

From European rejection to experimentation in Brasilia

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Mapping & Painting Urban form

Morphology in the Making



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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.

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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.