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“Life and Forms” of Ancient Ostia in the line of an unbroken tradition. Vincenzo Fasolo’s archive and its contribution to history teaching at Rome’s School of Architecture

Ostia, Rome’s ancient *emporium* and port, was only systematically excavated in the early 20th century under Guido Calza, who had served as its superintendent there since 1912. This delay in excavation, compared to other ancient cities, linked its rediscovery to debates on contemporary city construction. The excavations had an immediate impact on architectural publications and education, particularly at the Rome’s School of Architecture. Due to its proximity, the site fostered a shared commitment among faculty members to integrate ancient architectural knowledge into new urban forms.

Vincenzo Fasolo, professor of History and Styles of Architecture since 1925, emphasized an interpretation of history as an “unbroken line” of “styles” and “forms” from antiquity to the present. Ostia became central to this vision, as it uniquely preserved an authentic “image” of Rome, a distinction already emphasized by Calza

in 1912. Fasolo’s lectures featured detailed studies of Ostia’s buildings and urban environment, as documented in his own drawings, those produced by his students, and a collection of publications (1911-1941) preserved in his personal archive at the *Archivio Storico Capitolino* in Rome. This research examines unpublished materials from Fasolo’s archive, which reveal his method of using drawing as a tool to synthesize and re-interpret Ostia’s architectural and urban values. His approach mirrored the perspectives of Calza and Gustavo Giovannoni, forming a “History” of “Life and Forms” that bridged architecture and archaeology. Fasolo’s work demonstrates how Ostia influenced architectural education in the 1920s-1930s, during the years when his course was attended by notable students, such as Adalberto Libera, Mario Ridolfi, Luigi Moretti, and Ludovico Quaroni.

Keywords:
Vincenzo Fasolo’s archive; Ancient Ostia’s drawings; History of Architecture; Archaeology

INTRODUCTION: OSTIA BETWEEN ARCHAEOLOGY, ARCHITECTURE AND EDUCATION

Ostia, Rome's ancient *emporium* and harbour, was systematically excavated only in the first half of the 20th century. This delay of nearly two centuries in excavating Ostia compared to other ancient cities has closely linked its rediscovery and restitution to the debates about contemporary city construction that were ongoing at the time, set against the backdrop of the cultural and ideological policies of the fascist regime. The excavations, along with the subsequent reconstructions and restorations carried out in Ostia under the direction of Guido Calza, archaeologist and superintendent from 1912 and director of the excavations from 1924, and Italo Gismondi, architect and superintendent from 1910, had an immediate impact on both architectural publications and on the architectural practice itself¹. Through texts, photographs, and drawings published in specialist magazines and widely circulated newspapers, a network of relationships emerged among scholars, archaeologists, architects, and intellectuals, united by a shared interest in promoting an open dialogue between the study of the ancient and the creation of the new. In this reciprocal exchange of ideas between archaeology and architecture – mediated by the press and spanning the entire first half of the 20th century – two articles stand out, published eight years apart: one by Calza in 1923 and the other by the architect Giuseppe Pagano in 1931. Both are notably emblematic, with titles that evoke the ancient roots of the modernity². Calza illustrated the type of collective dwelling – the *insula* – recently unearthed at Ostia, which until then had been known only through philological theory³, demonstrating how it had endured through the centuries to re-emerge in the present. Pagano's article, on the other hand, did not focus on typological analysis, but presented Ostia, like Pompeii, as a crucial model for contemporary architecture, charting a clear path toward an engagement with this newly explored ancient city (figg. 1-2). Both authors, therefore, despite their differing approaches and intended audiences, took part in the

broader debates that emerged during this period – debates fuelled by Mussolini's rise to power and centred on the idea of using the shared past as the foundational principle for constructing both the present and the future. The identification of a shared past reached a decisive moment in the late 1930s with the founding of the architectural history magazine *Palladio*. Promoted by the National Fascist Architects' Union and directed through the collaboration between architects and archaeologists⁴, the magazine was founded with the declared aim of providing a "*repertoire of material*"⁵ useful to contemporary architecture practice. It was precisely in *Palladio*, during the same years

as the major excavations at Ostia promoted by the regime in anticipation of the 1942 Universal Exhibition, that Calza published an emblematic update on Ostia's architecture, further directing the attention and interests of architects toward the significance of Rome's ancient harbour⁶. The dissemination of publications related to Ostia's excavations engaged architects both in the construction of new buildings and in teaching. Between the 1920s and 1930s, several constructed works can be identified as being clearly inspired by the buildings recently uncovered at the site⁷. Likewise, in the field of education, traces of Calza's published material appear in the personal



Fig. 1 - Page extracted from the article by Calza, G. (1923). Le origini latine dell'abitazione moderna, in *Architettura e arti decorative*, 3.



Fig. 2 - Page extracted from the article by Pagano, G. (1931). Architettura moderna di venti secoli fa, in *Casabella*, 15.

archives of architects and professors, where Ostia's rediscoveries played a role in shaping course content and lectures. An emblematic case was that of the Rome's School of Architecture, where the geographical proximity to Ostia naturally sparked the interest of its faculty⁸. However, the Roman School's attention to the archaeological site was not merely a matter of physical closeness but also stemmed from the cultural framework that had begun to emerge within the School itself as early as the 1920s. Various figures took an interest in antiquity, among them Vincenzo Fa-

solo, who taught the History and Styles of Architecture course from 1925 to 1961, during the first two years of study⁹. A comparative analysis of the academic programs, institutional records, and the reference text Fasolo prepared for his students – published in 1948 and based on concepts, notes, and drawings developed during his early years of teaching¹⁰ – clearly reveals the course's main objective: to study and analyse the past with the specific aim of acquiring skills relevant to the creation of the new. The conception of an operative past stems from the idea that every transformation is rooted in what preceded it, in a process of continuity in which history is interpreted as an "unbroken line"¹¹ of "styles" and "forms"¹² extending from antiquity to the present. The "unbroken" historical vision of a continuous flow of influences and developments across periods is a concept that gained significant resonance in architectural debates and publications during the 1920s and 1930s. Developed by Gustavo Giovannoni and later adopted by Calza, this perspective of continuity is also reflected in prominent magazines, as evidenced by Pagano's article, whose title evokes a modernity stretching back "twenty centuries". The idea of an uninterrupted dialogue between past, present, and future was not confined to academic debate but was also absorbed into the fascist regime's narrative, which turned it into a propaganda tool. The celebration of Roman heritage and the concept of contemporaneity rooted in tradition were thus transformed into a political strategy aimed at constructing an image of fascism as the heir to imperial grandeur, with a project that extended from the architectural to the ideological¹³. Emphasizing the continuity of history, Fasolo structured his course from the general to the particular. He began by analysing the overall structure of the city, before turning to individual buildings he identified as "typical", alongside public monuments and private dwellings. His classification was organized by civilization, spanning from ancient Egypt to contemporary architecture – passing through Greece, Rome, the Middle Ages, and the Renaissance – with particular emphasis on societies that actively engaged in reusing the

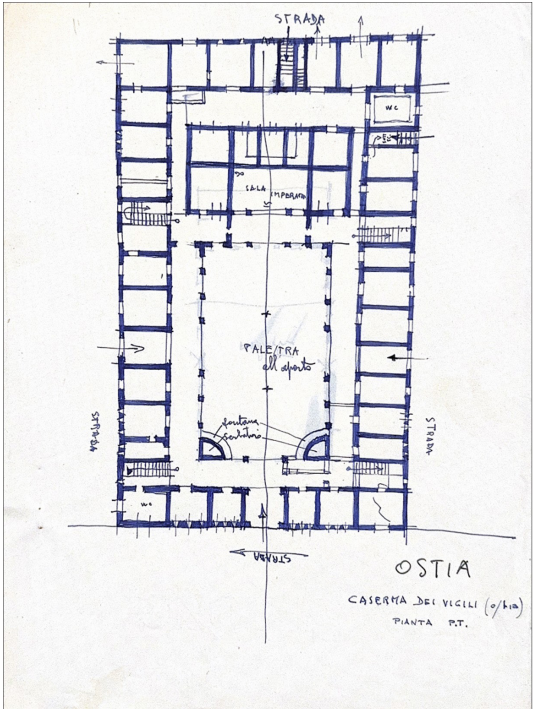


Fig. 4 - Plan of the ground floor of the Caserma dei Vigili, Ostia. Drawing by V. Fasolo, ink on paper (ASC, *Materiali di studio*, Folder 220, File 1).

classical past. In Fasolo's historical narrative, Ostia emerged as a crucial element in reconstructing the entirety of "glorious Latin culture"¹⁴. Untouched by centuries of transformation, destruction, and reconstruction, the ancient city was presented as the only site capable of preserving the authentic "image"¹⁵ of Rome and the "truest sense of Romanity"¹⁶, as Calza asserted from the outset of his work at the archaeological site. Fasolo's drawings of Ostia, created for his university lectures, along with those of his students, produced as part of course exercises, and a collection of publications on the Ostia site from 1911 to 1939, all serve to illustrate the city's evolution¹⁷ (Figg. 3-4). Together, they attest to Fasolo's deep interest in Rome's ancient harbour. Preserved in his



Fig. 3 - Page extracted from Calza, G. (1939). Ostia risorge per l'esposizione universale di Roma, in *Le vie d'Italia*. This article is collected and studied by V. Fasolo (ASC, *Materiali di studio*, Folder 191, File 2).

personal collection at the *Archivio Storico Capitolino* (ASC) in Rome, the documents are organized into thematic files tracing the history of classical civilization. Alongside other files arranged by civilization, they were intended to form a monumental – but ultimately unfinished – work titled *Architecture: History, Life, and Forms*¹⁸.

By examining the unpublished drawings in the ASC, this study aims to reconstructs and analyse how Fasolo interpreted and presented Ostia within the training program of the Rome's School of Architecture. Through a detailed investigation of these materials, this research will clarify how the buildings, monuments, and dwellings of Ostia were depicted in relation to their urban environment¹⁹. This perspective not only mirrored that of Calza but also reflected the views of Giovannoni, outlining a "History" of "Life and Forms" that connects architecture and archaeology through drawing. Framing the intersections between archaeology, architectural education, and fascist cultural policy, this study offers a focused analysis of Fasolo's didactic use of Ostia during the inter-war period. It situates his work within the broader context of architectural culture in 1920s and 1930s Italy and evaluates its role in the transmission and reinterpretation of Ostian architectural models as formative tools for future architects.

THE LESSON OF OSTIA AT THE ROME'S SCHOOL OF ARCHITECTURE

The rediscovery of Ostia, celebrated as a true "revelation"¹⁹ of ancient forms and structures and elevated to a reference point for the contemporary, played a fundamental role in the training of architects between the two wars. Academic yearbooks, faculty meetings reports, school booklets preserved in the *Archivio Storico dell'Università La Sapienza* (ASUS), and student projects provide insight into how the ancient city was presented within the School during the 1920s and 1930s. Although debates documented in faculty meetings minutes and published by Giovannoni in 1925²⁰ reveal tensions among the School's faculty regarding teaching methods – between those ad-

vocating pedagogical freedom and those calling for a more rigid and structured approach – there was a shared conviction about the central role of history in shaping the architect of the future. History is understood as a "living" language in a dual sense: on the one hand, as the history of civilization and thus of human life; on the other, as a force still capable of informing both present and future practice, in continuity with Italian tradition. It is also worth noting that the School at that time trained students who would later return as teaching assistants and, eventually, become prominent architects, each engaged in architectural projects that drew inspiration from the past, albeit with different approaches²¹. Among them were Mario Ridolfi (enrolled from 1924 to 1929), Adalberto Libera (enrolled from 1924 to 1928), Luigi Moretti (enrolled from 1925 to 1929), and Ludovico Quaroni (enrolled from 1928 to 1934)²².

The teaching framework of the School of Architecture can be reconstructed through the Academic Yearbooks compiled from 1925 onward. In addition to recording regulations, course programs, and institutional activities, these yearbooks offer valuable insight into teaching methods²³. Particularly significant is the publication of the 1932 Yearbook, which, enriched with the best student drawings, provided evidence of how Ostia was an integral part of the study and architectural vocabulary for future architects. The publication was released on the occasion of the inauguration of the School's new building, designed by Enrico Del Debbio in Valle Giulia and symbolically located next to the British School of Archaeology, emphasizing the deep connection between the two disciplines²⁴ (Fig. 5). The building itself embodied a vision of architecture in continuity with its natural and historical "environment"²⁵, as highlighted by Giovannoni, who was serving as the School's director at the time.

While crediting Del Debbio with the project, Giovannoni emphasized the collaborative role played by professors and assistants in the realization of the new headquarters. This collaboration reflected a shared vision which, despite differing approaches, pursued the same objective: the search

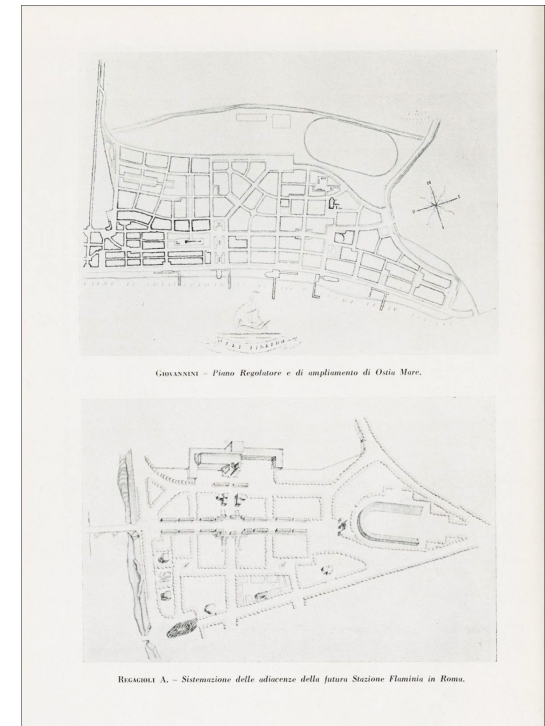


Fig. 5-6 - School's new building, designed by E. Del Debbio in Valle Giulia, from *Annuario* (1932); Urban plan of *Ostia Nuova* produced by a student as part of the Urban Planning Course. (Prof. M. Piacentini). *Annuario* (1932).

for a synthesis between tradition and innovation. Just as the new building responded to the needs of modernity while engaging in a dialogue with its historical and natural environment, so new programs and functions were integrated into the archaeological site of Ostia and its surroundings, illustrating the close relationship between contemporary life and history²⁶. In this sense, it is important to emphasize how Ostia was chosen both as a site for new projects at various scales and as a place for historical study. The area adjacent to the archaeological excavations was used by the Urban Planning course, taught by Marcello Piacentini, as well as for a thesis discussed in 1929. Both studied the area in relation to potential expansion: on one hand, the course proposed planning at the scale of the city and territory in an area that, since the 1910s, had been at the centre of debates on revitalizing the region, already brought back to life by the excavations²⁷. On the other hand, the hydroscale project addressed an infrastructural issue that aligned with Mussolini's strategic interests in establishing a connection between Rome and Ostia (Fig. 6-7). This vision had already materialized in 1924 with the construction of a railway linking to the excavations and the sea²⁸. Similarly, the archaeological site was chosen by Gustavo Tognetti in the Monument Surveying course for the restitution of an *insula*, the ground floor of which is known to have housed the *Horrea Epagathiana*, in its state as reconstructed by Calza in 1924. Tognetti interpreted the redrawing as a fundamental stage in the process that moved from the analysis of the ancient to the creation of the new. The decision to focus on an Ostian *insula*, thus on a type of dwelling that had "radically"²⁹ transformed the conception and understanding of communal living in ancient Rome, is not merely a detail of historical reconstruction, but rather crucial information when framed within the debates of the 1920s and 1930s on the configuration of the dwelling and the need for new housing. This choice highlights how that ancient type remains alive, as it can still offer a model applicable to contemporary architecture (Fig. 8). Among the lessons that shaped the School's con-

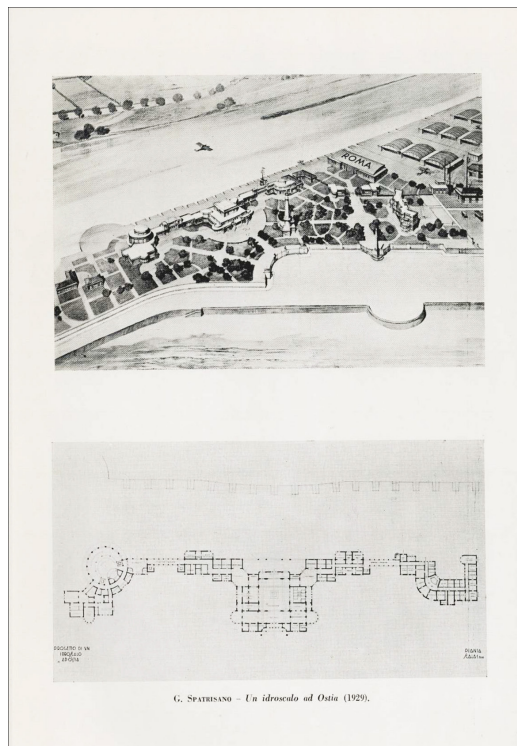


Fig. 7 - Hydroscale project based in Ostia, designed by student G. Spatrivano as a master's thesis in 1929. Annuario (1932).

ception of a living history, Fasolo's course played a decisive role. It was not the only history-focused offering, running alongside it was a parallel of the History of Art course, which approached the past primarily through biographies and chronological accounts of artistic movements. Fasolo's course, by contrast, adopted a "technical-stylistic" approach, focusing on architectural history through direct study of buildings, spatial analysis, and redrawing exercises. His method aimed to demonstrate how historical study could serve, in practical terms, as a concrete reference for the construction of architecture and the city.

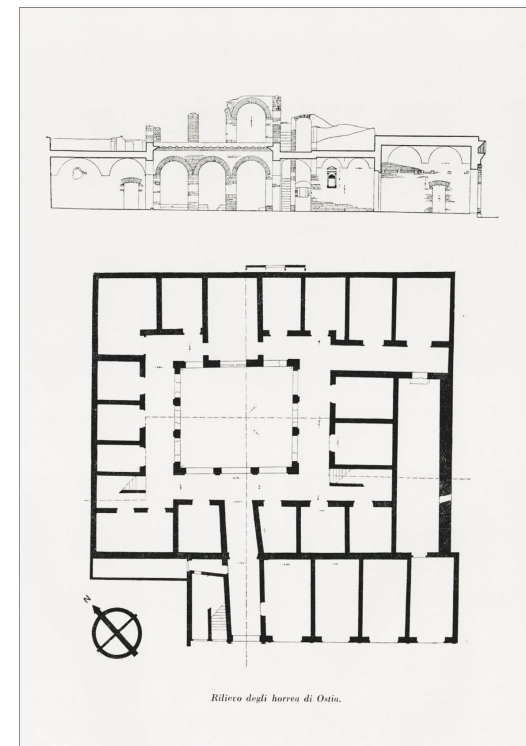


Fig. 8 - Survey of the *Horrea Epagathiana* at Ostia, carried out by a student for the Monument Surveying course (Prof. G. Tognetti). Annuario (1932).

(RE)DRAWING OSTIA THROUGH THE ARCHIVE OF VINCENZO FASOLO

While publications, yearbooks, and reports make it possible to reconstruct the theoretical framework of Fasolo's course, it is through his personal archive at the ASC that the practical dimension of his teaching and research comes into focus. The documents collected and catalogued over the course of his teaching and professional career contribute to an ambitious publishing project, structured into volumes dedicated to each civilization. This work forms a true "index of the immense variety of architectural and decorative types pro-



Fig. 9 - Plan of the north-eastern sector of Ostia, identified as representing the "structural type of the insula". ASC, Vincenzo Fasolo, pencil on paper, *Materiali di studio*, Folder 220, File 1.

duced over time"³⁰. Emerging from a long process of study and research – initiated by Fasolo in the 1920s and continued into the 1950s – the central role of drawing becomes especially clear. Drawing served not merely as a method of documentation, but as an active tool of synthesis and reinterpretation of the past, oriented toward shaping the present. The volumes include numerous drawings – by Fasolo himself, by his students³¹, or drawn from contemporary manuals and publications – accompanied by handwritten notes. These annotations indicate the existence of a coordinating reference text, although no such manuscript survives in the archive. In addition to drawings, the collection includes an extensive bibliography and a range of

materials likely intended as teaching aids, such as postcards and photographs – some taken by professional photographers, others produced by students. These elements reflect a monumental "History" of the "Life" and "Forms" of architecture, one that goes beyond a mere chronological narrative. Instead, architecture is examined within the broader "conditions" of the civilizations that created it, evoking its historical and social dimensions and highlighting its role as an active force in the transformation of the city.

This publication was conceived as a continuation of the work previously carried out in collaboration with Giovan Battista Milani, head of the course in Civil Construction Techniques at the Rome's School

of Architecture. Their joint efforts culminated in a 1931 publication that offered an overview of architectural history from antiquity to the 20th century³². While structural aspects had already been addressed by Milani in 1920 in a publication focused on the history of the "ossatura"³³ – the structural framework of buildings – Fasolo's latest editorial effort reflects the "integral"³⁴ perspective rooted in Giovannoni's approach. This view embraces all components of a building – structural, aesthetic, and functional – within the same concept of architectural form, situated within the broader context of the Modern Movement's exploration of the relationship between function and form.

In the integral vision of architecture conveyed through drawing, where "Forms" and "Life" are part of a universal history, Fasolo approached buildings not as isolated structures but in relation to their connection with the city. In this history, Ostia appeared to take on greater significance than the other ancient centres discussed by Fasolo (Greek, Italic, and Roman cities). Its significance resided not only in what was recognized as the "composition" of the city, meaning both its structure and form, but also as an emblematic example of the relationship between building types and the urban environment. At the urban scale, Fasolo examined the ancient port of Rome, highlighting its structure so distinctly that it can be described as a "square city in origin"³⁵. This is because it was conceived according to principles of geometry and symmetry, embodying the concept of a planned city. In his analysis, Fasolo focused on the organization of the urban fabric and the shape of the blocks. Fabric and blocks defined what he referred to as the generic "inhabited area"³⁶, a framework in which individual buildings – whether residential or public – were understood in relation to their environment. At the scale of the building, Fasolo identified the concept of "type" as the key principle through which the "Form" and "Life" of architecture are expressed within the city. Architectural types were conceived as "principles that reappear [...] over time"³⁷, adapted and modified yet preserving a coherence in their essential logic. These "common"³⁸ elements, according to Fasolo

lo, could still be identified in contemporary architecture. For each type, he collected drawings from various perspectives – plans, elevations, sections, and axonometries projections – with the aim of highlighting their distributive, functional, and structural characteristics. His work demonstrated how each type, despite transformations, preserved a sense of continuity in its core formal principles.

Among the various typologies preserved in Fasolo's archive, a particularly emblematic example is the material intended for an entire chapter titled *House: Dwelling and Composition*, a theme that runs through the entire history of architecture, from antiquity to the present day. Fasolo paid special attention to the comparison between Greek-Hellenistic and Roman-Italic domestic structures, examining how architectural forms and spatial solutions evolved across time. Within the section devoted to the "Roman house", the *insula* of Ostia assumed a central role in his historical narrative, as it was considered the "original type"³⁹. This concept allows for a dual interpretation: on the one hand, the *insula* is original because it was a recent discovery, becoming a new point of reference in the study of ancient domestic architecture; on the other hand, it is original in the sense of being primordial, a dwelling model that, within the historical continuity traced by Fasolo, retains the potential to generate direct relevance in the contemporary. To demonstrate the originality of Roman domestic architecture in Ostia – understood both as a primordial form and as a reference model for later developments – Fasolo structured his study of the dwelling type through a variety of graphic representations, including plans, elevations, and axonometries. This method enabled Fasolo to highlight the typological, technical, and stylistic characteristics of buildings, moving beyond simple classification toward the "integral" interpretation advocated by Giovannoni. The drawing, titled *Insulae Structural Type*, presents a plan view of a portion of Ostia, depicting the first *insulae* excavated by Calza beginning in 1914 (Fig. 9). Through the planimetric representation, the defining features of the *insula* are made evident

– such as porticoes, courtyards, and *angiporti* – which establish a network of connections integrated with the existing road system. This system encompasses both the district's road network, or *vicus*, and the broader urban structure, contributing to the very form of the city. The comparative study of two *insulae* in Ostia – the *Casa dei Triclini* and the *Caserma dei Vigili* – selected for their similar distribution layout, is particularly emblematic. Fasolo re-drew their plans based on Gismondi's representations, published by Calza in the 1941 issue of *Palladio*, but introduced a distinctive el-

ement: a legend indicating the intended functions of each room. This legend, however, does not appear in any previous publications or archaeological reports, suggesting a reinterpretation of the spaces' functions. Fasolo's objective was to provide a spatial reading of the building, emphasizing how the distribution of spaces conveyed not only their functions but also the relationships among them. In the same drawing, he included an axonometric view of the peristyle which, as underscored in pencil by Fasolo himself, clarified the central role of the courtyard as a transitional space and

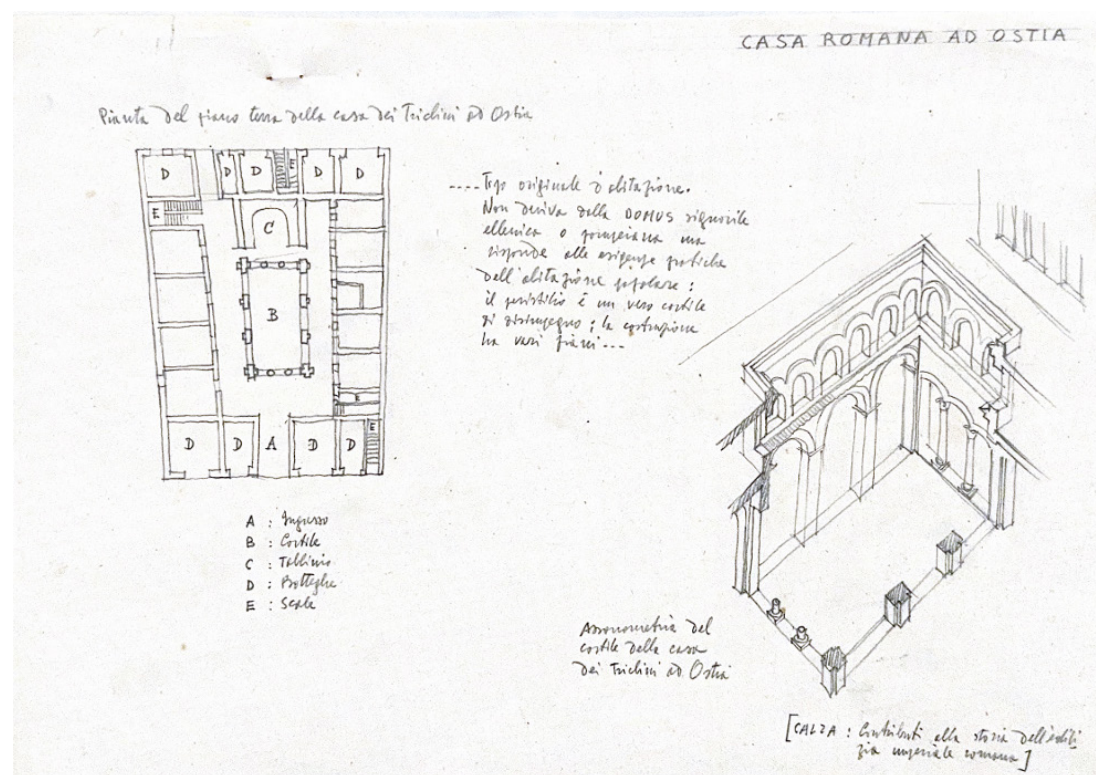


Fig. 10 - Ground floor plan and axonometric drawing of the courtyard of the *Casa dei Triclini* in Ostia, redrawn from Gismondi in Calza, G. (1941). ASC, Vincenzo Fasolo, pencil on paper, *Materiali di studio*, Folder 220, File 1.

highlighted the building's multi-storey structure. He paid particular attention to the relationship between solids and voids in the external elevations, as well as to the connections between entrances and the surrounding streets, stressing their mutual interaction (Fig. 10). This comparative and interpretative approach exemplifies Fasolo's method of using drawing to reveal the spatial and typological logic of ancient architecture.

CONCLUSION: DRAWINGS ACROSS TIME

Fasolo's drawings must be understood not as static representations of the past, but as active instruments of knowledge – tools capable of capturing, synthesizing, and reinterpreting the architectural values of Ostia in a form that aspired to universality. His archive, far from being a mere collection of historical documents, reveals an ambitious intellectual and pedagogical project in which drawing served simultaneously as method and outcome – a way of shaping and transmitting architectural knowledge across time.

For Fasolo, architectural history was constructed through the act of re-drawing, of re-seeing architecture. This same principle guided the exercises he proposed to his students, which were not simple surveys or acts of replication, but interpretive practices meant to explore how ancient buildings functioned and how life was embedded in their spaces. Field trips, often documented through photographs, reinforced the idea that an authentic understanding of ancient architecture could only emerge from the interplay between theoretical study, scientific research, and direct observation (Fig. 11-12). In this context, drawing became a critical tool for mapping the "History" of "Life and Forms", where architecture and archaeology merged into a unified reading of the built environment.

Fasolo's method was more than a pedagogical approach – it was a formative model for an entire generation of architects in the 1920s and 1930s. His archive documents the central role of Ostia as both subject and setting for this education, allowing students to draw upon the ancient city as

a model for contemporary architectural practice. Through this process, they contributed to the continuity of a living tradition, forging a connection between antiquity and modernity that remains relevant for architectural training today.

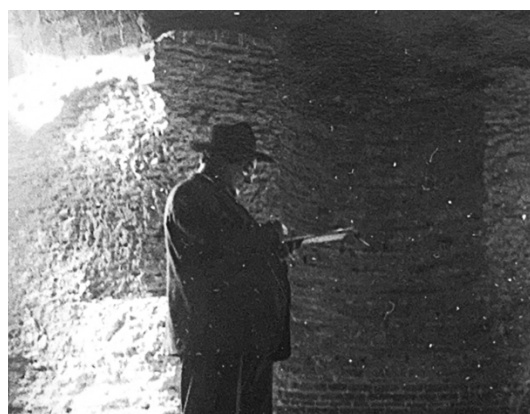


Fig. 11-12 - V. Fasolo visiting ancient ruins with students. ASC, Vincenzo Fasolo, photograph, *Carteggio*, Folder 138, File 18.

NOTE

[1] On this topic, see Saviano, A. (2025).

[2] Calza, G. (1923a); Pagano, G. (1931).

[3] De Marchi, A. (1891).

[4] The editorial board of the journal included, among others, G. Giovannoni (editor), A. Calza-Bini, C. Cecchelli, G. Chierici, E. Del Debbio, V. Fasolo, G. Quirino Giglioli.

[5] Il consiglio direttivo (1937). Prefazione in *Palladio*, 1, 1.

[6] Calza, G. (1941).

[7] See Kockel, V. (2005); as well as the chapters dedicated to I. Sabatini, M. De Renzi e V. Morpurgo in Benedetti S. (2023).

[8] The *Regia Scuola Superiore di Architettura* was established by Royal Decree No. 2593 of 31 October 1919, and its organisational structure was later defined by the Royal Decree of 2 June 1921. In 1932, with Law No. 812 of 16 June, all the High Schools were elevated to the status of university-level institutes.

[9] V. Fasolo was a university professor from 1925 to 1961; from 1954 to 1960 he was the director of the Rome's School of Architecture. For biographical information compare, among others: Terranova, A. (1995); Crevato-Selvaggi, B. (2011); Giovanetti, F., Stabile, F.R. (2004).

[10] Fasolo, V. (1948). 5.

[11] *Annuario* (1926). 173.

[12] On this topic, see also Giardina, A., Vauchez, A. (2016). 212-296.

[13] Fasolo, V. (1948). 5.

[13] Calza, G. (1923b). 9.

[14] Calza, G. (1925). 97.

[15] The following is a chronological list of articles on Ostia preserved in the Fasolo's Archive at ASC: Sillani, T. (1913); Calza, G. (1923a); Calza, G. (1923b); Calza, G. (1925); Calza, G. (1939).

[16] ASC. Vincenzo Fasolo, *Materiali di studio*, Folder 208-223. *L'architettura: storia, vita e forme*.

[18] On the theme of *ambiente* developed by G. Giovannoni, see Stabile, F.R. (2017).

[19] Calza, G. (1938).

[20] The reports of the meetings held in 1920 were published in Giovannoni, G. (1925). 185-212, where the professors are indicated by pseudonyms: V. Fasolo with prof. Vincenzi, M. Piacentini with prof. Marcelli, G. Giovannoni with prof. Gino Navoni.

[21] M. Ridolfi and L. Moretti would later return to the School as assistants to V. Fasolo himself.

[22] L. Quaroni's education and the influence of historical study on his architectural work have been thoroughly analysed in D'Abate, S. (2018).

[23] The yearbooks were structured as follows: the director's inaugural speech for the academic year, statutes and regulations, a list of school staff, the timetable and academic calendar, course programs, the budget, a list of students and graduates, educational trip reports, a list of faculty publications, and an index.

[24] The Rome's School of Architecture was initially housed temporarily in several rooms of the

Royal Institute of Fine Arts on Via Ripetta in Rome.

[25] Annuario (1932). 173.

[26] Annuario (1932). 15.

[27] In 1916, the Municipality of Rome commissioned the Associazione Artistica fra i Cultori di Architettura - AACAR (Artistic Association of Architecture Scholars) to develop the "Ostia Nuova" master plan.

[28] On 10 August 1924, the railway connecting Rome to Ostia was inaugurated in the presence of Mussolini. The project, promoted by the Fascist regime, was part of a broader campaign to improve Italian infrastructure.

[29] Giovannoni, G. (1925). 66.

[30] Giovannoni, G. (1925). 56.

[31] These exercises typically involved the analytical study of selected buildings through schematic drawings. A number of these assignments are documented in the 1932 Annuario, which includes examples of student work illustrating the methodological approach adopted in Fasolo's course.

[32] Milani, G. B., Fasolo, V. (1931).

[33] Milani, G. B. (1920).

[34] On this topic see Giovannoni, G. (1916); Giovannoni, G. (1929a); Giovannoni, G. (1929b).

[35] ASC, Vincenzo Fasolo, *Materiali di studio*, Folder 220, File 1. The section is titled *Struttura e forma della città romana (Structure and Form of the Roman City)*.

[36] ASC, Vincenzo Fasolo, *Materiali di studio*, Folder 220, File 1.

Struttura e forma della città romana (Structure and Form of the Roman City).

[37] Fasolo. (1959). 223.

[38] Fasolo. (1948). 9.

[39] ASC, Vincenzo Fasolo, *Materiali di studio*, Folder 223, File 1. *L'architettura: storia, vita e forme. L'antichità classica. Case abitative e composizione (Architecture: History, Life, and Forms. Housing and Architectural Composition)*.

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