

From European rejection to experimentation in Brasilia

Original

From European rejection to experimentation in Brasilia / Canepa, S. (PROGETTI & STORIE). - In: Mapping & Painting Urban Morphology. Morphology in the Making / Crapolicchio M., Gugliotta R., Trisciunglio M.. - ELETTRONICO. - Torino : Accademia University Press, 2026. - ISBN 9791255001058. - pp. 63-63

Availability:

This version is available at: 11583/3013651 since: 2026-07-28T13:20:15Z

Publisher:

Accademia University Press

Published

DOI:

Terms of use:

This article is made available under terms and conditions as specified in the corresponding bibliographic description in the repository

Publisher copyright

(Article begins on next page)

Mapping & Painting Urban form

Morphology in the Making



aAccademia
university
press

by
**Martina Crapolicchio
Rossella Gugliotta
Marco Trisciuoglio**

Collana

PROGETTI & STORIE. RICERCHE E MATERIALI DAL DOTTORATO IN ARCHITETTURA

a cura del Dottorato di Ricerca in Architettura. Storia e Progetto del Politecnico di Torino

Volume III

La collana ospita studi, ricerche e riflessioni sia sul progetto di architettura, sia di storia di architettura, rispettivamente intesi come la questione e l'oggetto (il problema e la cosa) dell'impegno scientifico contemporaneo intorno all'architettura.

Il tema dei processi e dei procedimenti del fare architettura (concepirla, disegnarla, costruirla, gestirla) costituisce lo sfondo ideale e il fondamento epistemologico delle opere che la collana ospita: volumi collettanei su temi monografici scaturiti da iniziative del dottorato, raccolte di lavori di ricerca originali prodotti nell'ambito del dottorato, riedizioni o traduzioni di opere che quei lavori di ricerca abbiano individuato come da scoprire o riscoprire.

Direttore della collana: Filippo DE PIERI

Coordinatore della collana: Riccardo PALMA

Comitato scientifico della collana: Gustavo AMBROSINI, Alessandro ARMANDO, Chiara BAGLIONE, Isabella Carla Rachele BALESTRERI, Maria Luisa BARELLI, Camillo BOANO, Michele BONINO, Luca CANEPARO, Gaia CARAMELLINO, Michela COMBA, Giovanni CORBELLINI, Giovanna D'AMIA, Alessandro DE MAGISTRIS, Antonio DE ROSSI, Roberto DULIO, Giovanni DURBIANO, Jian LIU, Carlo MAMBRIANI, Paolo MELLANO, Sergio PACE, Riccardo PALMA, Edoardo PICCOLI, Matteo ROBIGLIO, Michela ROSSO, Paolo SCRIVANO, Marco TRISCIUOGGIO, Elena VIGLIOCCO, Rui YANG, Li ZHANG, Ge ZHONG

Mapping & Painting Urban form

Morphology in the Making

aA

by

Martina Crapolicchio

Rossella Gugliotta

Marco Trisciunglio

with contributes by

Michela Barosio, Riccardo Biondi, Simona
Canepa, Cristian Dallere, Federica Joe Gardella,
Elena Ghiacci, Santiago Gomes, Caterina
Juric, Alessandro Lovisolo, Federico Madaro,
Ezgi Nur Güngör, Riccardo Ronzani, Didem
Türk Grigoletto, Hongye Wu, Xiao Xiao

with an unpublished writing by

Marco Romano



Contenuti elaborati
nell'ambito dell'unità di ricerca congiunta
Transitional Morphologies
(Politecnico di Torino e Southeast University Nanjing)

aA

Il volume è stato finanziato
dal Dipartimento di Architettura e Design (DAD)
del Politecnico di Torino

© 2026
Accademia University Press
via Carlo Alberto 55
1-10123 Torino

prima edizione marzo 2026
ISBN 9791255001058
edizione digitale www.accademia.it/mapping-and-painting

Accademia University Press è un marchio registrato
di proprietà di LEXIS Compagnia Editoriale di Torino srl

Index

Preface

Li Bao XI

Introduction

Martina Crapolicchio, Rossella Gugliotta XIII

Mapping Urban Morphologies

Marco Trisciunglio

Pompeii and the Map by William Bamard Clarke

Lecture 3

Beyond the urban morphology of Pompeii

Cristian Dallere 9

Rome and the Map by Giambattista Nolli

Lecture 11

The Forms of Simplicity: the Nolli Map

Caterina Juric 19

Venice and the Map by Saverio Muratori

Lecture 21

Muratori as an investigator. The conjectural operational method for morphological studies

Elena Ghiacci, Riccardo Ronzani 29

Como and the Map by Gianfranco Caniggia

Lecture 31

Operative or Operational? The terminology of Practice in Muratori and Caniggia

Martina Crapolicchio, Alessandro Lovisolo 39

Torino and the Map by Augusto Cavallari Murat	
Lecture	41
The legacy of Cavallari-Murat research	
Federica Joe Gardella, Rossella Gugliotta	47
Palermo and the Map by Pier Luigi Cervellati	
Lecture	49
A typological study to guide the rebirth of Palermo Historical Center	
Riccardo Biondi	55
Paris and the Map by Le Corbusier	
Lecture	57
From European rejection to experimentation in Brasilia	
Simona Canepa	63
Boston and the Map by Kevin Lynch	
Lecture	65
Perception and Place: Revisiting Kevin Lynch's Legacy in Urban Studies	
Ezgi Nur Güngör, Didem Türk Grigoletto	71
London and the Map by Space Syntax	
Lecture	73
London's Hidden Blueprint: Unveiling Urban Dynamics through Space Syntax	
Xiao Xiao	79
Tokyo and the book by Fumihiko Maki	
Lecture	81
The Tokyo Imperial Residence, an "empty centre" and a point of contact between high and low	
Federico Madaro	89
A conceptual map	
Marco Trisciuglio	91

Painting Urban Morphologies

Marco Trisciuglio

The rising of the Italian city. The form of Siena in 1338-1339

Lecture

95

The invention of the perspective. The form of Nowhere in 1484

Lecture

99

Life, reality and atmosphere of the European City. The form of Delft in 1660-1661

Lecture

103

Urban design as a drama. The form of Rome in 1748-1774

Lecture

107

The Rule and the Invention. The form of Venice in 1756-1759

Lecture

111

The perception of the modern city composition. The form of Paris in 1873

Lecture

115

The industrial city. The form of Milan in 1922

Lecture

119

Urban space into a camera. The form of Paris in 1950

Lecture

123

Complexity and contradictions in contemporary cities. The form of Berlin in 1987

Lecture

127

The dystopian city between science fiction and comics. The form of Shaft City in 1981-1988

Lecture

131

From painting to architectural drawing: an Atlas

Martina Crapolicchio, Rossella Gugliotta

135

Discussing on Urban Morphologies

The language of urban rules. How regulations shape the city

Martina Crapolicchio

159

The invisible form. Four topological diagram to city design

Rossella Gugliotta

169

Bridging Morphological Studies and Parametric Approach to Design Hybrid Spaces

Michela Barosio, Hongye Wu

177

The urban form of popular habitat. Reading the Buenos Aires Metropolitan Area

Santiago Gomes

185

A Chinese post-scriptum

Marco Trisciuoglio

195

Antiphrasis

Marco Romano

205

The Authors

215

Although the idea of tearing down a significant part of Paris's city centre may have seemed quite radical, the destruction after the Second World War left many European cities opened the window for testing urban models to rebuild large urban areas under modern principles similar to what Le Corbusier proposed twenty years before. However, a new generation of architects had taken the baton by then, and he was not called to work on these redevelopments. In 1951, the VIII CIAM held in Hoddesdon, England, under the direction of Josep Lluís Sert, worked around the idea of "The Heart of the City"¹.

The concern to rebuild those destroyed city centres could have also brought Plan Voisin back to the discussion. However, by then, the modern discourse was shifting, and the question was no longer for radical schemes, but rather for more conservative approaches that could help recover the sense of community lost during the war. The so-called "Corbusians"² lost the conceptual battle, and more nuanced approaches to reconstructing city centres began to be promoted.

The VIII CIAM was also attended by Lucio Costa, who argued to preserve the colonial architecture of urban centres in his native country, Brazil³. The desire to build a new capital city led Costa to adopt some of Le Corbusier's Plan Voisin principles in his Plano Piloto. The city, created between 1956 and 1960, can be considered the result of functionalist thought: a monumental axis, defined by two wide vehicular roads and an urban park in the centre, from which secondary roads branch off, neighbourhoods organised according to the use they were to house, government offices, embassies, schools, hospitals, commercial activities, residential areas and green leisure venues.

Notes

1. E. Mumford, *The CIAM discourse on urbanism*, 1928-1960, MIT Press, Cambridge 2000, p. 215.
2. E. Mumford, *Designing the modern city: urbanism since 1950*, Yale University Press, New Haven 2018, p. 227.
3. G. Piccarolo, *Un progetto di mediazione. Lucio Costa tra tutela del patrimonio e nuova architettura*, Maggioli Editore, Sant'Arcangelo di Romagna, 2013, p. 224.

Progetti & Storie.

Ricerche e Materiali dal Dottorato in Architettura vol. III

The book brings together the theoretical foundations and teaching experiences of two complementary courses, *Morphologies. The Form of Cities* and *From Painting to Understanding: An Overview on European Urban Spaces*, taught by Marco Trisciuglio and his research unit within the PhD Programme in *Architecture. History and Project* at Politecnico di Torino and in lectures' series at Southeast University in Nanjing. Both courses share a common ambition: to explore how cities take form, change over time, and can be interpreted through different modes of representation.

The volume is articulated in two parts. Mapping examines ten cities through ten key maps, introducing major figures, methods, and questions in urban morphology, ranging from archaeological surveys to typological analyses, from perceptual approaches to contemporary interpretations of urban form. Painting shifts the focus to images, showing how paintings, engravings, photographs, comics and movies illuminate the cultural, symbolic, and experiential dimensions of urban space. Together, the two sections outline a multifaceted way of reading the city that bridges analytical rigor and visual interpretation.

The contribution of the PhD candidates is crucial to the book. Their drawings, commentaries, and critical counterpoints accompany each lecture, forming a continuous dialogue between teaching and research.

Designed both as an introduction and as an invitation, the book encourages readers to approach urban form with curiosity and analytical precision, learning to navigate the interplay between representation, history, and the lived experience of the city. The counterpoints between morphology and transition that close the book further underline these aspects.