

JOURNÉE D'ÉTUDE

# Les Leçons de Rome

8° ÉDITION

10H30-20H00 | AUDITORIUM DU  
MUSÉE DES BEAUX-ARTS DE LYON

14.03





JOURNÉE D'ÉTUDE

# Les Leçons de Rome

8<sup>e</sup> ÉDITION



**Les Leçons de Rome propose un espace de réflexion et de débat pour quiconque appréhende l'Italie comme laboratoire de recherche architecturale, urbaine et paysagère.**

**Définir l'Italie comme laboratoire suppose d'analyser les contextes de fabrication des politiques urbaines aussi bien que les expériences de projet, les théories comme les pratiques, les héritages et les mutations tout autant que les orientations et les perspectives.**

**En quelques mots, construire un savoir et une culture, mais encore tirer des enseignements et développer des outils opératoires pour appréhender le présent et enrichir les pratiques contemporaines.**

**Les Leçons de Rome permet chaque année de faire connaître les travaux de recherche en cours ou achevés et de poursuivre le dialogue avec la sphère ultramontaine. Cette rencontre est ouverte aux étudiants, doctorants, enseignants, chercheurs et à tous ceux qui demeurent attentifs à développer des échanges interdisciplinaires au-delà des institutions et des frontières**

*The Lessons of Rome aim at providing a space for reflection for anyone who grasps Italy as an architectural, urban and landscape research laboratory. Defining Italy as a laboratory involves analyzing contexts of urban policies but also as design expériences, theories as well as practices, legacies, mutations and prospects. It means building knowledge and culture, but also learning and developing tools to conceive the present and enrich contemporary practices. The Lessons of Rome provide the opportunity to be kept up to date on current and upcoming researches, to share existing and generate new knowledge and dialogues with Italy. Professionals, students, phd candidates, researchers and people from various academic disciplines, schools and nationalities are welcome.*

**BENJAMIN CHAVARDÈS**

10h30 **Accueil**  
Eric Guillot,  
École nationale supérieure d'architecture de Lyon

10h40 « La Leçon de Rome »

10h50 **Introduction**  
Benjamin Chavardès,  
École nationale supérieure d'architecture de Lyon

## SESSION 1 /// SCUOLA ROMANA

Président de session :  
Benjamin Chavardès, École nationale supérieure d'architecture de Lyon

11h00 *The Lesson of Rome in the Educational Model of the Scuola Superiore di Architettura, Rome: The Experience of Ludovico Quaroni (1928-1934)*  
Sara d'Abate, Università degli Studi di Roma Tre

11h25 *Contemporary restoration and the legacy of the «Roman School»*  
Alessandro Ippoloti, Università degli Studi di Ferrara  
Benedetta Caglioti, Università degli Studi di Ferrara

11h50 **DÉBAT**  
Animé par Benjamin Chavardès, École nationale supérieure d'architecture de Lyon

12h20 **PAUSE**

## SESSION 2 /// RESTITUER LA VILLE

Président de session :  
Alessandro Panzeri, École nationale supérieure d'architecture de Lyon

14h30 *Remodelling of history. Revealing Ancient Ostia through exhibitions, 1911-1942*  
Anna Saviano, Université Catholique de Louvain

14h55 *Le Plan relief du siège de Rome, un outil de connaissance à plusieurs niveaux*  
Francesca Geremia, Università degli Studi di Roma Tre

15h20 **DÉBAT**  
Animé par Alessandro Panzeri, École nationale supérieure d'architecture de Lyon

15h50 **PAUSE**

## SESSION 3 /// CONCEVOIR AVEC L'EXISTANT

Président de session :

Nicolas Capillon, École nationale supérieure d'architecture de Lyon

- 16h05 *The aesthetics of reuse. Rome and its industrial past*  
Anne Scheinhardt, Deutsches Architekturmuseum (DAM)
- 16h30 *Rus in Urbe. Typologies of Exterior Spaces in Rome*  
Iaria Maria Zedda, RWTH Aachen  
Nicola Carofiglio, RWTH Aachen
- 16h55 **DÉBAT**  
Animé par Nicolas Capillon, École nationale supérieure d'architecture de Lyon
- 17h25 **PAUSE**

## CONFÉRENCE

Introduction par Benjamin Chavardès

- 18h00 *The Problem of Rome: Modern Architects at Postwar Academies*  
Denise Costanzo, Pennsylvania State University
- 19h30 **Conclusion**  
Benjamin Chavardès,  
École nationale supérieure d'architecture de Lyon





## SESSION 1

Présidence :  
**Benjamin Chavardès**  
École nationale supérieure  
d'architecture de Lyon



*Scuola romana*

**SARA D'ABATE**

Università degli Studi di Roma Tre

Sara D'Abate is an architect and researcher. She holds an MA in Architectural Conservation and a BA in Architecture from Roma Tre University. She earned her Ph.D. in *Architecture: Innovation and Heritage* at Politecnico di Bari, with a dissertation titled «Translators and Interpreters of Classicism: Francesco Fariello, Saverio Muratori, and Ludovico Quaroni» (advisors: Professors Marida Talamona and Elisabetta Pallottino). Since 2020, she has been a Postdoctoral Research Fellow at the Department of Architecture, Roma Tre University, where she is also an adjunct professor of *Instruments and Methods of Restoration*. Additionally, she coordinates the module of *Research for Heritage* within the International two-year 2nd-level Master's program in Cultural Heritage at Roma Tre University.

She has authored several academic publications, focusing on architectural and conservation history and theory, urban history and morphology, heritage cataloguing, and the enhancement of cultural assets through advanced technologies. For some years, her research has focused on the EUR district in Rome, investigating the interplay between urban planning, architecture, landscape, and open spaces such as roads, parks, and gardens. Her forthcoming monograph, *E42/ EUR: Città di pietra e città di verde. Studi per la tutela e il restauro di un paesaggio urbano storico del Novecento* (co-authored with P. Porretta), is currently in publication with Campisano Editore.

## The Lesson of Rome in the Educational Model of the Scuola Superiore di Architettura, Rome: The Experience of Ludovico Quaroni (1928-1934)

“Non nova, sed nove”<sup>1</sup>: according to Vincenzo Fasolo, professor of History and Styles of Architecture at the Scuola Superiore di Architettura in Rome (1925–1961), new architecture did not require the invention of an entirely new language. Instead, it called for the translation and reinterpretation of historical architecture into renewed forms. Following this principle, other members of the school encouraged students to extract design references from historical models, enriching and enhancing their creative abilities. As a result, built architecture—especially Roman and Renaissance examples—became a living, complex textbook that students were required to study, draw, rework, and reinterpret into innovative architectural expressions.

This paper examines the role of Rome's monumental architecture in shaping the education of an entire generation of Italian architects within the Roman School, from its foundation to the Second World War. Particular attention is given to the experience of Ludovico Quaroni, who graduated in 1934. By analyzing his school notebooks, sketches, and academic projects, the research evaluates how the assimilation of Roman classical models influenced his formal, aesthetic, and theoretical development. This influence is particularly evident in Quaroni's critical masterpiece, *Immagine di Roma*, as well as in his designs for the E42 (1937–38) and the Opera Theatre in Rome (1983).

<sup>1</sup> G. GIOVANNONI, *Questioni di architettura nella storia e nella vita: edilizia, estetica architettonica, restauri, ambiente dei monumenti*, Soc. ed. d'arte illustrata, Roma 1925, p. 57

**ALESSANDRO IPPOLITI**

Università degli Studi di Ferrara

Alessandro Ippoliti is Full Professor of Restoration and Pro-Rector for Architectural Heritage at the University of Ferrara. He has coordinated numerous research projects in the cultural heritage sector, with particular reference to the historical knowledge of the reality of architecture applied to the activity of restoration. Author of monographs and essays he is the editor of national and international conference proceedings in the field of the history of architecture and restoration. He is director of various editorial series and is a member of scientific commissions and committees of national and international importance.

**BENEDETTA CAGLIOTI**

Università degli Studi di Ferrara

Benedetta Caglioti is a researcher at the Department of Architecture of the University of Ferrara. She carries out teaching activities in the courses of «History of Contemporary Architecture» and «History and Project for an interpretation of pre-existences» at the Department of Architecture and «Architectures on pre-existing buildings» and «History and Culture of Restoration» at the Department of Humanities of the University of Ferrara. She publishes and participates in international and national conferences on topics in the history of architecture and restoration. She is an active architect involved in the restoration of monuments.

## Contemporary restoration and the legacy of the “Roman School”

The «Roman School», according to the definition of André Chastel (1912-1990), refers to the academic context in which the relationship between the history of architecture and restoration is at the center of a theoretical reflection that has shaped many restoration interventions in Italy during the second half of the twentieth century.

The proposed theme, in addition to retracing the founding principles and key figures of the «Roman School», intends to highlight the contributions that have diversified and refined its scientific perspectives. In particular, with Arnaldo Bruschi (1928–2009), the role of architectural history will be recognized as fundamental in the understanding of pre existing architecture through a rigorous evaluation of the facts and the analytical reconstruction of the construction process; with Giovanni Carbonara (1942–2023), the expressive and figurative values of the architectural work become the true foundation of the restoration project, thus defining the *critical-conservative* thought.

Finally, the document will try to outline the legacy of the «Roman School» in light of the significant paradigm shift that occurred between the end of the twentieth century and the new millennium, which led to profound breaks with the recent past.



## SESSION 2

Présidence :  
**Alessandro Panzeri**  
École nationale supérieure  
d'architecture de Lyon



*Restituer la ville*

**ANNA SAVIANO**

Université Catholique de Louvain

Anna Saviano is a PhD student in the History of Architecture at the Université Catholique de Louvain, Brussels (Belgium), under the supervision of Beatrice Lampariello. Graduated in Architecture at La Sapienza University in Rome, she developed a deep interest in the relationship between archaeology and architecture. Her doctoral research, funded by the ARC at UCLouvain, is part of the interdisciplinary project *Ostium* (Ostia's Transformations: Investigating an Urban Model). It focuses on the mutual influence between the rediscovery of ancient Ostia and the architecture and urban planning during the first half of the 20th century.

## Remodelling of history. Revealing Ancient Ostia through exhibitions, 1911-1942

Ostia held a unique place in the history of archaeological excavations. While the site had been studied since the 19th century, its systematic exploration began in the early 20th century. Excavations were conducted with increasing intensity during the 1910s, reached a peak in the 1920s, and expanded further in the late 1930s, reflecting the cultural agenda of the Fascist regime. Led by Guido Calza and Italo Gismondi, these excavations were hailed as a «revelation» of the customs, materials, forms, and structures of antiquity. Exhibitions became the primary means of disseminating these discoveries, both nationally and internationally. The four exhibitions that presented Ostia to the public between 1911 and 1942 (Archaeological Exhibition, 1911; Chicago World's Fair, 1933; Augustan Exhibition of Romanity, 1937; and Rome World's Fair, 1942) marked a decisive step in the dissemination's history of this «revelation». From archaeological fragments to models that restored the state of ruins and reconstructed the original configuration of individual buildings and the entire ancient city, Ostia was ultimately presented through 1:1 scale installations to offer visitors an immersive experience, anticipating the 1942 World's Fair project of an exhibition transfigured into life among the streets, squares, monuments, and dwellings of the ancient site. Going beyond the idea of reconstructing the history of the past, the aim was to make tangible the ancient city, which until then had only been «dreamt of by modern architects» for its reinterpretation in the architecture and city of the future.

**FRANCESCA GEREMIA**

Università degli Studi di Roma Tre

Architecte, elle est professeur associée de restauration architecturale. Son activité de recherche et d'enseignement s'inscrit dans une approche multi-scalaire qui peut être rattachée à une signification particulière de la restauration: entendue comme une activité strictement motivée par des connaissances techniques et historico-critiques, qui, avec une rigueur méthodologique, conduit à des actions et à des projets d'intervention ayant le but de se réapproprier des significations matérielles et architecturales du préexistant, qu'il s'agisse de monuments isolés ou de contextes urbains plus vastes.

L'un des résultats de cette activité est la maquette en bois «Roma, 1871: il quartiere Alessandrino e il Foro Romano» exposée au Musée de Rome au Palazzo Braschi, pour laquelle elle a supervisé la restitution du contexte historique urbain et monumental.

Elle a été membre des groupes de recherche multidisciplinaires: «Int4ct» système numérique intégré pour la connaissance, la conservation active, la diffusion et l'utilisation sûre du patrimoine et du paysage; «Mirror LAB» réseau intégré de musées pour le paysage urbain historique de Rome; «Il WebGis *Descriptio Romae ampliata*» un atlas dynamique pour la connaissance, la prévention des risques sismiques et hydrogéologiques et l'utilisation de la ville historique.

## Le Plan relief du siège de Rome, un outil de connaissance à plusieurs niveaux

La maquette a été réalisée pour commémorer la victoire des Français en 1849 qui rétablit le pouvoir du pape Pio IX face aux troupes de Garibaldi.

Elle encadre le secteur sud-ouest de la ville, notamment la zone du Ghetto et du Trastevere, ainsi que la vaste zone environnante, encore à caractère rurale.

La représentation du paysage naturel et du tissu constructif est précise et fidèle, tout comme les détails qui renvoient au contexte historique-politique et commémoratif.

La maquette et les cahiers de développement, conservés au Musée des Plans-Reliefs de Paris, représentent un extraordinaire document de connaissance de la ville au seuil de l'unification de l'Italie et avant les importantes interventions architecturales et urbaines qui suivront la nomination de Rome à Capitale.

Ils constituent une source d'information essentielle et comparative pour toutes les activités de recherche concernant les transformations urbaines et le tissu historique de la ville, utile pour recomposer un scénario dont les contenus culturels peuvent représenter un point de départ d'activités de planification pour la ville contemporaine.

L'objectif de cette intervention est de présenter le potentiel qu'offre l'utilisation d'une telle documentation, encore peu explorée par les chercheurs, afin d'approfondir les différents niveaux possibles de connaissance du territoire et d'explorer d'éventuelles lignes de recherche interdisciplinaires et internationales. .





## SESSION 3

Présidence :  
**Nicolas Capillon**  
École nationale supérieure  
d'architecture de Lyon



# *Concevoir avec l'existant*

**ANNE SCHEINHARDT**

Deutsches Architekturmuseum (DAM)

Since 2022, Anne Scheinhardt has been serving as member of the German Architecture Museum (DAM), Frankfurt am Main, after her work at the Bibliotheca Hertziana – Max Planck Institute for Art History, Rome (BHMPi), and at the Chair for Tangible and Intangible Heritage at Paderborn University (2020-2022), where she taught art and architectural history. She was a Ph.D. candidate at Humboldt University in Berlin, where she studied art history and business economics. In her dissertation, she examined the transformation of historical industrial areas in the urban planning of Rome. Her research has been supported by grants and fellowships, notably by the Bibliotheca Hertziana and the German Historical Institute, Rome. Alongside her publications and conferences, she organizes exhibitions in the field of science communication and architectural history.

## **The aesthetics of reuse. Rome and its industrial past**

Today, in Rome many layers of the built environment come together. Nevertheless, industrial ruins and their conversions seem to disrupt the image of the Eternal City, surrounding closely the city center. At locations such as the MACRO – Museum of Contemporary Art in Rome (2000-2010) and MAXXI – Museum of XXI Century Arts (1998-2010), remnants of the industrial age surprisingly meet contemporary art. Starting from the question of how industrial sites have been adapted to changing needs, the contribution focuses on the design-theoretical and urbanistic approaches by Studio Odile Decq, formerly ODBC, and Zaha Hadid Architects.

Primarily, the contribution investigates the design concepts that juxtapose old and new. However, this does not lead to cautious adaptations of the existing. On the contrary: the destructive acts reveal that the international architects tried to leave a memorable mark in Rome of the Millenium—today's questions of repair or recycling did not (yet) play a role. Secondly, the analysis of the urbanistic approaches and urban policies for Rome as laboratory of transformation supports this observation. To conclude, the thesis is discussed that these and other projects have been instead subject to an ongoing negotiation around a cultural industrial heritage since the 1970s.

## ILARIA MARIA ZEDDA

RWTH Aachen University

Iliara Zedda studied architecture at the University of Cagliari (Italy) and the Politecnico di Torino (Italy), where she graduated with distinction in 2015. After an internship at Uwe Schröder Architect (Bonn, Germany) in 2015-16, she started her doctoral studies at RWTH Aachen University (Germany) in 2017. In 2023, she received her doctorate with distinction (*summa cum laude*) from RWTH Aachen University, in cotutelle with the *Alma Mater Studiorum Università di Bologna* (Italy). Parallel to her doctoral research, she combined her work in architectural offices with teaching and research activities as a lecturer at the RWTH Aachen University and the Potsdam University of Applied Sciences. Since 2024 she has been a lecturer and member of the research team at the Department of Spatial Design at RWTH Aachen University.

## NICOLA CAROFIGLIO

RWTH Aachen University

Nicola Carofiglio studied architecture at the DICAR Politecnico di Bari (Italy), where he graduated with distinction in 2019. Since 2020 he has been a doctoral candidate at the Politecnico di Bari, in cotutelle (since 2022) with RWTH Aachen University. In 2018 and in 2021-22 he worked at the office of Uwe Schröder Architect (Bonn, Germany). Between 2020 and 2021 he was research assistant at the Chair of Architecture and Urban Design at the DICAR Politecnico di Bari, Prof. Carlo Moccia, and at the visiting professorship of Prof. Uwe Schröder at the DIA Università degli Studi di Parma. Between 2022 and 2023 he worked as a lecturer at the Department of Spatial Design at RWTH Aachen University, where he has been a research assistant since 2024.

## Rus in Urbe. Typologies of Exterior Spaces in Rome

The spatiality of a city is the result of the composition of its interior and exterior spaces.

While the former have been studied for centuries, resulting in a conscious, scientific «vocabulary» of situations and types (atrium, corridor, square, street, etc.), the same cannot be said for the latter. Against this background, the Department of Spatial Design at RWTH Aachen University, led by Professor Uwe Schröder, has been researching on exterior urban spaces since 2022.

Rome has been chosen as a case study for this research because it is the city in which architecture and nature, interior and exterior spaces have intermingled in a constant dialogue since antiquity, shaping the image of the city and its *Forma Urbis*. To refer to this very Roman condition, as early as the 1st century A.D., the Latin poet Martial used the expression *Rus in Urbe* (Epigram XII, 57). The phenomenological study of the exterior spaces of Rome – such as gardens, archaeological sites, parks, or cemeteries – offers the opportunity to define a taxonomy of these spaces that considers their specific features, their constituent elements, their boundaries and their atmospheres. Thereby, it poses the basis for their typological analysis.

Our paper opens with an introduction to theoretical positions on the exterior spaces of the city. It then focuses on the study of different typologies of exterior spaces in Rome and their spatial mapping with red-blue plans. Finally, it delves into the design-oriented outcomes of the research. By means of cataloguing, abstraction and dissection, the study presented in the paper lays the groundwork for new spatial compositions, providing a design lesson valid both within and beyond the limits of Rome..





*Conférence*



**DENISE COSTANZO**  
 Pennsylvania State University

Denise Costanzo is Associate Professor of Architecture in The Pennsylvania State University's Stuckeman School (University Park, PA, USA). A scholar of global architects' relationship with Italy in the twentieth century, her books include *Italian Imprints on Twentieth Century Architecture* (2022), *What Architecture Means: Connecting Ideas and Architecture* (2016), and the forthcoming *Modern Architects and the Problem of the Postwar Rome Prize: France, Spain, Britain and America*. She was the 2015 Marian and Andrew Heiskell Post-Doctoral Rome Prize Fellow in Modern Italian Studies at the American Academy in Rome.

## **The Problem of Rome: Modern Architects at Postwar Academies**

For centuries, Rome Prize fellowships providing architects with residencies in the “Eternal” city made sense as classicism remained an authoritative design paradigm. The city's relevance became unclear after World War II as the modern movement gained dominance, and Rome's classical and modernist heritage were both burdened by fascist associations. Yet even then, as the city presented a problem instead of an answer, postwar architects transformed the discipline's oldest system of postgraduate research, continuing deeper traditions of finding modern relevance in Rome.











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