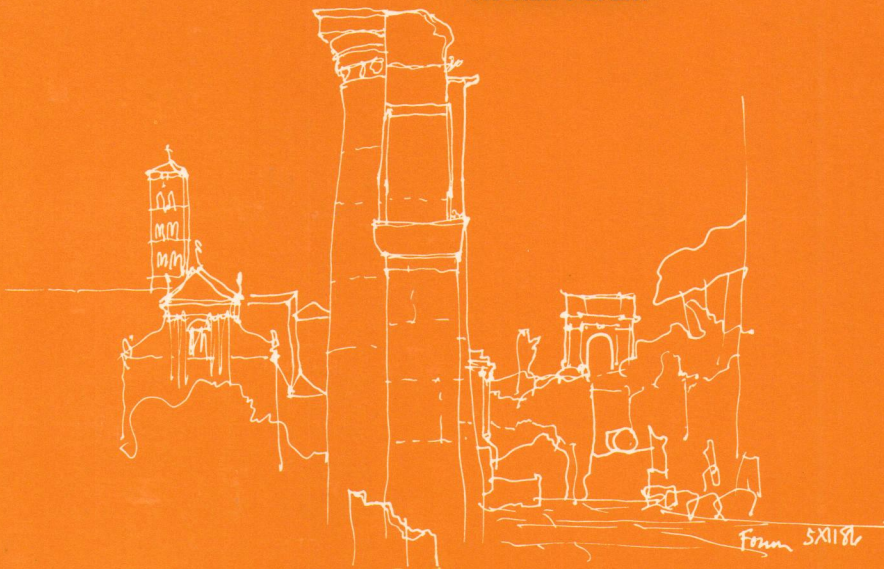


Places

\$7.50

A Quarterly Journal
of Environmental Design

Excavations in the Roman Forum



Published by The MIT Press

for the College of
Environmental Design,
University of California,
Berkeley

and the

School of Architecture
and Planning,
Massachusetts Institute
of Technology

Etching

Richard Kenney

Reflections on Political Space
Steven Brint and Michele Renee
Salzman

Sketches

Michael Graves

**The Roman Forum and
Roman Memory**
Diane Favro

The Forum Transformed
Heinrich Hermann

**Excavations in the Roman
Status Quo**
Roberto Einaudi

The Loyola Forum—Frank Gehry

**Constructions from the
Roman Forum**
Frederick Biehle

Trajan's Market
Kathryn Dean and Charles Wolf

Surrogate Landscape
Antoine Predock

Gianicolo Busts
Allan B. Jacobs

Archaeology and the Roman Forum
R. T. Scott

**Esther Van Deman and the
Roman Forum**
Karin Einaudi

The Marble Wilderness
Book Review
Henry Millon

Beyond Roman Gates: Photographs
Lawrence B. Anderson

ISSN 0731-0455

Volume 5, Number 1

Patrons

Architectural League of New York

Eskew, Vogt, Salvato & Filson Associates
New Orleans, Louisiana

Hartman-Cox Architects
Washington, D.C.

Haines Lundberg Wahler
Architects Engineers
and Planners
New York

Mr. and Mrs. Randolph Hester

Weintraub and Di Domenico

Places: A Quarterly Journal of Environmental Design is published Summer, Fall, Winter, and Spring by The MIT Press, Cambridge, Massachusetts, and London, England.

Subscription Rates

\$25.00 for individuals and \$50.00 for institutions. Subscribers outside the United States and Canada add \$9.00 for surface postage, \$17.00 for air mail. Single copies of current issues: \$7.50. To be honored free, claims for missing issues must be made immediately upon receipt of the next published issue. Circulation: (617) 253-2889.

Business Office

Subscriptions, address changes, and mailing list correspondence should be addressed to Journals Department, The MIT Press, 55 Hayward Street, Cambridge, Massachusetts 02142.

Copyright Information

Permission to photocopy articles for internal or personal use, or the internal or personal use of specific clients, is granted by the copyright owner for users registered with the Copyright Clearance Center (CCC) Transactional Reporting Service, provided that the fee of \$10.00 per copy is paid directly to CCC, 27 Congress St., Salem, MA 01970. The fee code for users of the Transactional Reporting Service is: 0731-0455/88 \$10.00. For those organizations that have been granted a photocopy license with CCC, a separate system of payment has been arranged.

© 1988 by the Massachusetts Institute of Technology.

Postmaster

Send address changes to *Places: A Quarterly Journal of Environmental Design*, 55 Hayward Street, Cambridge, Massachusetts 02142.

Advertising

Advertising Manager, The MIT Press Journals Department, 55 Hayward Street, Cambridge, Massachusetts 02142. (617) 253-2866.

Editorial Office

Center for Environmental Design Research
373 Wurster Hall
University of California
Berkeley, California 94720.

Places is distributed in the United States by B. DeBoer, Inc., 113 East Centre Street, Nutley, New Jersey 07110.

Places

H O U S T O N
1 1 J U N 8 0 6

A Quarterly Journal of Environmental Design

Editors

Donlyn Lyndon
William L. Porter

Founding Editor

Donald Appleyard

Sponsors

Richard Bender
John de Monchaux

Assistant Editor

Alice Wingwall

Editorial Assistants

Barbara Oldershaw
Charlotte Sproul
Kyle Thayer

Format Design

Marc Treib

Production

LeGwin Associates

Contributing Board

Stanford Anderson
Clare Cooper Marcus
Lois Craig
John Habraken
Gary Hack
Randolph Hester, Jr.
Allan Jacobs
Spiro Kostof
Ray Lifchez
Roger Montgomery
John R. Myer
Lisa Peattie
Marc Treib

**Excavations in the Roman
Forum**

The Timeliness of Marble 2
Alice Wingwall

Etching 3
Richard Kenney

**Reflections on Political Space: The
Roman Forum and Capitol Hill,
Washington, D.C.** 4
Steven Brint and Michele Renee
Salzman

Sketches 12
Michael Graves

**The Roman Forum and
Roman Memory** 17
Diane Favro

The Forum Transformed 25
Heinrich Hermann

**Excavations in the Roman
Status Quo** 28
Roberto Einaudi

**The Loyola Forum—Frank
Gehry** 42

**Constructions from the
Roman Forum** 46
Frederick Biehle

Trajan's Market 50
Kathryn Dean and Charles Wolf

Surrogate Landscape 54
Antoine Predock

Gianicolo Busts 57
Allan B. Jacobs

**Archaeology and the Roman
Forum** 60
R. T. Scott

**Esther Van Deman and the
Roman Forum** 62
Karin Einaudi

**The Marble Wilderness
Book Review** 71
Henry Millon

**Beyond Roman Gates:
Photographs** 73
Lawrence B. Anderson

Contributors 79

*Publication of Places Volume 5 has
been aided by a grant from the
Design Arts Program of the National
Endowment for the Arts.*

Volume 5, Number 1

The Timeliness of Marble

Time itself may be difficult to perceive, elusive to our memory. We want to capture it, make a place of it. Photographs, musical recordings, stories and computer disks make us think we might do so. These illusions stir our imaginations.

The Roman Forum is another of these illusions. Histories of the Forum's venerable stones are stories built on the visible remnants of elaborate Roman masonry and landscape formation. These histories, these interpretations of use and structure, are reconsidered in each generation of viewers. The stones' significance is altered by ideas current at any time, just as they are by natural decay and repositioning.

The power of the Roman Forum comes from the existence of stones which have been built up, torn down, cast aside, buried for many years, and then excavated. Some stones were carried away to rebuild ancient structures, others to lend material and cultural authority to altogether different structures of another time and place.

This movement of the stone to recapture the look of time can, in turn, cause radical interpretations as we try to analyze the meaning of the stone itself, and its placement, its political presence. "Citizen objects in nature," so Richard Sennett called the Roman monuments in his book *Palais Royal*. His phrase aptly describes the political impact of the stones and buildings we deem artistic, or formally significant.

Some visitors to the Forum may only be interested in becoming, for a sensed moment, part of the "historical" process, walking where so many have walked, passing along the paths of legendary villains and heroes. Some see the stones only as art. They spend hours drawing, fabricating some relationships, copying others, ignoring the political struggles that may have caused the stones to be there at all.

Most urgently, the stones cause us to rethink present relationships. This habit of mind may be the most critical influence we sense as we wander and work in the Forum. What new designs might we imagine as we see two massive stones juxtaposed? How will our sense of occasion be expanded or changed? Will an expressive sense of political tensions, and of how such tensions may be actively influential in our cities, be appreciated? These questions will not be found carved on the sides of the stones. They are the inferences, the interpretations, the imaginings, that this ancient site, with its displaced stones, can excite in us.

The Forum allows these luxuries of imagination because it is both "historical," containing layers of time encrusted, and ahistorical, outside of time in its present position in Rome. Certainly, sections of the Forum are the subject of intense planning battles, but much of the land is protected from the incessant clamoring growth within the city. We have the time, and the place, to consider

the several pasts, to compare the plural presents. In this stone and landscape haven of time, we may design a future of evocative places.

Alice Wingwall

Alice Wingwall

With this issue we begin a four part series subsidized by the Design Arts Program of the National Endowment for the Arts. In this series we will examine sources of imagery for the design of cities and for the shaping of places that are rich in human significance.

Rome has been, for many centuries, the quintessential idea of city in western culture. It has permeated our thinking in innumerable ways. In this issue we pursue a series of mental excavations, examining the roots of the Roman Forum itself, reviewing the activities of some of those who shaped its present archaeological condition, reviewing its position in the present planning debates in Rome and looking to its visible form as a stimulus for further formal explorations. In sum these articles probe the intricate webs that link political intention, creative renewal, and both private and public reflection. Together, these are the strands from which the fabric of new places will be woven.

We are grateful to the NEA for their continued support. —D.L.

Etching

Richard Kenney

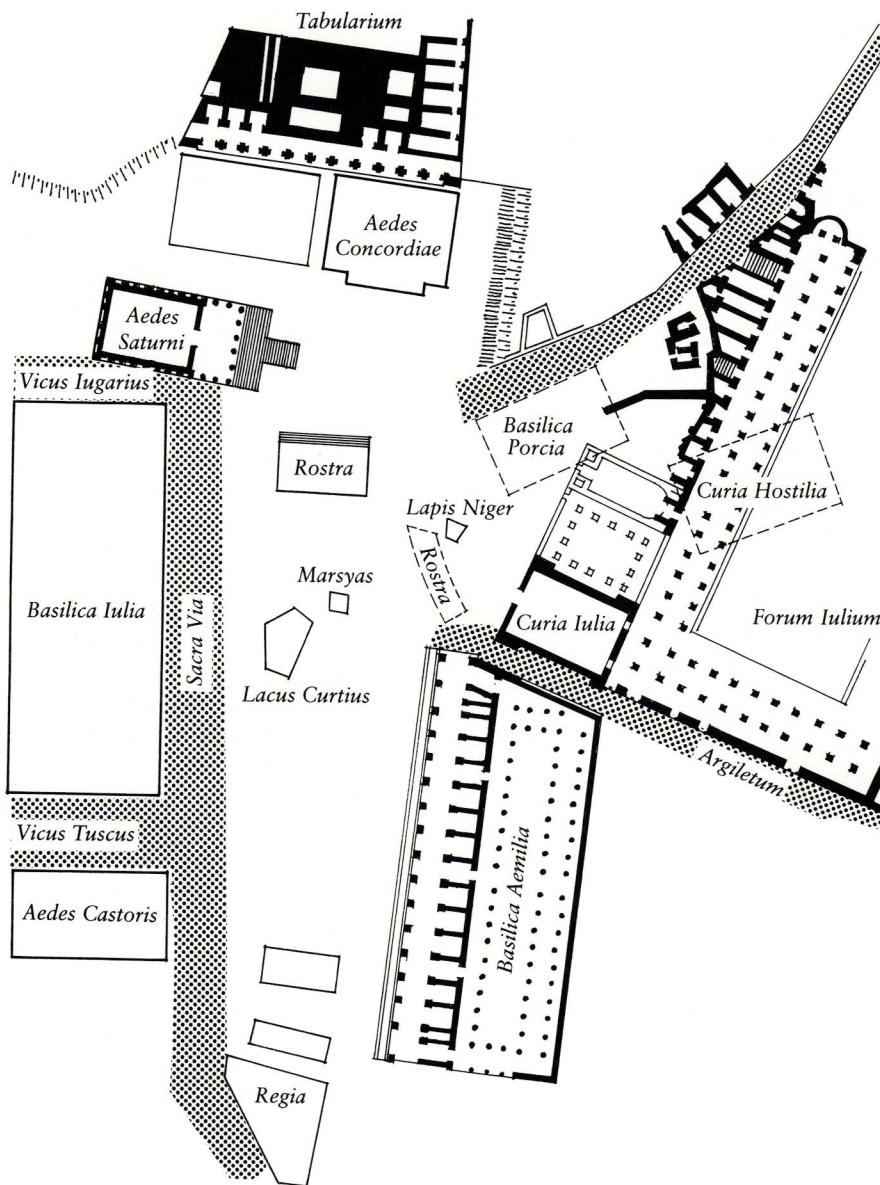
Now, cast corrosive thought across the ruined Forum:
illuminate; impress the retina; lift; frame—

Caesar appears, on his knees, climbing a long flight. Rumor
hisses around him; his face, daubed crimson, god's mask, offers
no expression. The Capitoline stairs are steep; forty
elephants, holding torches, light the way. Aromatic
smoke fills their huge brain cases with the careful grass-fires
set in Africa, to drive all animals toward Rome.
All Rome looks on, nervous, considering. Above the Forum,
at the top of Caesar's stairs, a tusked pig drums
its trotters on travertine, and bristles, and shifts with fear,
and shits, knowing, as the white ox and the white ram
may not, what's coming. In the Mamertine Prison below the Forum,
the foreign king Vercingetorix knows, too; they'll murder him
here, at the moment of the sacrifice. He thinks of his far
fame, pacing through excrement and torchlight caroming
the close walls, the flicking grillework on the tufa floor.
He hears trumpeting. His feet have carried him from
Celtic Gaul, chained behind a cart whose blue wheel rim
his iris is, now, encircling the dark oak forests
and alder marshes of Gaul, where he and Caesar dreamed
each other, circling. Who returns, Triumphator?
The axletree sheared on the car carrying Caesar to the Forum
today, an omen so terrible, so fraught with future, Rome
holds still. Caesar atones, ascends now on his knees before
the gods and the citizens of Rome. There is no room
for maneuver, now—

Nor ever, but this straight form,
this snail-track, etching the light or the plate or the pure sphere
of the eye, where there are no such things now, in the Roman Forum.

Reflections on Political Space: The Roman Forum and Capitol Hill, Washington, D.C.

Steven Brint and
Michele Renee Salzman



1 Roman Forum about 42 B.C.

Drawing by Kyle Thayer
Adapted from drawing by Paul Zanker,
Forum Romanum (Tubingen: Ernst Wasmuth
Verlag, 1972)

From Citizens' Forum to Museum of the Emperors

Among the many products sold by vendors outside the Forum are transparency overlays showing what the Forum looked like at different times in the Roman era. The overlays make clear how much of the story of the Forum's transformation entails the contraction of usable space, the creation of monumental forms, and the appearance of connections to new institutions.

In the republican period, legal institutions were, even in a visual sense, the organizing center. The Senate, the Comitium (the chief place of assembly of the Roman people) and the Rostra were the central organizing elements. The Comitium, in the northeast corner of the Forum, consisted of a circular piazza with a stepped incline, on which the people's representatives met to debate and vote. Located to the north were the Curia Hostilia and the Senaculum, meeting houses of the Roman Senate. The platform from which the magistrates addressed the people—the Rostra—was located just to the south.¹ The large space opening out from this area—what we usually think of as The Forum—was the stage for legal trials, electoral campaigns, sacrifices, important funerals, and served also as a meeting place where all varieties of personal business were conducted.

Places of civic and religious significance surrounded this center. From the beginning, the sacred spaces included symbols of the early history of Rome. Among the venerated symbols placed there were a mysterious black stone,