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Building the capital city: Maria Ponti Pasolini, the *Passeggiata Archeologica* and the planning of Rome (1887-1917)

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ABSTRACT

This contribution focuses on what was an topical subject in Rome in the first half of the twentieth century: urban green areas and their relationship with monuments. Interest in this topic was probably inspired by the traditional approach popular in nineteenth-century England, one which several members of the Roman cultural elite who studied vegetation and gardens (Giacomo Boni and Maria Ponti Pasolini) had become acquainted with thanks to the close ties they had established with English professionals. Since the unification of Italy, Rome had raised the issue of the inseparable relationship that city ruins had with vegetation; in fact, the 1873 master plan already contained guidelines regarding the layout of urban gardens, preferably using an English style. These guidelines played a crucial role in city planning and in creating unique areas, such as the *Passeggiata Archeologica* (the Archaeological Park, also known as the *Zona Monumentale*). The paper will focus on these developments and on the work of the people involved in these projects such as, Giacomo Boni, Maria Ponti Pasolini and Gustavo Giovannoni, all members of the Artistic Association of Architectural Connoisseurs – the AACAR founded in Rome in 1890, in order to follow the urban development of Italy's capital city.

KEYWORDS

Rome; *Passeggiata Archeologica* - Archaeological Park; garden design; Maria Ponti Pasolini; Gustavo Giovannoni; Artistic Association of Architectural Connoisseurs (the AACAR)

Introduction

In the late nineteenth century, after the unification of Italy and the problematic transfer of the capital from Florence to Rome (on the 21 January 1871),¹ the Italian political and cultural world was caught up in an important public debate regarding the conservation of archaeological ruins and the creation of urban green areas, especially when the vegetation generated a unique and inseparable link with the ruins of the past (Figure 1).

The chief protagonist in this field was the Artistic Association of Architectural Connoisseurs (Associazione Artistica fra i Cultori di Architettura, from now on AACAR), established on 23 January 1890 following an initiative by the architect Giovanni Battista Giovenale (1848-1934) and a group of artists, architects and men of letters interested in the transformation that was underway in Rome and in the conservation of its monuments.

Several members of the Roman group were involved in the discussion and debate about spontaneous flora and antiquities; they include, with expertise in their specific domain, the architect-archaeologist Giacomo Boni (Venice, 1859 - Rome, 1925) and Countess Maria Ponti Pasolini (Gallarate, 1856 - Rome, 1938), both culturally close to the projects and studies on vegetation and

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¹Pesci, *I primi anni di Roma capitale (1870-1878)*; Caracciolo, *Roma capitale. Dal Risorgimento alla crisi dello Stato liberale*.

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Figure 1. John Senex, map of Rome, 1721; it identifies both modern and ancient monuments in profile. Some of these include the Coliseum, the Vatican, the Pantheon, and various other monuments, monasteries, and churches. Each corner is decorated with an engraved image of an important Roman monument, including: the ruins of the Amphitheatre of Vespasiano, St. Peter's Church and the Pope's Palace, Trajan's Pillar, and the pyramidal Sepulcher of Caius Cestus (https://it.wikipedia.org/wiki/John_Senex).

gardens performed by the English; contributions were also provided by Gustavo Giovannoni (Rome, 1873 - Rome, 1947), Marcello Piacentini (Rome, 1881 - Rome, 1960) and Antonio Muñoz (Rome, 1884 - Rome, 1960).

Giacomo Boni, archaeology and vegetation

Giacomo Boni was in fact the first to tackle the role of vegetation in archaeology. During the last few decades of the nineteenth century, he established very close, friendly relations with several members of the British cultural scene with whom he had valuable exchanges and kept a lively correspondence: John Ruskin, William Morris, Philip Webb, and William Douglas Caröe. He was also a corresponding partner of the Royal Institute of British Architects and took part in conferences at the Royal Dublin Society (1904).²

²Pretelli, "L'influsso della cultura inglese su Giacomo Boni: John Ruskin e Philip Webb."

After working in Venice, where he took part as a draughtsman in the restoration of the Doge's Palace, under the direction of Annibale Forcellini (1876-1890), and in the recovery of the materials in the stratigraphic excavation of the rubble of the bell tower of the S. Marco cathedral, which suddenly collapsed on July 14, 1902, Boni was called to Rome in 1888 as Inspector of Monuments for the Directorate General of Antiquities and Fine Arts. As Director of Excavations of the Roman Forum,³ in 1898 he began to develop an experimental ethnohistorical approach by studying the ancient remains and their relationship with the vegetal world.⁴ His efforts are recorded in his notebooks, which he filled with detailed notes about the 'plants cited in the 'Georgics'',⁵ a study of the original floral and tree species present in the area through a combined and sapient utilization of classical sources (Figure 2).

Though these were early experiments, they played a crucial role in the urban layout of the new capital, a city where the proposals and solutions that were being implemented were unique throughout Europe.

The role of spontaneous flora in the city, and as an aesthetic element complementing monuments and ruins,⁶ was probably borrowed and reinterpreted from English perceptions of vegetation and nature and it was also based on a renewed interest in Italian-style gardens expressed by several English scholars including: Reginald Blomfield who glorified the beauty and harmony of formal gardens (1892),⁷ the young traveller Janet Ross and her publication on the gardens of Florentine villas (1901),⁸ the architect Harry Inigo Triggs who designed formal gardens (1906),⁹ and George Sitwell,¹⁰ a learned gentleman who visited the Italian *viridari* (gardens) that had escaped the drastic changes imposed by English-style gardens.

Here a number of projects implemented overseas should also be mentioned: the studies on renaissance gardens by the architect-landscape designer Charles Adams Platt;¹¹ the articles published by the journal *American Architect and Building News* that had often reported on Italian gardens since 1897; the in-depth studies on the Italian landscape, villas and parks published by the writer Edith Wharton in 1904;¹² as well as the activities of the American Academy in Rome, founded in 1894, which often involved the Artistic Association of Architectural Connoisseurs (Figure 3), whose archives house the surveys of several Italian villas performed by American scholars and published by Gustavo Giovannoni in the journal *Architettura e Arti Decorative*.¹³

Additional projects belong to this context: the long and articulated Roman debate about the *Passeggiata Archeologica* (Archaeological Park, also known as *Zona Monumentale* - Monumental Zone), which will be later described, and the project of a long promenade, in Florence, from

³Zucconi, "Tra archeologia ed estetica urbana: Giacomo Boni alla direzione dei Fori (1898-1911)."

⁴Cerutti Fusco, "Flora e antiche vestigia: da Luigi Canina a Giacomo Boni nel contesto della cultura anglosassone;" Varoli Piazza, "Tempo storico del monumento e della natura nel paesaggio archeologico. La lezione di Giacomo Boni."

⁵Academy of Sciences and Letters, Milan, Archive of the Istituto Lombardo (where Boni's correspondence is held), *Fondo Eva Tea*, b. CXL, Virgilio/b-Georgiche appunti.

⁶Fiorini Mazzanti, "Florula del Colosseo."

⁷Blomfield, *The Formal Gardens*.

⁸Ross, *Florentine Villas*.

⁹Triggs, *The Art of Garden*.

¹⁰Sitwell, *An Essay*.

¹¹Platt, *Italian Gardens*.

¹²Wharton, *Ville italiane e loro giardini*; Ead., *Scenari italiani*.

¹³Centro di Studi per la Storia dell'Architettura (CSSAr), G. Giovannoni, b. 18, *Ville Italiane nei rilievi dell'Accademia Americana in Roma, 1923*; Giovannoni, "Ville italiane nei rilievi dell'Accademia Americana in Roma;" Id., "Rilievi architettonici della Accademia Americana in Roma."



Figure 2. Giacomo Boni, notebooks with detailed notes about the plants cited in the Georgics, by Latin poet Virgil (Academy of Sciences and Letters, Milan, Archive of the Istituto Lombardo, Lascito Eva Tea-Giacomo Boni, b. CXL, Virgilio/b-Georgiche appunti).

Porta Romana to San Niccolò bridge (Viale dei Colli), that the architect Giuseppe Poggi had designed as a part of the expansion plan for the city, when became the capital of the Kingdom of Italy in 1865.

Maria Ponti Pasolini, the ‘indefatigable’ countess

Together with the politicians and promoters of the project for the *Passeggiata Archeologica*, Guido Baccelli and Ruggero Bonghi, Maria Ponti Pasolini was one of the voices which most influenced debate. In the *Annuari* of AACAR she is described as the ‘indefatigable and truly admirable Countess Maria Pasolini who has dedicated, and dedicates, a wealth of intelligent energy to the defence of

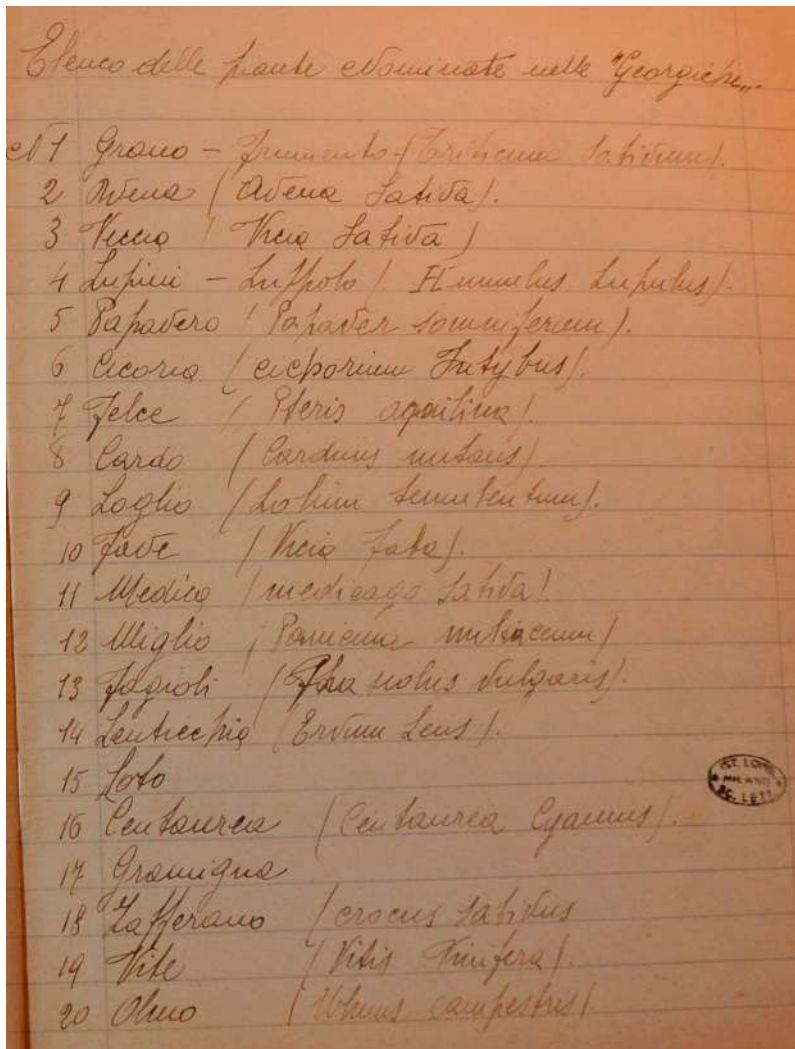


Figure 2. Continued

the monumental area. She has gifted some of the most picturesque and beautiful photographs of the area; together with the monograph, and better than any words, they explain to later generations the sheer extent of the sacrilege that has been committed'.¹⁴

Her love of vegetation, the 'picturesque', the 'environment' of monuments and the 'landscape'¹⁵ are revealed in a book *Il giardino italiano*¹⁶ published in 1915 (Figure 4a, b) which was the first study of a formal garden ever to be published in Italy. In the book, distributed to members of the AACAR partnership, she pointed out that very few studies on this issue had been performed in Italy and cited the most important English and German studies.

¹⁴Giovenale, "Resoconto Morale per l'anno MCMIX," 12.

¹⁵Pasolini, "Sulla conservazione delle condizioni d'Ambiente e sulle bellezze naturali nella zona monumentale," 56.

¹⁶Pasolini Ponti, *Il giardino italiano*.

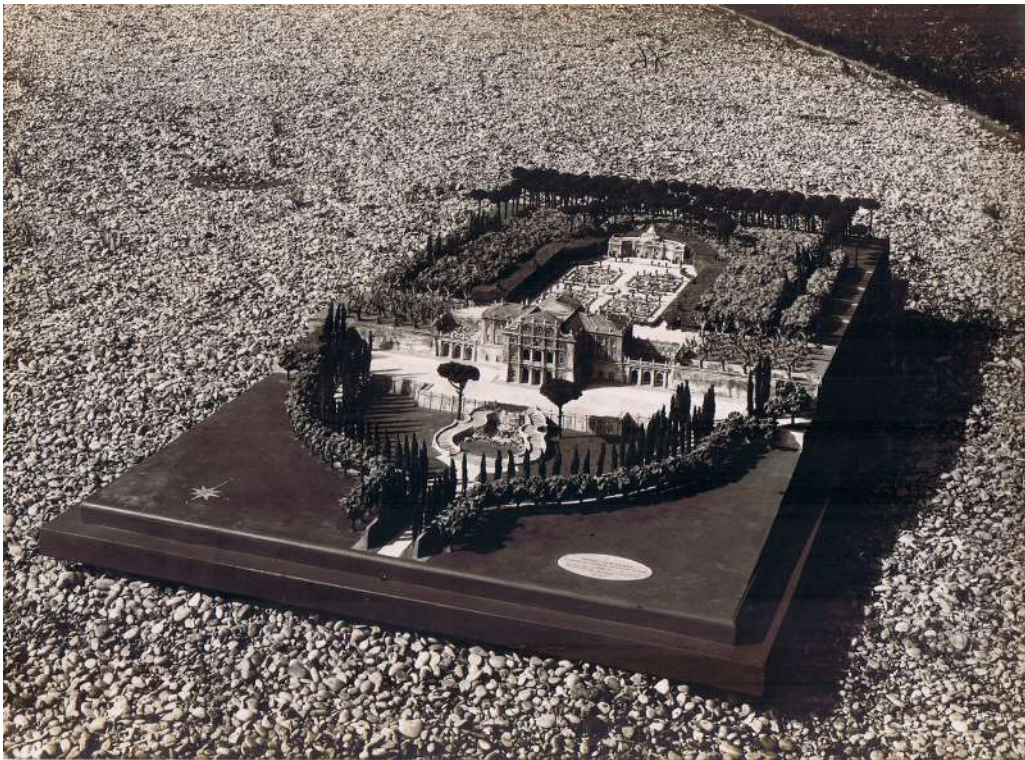


Figure 3. Model for the project for a villa for the American Embassy in Rome prepared by the American Academy of Rome: architects Philip Trammell Shutze and George Gavin Lawson, sculptor Thomas Hudson Jones (CSSAr, AA American Academy, 1924-1926).

Giovannoni, president of the AACAR, appreciated the ‘very beautiful monograph’ by the Countess who ‘so clearly and brilliantly outlines the positive rationale and true characteristics of the beautiful Italian system of composition in what was, and must once again be, a true art, the art of gardens’.¹⁷

In fact, in her little 30-page booklet the Countess linked the features of an Italian-style garden with residential housing and the environment; her comments were such that they boosted the design and creativity of new public spaces, parks, and gardens in the city.¹⁸ Thanks to her book, a little while later, sometime after 1925, the Countess was made a member of the Governorship’s Consultancy Committee for gardens; her role was described as ‘specialist in how to defend plants against disease’.¹⁹

Maria Ponti Pasolini became a member of AACAR in 1898, initially as an external partner, and later took on a role in which he became responsible for shareholder engagement (from 1904 to 1925),²⁰ and finally as an honorary member (1927) (Figure 5).²¹ She came

¹⁷Giovannoni, “Resoconto morale per l’anno 1915,” 47.

¹⁸Cantelli, “La Mostra del giardino italiano a palazzo Vecchio (1931).”

¹⁹Cremona, “«L’opera intelligente ed efficace che Ella va svolgendo . . . ». L’ascesa di Raffaele de Vico durante il Segretariato Generale di Alberto Mancini (1923-1926),” 61.

²⁰“Elenco dei soci al 30 Giugno 1925.”

²¹CSSAr, AACAR, Registro 201, Lista dei soci AACAR, 1925-1932.

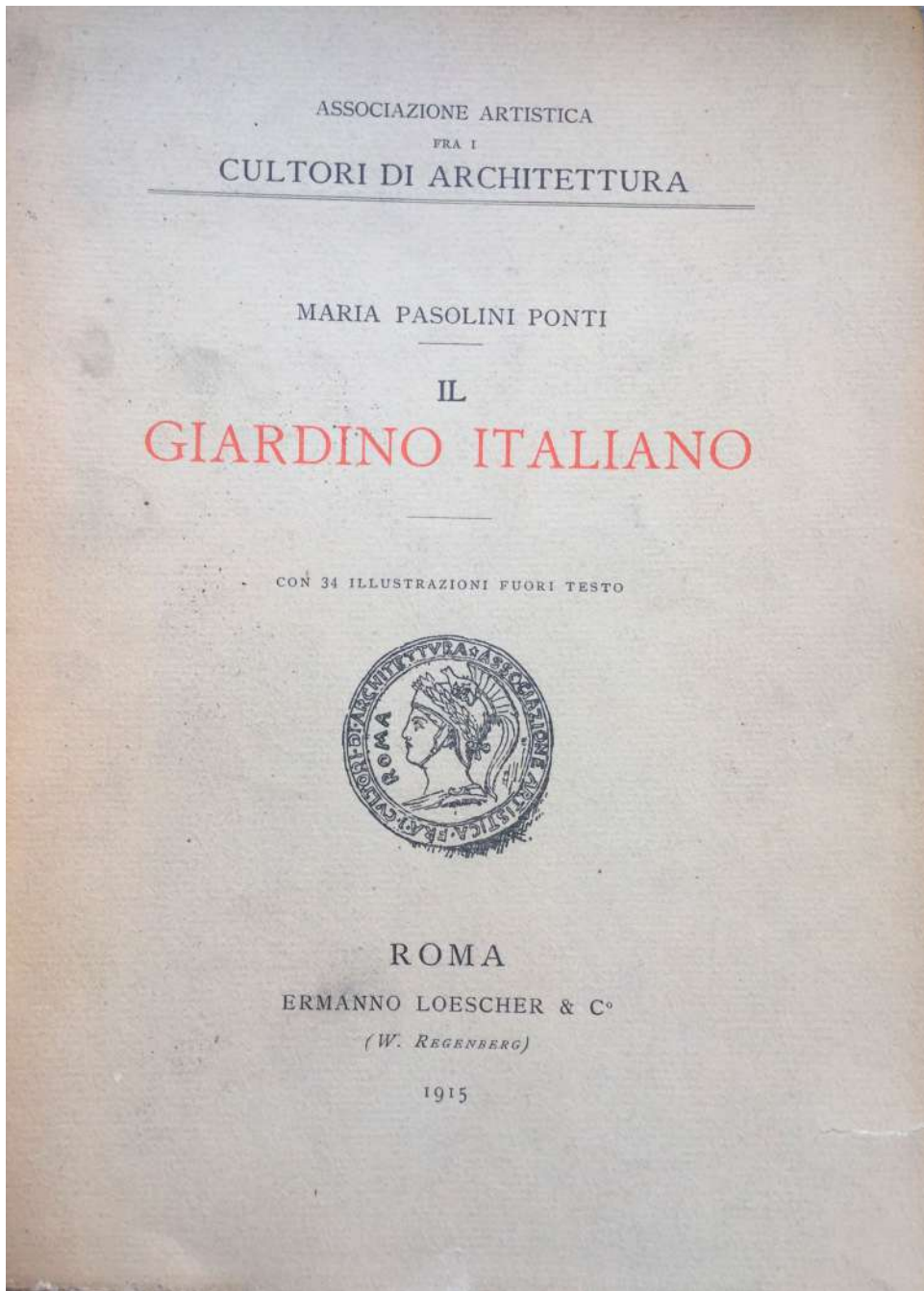


Figure 4. a, b. (a) Cover of the book *Il giardino italiano* of Countess Maria Ponti Pasolini; (b) Historical plan of Villa d'Este in Tivoli (Pasolini Ponti, Maria. *Il giardino italiano*. Turin: Ermanno Loescher, 1915, gi. 27).

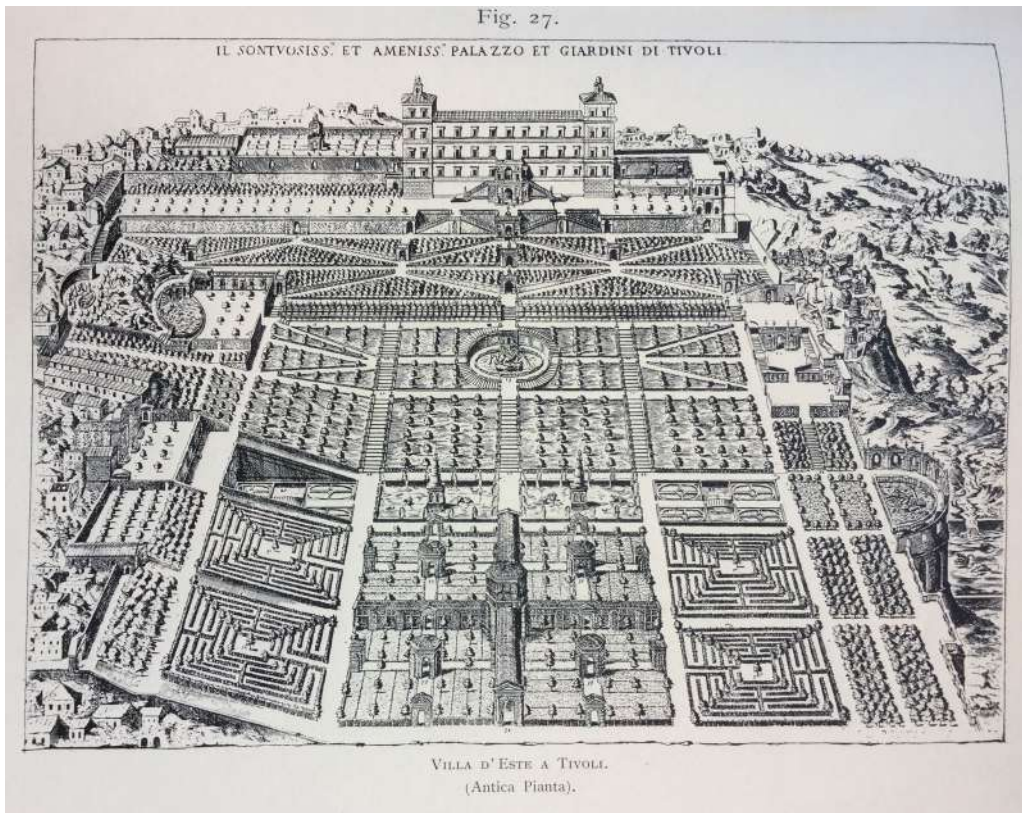


Figure 4 *Continued*

from a well-to-do Lombard family involved in the textile industry as well as social and publicly useful activities. She attended the Female Education Institute of the Holy Annunciation in Poggio Imperiale (Florence), a secular institute that taught liberal ideas which were to influence her education and help her develop a meaningful, unconventional culture.²²

After living for a long period in Ravenna she moved permanently to Rome in 1883 together with her husband whom she had married in 1874; Pietro Desiderio Pasolini Dall'Onda had been a member of the House of Chambers from 1883 to 1886 and a senator from 1889. In Ravenna she had worked tirelessly in support of peasant families and in 1883 had founded a school in the Pasoliniani di Coccolia estate (Ravenna). The school taught young women a series of skills (how to make lace, fabrics, tapestries, etc.) in order to help them chose a profession and a craft.

After moving to Rome in 1883 she was able to put her entrepreneurial skills to good use. In 1899, Maria Ponti Pasolini was one of the founders of the Roman Federation of female activities (President Countess Lavinia Taverna) which in 1903 became the National Council of Italian Women, grouping the emancipationists of liberal orientation.

That same year she collaborated on a project to create Italian Women's Industries together with other women from the middle classes and aristocracy; their aim was to group the women's

²²Bosi Maramotti, "Maria Pasolini," Ead., "Il liberalismo illuminato in una donna dell'Ottocento: Maria Pasolini Ponti (1857-1938);" Fontana, "Maria Ponti Pasolini e la diffusione di una cultura sociale in Romagna;" Albrecht, "Die Wiederentdeckung der italienischen Bau- und Gartenkunst. Maria Pasolinis Beitrag zur Städtebautheorie in Italien nach der Jahrhundertwende."

Inola (Bolagna)
 Via Cassar 48
 22. Ottobre 1927

Signor Presidente gentilissimo,
 (con ritardo dovuto ai miei frequenti spostamenti ricevo la tua gentile e tanto gradita comunicazione che mi partecipa la nomina di Socia benemerita dell'Associazione artistica fra i Culturali d'Archi-tettura, che lei tanto degnamente presiede. Con la massima ammirazione per l'opera compiuta da questa Società, con ogni miglior voto per quella che essa sta proseguendo, ringrazio vivamente e la prego a credersi

Sua devotissima
 Maria Pasolini Pontj

Figure 5. Maria Ponti Pasolini, letter to Edgardo Negri, president of AACAR, 22 June 1927 (CSSAr, AACAr, 1/7, Assemblée passate 1927-1928).

businesses-cooperatives and thus maintain traditional Italian arts and crafts. In 1906 she supported the right to vote for women; two years later, on 24 April 1908, she inaugurated the session of the education sector at the first Congress of Italian Women in Rome (CNDI)²³ (Figure 6).

²³Gazzetta, *Orizzonti nuovi. Storia del primo femminismo in Italia (1865-1925)*, 151-154.

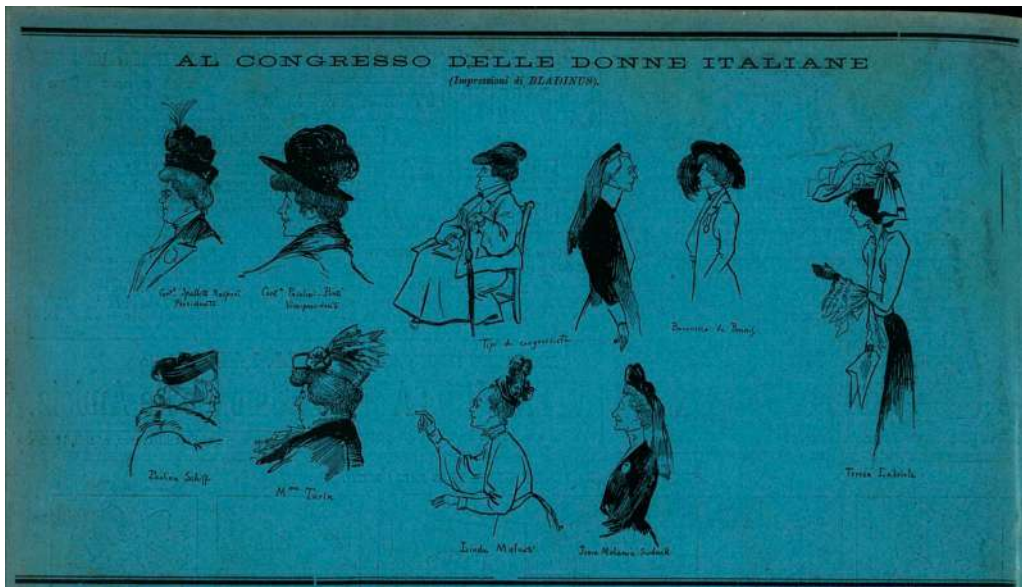


Figure 6. Rome, National women’s congress, caricatures; the Countess Maria Ponti Pasolini is the second from left, in the first row (‘Al Congresso delle donne italiane. Impressioni di Bladinus’. *L’Illustrazione Italiana*, 3 May 1908).

She dreamt of making art a part of the world of arts and crafts, of the world of work, and that of trades; she was probably inspired by the ideals of John Ruskin, William Morris, and the Arts & Craft Movement that the Countess was well acquainted with thanks to her friendship and exchange of ideas with the French art critic Robert de La Sizeranne, connoisseur and disseminator of Ruskin’s theories in France²⁴ and Italy.²⁵

Maria Ponti Pasolini had a dynamic, enterprising, and brilliant personality; she sought to extend her interests and improve her own knowledge by meeting and making friends with important politicians, economists, artists and men of letters, frequent visitors to her Roman *salotto*; she also travelled extensively abroad, thanks to the ties and relations established by her husband in Rome.

Once a member of the AACAR, she reaffirmed her role as an active, strong-willed, and cultured woman who took advantage of every opportunity to acquire more knowledge and information, to measure herself against other cultural environments, and enter, with great expertise, into the debate on Italy’s artistic heritage. She not only maintained the need to protect cultural and architectural assets and gather more information about them, but also influenced urban issues in the name of aesthetics, archaeology, and the history of art.

In 1902 the Countess introduced one of the most authoritative international experts in urban landscapes, Charles Buls, former burgomaster of Brussels and author of *L’Esthétique des villes* (1894)²⁶ to the President of the AACAR, engineer Filippo Galassi, and to the member and mayor Prospero Colonna. Buls’ book was sponsored in Italy by the AACAR and edited, in a loose translation, by Pasolini herself.²⁷

²⁴de La Sizeranne, *Ruskin et la religion de la beauté*.

²⁵Ojetti, “Ruskin e la religione della bellezza.”

²⁶Buls, *L’Esthétique des villes*.

²⁷*Estetica della città di Charles Buls*.

This was an important opportunity for her to organise a conference in the Town Hall (Campidoglio), a ‘lesson on urban aesthetics applied to the problems of the city of Rome’.²⁸ Buls tackled the problems by openly deploring the proposal to demolish the north hemicycle of Piazza Navona and reinforcing the concept of adapting the road network so as to preserve the monuments.²⁹ On this occasion, a visit was organised by the AACAR to the *Passaggiata Archeologica* which had become a much debated key issue for the Association.

Urban aesthetics and the conservation of monuments and of their landscape became concepts which increasingly involved Countess Maria Ponti Pasolini; she communicated her thoughts about these issues and expressed her ideas very clearly in different articles³⁰ and made crucial contributions also to the debate on the problems of several cities: the proposals for Tripoli (26 July 1912), the projects by Marcello Piacentini for Bergamo and Brescia (5 September 1929), the master plan for the city of Varese (14 September 1931) and the urban planning problems of Rome (15 October 1931),³¹ a complex and extremely stratified city where the link between past and present was not always obvious. This is an extract from her article, *Sulla conservazione delle condizioni d’Ambiente* (1910), highlighting the many links between the ‘ensemble’ – the city – and its individual parts: ‘we are faced with an ensemble [the city], that man has created over the centuries, that nature with its magic seal has consecrated, turning it into a unique and perfect work of art. A whole life, that will never be reproduced: a harmony which, in its unity and individual parts, has inspired artists and poets’.³²

On 13 October 1931 the Countess sent a long letter to Giovannoni commenting on an article published in the newspaper *Il Resto del Carlino*. She expressed her ideas about the project to restyle Piazza Venezia,³³ citing the characteristics of the approved project (Figure 7): ‘the side of the monument to Vittorio Emanuele will be joined to the Campidoglio after the reconstruction of the church of St. Rita: Piazza Aracoeli will once again, enhance the steps leading to the Campidoglio: if I have understood correctly. One side of Trajan’s Forum will have a green area, which will provide a sense of envelopment to the environment, enhancing the column’. She also mentioned the possibility, ‘while the pickaxes are furiously at work’, of asking the Istituto Luce to document the excavation work in the area ‘so as to obtain the first photographs of the excavations and show them to the public at large’.³⁴

These words reveal the Countess’s avant-garde spirit. In addition, her considerations highlight the relevance of photography in the field of archaeology as an unusual expressive medium to document and disseminate cultural events.

Archaeology, gardens, and the city

The interest in archeology and monuments’ relationship to their natural landscape has its roots in the early nineteenth century, when the French governed Rome (1809-1814) and during the archaeological excavations of 1810-1835, which acknowledged that merging vegetation and archaeology represented a new aesthetics. In fact, the *Commission des monuments historiques et*

²⁸Galassi, “La Conferenza del signor Charles Buls,” 11.

²⁹Buls, *L’Esthétique de Rome*; Smets, *Charles Buls. I Principi dell’arte urbana*, 313-16.

³⁰Pasolini Ponti, *L’arte antica in Italia sorgente di ricchezza pubblica*; Ead., *Associazione artistica fra i cultori di architettura: nota intorno ad una raccolta di fotografie di architettura minore in Italia*; Ead., *Villa Mattei e i giardini a Roma*.

³¹CSSAr, G. Giovannoni, b. 38, Correspondence, Letters sent to Giovannoni by Maria Ponti Pasolini.

³²Maria Pasolini, “Sulla conservazione delle condizioni d’Ambiente e sulle bellezze naturali nella zona monumentale,” 58.

³³CSSAr, G. Giovannoni, b. 38, Correspondence, Letter sent to Giovannoni by Maria Pasolini, Imola, 15

³⁴CSSAr, G. Giovannoni, b. 38, Correspondence, Letter sent to Giovannoni by Maria Pasolini, Imola, 15, October 1931.

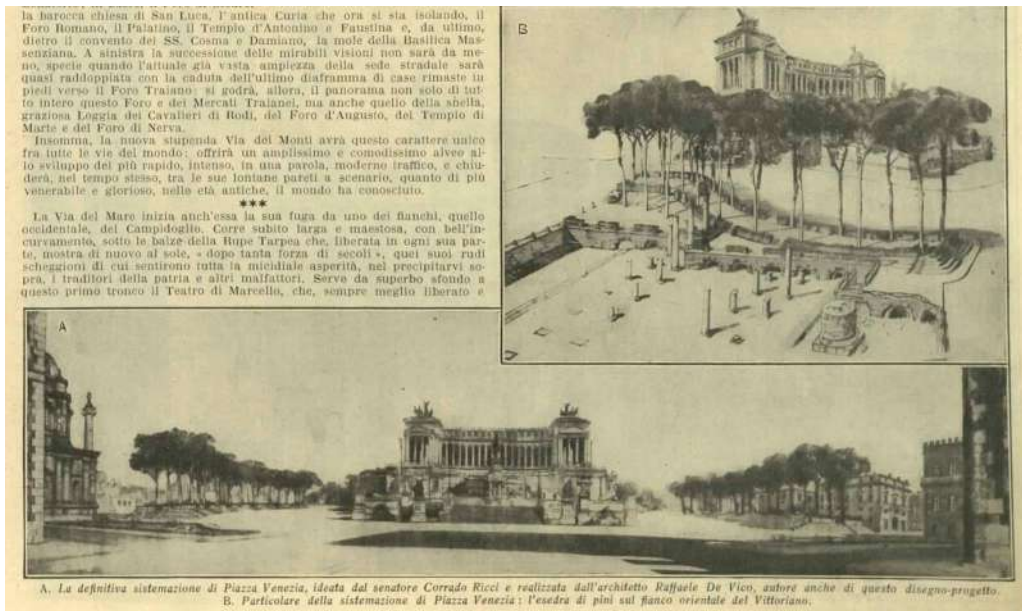


Figure 7. a, b. (a) Rome, project for Piazza Venezia, conceived by Senator Corrado Ricci and designed by the architect Raffaele de Vico. (b) Detail of the arrangement in Piazza Venezia: the pine exedra on the eastern side of the Vittoriano ('Grandi opere a Roma'. *La Domenica del Corriere* 44, (XXXIV): 9).

bâtiments civils, designed several projects to build public parks in the Roman Forum, in which the ancient remains were connected by tree-lined avenues;³⁵ so much so that the Prefect, Camille De Tournon developed a project for an archaeological park where the monuments were joined together using tree elements, based either on a symmetrical plan or in regular groups: the *Jardin du Capitole* (1813),³⁶ by Louis-Martin Berthault, which included a geometric layout with trees between the Campo Vaccino, the Colosseum, the Palatine, the Arch of Janus and the Temples of Vesta and Fortuna Virile (or Portunus) and a French-style garden on the Palatine, with straight main paths and secondary winding paths bordered with bushes and flowerbeds; precisely in the urban area where ancient ruins merged with the vegetation in the characteristic Roman landscape.

This project, however, remained on paper and was never realised. It was not until the end of the century, when the city underwent extensive renovation, in order to adapt to its new administrative and social role as the capital of the kingdom and new important public works had to be constructed, that vegetation, green areas, and gardens became topics of increasingly popular concern, sparking a lively and multifaceted debate initially linked to the need for conservation and enhancement of archaeological fragments chiefly located in areas with spontaneous, luxuriant vegetation.

The city on the Tiber has always been characterised by a landscape dotted with ruins, old, dilapidated buildings, and vegetation; they formed a unique, attractive, and inimitable combination. In fact, the Roman garden had always been interpreted as an independent type, a model that was special due to the presence of urban ruins. The solution adopted for the layout of Roman gardens included unique and original forms, materials, and vegetal species, always closely connected to a

³⁵Pupillo, "Il giardino del Campidoglio", 118-121.

³⁶Jonsson, *La cura dei monumenti alle origini. Restauro e scavo di monumenti antichi a Roma 1800-1830*, 67-72.



Figure 8. Jean Baptiste Camille Corot, *View from the Farnese Gardens, Rome, 1826*, Oil on paper mounted on canvas (https://commons.wikimedia.org/wiki/File:Jean-Baptiste-Camille_Corot.jpg).

structured urban layout where ancient remains existed in harmony with the vegetation and green areas. A compact system within the dynamic urban reality of a unique and incomparable city where historical elements are interconnected in an inextricable combination with its vegetation and nature.

Rome is a city that has attracted painters, poets, writers, and men of letters who, while visiting Italy, appreciated the aesthetic and romantic importance of the spontaneous vegetation growing among the ruins; their positive approach also reveals their appreciation for the link which in time the vegetal world has established with the vestiges of the past. Visual examples include the paintings by several French painters who visited Rome: Achille Etna Michallon, Jean-Baptiste Camille Corot (Figure 8), and Félix Benoist; the latter always portray Roman monuments in sunny, luminous environments, surrounded by an exuberant nature harmoniously linked to the landscape of the ruins.

The report of the master plan elaborated by Cadorna Commission, instituted only a few days (on the 30 September 1870) after the Italian Army entered the city through the *Breccia* (breach) in the Aurelian Walls (on the 20 September 1870),³⁷ represents the first concrete action highlighting the commitment to the conservation of ancient remains and, at the same time, to the celebration of their artistic beauty, proposing the inclusion, in archaeological contexts, of a ‘crown of delightful gardens’.³⁸

Interest and care for ancient monuments was further enhanced by the legislative measure of 8 November 1870 abolishing the Papal Commission of Antiquities and Fine Arts and replacing it with the Superintendency for Ancient Excavations, directed by the archaeologist Pietro Rosa and

³⁷Barbanera, “Monumenti antichi e insegnamento archeologico in Italia nei primi decenni dopo l’Unità,” 93-112.

³⁸Conforti Calcagni, *Una grande casa, cui sia di tetto il cielo. Il giardino nell’Italia del Novecento*, 53.

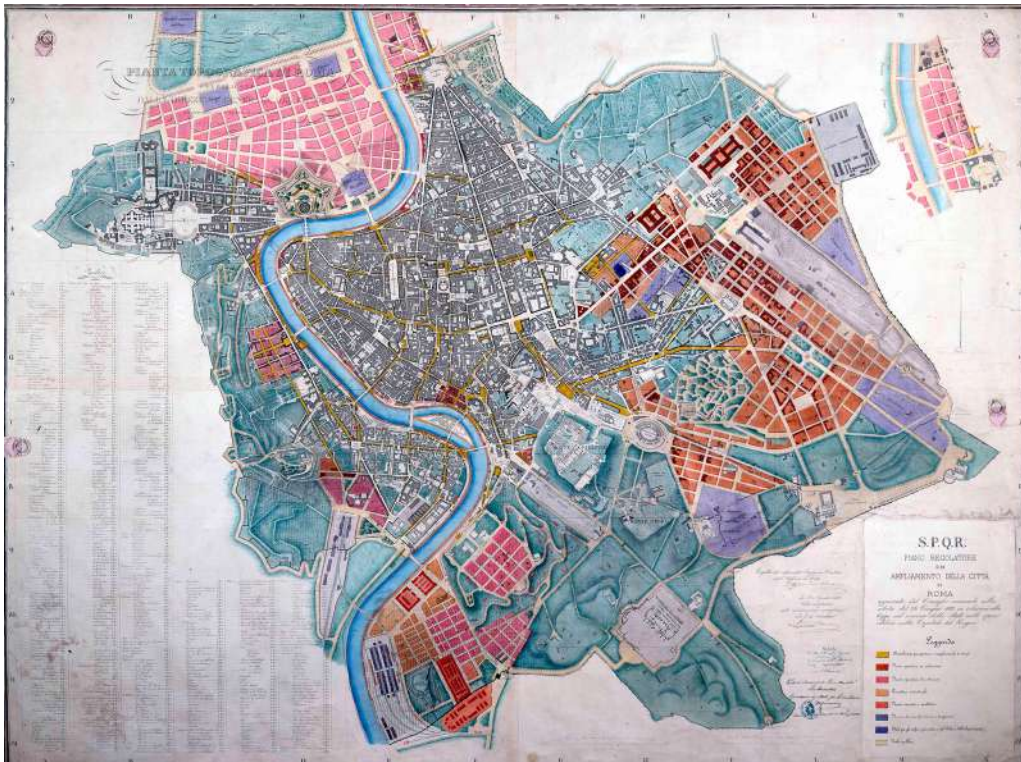


Figure 9. Rome, the master plan drafted in 1883 by Alessandro Viviani recommended that green areas always should be present in public spaces open to citizens, preferably using the English style (<http://www.archiviocapitolino.it>).

supervised by the Ministry of Public Education. Following this, the new master plan drafted in 1883 by Alessandro Viviani recommended that vegetation should always be present in public spaces open to citizens, preferably using the English garden style. The plan also provided precise indications that were to play a key role in the future redesign of the city (Figure 9).

The AACAR was actively involved in the urban greenery debate and made a number of significant contributions to it; among them it is worth mentioning the series of projects presented by Giovanni for the Campidoglio area in *Relazione sulla sistemazione edilizia del Colle Capitolino e delle sue adiacenze* (*Report on the building arrangement of the Capitoline Hill and its adjacencies*), regarding the redesign of the Capitoline Hill with a green area, treescapes featuring by 'Italian style' gardens, nymphaeums and statues. The new set-up had a strategic function in redesigning the central area of the capital and in appropriately developing the most problematic road junctions caused by archaeological excavations (1919-1925) (Figure 10); as was the case of the small garden of pine and cypress trees designed next to the steps of the Basilica of Santa Maria in *Ara Coeli* (1928-1940) after the demolition of the church of St. Rita da Cascia, which was full of 'architectural elements, urban relevance and perceptions of the landscape'.³⁹ The plan reflected the attention and apprehension Giovanni expressed every day in newspapers regarding the felling of the

³⁹Canali, "Gustavo Giovannoni e Corrado Ricci 'amicissimi' (1904- 1932)," 73.



Figure 10. Rome, Rione Campitelli, *Study for the isolation of the Capitol and the Forum*, s. a., Gustavo Giovannoni and other attr., 1919–1925 (CSSAr, G. Giovannoni, c. 5, 170.15).

so-called *Pine tree of the Aracoeli*, a centuries-old tree that had always characterised the skyline of the Campidoglio (Figure 11).

Other projects, that involve the inclusion of green areas and gardens, were also submitted: one by Giovannoni involving the restyling of one of the most important areas of the city (which took place between 1914 and 1926): the area of the Forum Boarium and the Temple of Fortuna Virile. It envisaged not only freeing and isolating the individual monuments, but also embellishing the whole



Figure 11. Rome, Church of S. Rita da Cascia, reconstruction, 1928-1940. Small garden, with pines and cypresses, in the corner of the Aracoeli staircase after the demolition of the church. It is still visible the so-called Pine tree of the Aracoeli, a centuries-old tree that had always characterized the skyline of the Campidoglio (CSSAr, G. Giovannoni, c. 2, 92).

context ‘with that marvellous element that is the vegetation of trees and bushes, grouped in thickets and not in regularly cut, paltry flowerbeds’⁴⁰ (Figure 12); or the restyling plan regarding the archaeological finds in the area of Largo Argentina, drafted by Antonio Muñoz in 1929, involving the conservation of the old structures, and the reorganisation of the buildings next to the site, enhanced by the inclusion of a ‘crown of pine and cypress trees’.⁴¹

However, the case that interested the AACAR most, was the question of the *Passeggiata Archeologica*; that is the area between the Caelian Hill and the Aventine. This was one of the first post-unification urban reorganization projects. Its primary objective was to maintain the ruins of the ancient buildings and the existing environmental context, in other words the green area inside the city walls which had not still been destroyed by the construction of industrial buildings or by real estate speculation developments.

⁴⁰Boni, “Zona Monumentale,” 1-2.

⁴¹Canali, “Gustavo Giovannoni e Corrado Ricci ‘amicissimi’ (1904- 1932),” 66.

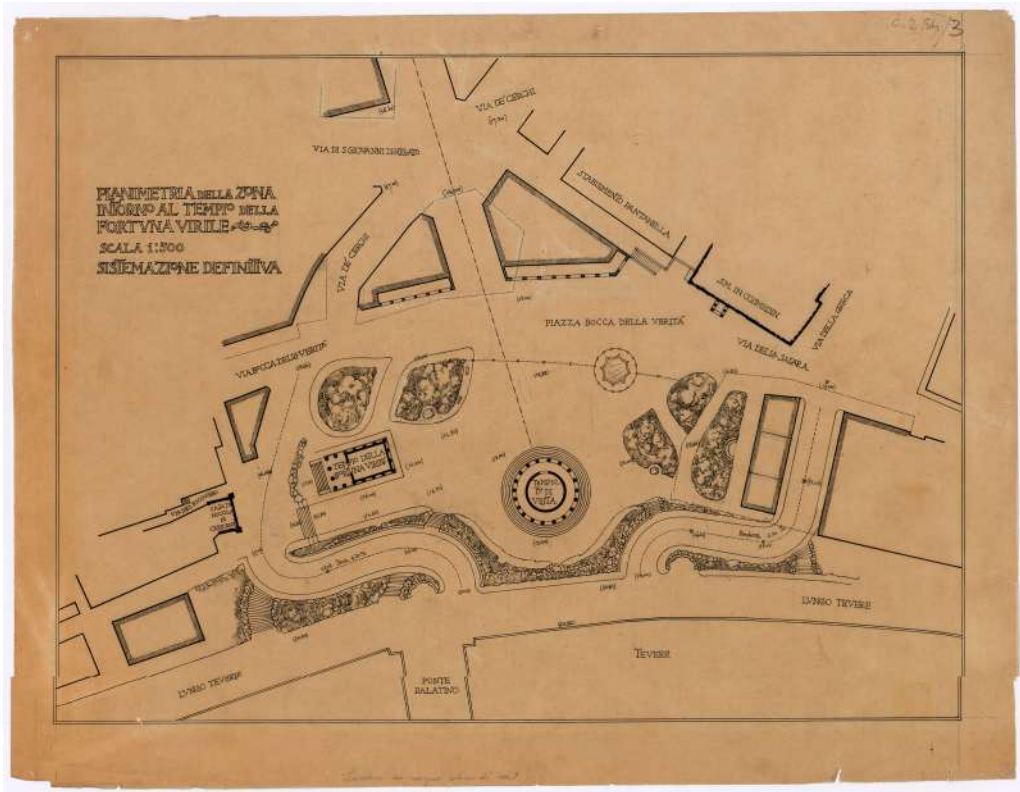


Figure 12. Rome, Rione Ripa, Forum Boarium, project for the isolation of the Temple of Fortuna Virile, 1914–1926 (CSSA, G. Giovannoni, c. 2, 54, f. 3).

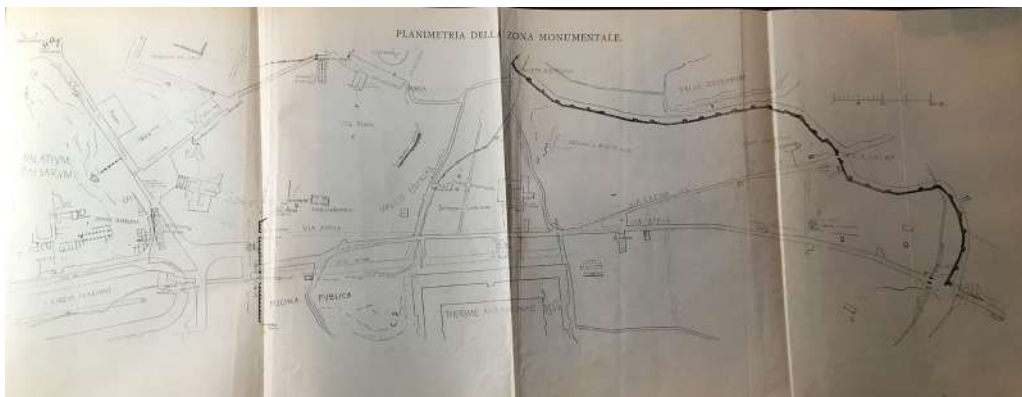


Figure 13. Rome, plan of the Monumental Area, between the Caelian Hill and the Aventine (Bartoli, Alfonso. 'La Zona Monumentale.' *Annuario Associazione Artistica fra I Cultori di Architettura*, MCMVIII-MCMIX, Rome 1910: 37-56, table).

The Association's extensive involvement in this project is described at length in the *Annuari*, the organisation's journal which, from 1904 to 1910, reported extensively on this issue (Figure 13). This was followed by an ad hoc instituted commission aiming to: survey the complex events as closely as

possible; save important old buildings from being demolished; stop existing trees from being removed (chestnut trees, pine trees, sycamores and cedars); and monitor the construction of large, American-style avenues. The latter were the elements of a ‘modernity’ that was to alter the features of many sites.

The *Passeggiata archeologica*: ‘the goddess Roma sleeps here’⁴²

The *Passeggiata Archeologica* project had a long and complicated story that lasted more than 30 years.⁴³ Giacomo Boni – who was among the first experts in Italy to tackle the role of vegetation in archaeology, as we have already seen, located the core of the ancient Roman world within the Monumental Area where ‘goddess Roma sleeps’. The first steps for its institutionalization were undertaken in the second half of the 1880s when the politician and cultural figurehead, Guido Baccelli, a person with whom Boni had a close intellectual and scientific relationship, raised the issue during meetings of the Capitoline Assembly (on the 17 January 1887), with an agenda item on the protection of ancient remains, and in the Chamber of Deputies in Parliament (in April and July 1887). The report accompanying the bill was signed by Baccelli and even Bonghi, a former adversary of Boni. It was discussed and approved by the Chamber on the 5 July 1887 and passed into law n. 4730 dated 14 July regarding the ‘protection of ancient monuments in the city of Rome’ (published in the Official Gazette on the 23 July 1887).⁴⁴

The law established that properties within the boundaries of the Monumental Area were protected for two years. Article 5 also envisaged the creation of a Royal Commission with members and which would be presided over by a government representative; half of the members would be nominated by the Ministry of Public Education and the other half by the Municipality of Rome. The President of the Commission was Senator Giuseppe Fiorelli, director of Antiquities and Fine Arts; members included Baccelli, Bonghi, Bongiovannini, Canevari and Barnabei (for the Ministry), Ceselli, De Rossi, Lanciani, Vitelleschi, and Re (for the Municipality). The government representative was responsible for indicating the implementation plans which were to be drafted in a little over a year.

This important project for Rome was the talk of the town; it focused chiefly on the urban sector that had succeeded in maintaining its topography and morphological and land conformation. This comprised an area undeveloped and untouched by urban planning that spread for roughly nine kilometres between the Forum and the Palatine within the Aurelian Walls and which then passed between the Oppio and Aventine Hills all the way to Via Appia Antica; the area was defined by Boni as ‘*longarum regina viarum*’.⁴⁵ It was undoubtedly one of the last parts of the city that still looked like the countryside, with ruins, vineyards, and villas as well as a long-established road network.⁴⁶ Baccelli believed that this important area had to be defended from real estate speculation and that it should be preserved as a sprawling urban park with ‘big tree-lined avenues’, ruins and vestiges of the past: ‘a unique historical promenade’.⁴⁷

⁴²Boni, “Zona Monumentale,” 1.

⁴³Ibid.; Turco, “Il progetto di sistemazione della «Zona Monumentale» di Roma;” Capobianco, “La Zona Monumentale Riservata: storia di un paesaggio urbano;” Turco, “Note su un’area a margine di Villa Celimontana. La passeggiata archeologica tra l’Oppio e l’Aventino. Battaglie vinte e perdute.”

⁴⁴Borghi, *Il medico di Roma. Vita, morte e miracoli di Guido Baccelli (1830-1916)*, 219.

⁴⁵Boni, “Zona Monumentale,” 1.

⁴⁶Archivio Centrale dello Stato (from now ACS), *Ministero della Pubblica Istruzione*, Dir. Gen. AA.BB.AA., Div. I, La Zona Monumentale, 1908-1924, bb. 876-926.

⁴⁷Gorriani, *Guido Baccelli. La vita, l’opera, il pensiero*, 67.

This initiative was not implemented immediately because of the serious economic depression that started in 1887, but also due to the real estate speculation prompted by urban immigration and the consequent increased housing need.⁴⁸

The relative implementation plan was passed with a new Law, n. 6211 dated 7 July 1889 (*Extension of laws 14 July 1887 n. 4790 and 7 July 1889 n. 6211 regarding the monumental Area of Rome*, Minister Paolo Boselli) (Figure 14); in this area of the city, it provided for an exemption from the master plan, drafted by Viviani and approved by Royal Decree dated 5 March 1883. The directive established the perimeter with the properties to be expropriated to free the area earmarked to be the *Passeggiata Archeologica*, with a ten-year period of public usefulness. These developments triggered protests and resistance by the owners of the lands and buildings in question.

To solve these impediments an attempt was made to play down the archaeological study and instead highlight the hygienic-sanitary requirements in a notoriously unhealthy area crossed by ditches and water courses. The boundaries of the sector to be protected were further downsized, as specified in bill n. 267 (15 July 1897) presented by the Minister of Public Education, Emanuele Gianturco. This bill excluded the area of the Circus Maximus and Oppio Hill, thus reducing the number of expropriations from 85 to 56.⁴⁹ However, it was not until Law n. 502 (11 July 1907) (*General Provisions and Measures intended to facilitate building development in the city*), and specifically art. 17 *Monumental Area*, that the extension of the implementation plan of the Monumental Area was defined once and for all (Figure 15).

The Commission functioned from 1908 to 1914. However, its goals and activities were only made clear in 1909. A new extension law, n. 578 (*For the Monumental Area of Rome*) was approved on the 17 July 1910; this time it authorised an enlargement of the perimeter by comprising some of the land previously excluded.

Although Boni was initially a member of the Royal Commission, by 1910⁵⁰ he began to disagree with the objectives of the group of experts and also with his friend Baccelli who disapproved his relentless and incensed archaeological excavations in the area and, above all, in the Circus Maximus where Boni often performed useless, unwarranted explorations, an inappropriate use of economic resources which should have been employed in constructing the *Passeggiata Archeologica* (Figure 16).⁵¹

Maria Ponti Pasolini was involved in this rift since she was part of the Roman AACAR. There her relationship with Boni had had its ups and downs; at times it was cordial and at others hostile.

Several letters sent to Giovannoni document this situation. In them Pasolini expressed concern regarding Boni's eclectic personality and his rigid and overstated standpoints. She also questions his much-vaunted relationship with Ruskin which had been repeatedly disclaimed in contemporary publications. In fact, in a letter to Giovannoni dated the 1 September 1909 the Countess wrote that she no longer believed anything Boni said because he 'tries to dupe everyone, as he has up to now, for that matter'.⁵²

Pasolini was quite right to intervene on this subject, since she was a member of the commission set up to implement the circular 'Flora of monuments'⁵³ (1895-1896), drafted by Boni and addressed to all those involved. The idea behind the circular was that the philologically correct

⁴⁸Caracciolo, *Roma capitale. Dal Risorgimento alla crisi dello Stato liberale*, 210-23.

⁴⁹Lucente, *Legislazione del Comune di Roma dal 1870 al 1955*.

⁵⁰ACS, Ministero della Pubblica Istruzione, Dir. Gen. AA.BB.AA., Div. I, 1908-1912, b. 138, Roma Flora dei monumenti 1910.

⁵¹de Vico Fallani, *I Parchi Archeologici di Roma - aggiunta a Giacomo Boni, la vicenda della "Flora monumentale" nei documenti dell'Archivio Centrale dello Stato*.

⁵²CSSAr, G. Giovannoni, Correspondence, Letter sent to Giovannoni by Maria Pasolini, Rimini, 1 September 1909.

⁵³ACS, Ministero della Pubblica Istruzione, Dir. Gen. AA.BB.AA., Div. I, 1908-1924, La Zona Monumentale, b. 176.

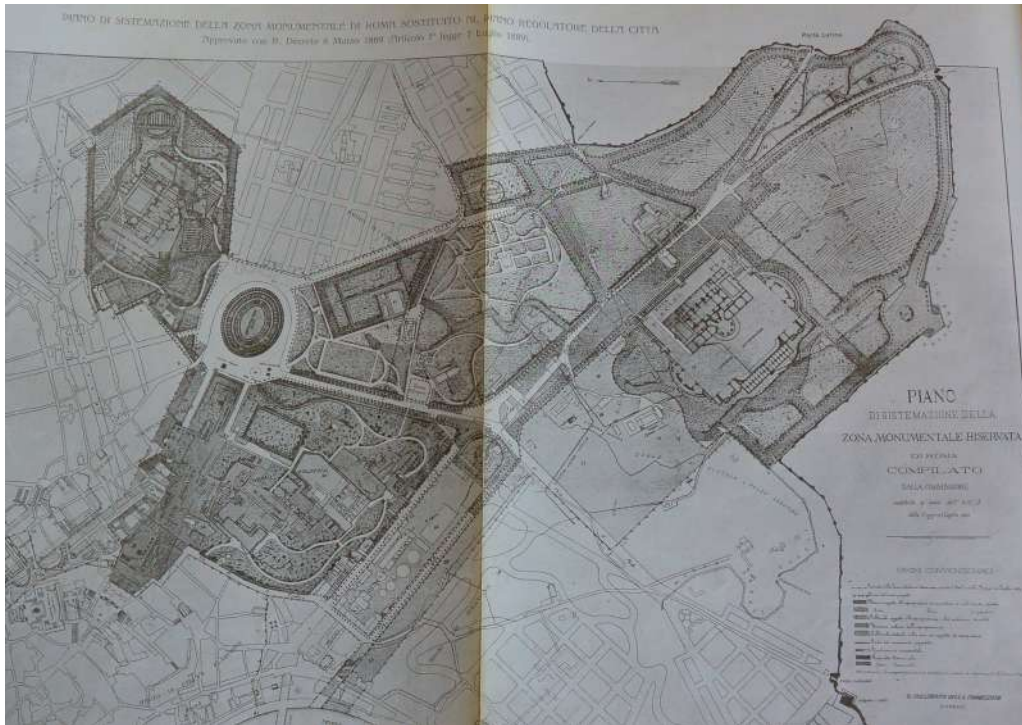


Figure 14. Rome, plan of arrangement of the *Passeggiata Archeologica* (know also as *Zona Monumentale*), Law 7 July 1889 Rome, (*Zona Monumentale di Roma e l'opera della Commissione Reale*. Rome: Tipografia Enrico Voghera, 1910).

use of ruderal flora made it possible to preserve the monumental structures and at the same time ensure a valid historical and aesthetic setting.⁵⁴

Boni's intransigent behaviour soon drew extensive criticism, not only for his extravagance in the field of archaeology, but also for his uncontrolled and 'bizarre' green projects and experiments to reconstruct vegetal walls. In fact, in a meeting with the AACAR, the Countess suggested that 'In addition to the study of buried antiquities, and in addition to the ruins that have already been brought to life, the work of art that exists should be left alone and a work of art be created around it; the aim is to highlight and enhance it'.⁵⁵

The painter Onorato Carlandi also shaped the adverse atmosphere surrounding Boni; Carlandi asked the Society for the Protection of Ancient Buildings (SPAB) to prevent the archaeologist from first eliminating the natural vegetation, and then planting 'silly little trees'⁵⁶ and garden plants around the ancient remains which obliterated the solemnity of the ruins. A journalist added his voice to the chorus of Boni's critics, saying that he was a 'destroyer of antiquity, a maniac gardener, who buried the excavations under green foliage'.⁵⁷

⁵⁴de Vico Fallani, *I Parchi Archeologici di Roma - aggiunta a Giacomo Boni, la vicenda della "Flora monumentale" nei documenti dell'Archivio Centrale dello Stato*, 53-54.

⁵⁵Pasolini, "Sulla conservazione delle condizioni d'Ambiente e sulle bellezze naturali nella zona monumentale," 59.

⁵⁶"The controversy of the excavations in the Roman Forum," 2-4; ACS, Ministero della Pubblica Istruzione, Dir. Gen. AA.BB.AA., Div. I, 1908-1912, *La Zona Monumentale*, b. 174.

⁵⁷Tea, *Giacomo Boni nella vita del suo tempo*, vol. II, note 78.

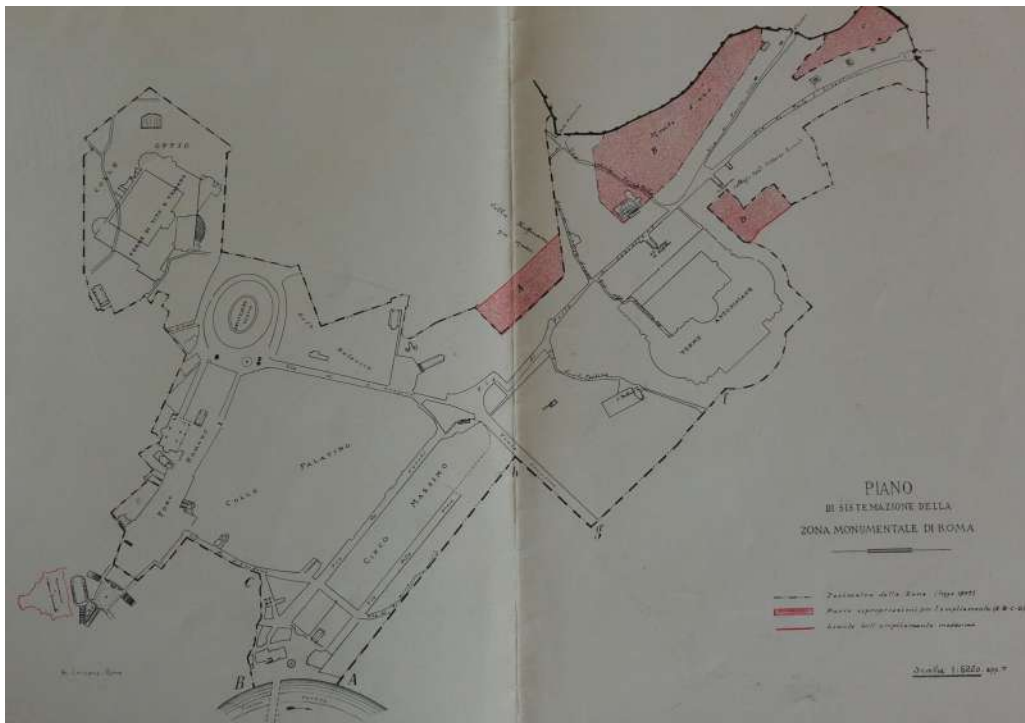


Figure 15. Rome, plan of arrangement of the *Passeggiata Archeologica*, Law of 1907 (*Zona Monumentale di Roma e l'opera della Commissione Reale*. Rome: Tipografia Voghera, 1910).

Boni's resignation on the 7 February 1910 facilitated the nomination of a new member to the Royal Commission: Rodolfo Lanciani (1845 - 1929), an archaeologist, 'engineer and architect'⁵⁸ who starting on the 19 March 1910 became site director of the *Passeggiata Archeologica* together with the engineer Luigi Botto.

Despite the controversy and disputes, the Royal Commission continued to work seamlessly and quite quickly until June 1914. It oversaw the demolition of several buildings, a process that was intended to clean up the areas in question and remove the industrial factories and small buildings, but also free the monuments from the many lean-to structures that had been used for the most varied purposes. One of these provisions mentioned the Caracalla Baths which, after clearance, was to be embellished with a classical garden. According to Lanciani, and based on the archaeological references found in situ, the garden would reproduce the layout of the *xystus*, the ancient baths' park with geometric flowerbeds bordered by boxwood shrubs (Figure 17a, b).

The project for the *Passeggiata Archeologica* also envisaged levelling the very uneven ground. As the area contained classical ruins, a joint decision was taken with the director of the Municipal Gardens Service, Nicodemo Severi,⁵⁹ to place historical plants such as oaks, pine trees, cypresses and myrtle inside the area and border it with laurels and oleanders.⁶⁰ In particular pine trees, the symbol of Italy, were used to mark important areas in the archaeological garden, for example the big

⁵⁸ACS, Ministero della Pubblica Istruzione, Dir. Gen. AA.BB.AA., Div. I, 1908-1924, La Zona Monumentale, b. 176, Atti delle riunioni della Commissione Reale.

⁵⁹Severi, Edilizia e giardinaggio: sistema di parchi per la città di Roma.

⁶⁰Commissione Reale, La zona monumentale di Roma.

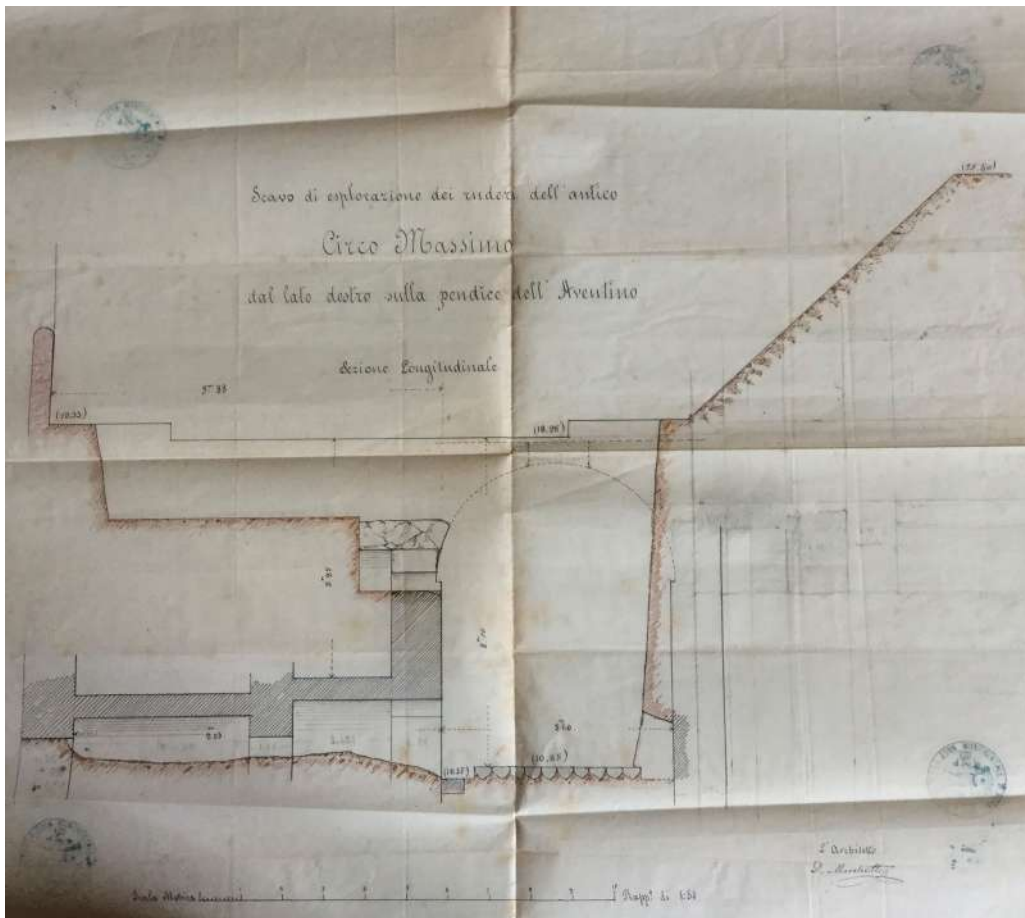


Figure 16. Rome, Circus Maximus, excavations on the slope of the Aventine Hill, 1890 (ACS, *Ministero della Pubblica Istruzione*, Dir. Gen. AA.BB.AA., Div. I, 1908-1912, Zona Monumentale, b. 174).

central avenue; instead *pinus halepensis* (Aleppo pines) were chosen for the hills close to the Celio and Aventine Hills.

The plan also envisaged that the Marrana river should be channelled into a cast iron pipe; however, this initiative was immediately condemned by experts and scholars who advised that it should be preserved as an invaluable ‘element of beauty and life in the landscape of ruins’,⁶¹ including the picturesque vegetation (holm oaks, elms and other privet species), and the poetic valley of the windmills built on its banks.

Long discussions took place to decide whether or not the *Passeggiata* should be open to the public during the evening; this solution would not allow traffic to circulate between the suburbs and the city. So, a decision was taken to build the big central avenue as well as a fast lane, outside the envisaged area of the *Passeggiata*, for car and wagon traffic.⁶² The area was also enclosed by a railing

⁶¹Bartoli, “La Zona Monumentale,” 42.

⁶²Turco, “Il progetto di sistemazione della «Zona Monumentale» di Roma;” ACS, Ministero della Pubblica Istruzione, Dir. Gen. AA.BB.AA., Div. I, 1908-1924, Zona Monumentale, b. 906.

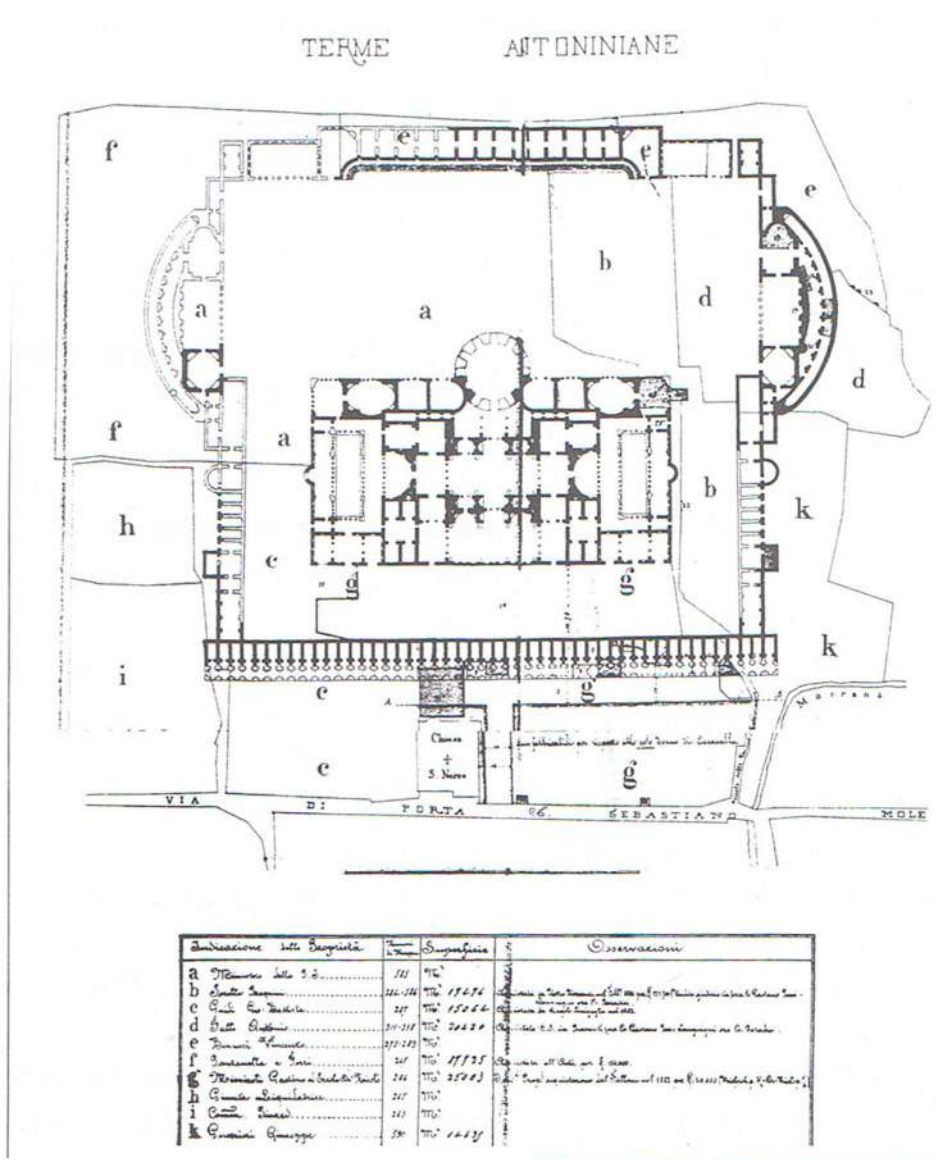


Figure 17. a, b. (a) Rome, map of the Baths of Caracalla with the private properties, 1899 (ACS, *Ministero della Pubblica Istruzione*, Dir. Gen. AA.BB.AA, Div. I, Zona Monumentale, anni 1908-1924, b. 1462); (b) The project of the garden inside the Baths of Caracalla, the *xystus*, with geometric flowerbeds bordered by boxwood shrubs (ACS, *Ministero della Pubblica Istruzione*, Dir. Gen. AA.BB.AA, Div. I, Zona Monumentale, anni 1908-1924, b. 555).

designed by the Technical Office of the Royal Commission, similar to the one used along Via di S. Gregorio at the foot of the Palatine Hill (Figure 18).⁶³

Other projects included: the construction of the Moletta crossroads and the roads to Via S. Gregorio, Via dei Cerchi, Via dell'Aventino, the new road and, finally, the reconstruction of

⁶³ACS, *Ministero della Pubblica Istruzione*, Dir. Gen. AA.BB.AA, Div. I, 1908-1924, Zona Monumentale, b. 181.

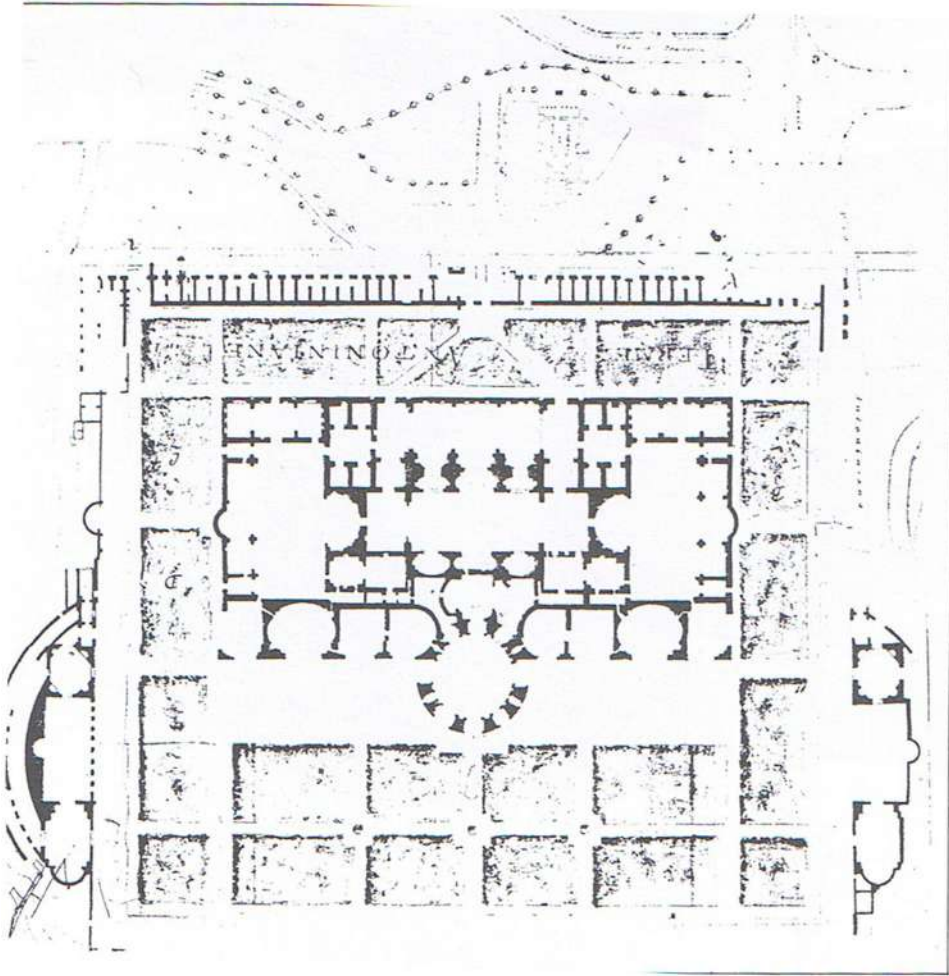


Figure 17. *Continued*

the sixteenth-century house known as ‘La Vignola’ (Figure 19a, b).⁶⁴ This latter project met with strong opposition, as did the envisaged demolition of the ruins of Porta Capena and the remains of the ancient Alessandrino Aqueduct.⁶⁵

The AACAR frequently intervened in the development of the Monumental Area; it expressed its disagreement directly to the Minister of Public Education, for example on the 10 July 1909, especially regarding the works underway asking to suspend the demolition of the buildings and the elimination of vegetation and natural environment. The Countess supported these initiatives; she documented the sites, the buildings, and the features of the Roman landscape by organising several photographic expeditions of the most beautiful areas of the city, and leaving them to AACAR (Figure 20). Together with the monograph on the Italian garden, this

⁶⁴Turco, “La ricostruzione de ‘La Vignola’.”

⁶⁵ACS, Ministero della Pubblica Istruzione, Dir. Gen. AA.BB.AA., Div. I, 1908-1912, Zona Monumentale, 174.



Figure 18. Rome, Via di S. Gregorio seen from the Palatine Hill during Giacomo Boni excavations (Accademia di Scienze e Lettere Milano, Istituto Lombardo, Lascito Eva Tea-Giacomo Boni, b. CLXXVIII, Fotografie, fasc. 3).

documentation would ‘explain to later generations the sheer extent of the sacrilege that has been committed’.⁶⁶

Furthermore, the commission set up by the AACAR, chaired by Amerigo Caravacci and assisted by Maria Ponti Pasolini, used the pages of the *Annuario* to express their thoughts and recommendations; their aim was essentially to try to avoid changes to ‘the most beautiful and characteristic sites’ that still existed in the area, and to preserve the ‘rough, uneven ground’ without making changes to the area of the municipal nursery and the belt of land below the Villa Mattei where in 1926, Raffaele de Vico ‘with great care and exquisite artistic sentiment’⁶⁷ had designed an open-air theatre, similar to the one in Ostia Antica, ancient Rome’s port. They also sought to preserve the trees, to prevent the construction of straight streets and big roads inside the *Passeggiata*; they envisaged intimate environments, silence, and peace amongst the ruins. They also complained about the destruction of numerous pine trees in Villa Celimontana, of orchards and vineyards, and about the construction of wide ‘American-style streets bordered by symmetrical lines of trees’ all modern urban elements that inexorably wiped away the ‘almost mystical atmosphere of the environment and altered the most beautiful and characteristic sites in the landscape’.⁶⁸

These observations and indications were integrated into the execution of the plan launched over the period 1909-1910, and also thanks to Lanciani. Work also continued during the First World War and ended with the inauguration on the 22nd April 1917, the moment when the Ministry

⁶⁶Giovenale, “Resoconto Morale per l’anno MCMIX,” 12; Pasolini, “Sulla conservazione delle condizioni d’Ambiente e sulle bellezze naturali nella zona monumentale.”

⁶⁷Giglioli, “Un teatro all’aperto a villa Celimontana,” 415.

⁶⁸ACS, Ministero della Pubblica Istruzione, Dir. Gen. AA.BB.AA., Div. I, 1908-1912, Zona Monumentale, b. 167.



Figure 19. a, b. (a) Rome, Archaeological Park, the 'Vignola' or Boccapaduli casino in its original position, near the church of S. Balbina (CSSA, AACAr, b. 56, Roma Passeggiata Archeologica); (b) The building today (photo by the author).

of Public Education became responsible for the monuments and when the gardens were entrusted to the Municipality. Now finally, 'The vestiges are garlanded. A slow procession of wavy tree tops winds its way between Santa Balbina and the little Aventine ... Towards Villa Celimontana a huge expanse of big leafy branches, and a superb cedar tree extends the circles of its one thousand branches towards the pine trees on the opposite slope resounding with hidden fountains'.⁶⁹

No more changes were made to the area until 1938 when construction began on the stadium Duilio Guardabassi, the current Stadium of the Caracalla Baths; in 1939 the railing was dismantled and, on 21st April of the same year, on the occasion of the celebrations for the foundation of the city of Rome (Birth of Rome), the first section of the Via Imperiale was opened in the area of the *Passeggiata Archeologica*, replacing the previous central avenue. This was a new artery which, as part of the works related to the Universal Exposition of Rome (EUR) held in 1942, aimed to connect the city centre with the future exhibition area of the EUR and thereafter continue towards the sea.

The area of the *Passeggiata Archeologica*, thus, presented a fundamentally important opportunity to reorganise urban layout of the new capital of the kingdom, favouring an urban layout which from the central nucleus of the historic city expanded towards the modern city and the neighbourhoods of future expansion, such as San Giovanni, Garbatella and Eur.

⁶⁹Sillani, "La passeggiata archeologica di Roma: sulla via delle vestigia inghirlandate," 282.



Figure 19 *Continued*

Conclusions

The creation of the *Passeggiata Archeologica* was a period of experimentation, not only in terms of the conservation of ancient artefacts and the city ruins, but also because of the focused attention on urban greenery. In addition, the actors in this long and complex story, from Giacomo Boni to Guido Baccelli, Gustavo Giovannoni and Maria Ponti Pasolini, were able to apply planning theories and a number of criteria that had been elaborated and debated for urban development, even at an international level. In so doing, their actions also shaped the arrangement of areas beyond the city and not solely in places where monumental remains were protected *in situ*.⁷⁰

The words of the Countess, reported in the *Annuario*, provide a perfect summary of these ideas and objectives: ‘A modern city must, out of necessity, often offend or destroy the art in its monuments, in its picturesqueness. Often, although it saddens us, we must acquiesce because even when we save the monument, as often we try to do, we always destroy the environment in which it stood, of which it was part, the environment which, in many cases, had inspired the monument itself.’⁷¹

In the Thirties, interest in formal gardens eclipsed that in romantic or English one’s thanks, once again, to Maria Ponti Pasolini. The rediscovery of formal gardens, in the political context of the time, led to the organization of an exhibition on the *Italian Garden* in Florence in 1931.⁷² Moreover, that same year Giovannoni’s presentation at the First International Congress of Architects and Technicians of Historic Monuments in Athens in 1931, focussed on garden architecture.

⁷⁰La memoria, il tempo, la storia nel giardino italiano fra ‘800 e ‘900; Giusti, *Restauro dei giardini: teoria e storia*.

⁷¹Pasolini, “Sulla conservazione delle condizioni d’Ambiente e sulle bellezze naturali nella zona monumentale,” 56.

⁷²Cantelli, “La Mostra del giardino italiano a palazzo Vecchio (1931).”



Figure 20. Rome, *Passeggiata Archeologica*, between Via Appia and Via Latina, 1909 (CSSAr, Maria Pasolini Ponti, Album).

This promoted several important municipal landscape interventions next to important Roman monuments; such as the Colle Oppio gardens (1932) near the Colosseum, the Orange Trees Garden (1932) not far from the Church of St. Sabina, the park of the resistance of the 8th September (1932) bordering the Aurelian Walls, and the Cestia Pyramid landscaping. Each of these were designed by Raffaele de Vico. This revived interest in the architecture of gardens was followed by the International Exhibition E42 in Rome (1937-1940), and the green projects in the archaeological area of Ostia Antica which saw the creation of ‘Roman-style’ gardens (by Michele Busiri Vici and Raffaele de Vico).

The Monumental Area of Rome has been a part of the city’s UNESCO World Heritage Site since 1980. It has always been at the centre of lively cultural, architectural, and urban debates from the moment when Rome became the capital of Italy. This is a role that which the city has increasingly maintained in recent years. This has especially been the case since the 1960s as the debate has come to focus on the fate of the Central archaeological area, a zone which continues to be recognized as a green wedge that reaches the Via Appia from the Forums. There have been meetings, studies and proposals that have always had as their dominant and driving emblematic theme of ‘city and green’, ‘ruins and green’, and involving Leonardo Benevolo, Vittorio Gregotti, Antonio Cederna, Italo Inso-lera and Vezio De Lucia, all renown exponents of Italian culture, urban planning and politics.⁷³

⁷³Cederna, “Il verde a Roma. Cronaca di una rovina”; Benevolo, Roma. Studio per la sistemazione dell’area archeologica centrale; Benevolo and Scoppola, Roma: L’area archeologica centrale e la città moderna; “Problemi dell’area archeologica centrale: questioni di identità urbana”; Monicone, “L’Area archeologica centrale di Roma. Un secolo di piani e progetti”.

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