POLITECNICO DI TORINO
Repository ISTITUZIONALE

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

Original
Operative or Operational? The terminology of Practice in Muratori and Caniggia / Crapolicchio, M., Lovisolo, A. (PROGETTI & STORIE). - In: Mapping & Painting Urban form. Morphology in the Making / Crapolicchio M., Gugliotta R., Trisciuoglio M.. - ELETTRONICO. - Torino : Accademia University Press, 2026. - ISBN 9791255001058. - pp. 39-39

Availability:
This version is available at: 11583/3013707 since: 2026-07-29T14:16:14Z

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)

14 November 2026

Mapping & Painting Urban form

Morphology in the Making

aAccademia university press

by
Martina Crapolicchio
Rossella Gugliotta
Marco Trisciuoglio

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 Trisciuoglio 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.

Mapping & Painting Urban form

Morphology in the Making

aA

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

aA

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 TRISCIUOGLIO, Elena VIGLIOCCO, Rui YANG, Li ZHANG, Ge ZHONG

Mapping & Painting Urban form

Morphology in the Making

aA

by
Martina Crapolicchio
Rossella Gugliotta
Marco Trisciuoglio

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

TRANSITIONAL
_MORPHOLOGIES
Research Unit

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

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 Trisciuoglio

aA

Pompeii and the Map by William Barnard 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 Trisciuoglio 91

Painting Urban Morphologies

Marco Trisciuoglio

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

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

Martina Crapolicchio, Alessandro Lovisolo

The studies by Caniggia for Como in 1963 and those by Muratori for Venice and Rome are admittedly "operanti": this Italian word could be translated in English as "operative" or "operational"[1].

Giancarlo Cataldi emphasises that Muratori was more interested in the general design of historic Rome, whereas Caniggia was more concerned with the transformation of Como's tissues[2]. This subtle variation made a pivotal difference in interpreting the word "operante". Caniggia's merit was to take to the architectural practices ground (in an actual operative way) the theory of his master, for instance, in the projects for Costa degli Ometti and the housing in Trinità dei Pellegrini in Rome[3]. This assertion becomes more comprehensible when reading the texts of the two masters. Muratori's outcomes are inherently philosophical and enigmatic, whereas Caniggia was pragmatic and more explicit[4].

Muratori's methodology is mostly deductive and aims to generate a philosophical system. Caniggia's method is more inductive and points to developing a technique based on typology for design purposes. Caniggia developed a method based on the 'processual typology' that has effectively impacted planning and design. On the other hand, Muratori is more interested in forging a convincing philosophical theory, strongly influenced by Benedetto Croce's idealism, to defend himself against the critiques from contemporaries like Leonardo Benevolo in the journal Casabella or Manfredo Tafuri. In this sense, the work by Muratori could be defined as operational. Overall, while starting their works from a similar philosophical backbone, Muratori and Caniggia interpreted, presumably due to the different generations and contexts, in distinct ways either the word "operante" or its practical potentiality.

Notes

1. M. Maretto, in *Saverio Muratori. Il progetto della città* (2012), translates in English the work by Muratori as operative. Here, we refer to operative as a work directly linked to the practice, while operational refers to operationalism, a form of positivism which defines scientific concepts in terms of the operations used to determine or prove them.

2. G. Cataldi, *From Muratori to Caniggia: The origins and development of the Italian school of design typology*, in "Urban Morphology", 2003, 7(1), pp. 19-34.

3. G.L. Maffei, *Gianfranco Caniggia architetto. Disegni, progetti, opere* (1933-1987), Alinea, Roma 2006).

4. G. Cataldi, *ibidem*.

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 Trisciuoglio 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.