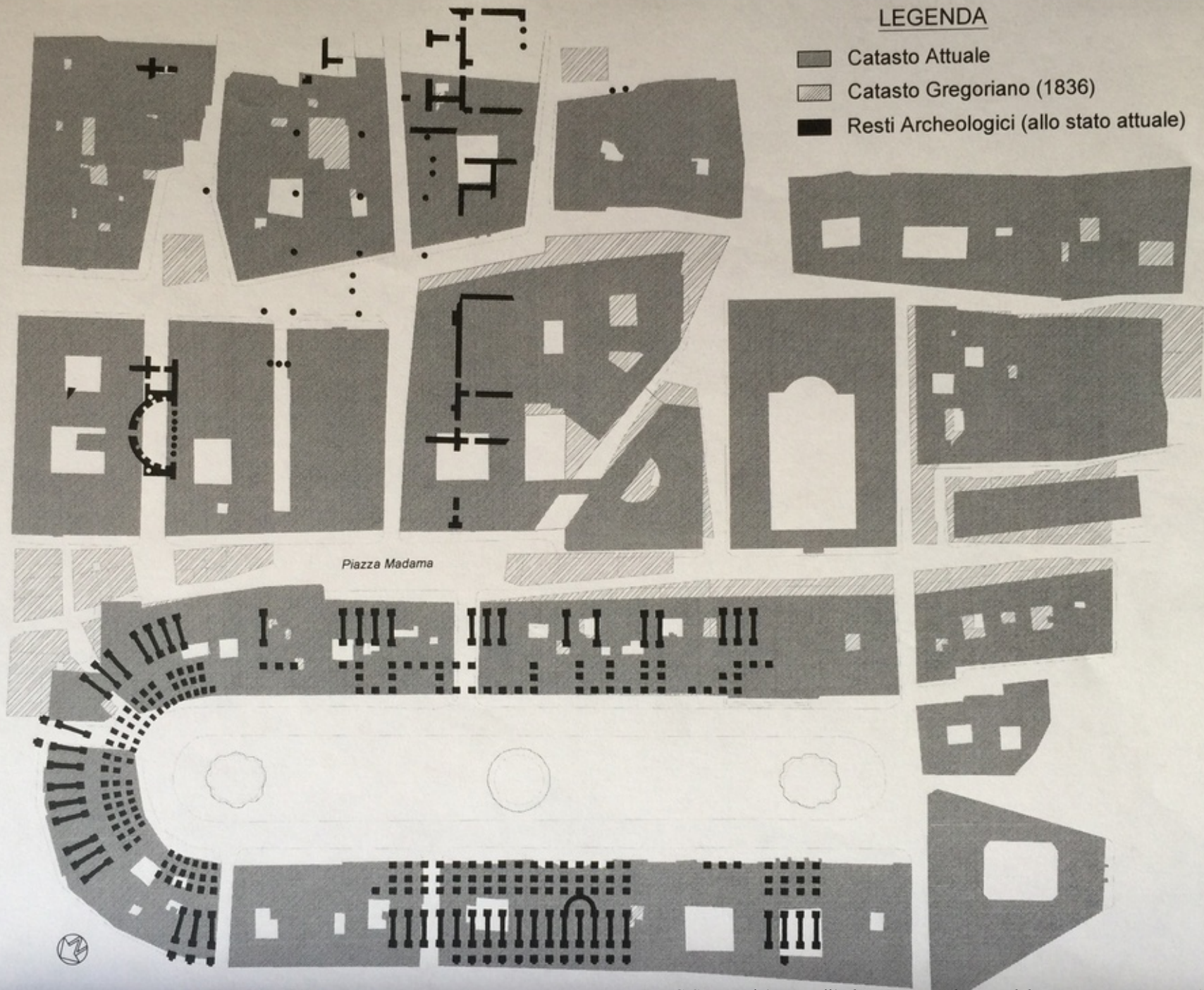




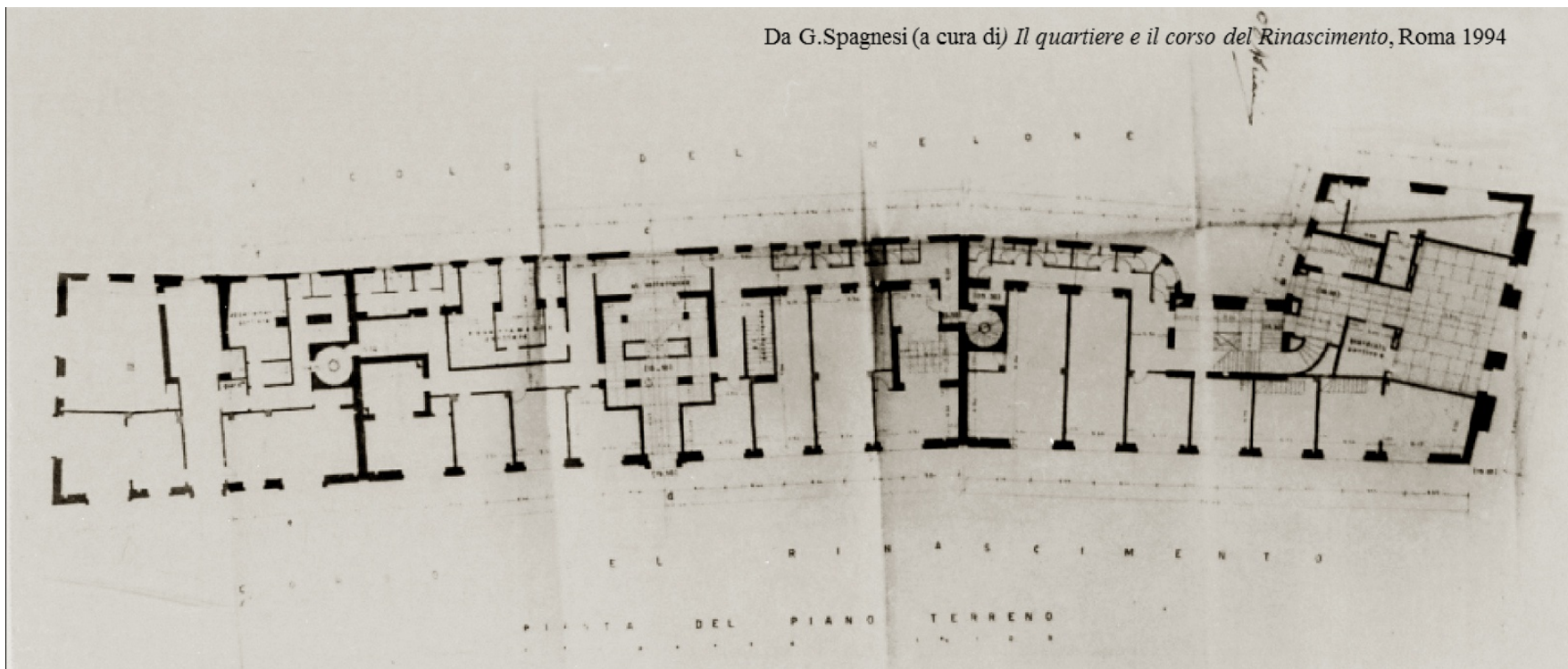
Da G. Salamone, *Viale Trastevere e la formazione della casa in linea moderna romana*, Roma 2017





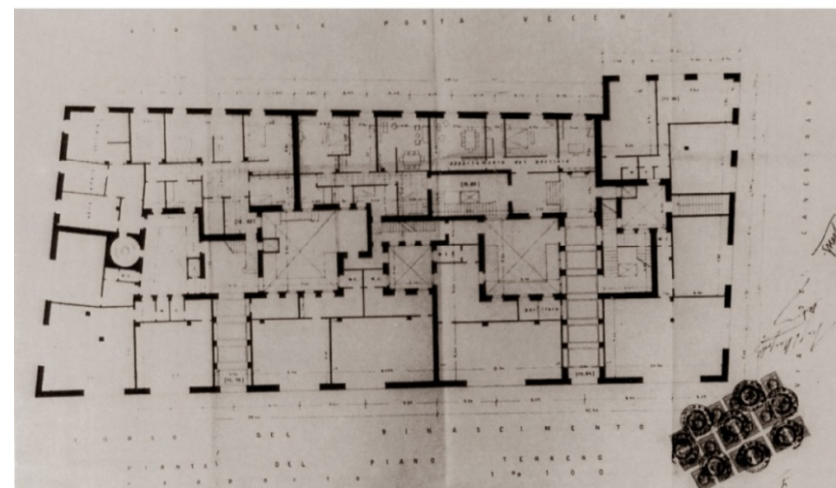
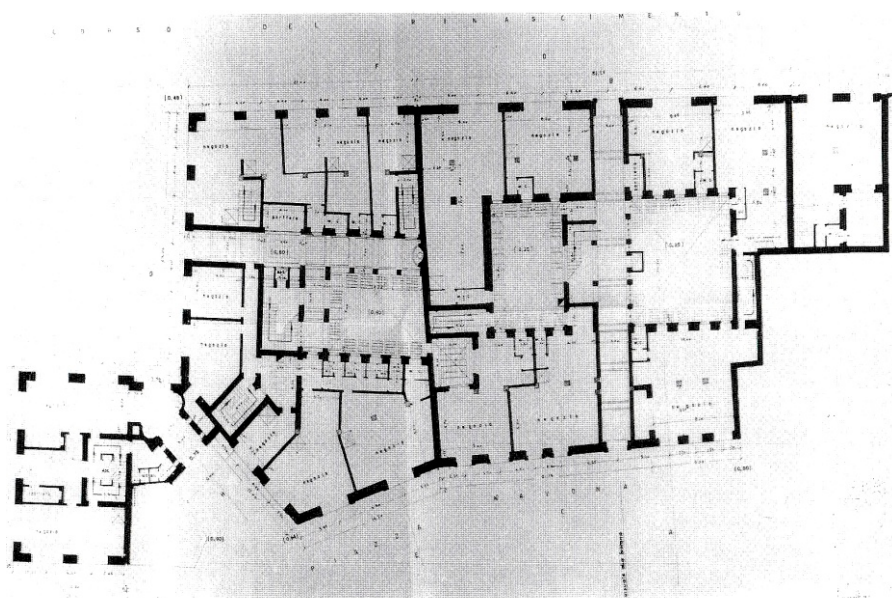


Da G.Spagnesi (a cura di) *Il quartiere e il corso del Rinascimento*, Roma 1994

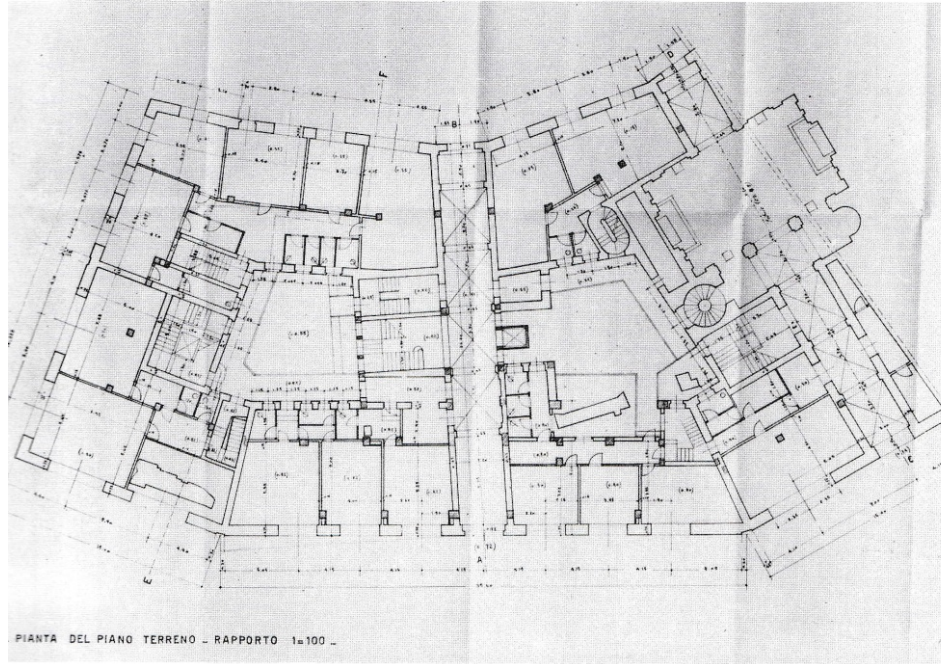


DISEGNI/ELABORATI:
Lotto 2 - Pianta del Piano Terra
Autore: Fonte: Istituto Nazionale delle Assicurazioni - Archivio Servizio Valutazione e Studi Immobiliari, da. 51 b

Immagine 15 di 20
Dimensioni originali

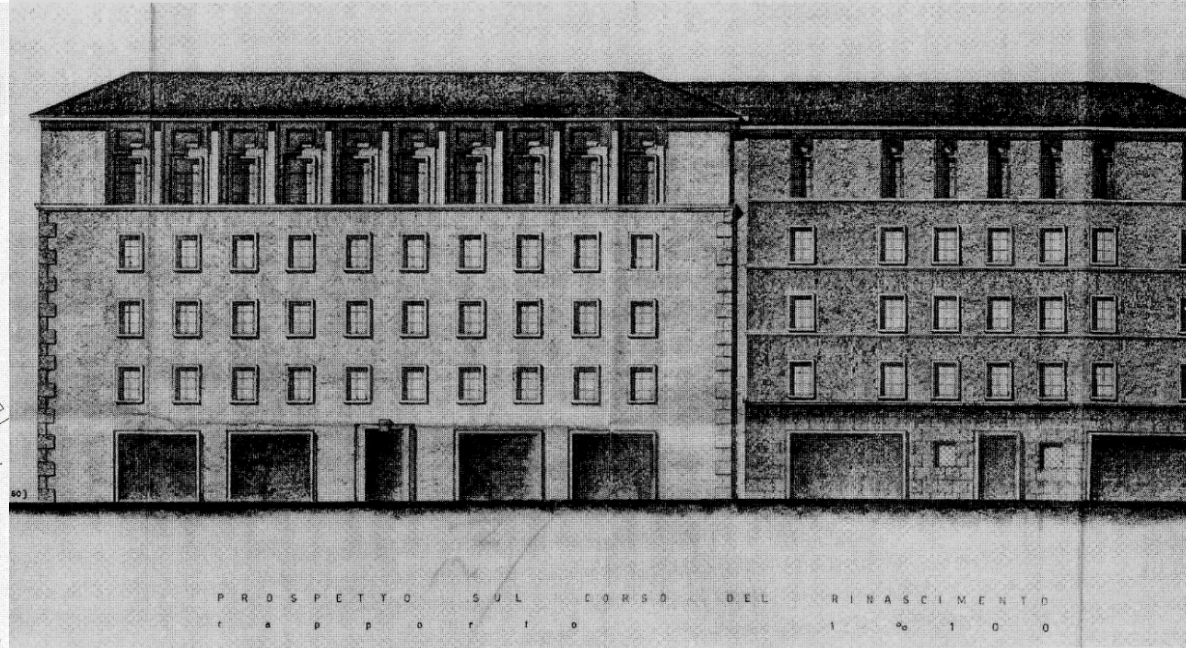


A. Foschini. Corso Rinascimento



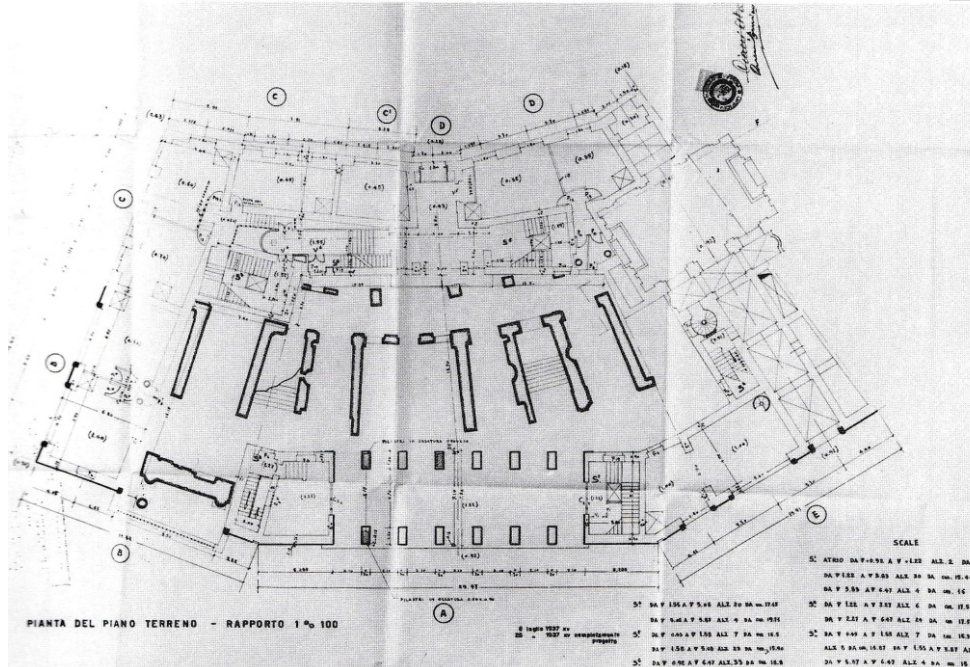
PIANTA DEL PIANO TERRENO - RAPPORTO 1=100 -

Lotto III. Pianta del piano terra del secondo progetto.
(Istituto Nazionale delle Assicurazioni, Archivio Servizio Valutazione e Studi Immobiliari, dis. 81).



PROSPETTO SUL CORSO DEL RINASCIMENTO
C A P P O R T O 1 = 1 0 0

Lotto II. Prospetto su corso del Rinascimento.
(Istituto Nazionale delle Assicurazioni, Archivio Servizio Valutazione e Studi Immobiliari, dis. 48).



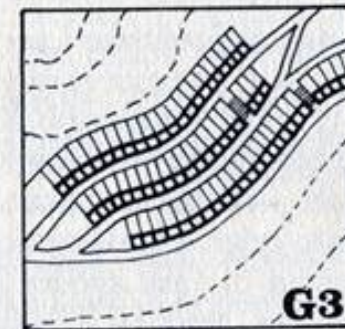
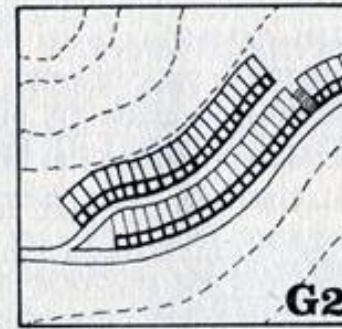
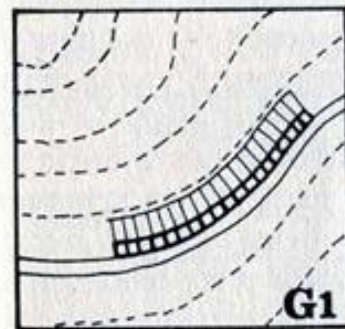
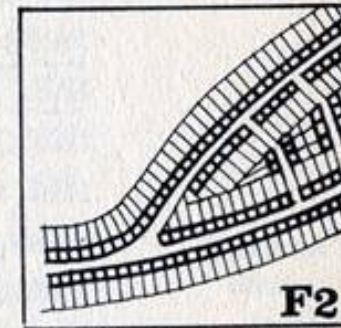
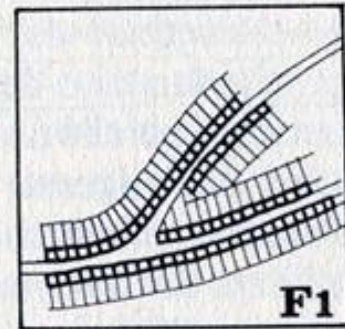
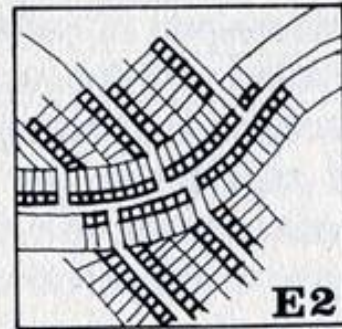
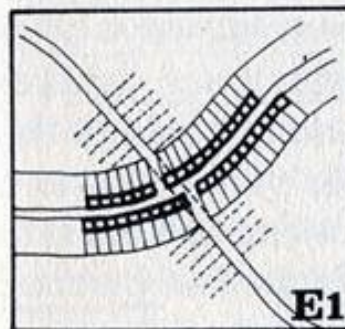
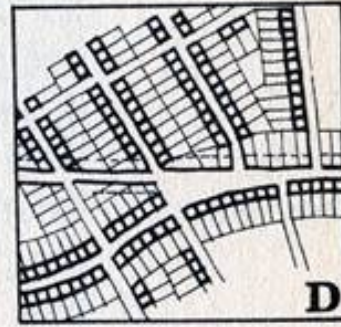
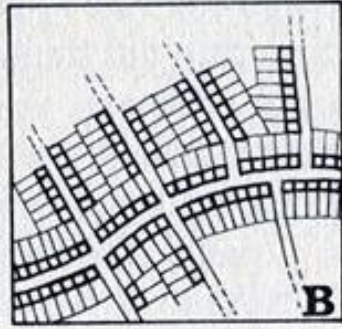
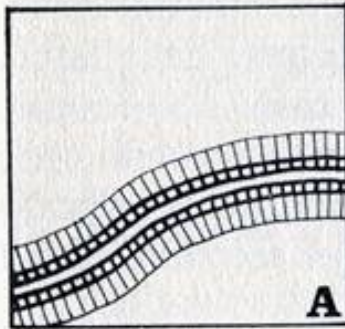
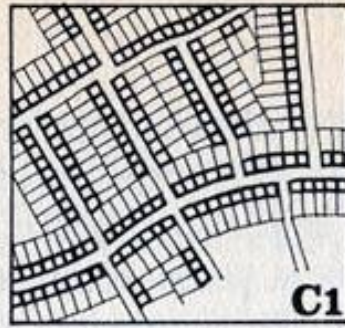
PIANTA DEL PIANO TERRENO - RAPPORTO 1=100

SCALE

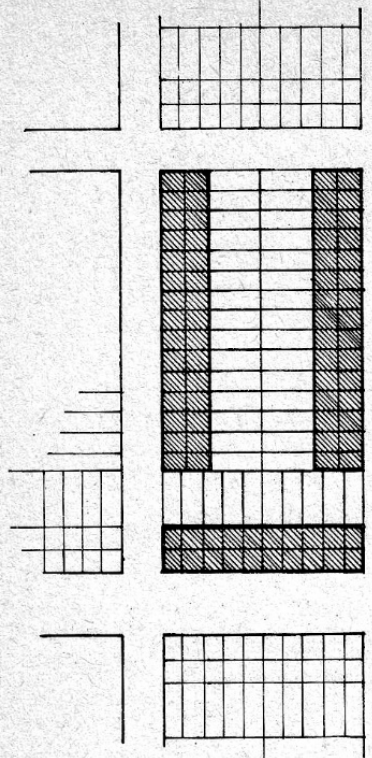
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Lotto III. Pianta del piano terra del progetto realizzato.

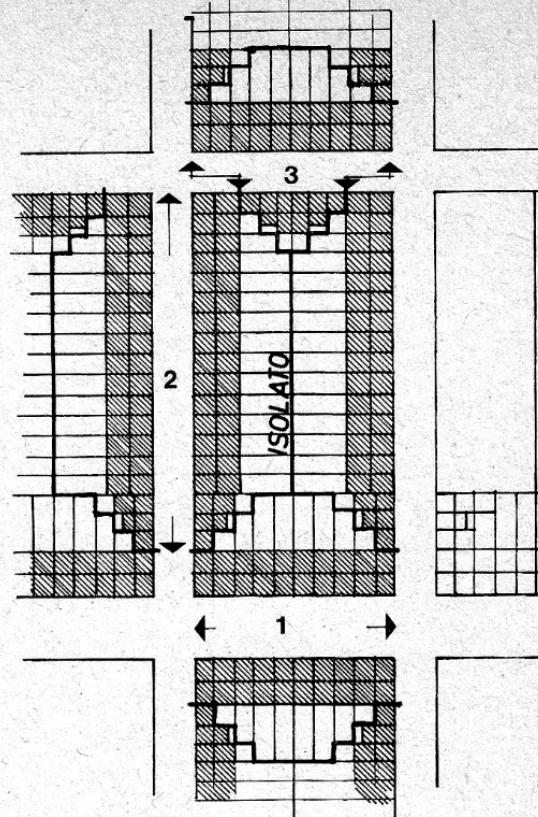




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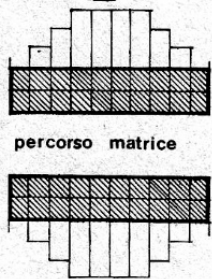


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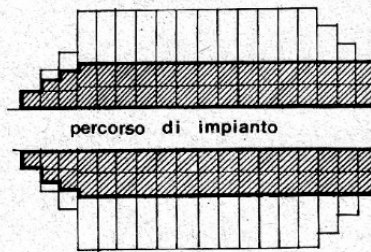


C

B



percorso matrice



percorso di impianto

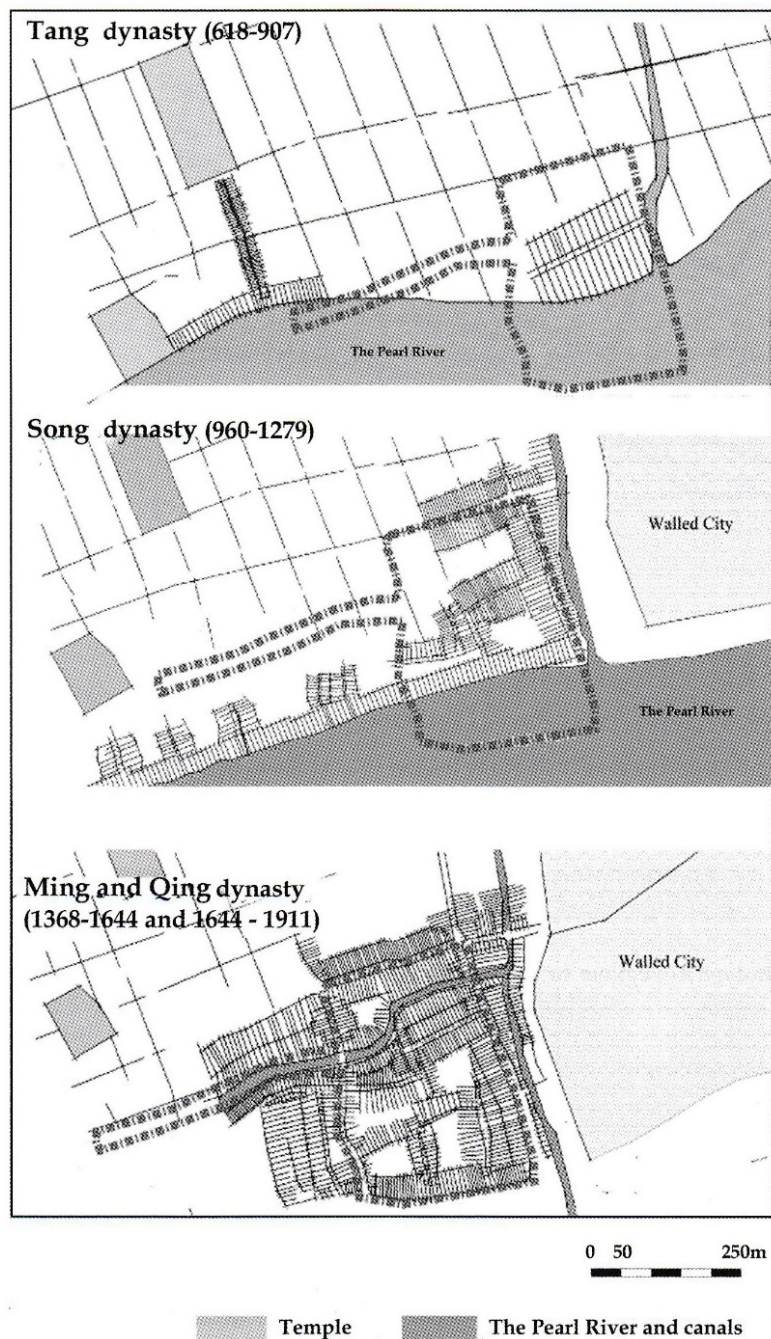


Figure 2. Theoretical reconstruction of early settlement patterns in the Guangfunan area.

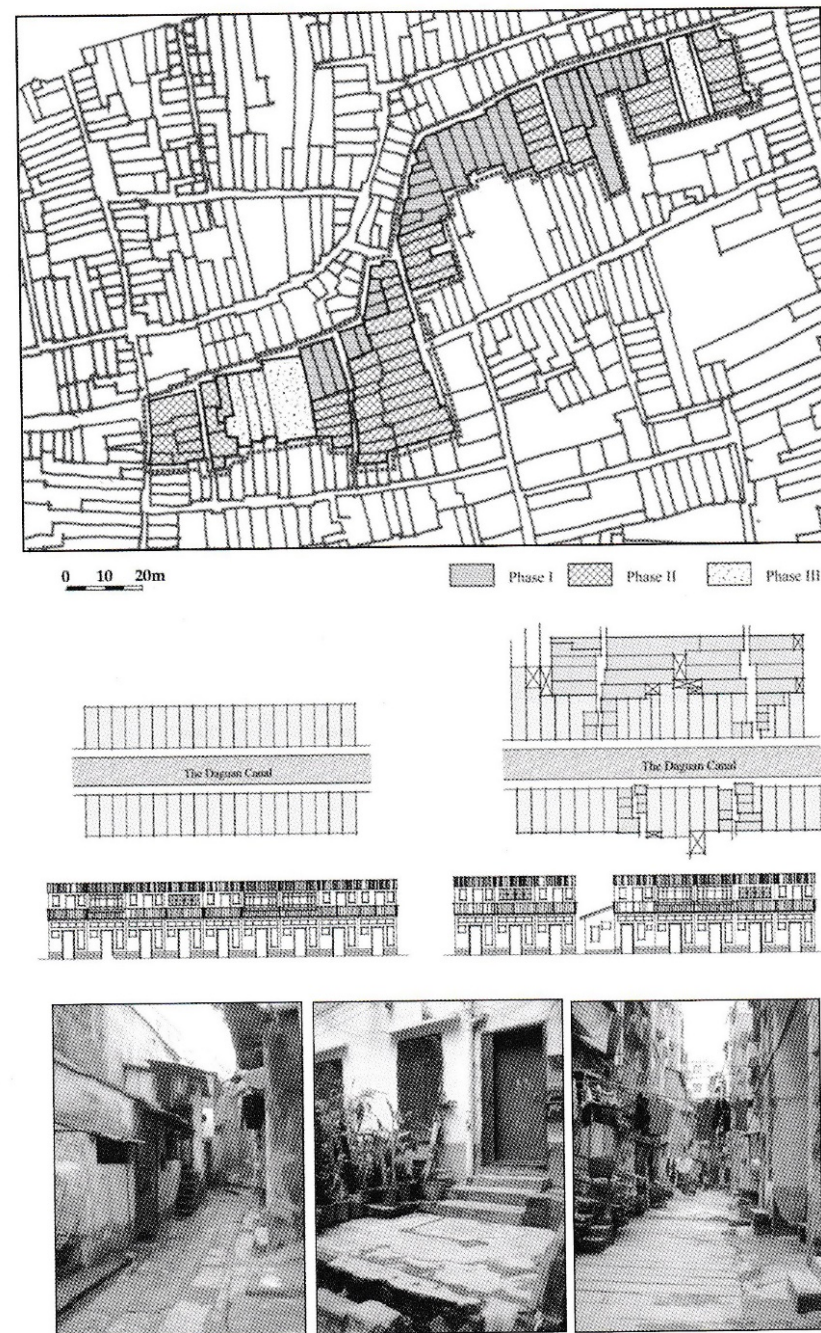
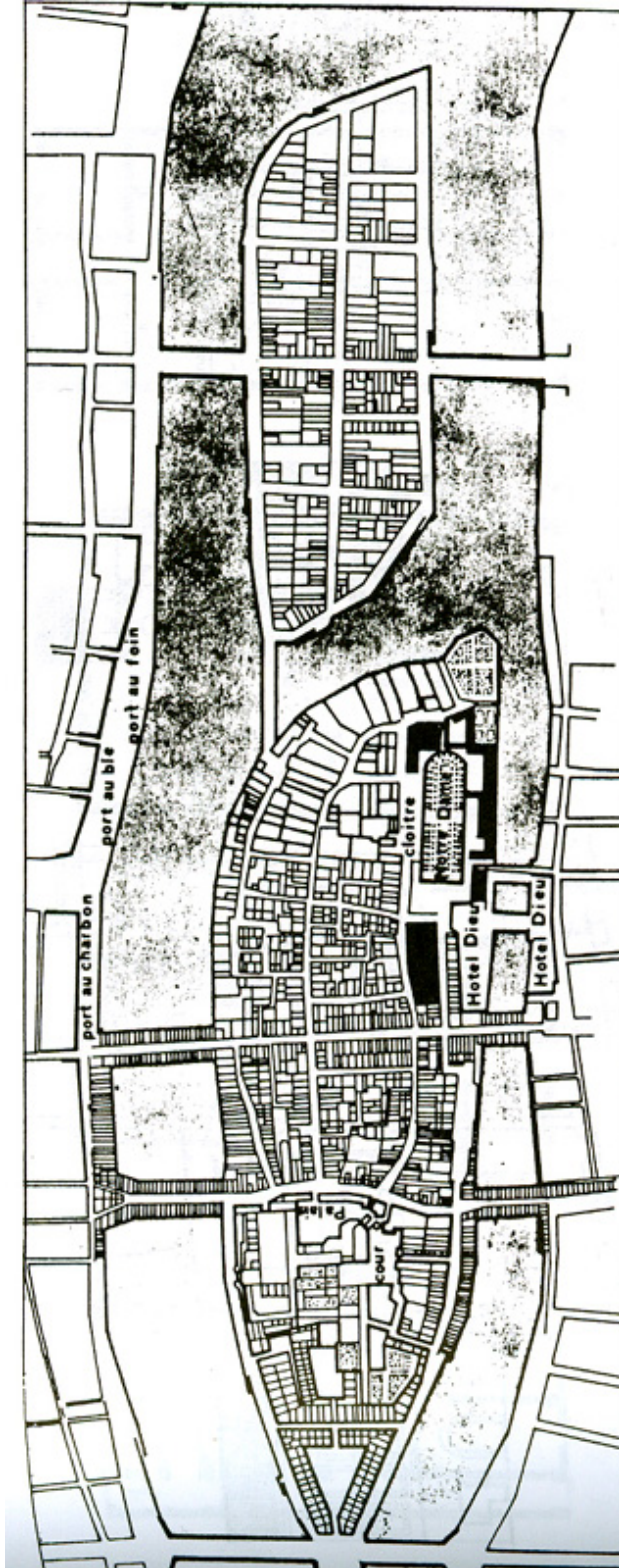


Figure 4. Theoretical reconstruction of the formation and transformation phases of urban tissue in the Former Canal Banks Region (FCBR). Based on field survey, 2011.

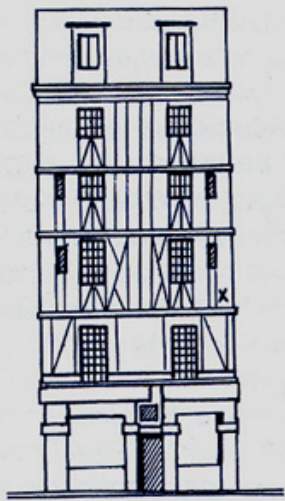




Ponte au Change nel 1530 (Hausmann 64)



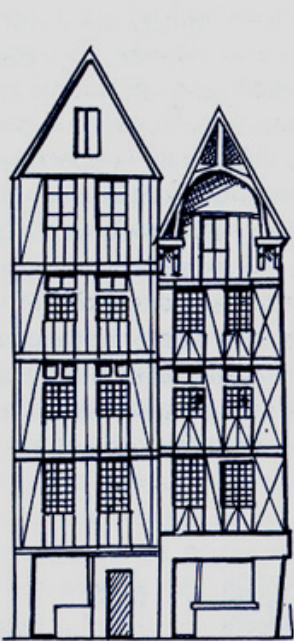
Ponte au Change nel 1650 (Hausmann 65)



a Rue Volta, distr. III



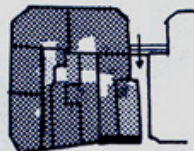
b Rue Tournefort, distr. V



c Rue François-Miron, distr. IV



d Rue Saint-Victor distr. V



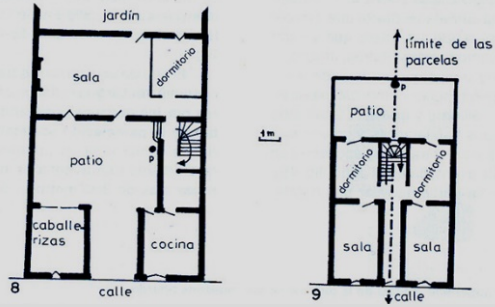
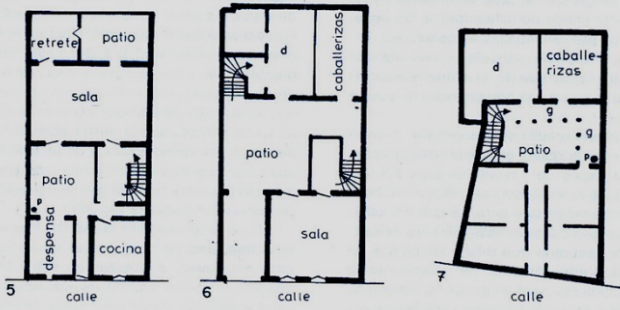
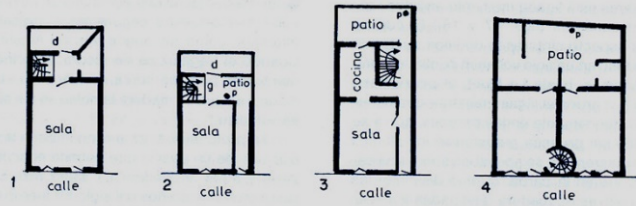
Número de plantas



20 m.

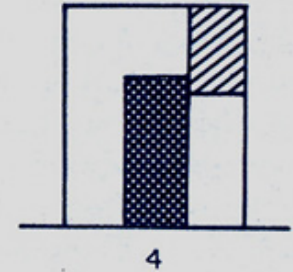
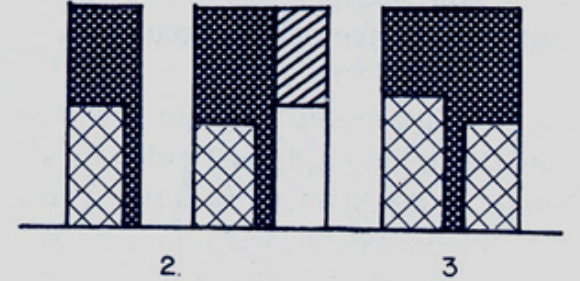
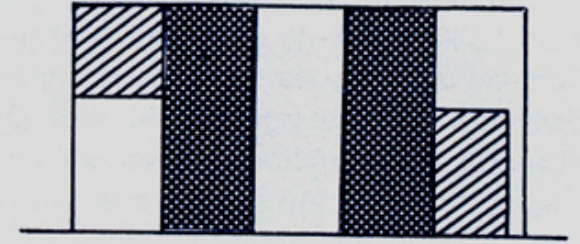
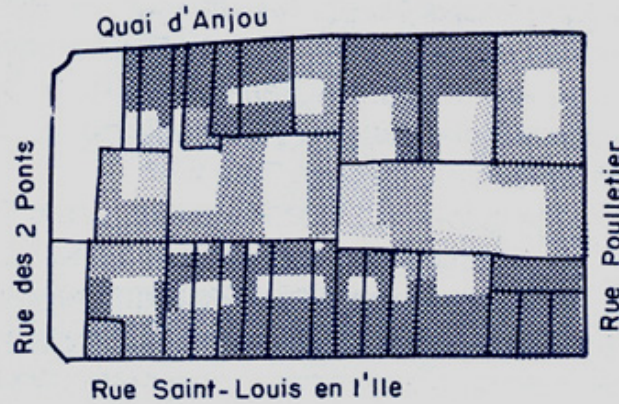


Case a schiera a L'Ile de la Cité

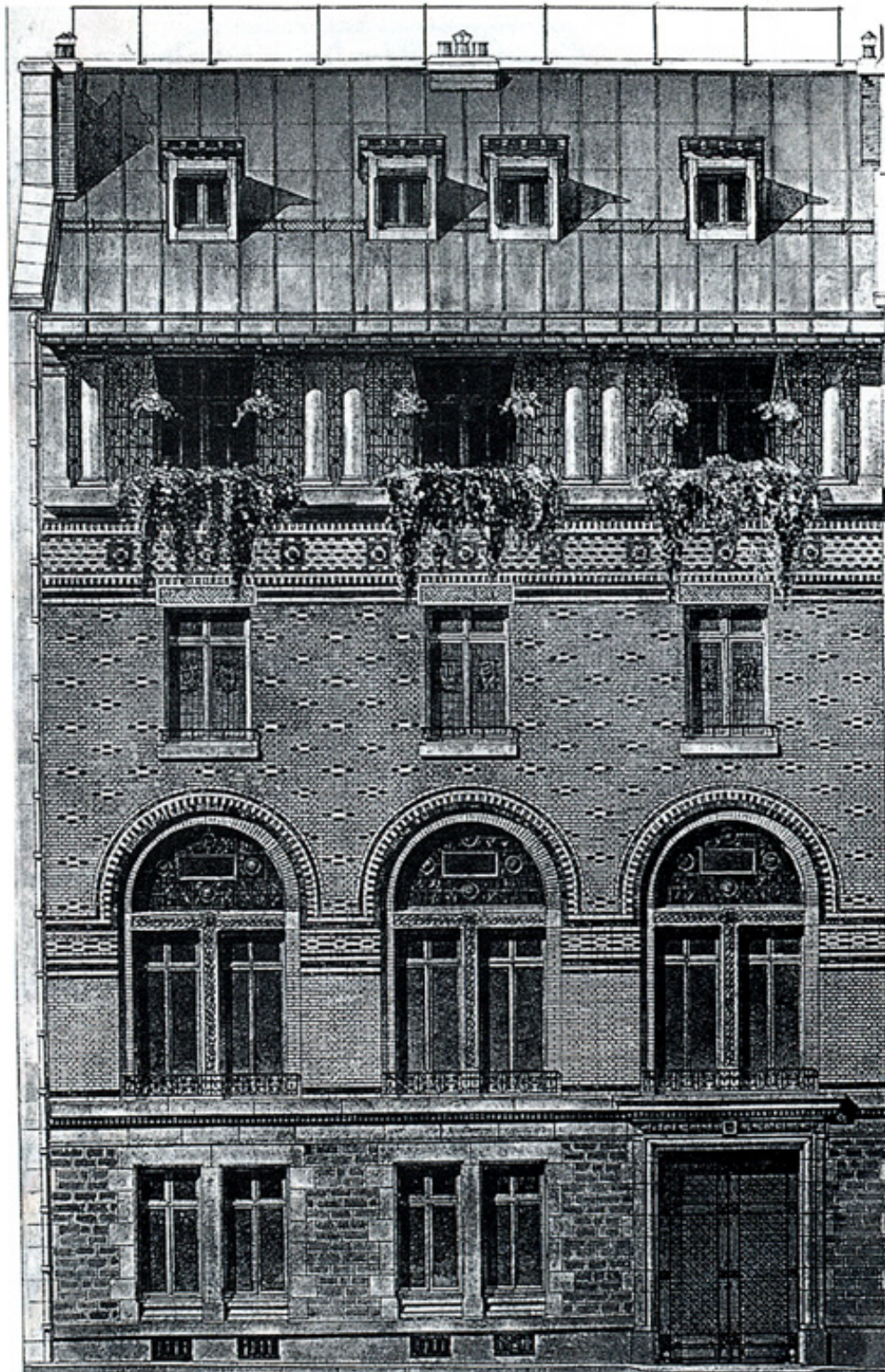
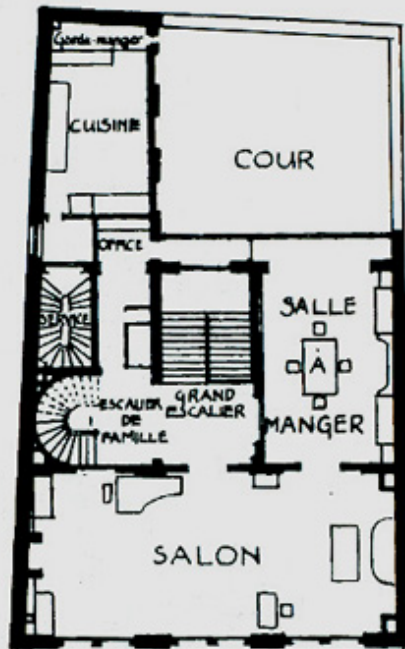
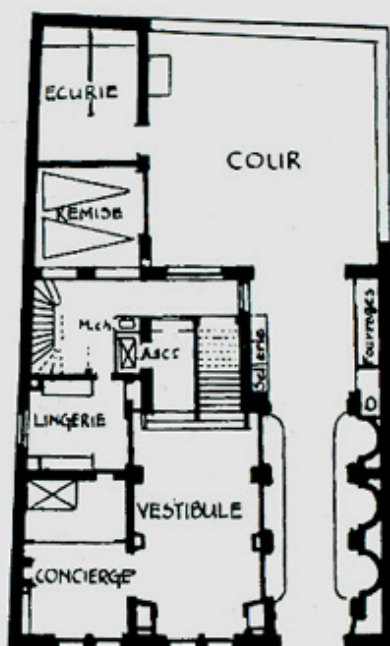
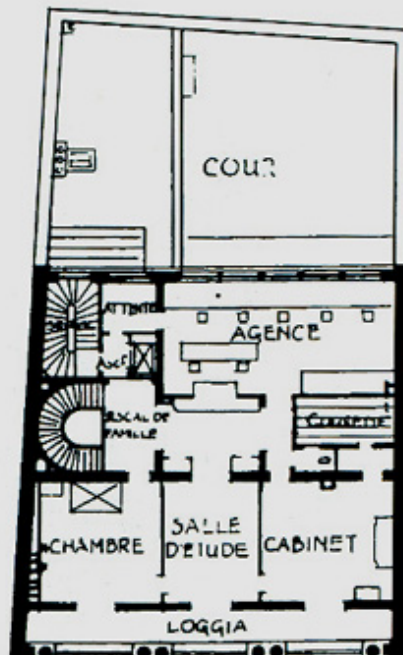
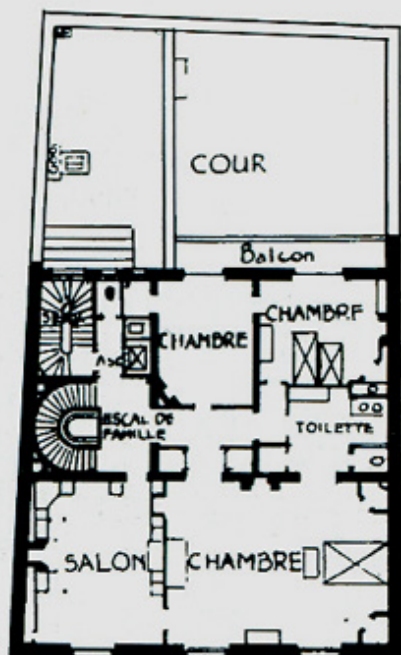


Número de plantas: 1 2/4 ≥ 5

20m.



- Parcela original
- Terreno vendido
- Terreno comprado



Plans de l'hôtel particulier du 8 rue de Lota,
R. Bouwens van der Boijen, architecte, 1899.

PASSAGES



Passage Verdeau

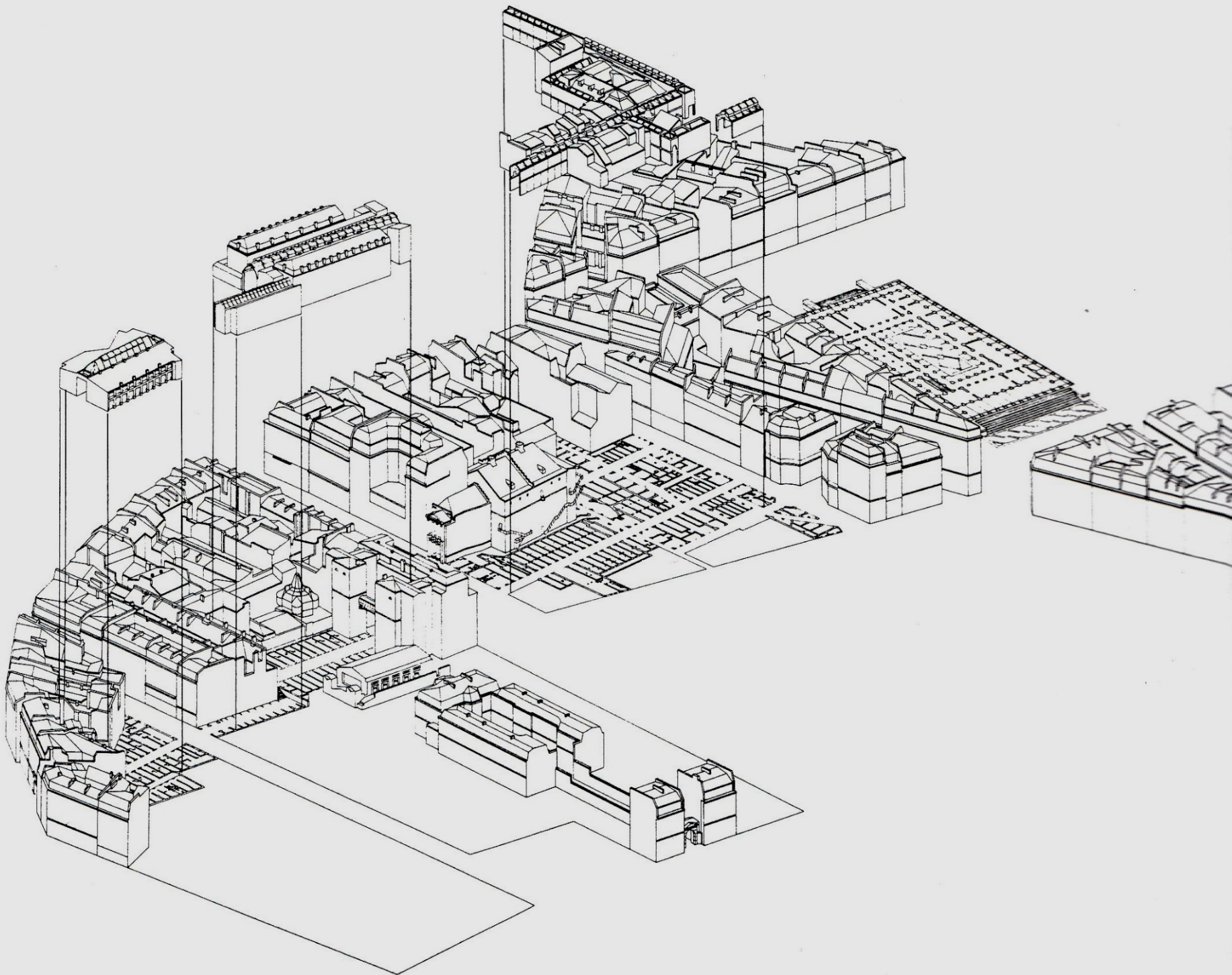
Dans ce luxe déployé prospérait une foule oisive qui imposait son rythme de vie aux passages et les animait au gré de ses activités. « Les passages sont favorables pour les magasins d'objet de luxe qui doivent leur vente à leur étalage. On va s'y promener, on s'y donne rendez-vous, on s'y réfugie quand il pleut ; nécessairement on s'arrête devant les boutiques et l'on achète un objet de fantaisie devant lequel on eût passé sans y faire attention s'il eût été exposé dans la rue. A l'exception des cas où une pluie subite y appelle la foule qui abandonne la rue, les passages ne sont remplis qu'à certaines heures de la journée : de cinq à six heures par les jeunes gens qui s'y réunissent pour aller dîner ; de sept à huit heures par tous ceux qui, après dîner, viennent y fumer leur cigare ou y attendre l'heure du spectacle, et, enfin, de dix à onze par ce grand nombre d'individus qui ne veulent rentrer chez eux que pour se coucher et qui, en sortant des autres lieux publics, viennent attendre là, l'heure de regagner leur gîte »².

Les passages fonctionnaient ainsi comme des salons publics, où la foule pouvait se donner en spectacle à elle-même. Sous la Restauration, à l'époque des passages, la rue était un lieu privilégié de la vie sociale, comme en témoigne cette observation d'une femme de l'époque : « Cette vie extérieure, ce monde en plein vent, ce commerce de regards, de propos, de compliments échangés au

A l'enfilade des salons de réception succédaient le salon familial et la salle à manger où le bourgeois célébrait toutes vertus domestiques que sont le confort, l'intimité familiale et la jouissance d'un intérieur microcosmique. Cet espace était essentiellement d'ordre privé⁴.

Entre une rue sans cesse disciplinée et un chemin retransché du domaine public, les lieux ouverts à la fréquentation du public prenaient sans cesse de l'importance : théâtres, jardins, restaurants et cafés, salles de jeux, passages couverts... Héritiers du salon d'hôtel particulier, ils en gardaient l'apparat et le caractère fermé à l'entrée desquels il fallait exhiber les signes convenus de la civilité. Mais ils conservaient aussi de la rue sa faculté d'accès et son anonymat relatif. On n'y était plus anonyme comme dans un salon, mais seulement reconnu. Ceci est évident en ce qui concerne les théâtres ou les restaurants par exemple. Mais les passages couverts relevaient de cette double ascendance : ils étaient comme une salle ouverte à tous et on pouvait y circuler à sa guise ; comme un salon, ils possédaient le faste et le caractère d'un espace intérieur, fermé par des murs, un toit et une porte. Ils avaient aussi un avantage et un inconvénient par rapport aux cafés ou autres lieux de rencontre : leur accès était gratuit mais on ne pouvait s'y asseoir, ainsi que le no





Restitution axonométrique des passages des Panoramas, Jouffroy et Verdeau, montrant leur insertion dans le cœur des îlots.



Passage Panorama



Passage Jouffroy

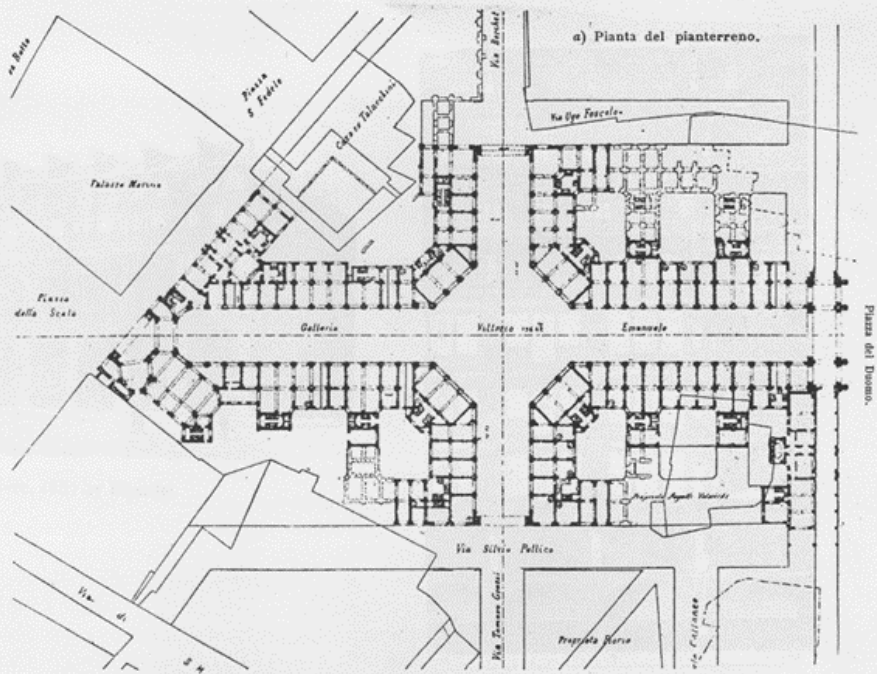


Fig. 95 a, b, c, d.
Galleria Vittorio Emanuele a Milano (arch. G. Mengoni).

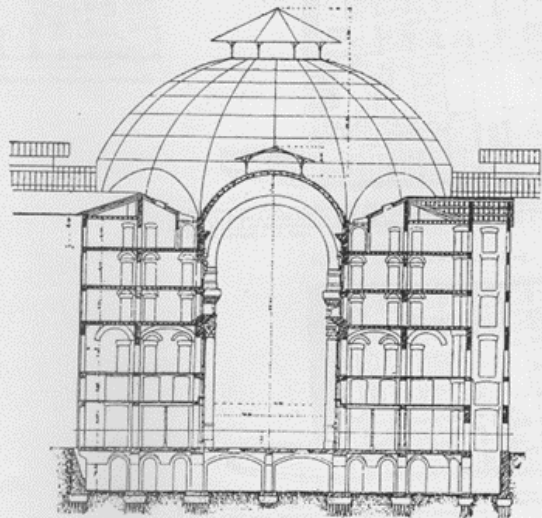
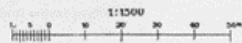
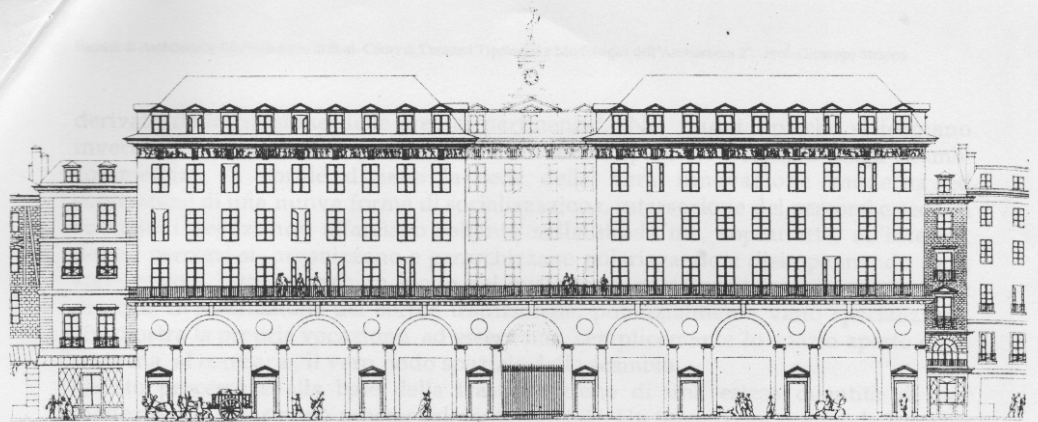


Fig. 95 c. — Sezione trasversale. (HILAND)



16.11 Paris, Cour Batave, 1791, by Sobre and Happe

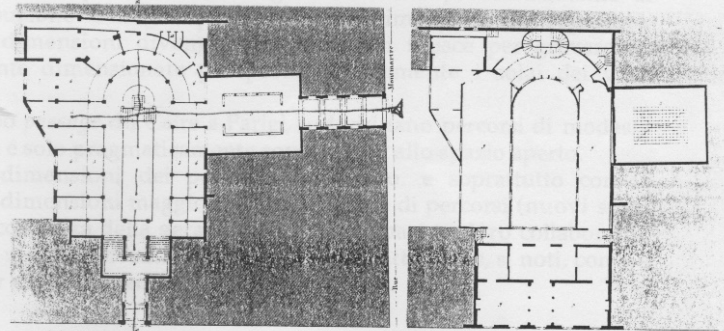
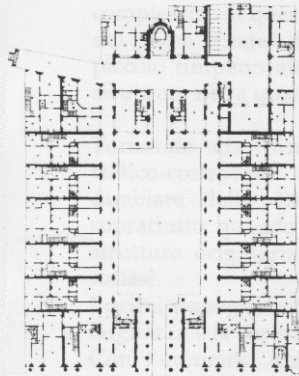


Fig. 95 d. A. B.

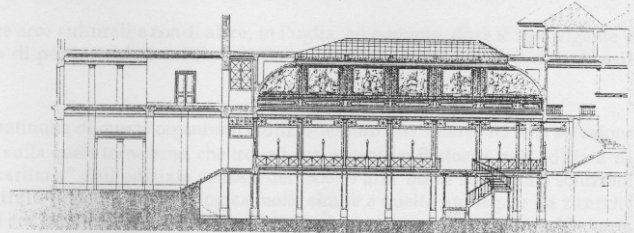
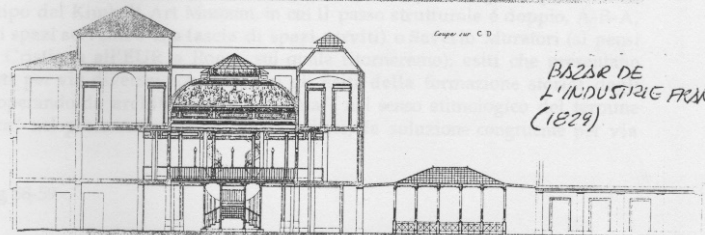
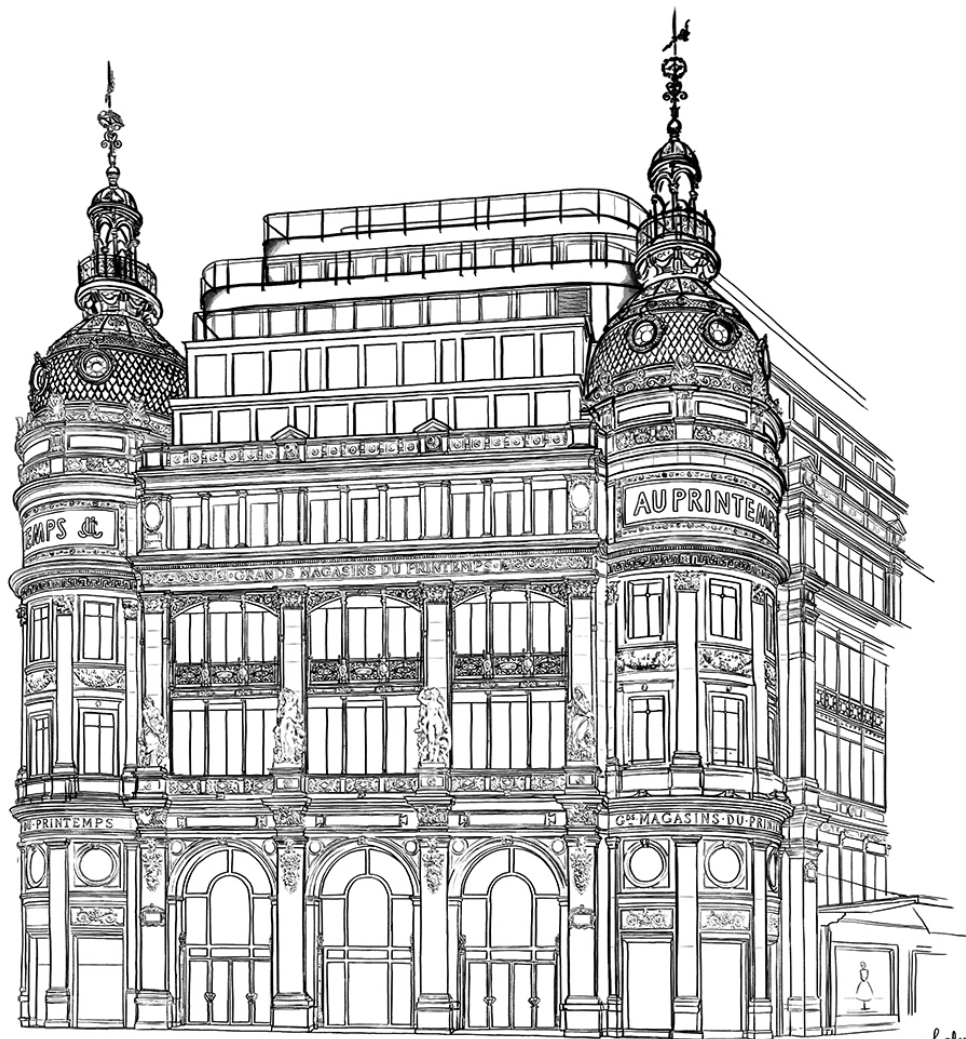


Fig. 95 e. C. D.

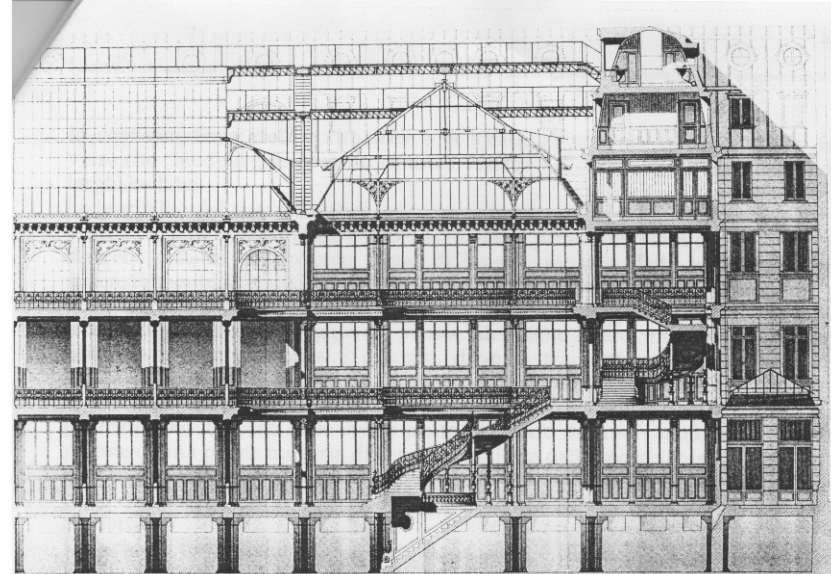


BAZAR DE L'INDUSTRIE FRANÇAISE (1829)

Dr. G. Stapp



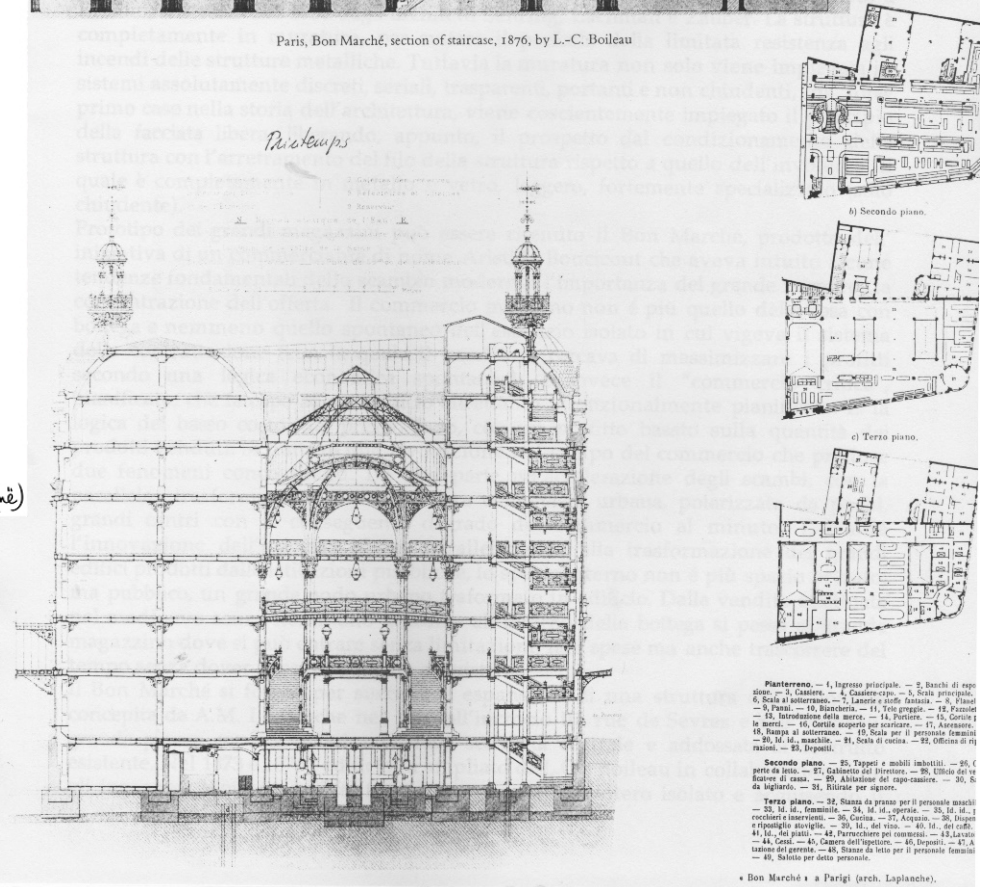
holzförne



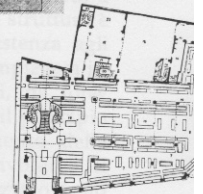
Sau Hous

a) Pianterreno.

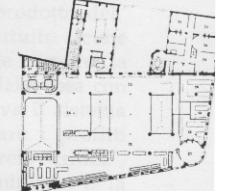
Paris, Bon Marché, section of staircase, 1876, by L.-C. Boileau



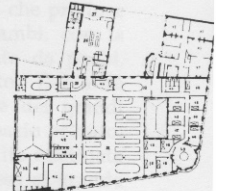
Pristokups



b) Secondo piano.



c) Terzo piano.



Pianterreno. — 1, Ingresso principale. — 2, Banche di appoggio. — 3, Calata. — 4, Camera capo. — 5, Scala principale. — 6, Scala al sotterraneo. — 7, Lavabo e toilette fantasia. — 8, Plafond. — 9, Parati. — 10, Riparatori. — 11, Telo griglia. — 12, Pannello. — 13, Introduzione della merce. — 14, Partenze. — 15, Corridoio in merli. — 16, Corridoio sospeso per scuarate. — 17, Annesso. — 18, Riposa al sotterraneo. — 19, Scala per il personale femminile. — 20, M. di. maschile. — 21, Scala di cucina. — 22, Ufficio di rif. razioni. — 23, Depositi.

Secondo piano. — 25, Tappeti e mobili imbottiti. — 26, Camera da letto. — 27, Calata sul tetto. — 28, Ufficio del capo. — 29, Abitazione del capo-cantiere. — 30, Sala di lavoro. — 31, Sillone per signore.

Terzo piano. — 32, Stanza da pranzo per il personale maschile. — 33, M. di. femminile. — 34, M. di. operaio. — 35, M. di. i cocchi e inserzioni. — 36, Corridoio. — 37, Accanto. — 38, Ingresso e ripostiglio stoviglie. — 39, M. di. del vino. — 40, M. di. del caffè. — 41, M. di. piatti. — 42, Parrocchiera per commessi. — 43, Lavabo. — 44, Corridoio. — 45, Camera dell'ingegnere. — 46, Depositi. — 47, A. latine del personale. — 48, Stanza da letto per il personale femminile. — 49, Sillone per detto personale.

• Bon Marché • a Parigi (arch. Lapiante).

- PARIS. - Les Grands Magasins
du Bon Marché





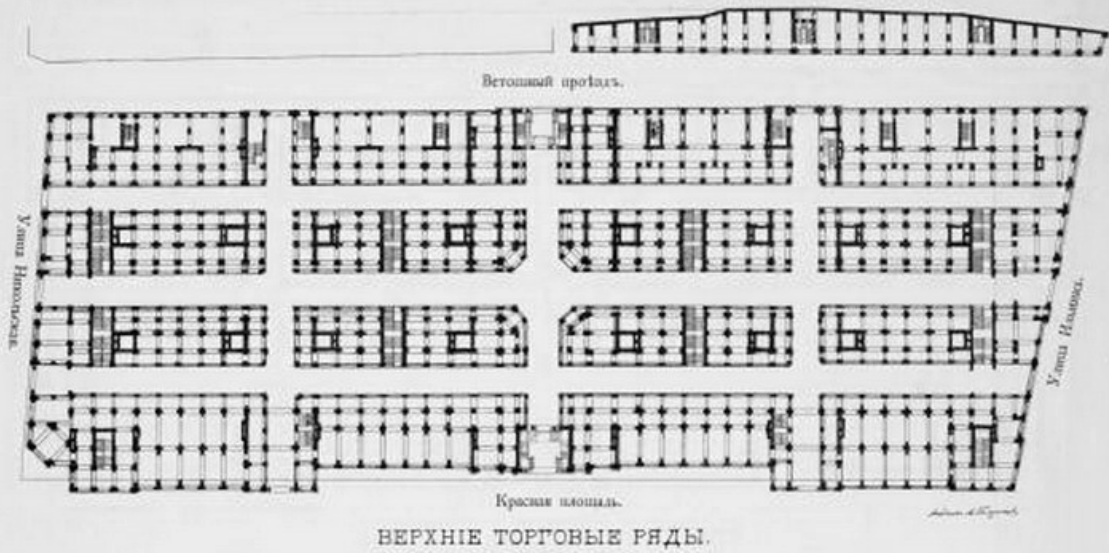
Lafayette cupola



Transenne vicino Rue
Remeur



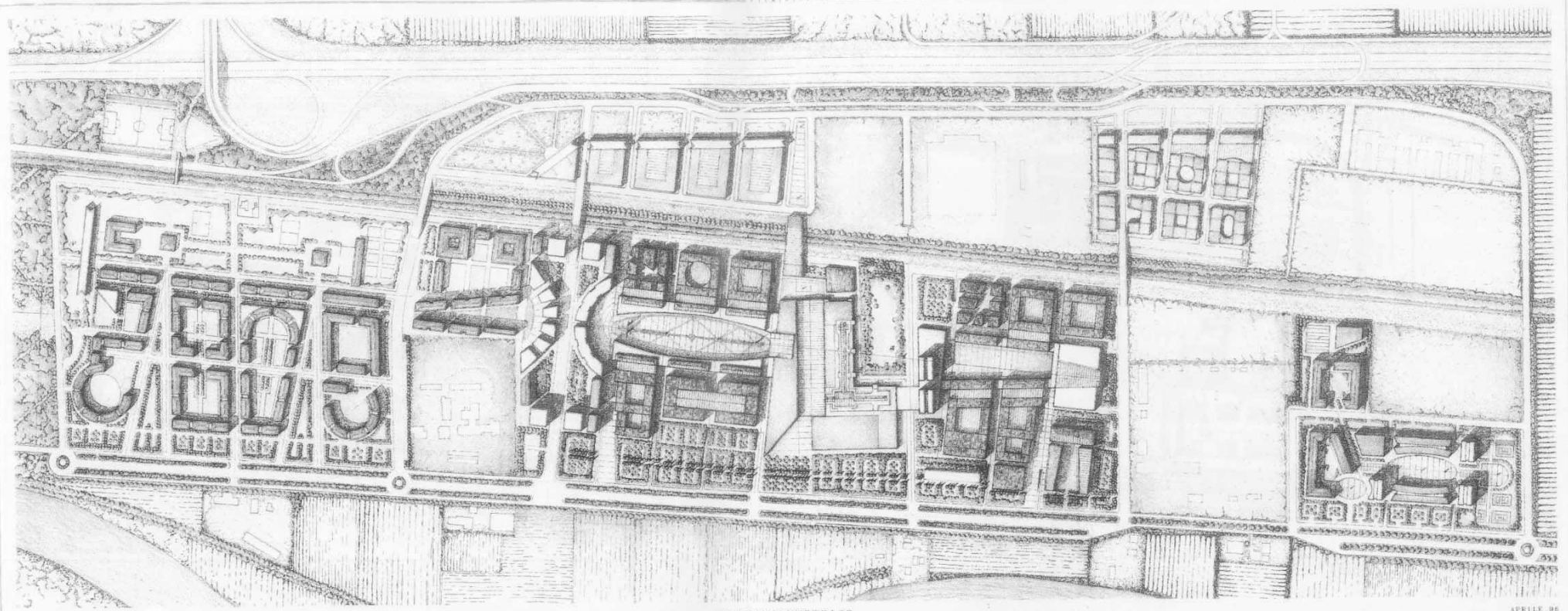
Планъ 1-го этажа.



GUM, PIANTA 1893



S. P. I.
FILMICO



SCALA 1:2000

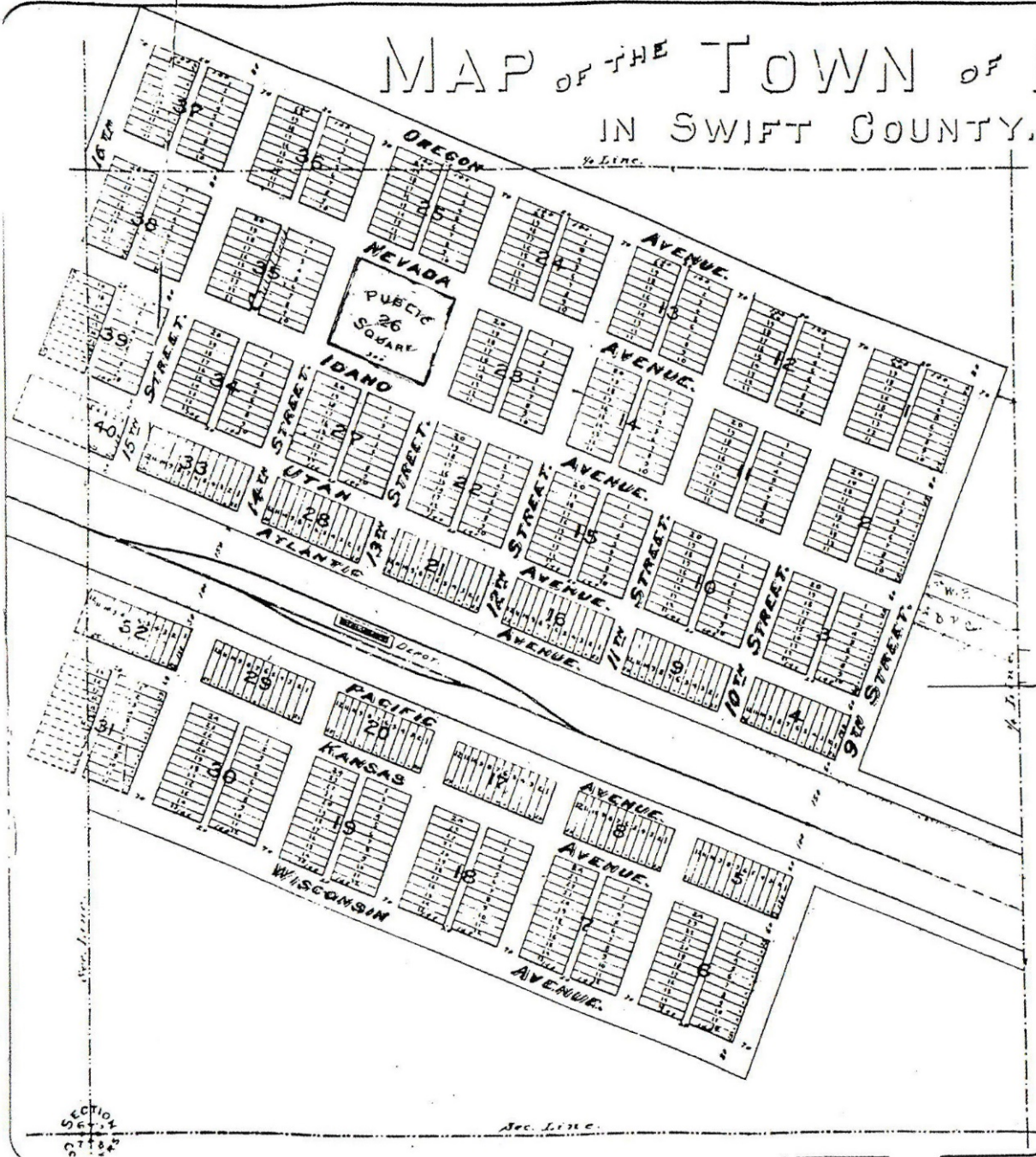
PLANIVOLUMETRICO

RICARDO BOFILL
TALLER DE ARQUITECTURA

APRILE '86

I TESSUTI DELLE CITTA' AMERICANE

MAP OF THE TOWN OF BENSON IN SWIFT COUNTY.



We the undersigned associates of the Town of Benson do hereby certify that we had the same laid out for Town purposes as herein patterned and we do hereby give the Avenues, Streets, Alleyways and Block No. 26 as shown on this plat for the Public use. We further certify that said Town is located on the South West Quarter of Section 2, Town 121 North Range 39 West, Swift County, Minnesota.

Company Seal

The First Division of the St. Paul & Pacific Rail Road Company by Geo. L. Becker, president and Samuel S. Breck, Secretary.

State of Minnesota }
County of Ramsey } S.S.
Be it known that on this 15th day of August A.D. 1870 personally came before me Geo. L. Becker, President and Samuel S. Breck Secretary of the First Division of the St. Paul and Pacific Rail Road Company, to me personally known to be the persons described in and who executed the foregoing instrument and severally acknowledged that they executed the same freely and voluntarily for the uses and purposes therein expressed and as the act and deed of said Company.

Notary Seal

Herman Tratt
Notary Public
Ramsey County.

I hereby certify that the accompanying Map is a correct plat of the Town of Benson as surveyed, and that said Town is located on the South West Quarter of Section 2, Town 121 North, Range 39 West, Swift County, Minnesota.
Chas. W. Morris
Chief Engineer & Surveyor.

Office of Register of Deeds
County of Chippewa State of Minnesota
I hereby certify that the above Plat was filed in this office for Record on the seventh day of October A.D. 1870 at Four o'clock p.m. and was duly recorded in Book A of Town Plats on Page 2.
F. J. Mathews
Register of Deeds

Notary Seal

Office of Register of Deeds
County of Swift
State of Minnesota.
I hereby certify that I have carefully compared the within with the original Map of the Town of Benson in Swift County which was filed for Record in Chippewa Co. Minn. on the 7th day of October A.D. 1870 at 4 o'clock p.m. and find that the within plat is a true copy of same.

J. B. Collins
Register of Deeds
Swift County
Minnesota.

Figure 6. Original plat of Benson, which evolved as planned into a symmetrical railroad town. From Swift County Recorder's Office, Benson, Minnesota.

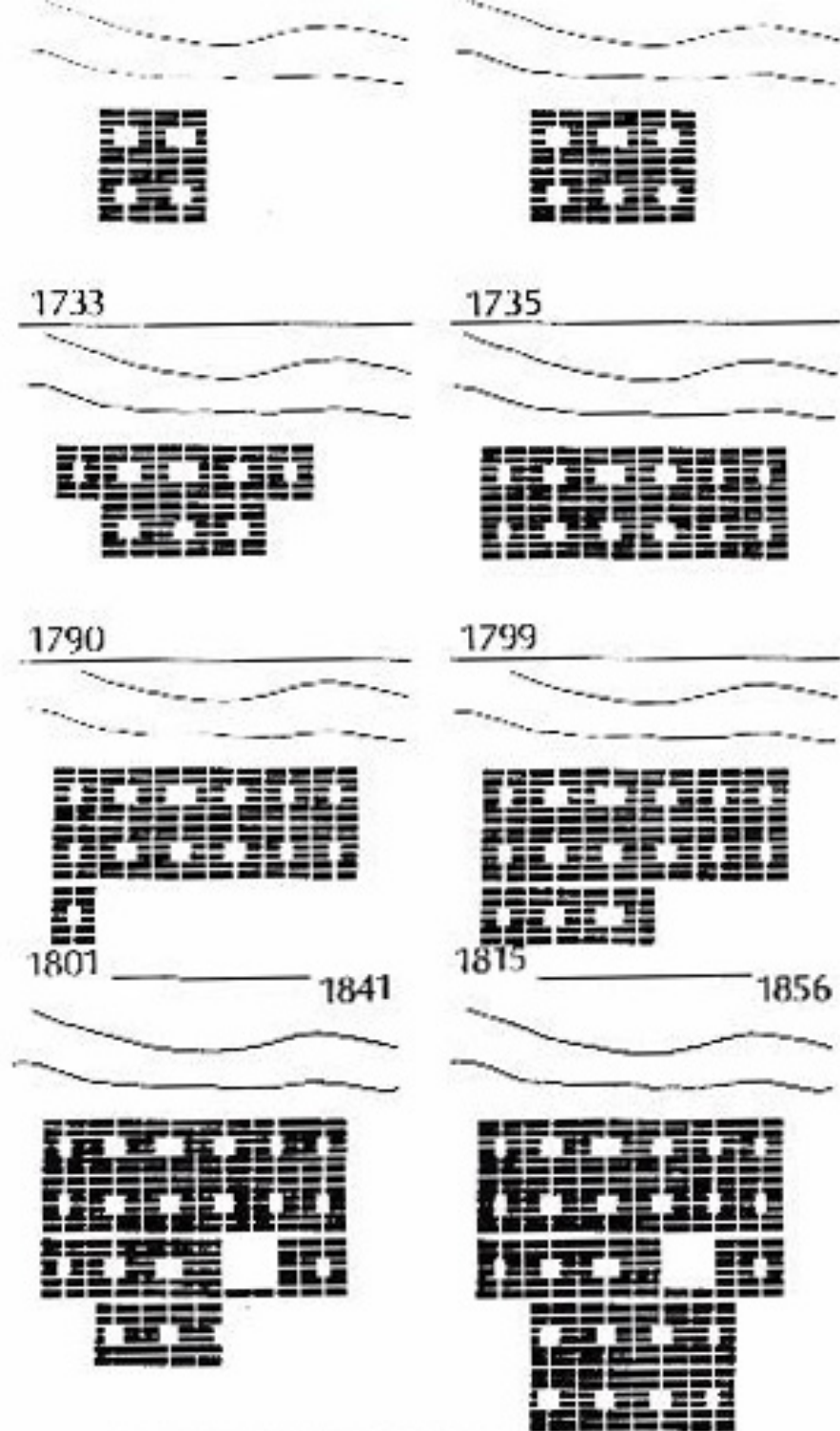


Fig. 5. Savannah, chronological plans of the city's growth.

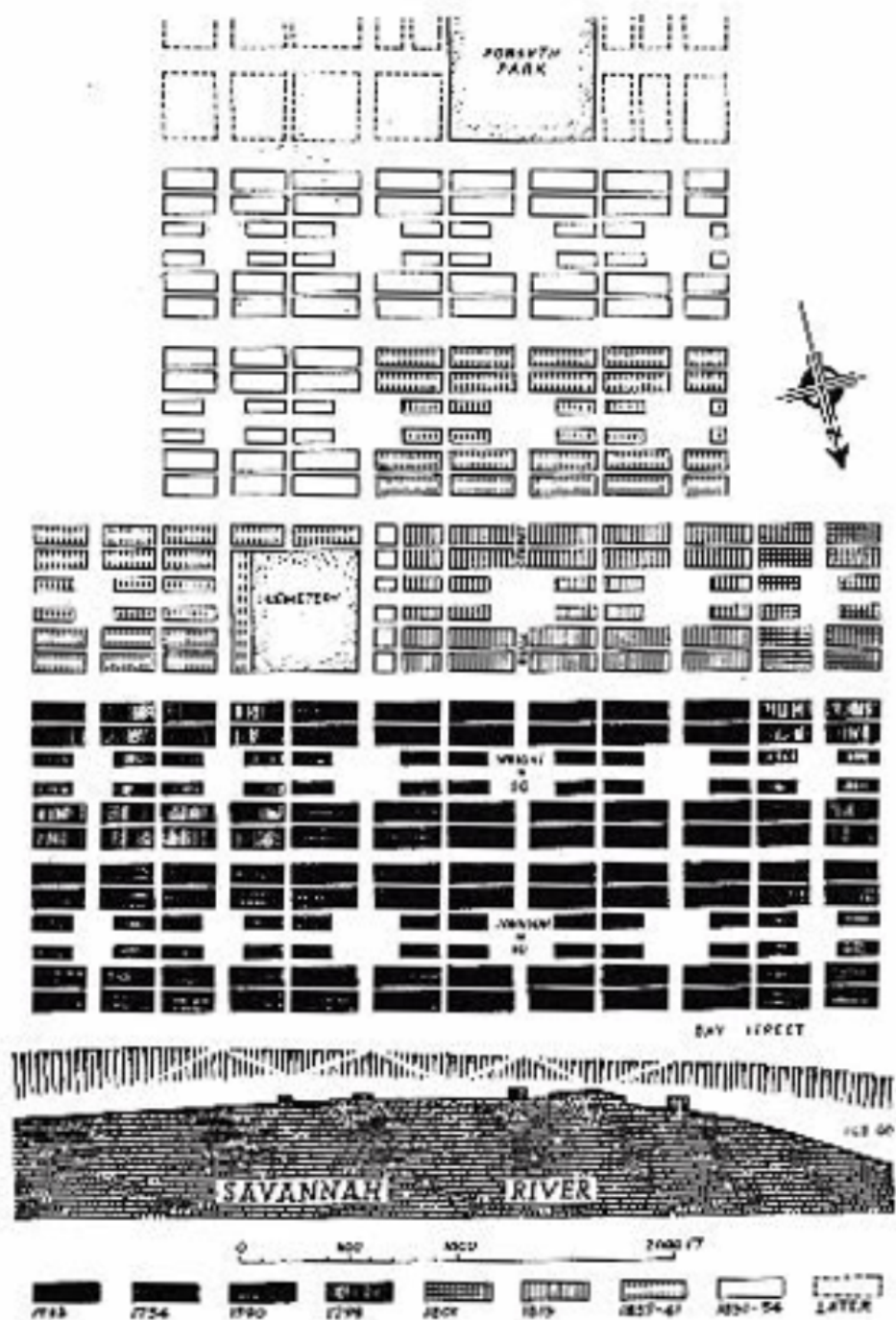


Fig. 1. Savannah, chronological plan, 1733-1854 (drawing by Turpin Bannister, based on a plan by H. A. Chandler, *Georgia Historical Quarterly*, 1).

Savannah and the Issue of Precedent

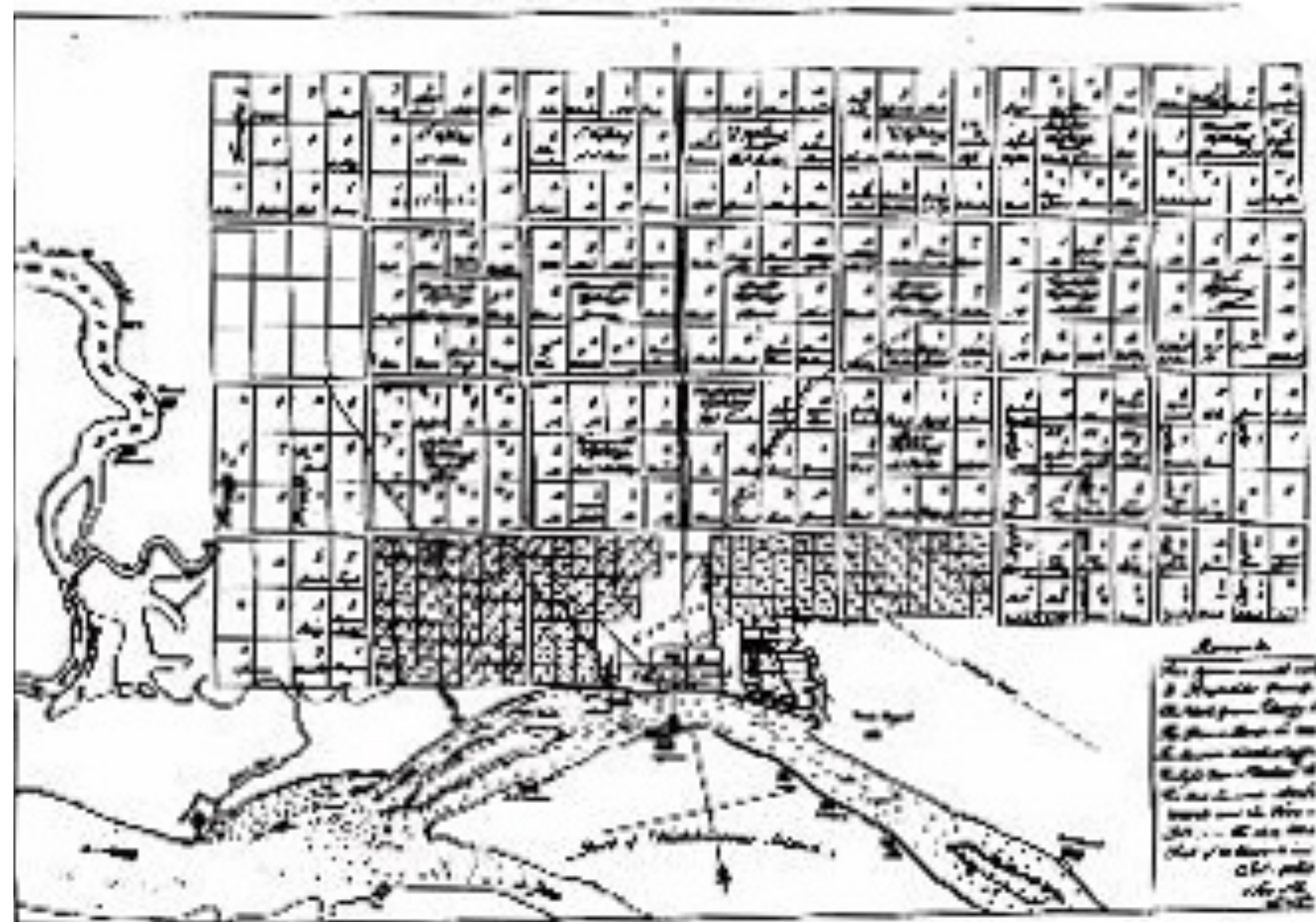


Fig. 23. Savannah, McKinnon's map of the city and its garden and farm lots, 1801.

Pine's graphic sources provide the foreground and even the conventional image of a small town as it appears in the Georgia

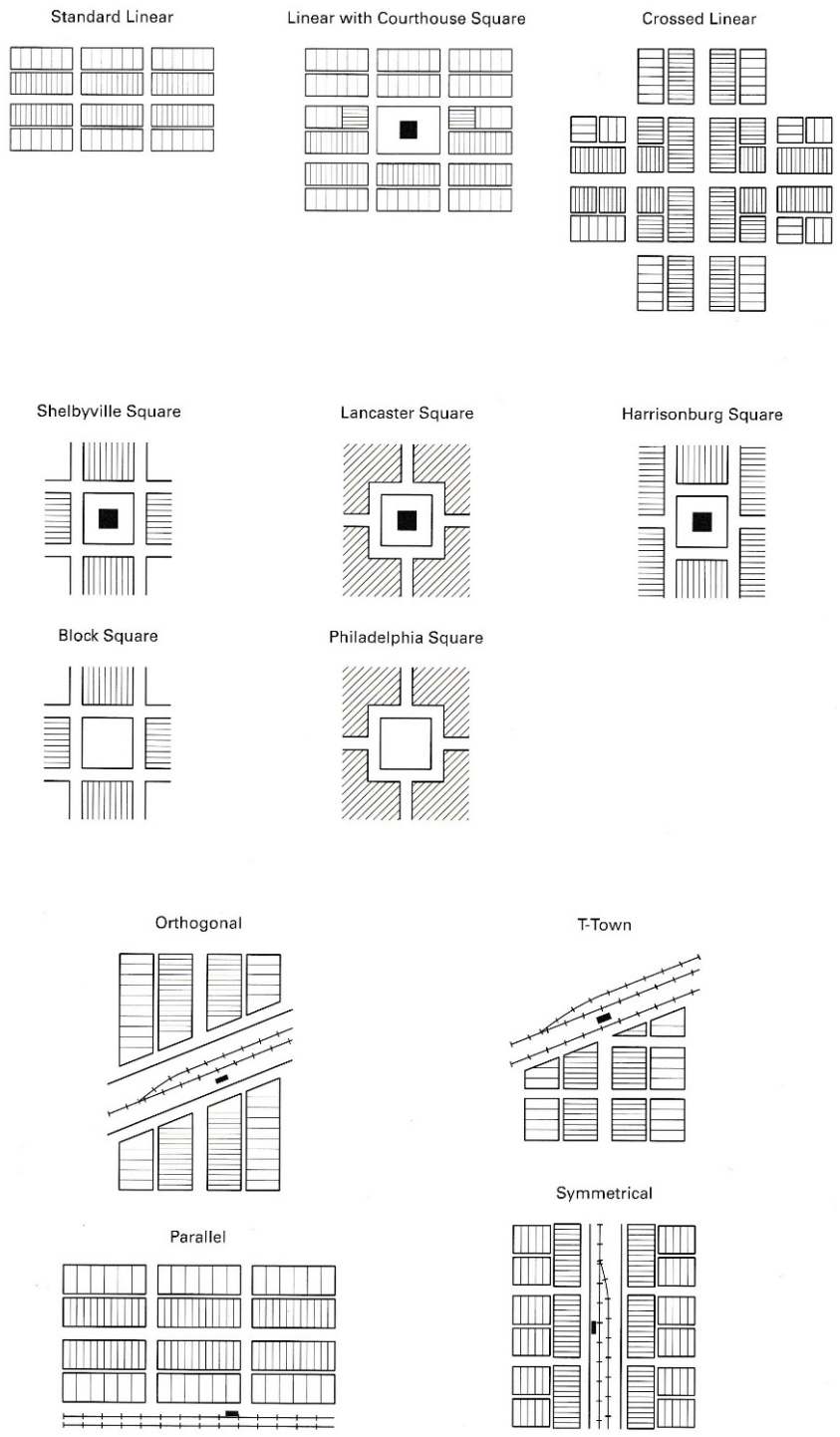


Figure 2. Frontier forms of county seats in Iowa and Minnesota.

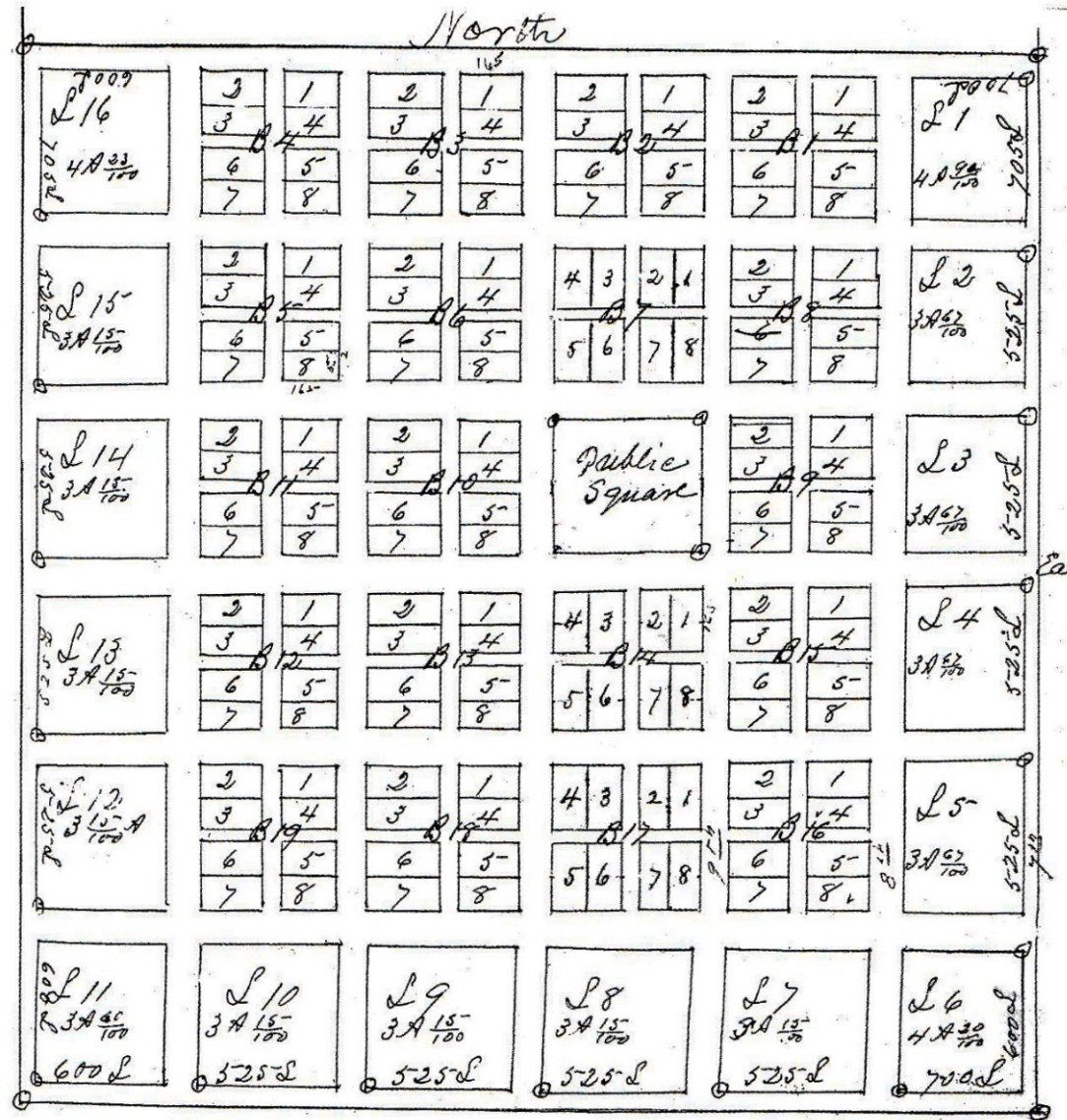


Figure 4. Original plat of Chariton, Iowa, which evolved as planned into a Shelbyville square town. From Lucas County Recorder's Office, Chariton, Iowa.

Second General Assembly organized the the square were undifferentiated by size but



Aerial photo of Woodfield Mall commercial area, metropolitan Chicago

Aerial photo of Rogers Park and of of Interchange 55/90/94 residential areas, metropolitan Chicago



Alnwick, Northumberland



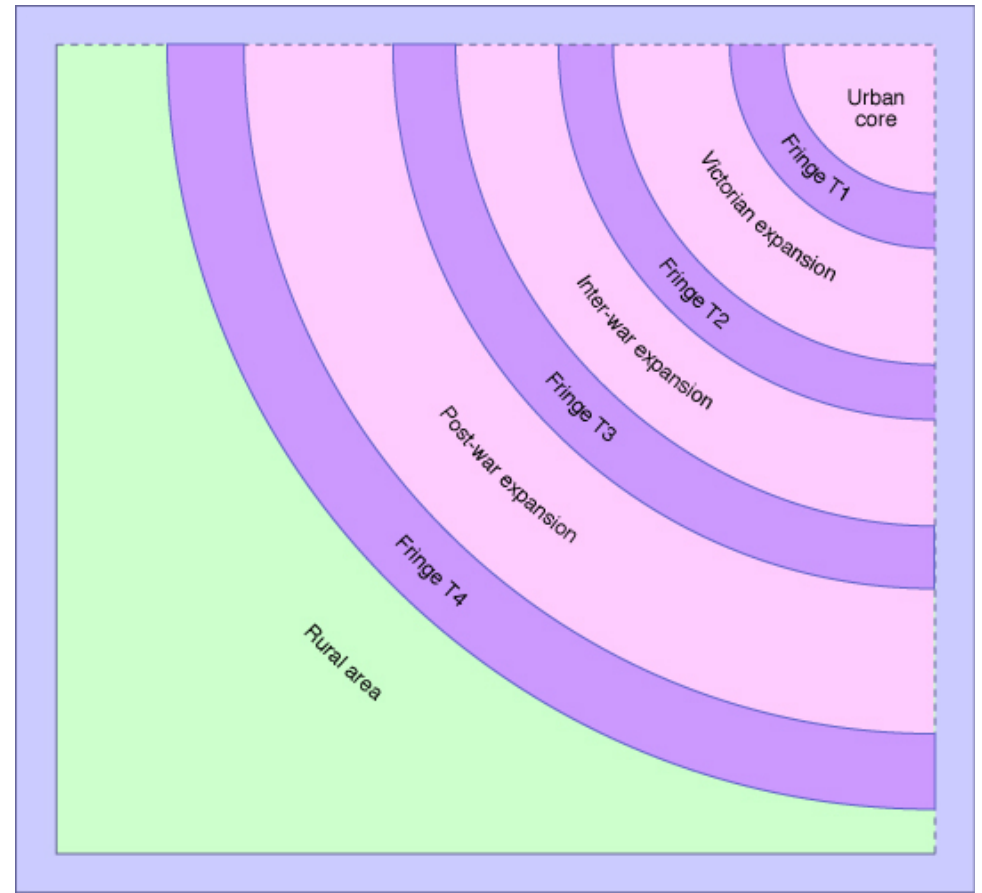
Source: let.rug.nl



Source: vitruvius.com.br

- Subdivision of plots
- Vennels & Yards
- Growth Rings / Fringe Belt
- Burgage Plots

Source: google maps



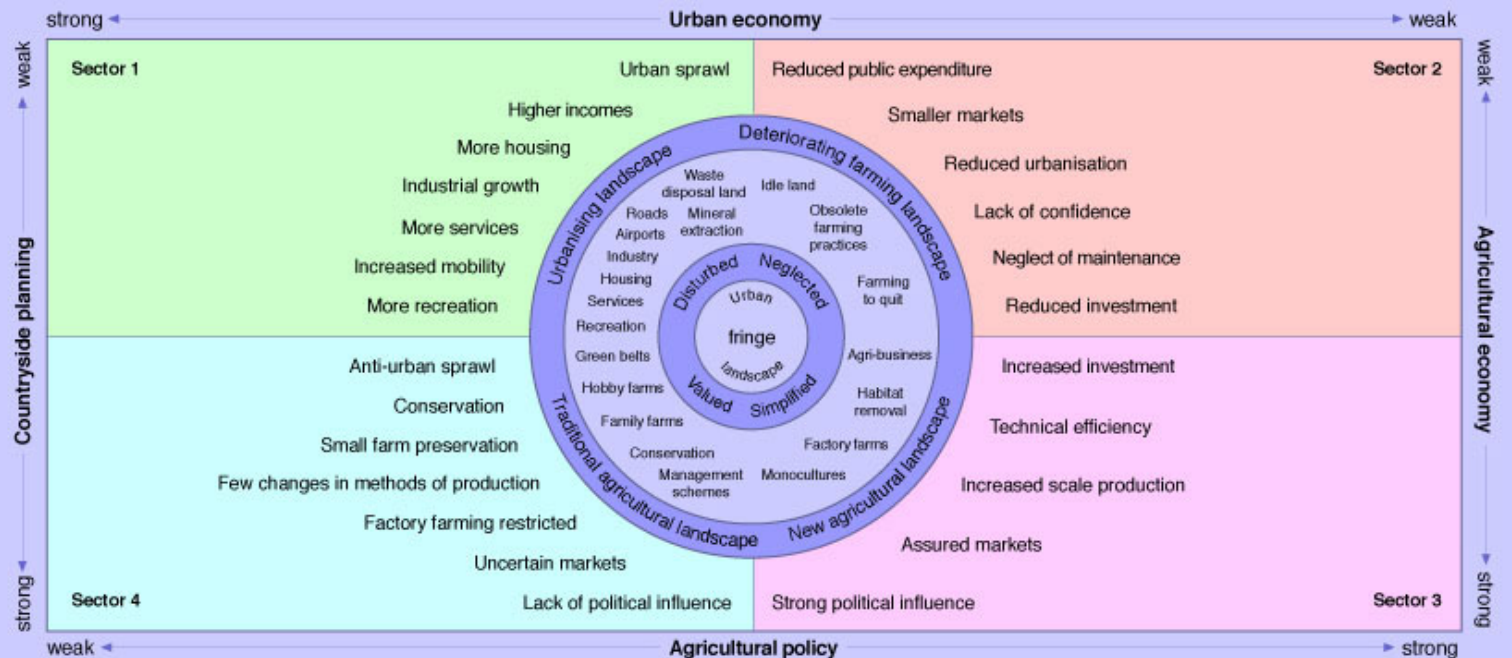


Sector 1

Disturbed landscapes are caused by a strong urban economy, weak countryside planning, weak agricultural policy and planning i.e. urbanising processes dominate

Sector 2

Disturbed landscapes are caused by a strong urban economy, weak countryside planning, weak agricultural policy and planning i.e. urbanising processes dominate



Sector 4

Valued landscapes are those where traditional agricultural and amenity landscapes are sustained by strong countryside planning, weak agriculture policies and a strong urban economy.

Sector 3

Simplified landscapes are created by a strong agricultural economy and policy, weak urban economy and weak planning. So-called 'new' agricultural landscapes emerge, based on 'agribusiness'