

Joint research PhD Thesis

**Universitatea de Arhitectura și Urbanism "Ion Mincu" din București
Școala de Studii Universitare de Doctorat „SPAȚIU, IMAGINE, TEXT, TERITORIU”**

**Università degli Studi di Palermo
Dottorato in ARCHITETTURA, ARTI E PIANIFICAZIONE - XXXII ciclo**

Title:

**The space of contemporary city and territory.
The recognizability of the XIXth century in the european city's urban fabric: Timișoara and
Palermo**

Supervisors: Proff. Nicolae Lascu and Ettore Sessa
PhD student: Arch. Chiara Alba Messina

A.A. 2019-2020

Contents

Introduction	5
Premise	8

Part I

Chapter I

The Industrial Revolution and its impact on the European urban scene

1.1 European socio-cultural context between the end of XIXth century and the beginning of the XXth century	11
--	----

Chapter II

The new european methodological approach of the urban project in the XIXth century

2.1 Urban intervention characters: towards an unitary and functional reorganization of city's system	13
2.2 New hygiene, circulation and urban decor theories: bourgeois city between aesthetic and utilitarian urban principles	16
2.3 The recognition of an autonomous and specific culture of the form of the city: expression of the Nineteenth-century city in its spatial, functional, aesthetic, economic and social aspects	18

Part II

Chapter III

Timișoara: urban planning and urban projects 1867 - 1914

3.1 Historical and urban development: from the origins to the XIXth century	20
3.2 Existing urban structure and the new urban planning process during the Nineteenth century	34
3.3 Towns in the XIXth century, the most identifiable parts: public works (gardens, parks, theatres, baths, stations, national exhibition) and residential areas (buildings, workers' quarters, garden city). Description and technical sheets: Timișoara	56

Chapter IV

Palermo: urban planning and urban projects 1860 - 1914

- | | |
|---|-----|
| 4.1 Historical and urban development: from the origins to the XIXth century | 88 |
| 4.2 Existing urban structure and the new urban planning process during the Nineteenth century | 94 |
| 4.3 Towns in the XIXth century, the most identifiable parts: public works (gardens, parks, theatres, baths, stations, national exhibition) and residential areas (buildings, workers' quarters, garden city). Description and technical sheets: Palermo | 129 |

Chapter V

Urban comparative analysis: Timișoara and Palermo

- | | |
|---|-----|
| 5.1 Conclusion.
The building types in the Nineteenth century town: a comparison between two cities | 159 |
| 5.2 Chronological comparison framework: Europe, Palermo and Timișoara (Annex 01) | |

Parte III

Research materials

Bibliography

Archival sources

162

167

Introduction

Many times when we retrace episodes of our experience, concrete experiences made, we have the impression of contemplating a threshold, behind which everything is strong, in movement, which remains static, in silence before being, with caution, crossed. I was a guest in a Romanian city, Timișoara, second largest city after Bucharest. Winner of an Erasmus Scholarship, I chose to undertake this annual experience in Timisoara, motivated by Professor Giuseppe Gangemi, well-known urban planner in Romania, as well as renowned professor of Architecture and Urbanism at the Faculty of Bucharest, and then Erasmus coordinator for Romania during the academic year 2010/2011. Driven, from the very first observations born from a spontaneous fruition of the city and from the scientific knowledge on Timișoara given back to us by *Mihai Opreș*, historian and architect, in his book *Timișoara. Mică monografie urbanistică* and having concluded the Erasmus programme, I decide to focus my thesis work on a study and research survey on Timișoara. The thesis work was aimed at a reading of the urban fabric of the city; an urban fabric in which it is possible to find urban parts bearing a historical value, which has allowed me to place the city as paradigmatic with respect to the European urban culture - from its being a fortified city to the definition of its current metropolitan dimension, with its load of about 306,000 inhabitants. Starting from a first deepening on the city, there have been other occasions of study and work that have allowed me to know and appreciate more and more Timișoara, and in general the whole Romanian territory. So I had the opportunity to spend a two months period as a visiting student in preparation of the thesis; while, during the three years of PhD, I worked, through *Erasmus Traineeship* scholarship, in an architectural studio, based in Timișoara. The *PhD* gave me the great opportunity to continue my study about Timișoara. This time I chose to come across an attempt to relate Timișoara with Palermo, my hometown. Palermo and Timișoara are two cities very different morphologically, historically, geographically, etc; but both participated, during the nineteenth century, in all those political, cultural, architectural, urbanistic changes, in a modern sense, that see European cities as protagonists. Therefore, I will try to come across a "narrative" on the urban form of Timișoara and Palermo, analyzing a precise historical period (1860 - 1914), and of what it embodies, reflects, becomes over time, starting from material documents and history that can be read empirically in the squares, churches, markets, streets, buildings and neighborhoods, bringing back the complexity of the political, economic, demographic, and artistic aspects involved to the urban/architectural dimension, that constitutes the material expression, the physicality. The built city expresses and it is the concrete physical representation of the society that produced it, as the result of articulated cultural, political, economic and social processes¹.

¹ "Tradurre in figura la struttura della società significa disegnare e costruire lo spazio della sua esistenza, ch'è anche lo spazio e la ragione formale dell'architettura. Poiché anche nell'arte il "mondo della vita" ha preso il posto del sistema dell'universo, l'architettura moderna, come architettura della società o urbanistica, costruisce e manifesta lo spazio della vita sociale allo stesso modo che l'architettura classica componeva e rivelava nelle sue forme lo spazio della natura" Giulio Carlo Argan, *La cultura delle città* in *Progetto e destino*, Il Saggiatore, Milano, 1965.

Since ancient times, since the human being settled in the territories, passing from the condition of "collector" to that of "farmer", has left traces of the organization of civil and religious spaces and more generally of its habitat, giving rise to increasingly sophisticated, articulated and complex urban systems. By superimposing its artifacts on the natural support, as well as, creating a deep relationship between natural and artificial signs, almost always charged by the religious component and shrewd choices, not only in relation to the *Genius Loci* but also and almost always for reasons mainly related to its own safety and security, with respect to both natural phenomena and external dangers (invasions by other living beings: men or animals). Over the centuries, the idea of the city has developed and evolved both from a conceptual and technological point of view and in relation to the surrounding nature, which in some periods has also seen a distinct and even conflictual relationship between everything that is nature and what is human artifact.

This evolutionary process of the city, at times conflictual and antagonistic to a primitive surrounding nature, took place at various latitudes with different forms and characteristics linked to the geographical and therefore climatic and orographic conditions of the places that have conditioned and have given identity to the shape of the city. In this sense, human settlements, ranging from the lower Mediterranean to Northern Europe, represent a rich, precise and articulated paradigm of the city culture from the dawn to the present day. Within this vast paradigm, it is easy to find, study, analyze also comparatively various historical development phases and concrete achievements that history has handed down to us over the centuries. Nowadays of many very important cities we have only the ruins that have often come to light through archaeological campaigns. However, in many other cases, there are still flourishing today, dynamic cities, with a large and active population that testify, through artefacts and urban fabrics of the past, still legible today, their evolutionary and transformation process with the presence of urban and monumental stratifications resulting from different cultures, as expression of different urban ideas.

In this framework, the general study of the European city is placed, with specific application on Timișoara and Palermo, extrapolating a historical phase between 1860 and 1914. The object of study will be the analysis of the physical structure of the city, the spatial logic, the main urban interventions, the most representative building typologies of the period in the urban fabric. In this sense, the work takes into consideration Palermo and Timișoara, two Europe cities, not capitals, in which - according to an autonomy culture principle of the city, there is a specificity of architectural and urban planning culture - there are characteristics of nineteenth-century urban planning that share both urban conditions, although they are different in history, tradition, character and form.

«(...) una città è un processo che si esprime nel suo farsi dinamico attraverso i secoli. L'arte urbanistica consiste nell'ideare questo processo, nel predisporlo e nell'orientarlo in modo tale che in ogni sua fase si traduca in un'immagine personalizzata, irripetibile, esteticamente conclusa, eppure suscettibile di nuovi apporti, di ampliamenti e contrazioni»²

2 B. Zevi, *Saper vedere la città*, Milano 2018, p.143.

See also, G. Gangemi, *Architettura e sistema urbano*, Palermo 1979, pagg. 89-117.

In this sense, it is possible to maintain that the organization of the space of the city, *come luogo di ogni possibile configurazione progettuale*³, possesses a cultural autonomy that reflects within it the ideological and cultural values of a historical period, which are concretely expressed in the urban fabric and in the architecture (architectural typologies), the practical realization of the values of the period.

«(...) La forma della città è sempre la forma di un tempo della città; ed esistono molti tempi nella forma delle città»⁴

In fact, in the various epochs, even in the period between the Nineteenth century and the early Twentieth century, it is possible to perceive a unitary idea of urban space that unites European cities according to the dominant criteria and overall unitary designs of the classical urban planning of the period.

In order to support this thesis, we have considered as case studies Timișoara and Palermo - which, apart from the significant personal reasons already mentioned, are well suited, even though they are very different in terms of history, tradition and territory, to highlight the existence of a common architectural and urban planning culture. Therefore, by analyzing the Nineteenth century urban fabric of the two cities, it is possible to demonstrate the existence of a unitary idea of the city. Specifically, in both examples we can find continuity with the urban policies and transformations that took place in the European city in the Nineteenth century. At the same time, the research is an attempt to study different cultures and territories.

The study intends to highlight:

1. Relationship between the conceptions, references, urban and architectural models with the general production conditions of the Nineteenth century European city (that is, the dominant economic system and the needs of the bourgeois class). Urban transformations, compared to the past, which determined the birth of urban planning, as a systematic methodology of intervention in the city and territory planning, contributing to a modern and contemporary formation of the city;
2. wants to grasp the motivations that determined the new urban forms and the constraints that have conditioned their development; to highlight the similarities between the different urban planning and building solutions, resulting from the new European cultural ferments of the period, as well as the different peculiarities dictated by specific historical and geographical conditions.
3. it wants to be an attempt to deepen some civil architectural typologies (public and private), representative of the nineteenth century period, and to bring out their meaning and relationship also in relation to the whole city. This, in order to understand the new idea of nineteenth-century urban space with respect to the past; and, at the same time, to bring out a concept of "globalization" of architecture, which, in the nineteenth century, began to spread on a large scale³ the same ideas and typological schemes for the city. The typology becomes repetitive (typological schemes) as a consequence of urban space expansion for the linear development of rolling stock and rail transport.

³ G. Gangemi, *Architettura e sistema urbano*, Palermo 1979, pag. 5. (trasl. "as the place of every possible design figure")

⁴ A. Rossi, *L'architettura della città*, Milano 1995, pag. 60.

On the other hand, the most significant interventions easily become representative and symbolic models of the "machinist" period immediately afterwards, for a principle of unavoidable historical continuity in the most innovative configurations of that idea of the city that had gone - in the second half of the eighteenth century - up to the demolition of the fortifications of the walled cities of the past. In fact, the cities of the past presented a concept of space univocally determined and almost immobile with respect to the slow transformations of time (at least for many centuries). Its typological scheme presents the same traits in the culture of European urban space, based on the relationship between square-church-palace and fortified belt. However this relationship does not hold up with the first advent of industrialism and the driving change in production methods: the city of the past explodes and grows "extra moenia" at an impressive pace compared to previous centuries. This happens in Palermo and so it happens in Timișoara. As already mentioned above, Palermo and Timișoara will be taken as a case study. It should also be noted that, of the time span covered by the research, urban planning and building interventions will be studied - assured by a public or semi-public authority, in some cases even by private individuals - which can act both on a large scale, to affect the overall layout of the urban space, and on a smaller scale (urban block or building). In this sense, it is proposed to deepen the qualitative study of significant urban and building interventions.

Premise

The XIXth century in Palermo and, in particular, in Timișoara, and more generally in Europe, is full of projects and important urban transformations realizations, harbingers of the modern and contemporary future city formation. On the basis of historically consolidated references, we will try to expose architectural and urban projects and realizations that have interested the two cities object of the research, during the 19th century, always within the wider European panorama. The aim of the present work is not to find solutions to today's urban planning problems or to write a monograph about two cities, but to deepen the architectural and urban interventions, outlining the reasons that have favoured their evolution, which saw the two cities as protagonists between the 1860s and the beginning of First World War. From the study on the two European cities, similarities will emerge, provided that they are due, to peculiarity, traceable in the adopted urban and architectural solutions specific to the architectural and urban culture of the nineteenth century that saw them involved. Time span chosen stems from the intention of examining a period in town planning history of European architecture, in which the typical process of urbanization of the modern and contemporary city is already evident and in a consolidation process. Cities have been protagonists of revolutionary political events, which led to the fall of their provisional governments and the advent of liberal unitary governments⁵. It was the time of the advent and consolidation of a new social class, post-French Revolution: the capitalist entrepreneurial bourgeoisie which, with its methods of industrial production and the need to govern the new economic and social dynamics, upset the urban and territorial planning of the traditional city. New issues emerge linked to the phenomenon of urbanism, which generates intensive urbanisation of cities, also raising economic, social and public order issues, leading to the functional and decorative restructuring of the existing city, as well as planning for future urban and territorial developments. In fact, with the Industrial Revolution - the transition from urban craftsmanship to factory production - the urban order and spatial planning of many cities was disrupted. The new economic forces - industrial entrepreneurs, merchants, financiers and landowners - favoured all types of urban expansion functional to their economic activities (industrial and commercial). The demolition of the ancient city walls (in many European cities including Palermo and Timișoara) became a symbol of the new mentality and was justified by the practical need to make the city and the territory functional. The main elements in the urban and territorial organization became: the factory, the railway and the suburbs, because it was necessary to think about the organization of the city and the land in line with the new dynamics of industrial and demographic growth.

5 As early as 1848, there was the so-called People's Spring, the wave of bourgeois revolutionary movements aimed at overthrowing the governments of the Restoration. There is the Hungarian Revolution, born following the Hungarian declaration of independence from Habsburg domination, while in France the Second Republic is born with Louis Bonaparte.

Palermo: Revolutionary movements against the Bourbon government. The Kingdom of Sicily is established (25 March 1848 - 15 May 1849), made independent from the Kingdom of the Two Sicilies during the uprisings of 1848. In 1860, Sicily was annexed to the Kingdom of Italy.

Timișoara: Timișoara is besieged by liberal Hungarian revolutionaries led in 1848 by Lajos Kossuth, who proclaim the Republic and claim the separation of Hungary from the Austrian Empire, which then included all the territories under Habsburg rule, including the Kingdom of Hungary. Detached from Hungary, Banat was part of a new crown country (Kronland, i.e. "crown lands", was the name given to all individual areas that made up the Austrian Empire since 1849), called *Voievodatul Sarbesc si Banatul Timisean*, under a military governor and with Timișoara as its capital. It was abolished in 1860. In 1867, with the so-called *Ausgleich*, the Constitutional Reform was promulgated on June 12, 1867, by the Austrian Emperor Franz Joseph, with which Hungary obtained an equal status with Austria within the Habsburg monarchy, marking the transition from the Austrian Empire to the Austro - Hungarian Empire.

The historical age examined by the research covers a period between 1860 and 1913/14⁶ Starting, therefore, from the liberal governments advent, born after Revolutions of 1848⁷ (springtime of the people), and from the rise of the new entrepreneurial bourgeois class, it is proposed to concretely understand - in Timisoara's and Palermo's development, urban fabric spatiality and new form structures - the modern concept of urban environment as open, continuous and dynamic - as an overcoming of the formally closed and static ancient one - which characterized the so-called "Age of Reorganization" of the European city during the XIXth century. *Age of reorganization*⁷, «L'età della riorganizzazione»⁸, [which] sancisce l'inizio dell'urbanistica moderna» set off the beginning of modern urban planning, also has as its protagonists the two cities that are the subject of study. They, too, express new urban concepts and important new urban layouts that can be traced back in the European cultural agony of those years.

Bourgeois city of the Nineteenth century had as its goal, among other things, to express the new values of consciousness and identity of a new social class on the rise: modern and dynamic.

In the XIXth century, the urban project, the idea of the city, was based on functional canons and urban decorum, aimed at recovering the global achievements of the XVIIIth century and, at the same time, introducing the idea of a «unitary reorganization» extended to the entire city. Thus, a spatial conception is developed, based on geometric schemes and dilated urban forms, without limits. Concept that is affected by the development of the positivist culture that characterizes the nineteenth century⁹.

Urban growth guidance and control is entrusted to regulations, decrees (hygiene, mobility, decoration, expropriation for public utility, etc.) and urban planning rules. Above all, the hygiene and urban mobility criteria will determine the building land (public/private urban space) conformation, and they will be at the base of the main types of urban interventions in the realization of public works (theatres, squares, streets, gardens, bridges, railway stations, ports, etc.) and private works mainly related to the wealthy and less wealthy classes' residence, by gutting the existing urban fabric, variants of accommodation, redefinitions, new expansions beyond the ancient city walls. Specifically, urban expansions, based on a real urban project, will have the role of regulating the city growth and connecting the existing urban fabric with the new one. In order to understand the innovative scope of the interventions, it will be necessary: to identify all the elements and signs that characterize, in a modern sense, the realized urban spaces; to grasp all the significant and innovative aspects present in the transformations and expansions of the cities. All this implies a careful reading of the current plans, the original ones and the allotment initiatives (roads sizing, areas destined to private or public residential block, new public or private services and equipment, etc.); the road networks and infrastructures role; the monuments, squares, green areas and civil and religious equipment in general modern role, as urban centrality significant points; urban mobility connecting lines (roads, boulevards, boulevards, bridges, and infrastructures), which have characterized the transformation and the expansion of these cities.

6 1914 marks the outbreak of World War I with the invasion of Serbia by Austria-Hungary, at the end of the conflict the defeated empire will cease to exist.

7 They were born in almost all of Europe, causing the definitive collapse of the Ancien Regime, which survived, for a few more years, with the Restoration carried out by the Congress of Vienna, held in Schonbrunn Palace between 1814 and 1815, to restore the power of the absolute sovereigns deposed, following the French Revolution and the Napoleonic adventure.

8 L. Benevolo, *Storia dell'architettura moderna*, 2 voll., Bari 1966, vol. I, p. 87.

9 *Ivi*, p. 79

In short, extrapolate the qualitative, innovative, founding and precursor traits in the formation of the modern and contemporary city. So, it will be not only a historical, but also typological and morphological reading.

Therefore, by means of some description and technical sheet about a selection of buildings of cities of the Nineteenth century, we will see how, even if starting from the same cultural matrix, moving in the same European context riverbed, as idea of city (European Nineteenth century urban culture) and finding, at the same time, in both cities (Timișoara and Palermo) the same architectural types diffusion, but from the point of view of thinking about urban morphology, Timișoara and Palermo have different repercussions and influences in the urban fabric and in the overall cities development.

The most significant urban fabric transformations and, more generally, the development of the two cities, will also be displayed in a list, according to a chronological compared framework of the events, also with respect to what in Europe happening. This, above all, in order to grasp the cultural assonances that are at the basis of several urban planning expressions, and to be aware of the historical evolution of the events that have characterized the urban realities examined.

The research has been focused, first, on the finding historical cartography produced by the municipalities of Timișoara and Palermo (shortly before 1860 and immediately after 1914), for a reasoned analysis, in relation to the needs and events of cultural, political, economic and social nature for which they have been produced, linked, obviously, to the government of taxation and urban and architectural development, also through urban planning, hygiene and urban decorum regulations, at the basis, ultimately, of the configuration of a rational, functional and modern urban space.

For the city of Palermo, in order to understand the dynamics of the historical sedimentation of urban fabric, it becomes significant to grasp the city epochal turning point: the *via Maqueda* cutting. In fact, starting from *via Libertà* and *via Roma* linear area examination, going backwards, one realizes that they are the consequence of that XVIIIth century Cartesian cultural/conceptual orientation, which changed the ancient city *mountain/sea* ratio, rotating, orthogonally, ninety degrees, the urban layout, in a North/South direction, with a parallel trend to the coast. It is clear that this analysis allows us to grasp the essence of the historical city until 1600 and of the contemporary city until today. While for Timișoara, it becomes significant, for example, the analysis of its boulevards, connecting to the neighborhoods outside the fortified nucleus, born with the fortifications demolition, and the building ban land abolition near the fortified nucleus, which determined the turning point in the city and conditioned its urban form, which has become a significant image of the city itself.

The above makes us understand that the interventions do not all have the same scope. they do not have the same impact on the pre-existing and future layout of the city, not only urban, but also economic and social. In this way, it will become clear how the replacing interventions of ancient urban and rural tissues - even those with a medieval layout, in their forms, in their spatiality and in their strong symbolic and stylistic value - become identifying elements of the city: they become the same image of the unique and unrepeatable city. It is enough to compare the city skylines of up to a determined period: they are all different from each other. If, on the other hand, we compare the city skylines from the Second World War to the present day: in many cases they all look the same.

Ultimately, all this will allow us to understand the cities in their genesis, in their becoming, in their new urban order, in their entirety, which give back a significant image that is their recognizable identity.

Chapter I

The Industrial Revolution and its impact on the European urban scene

1.1 European socio-cultural context between the end of the XIXth century and the beginning of the XXth century.

The liberalism affirmation on absolutists systems and on political order sanctioned by the Congress of Viena (1815) can be considered already acquired from the mid XIXth century. Ancient regimes remnants remained from 1860 onwards. Even the new authoritarianism forms (Bismarck) were clearly distinguished from the old absolutism by accepting, on the contrary, the nascent capitalism demands.

The change of the regime and of the political order of the states in the liberal sense was reflected at all social life levels, economy and culture¹.

The capitalist industry had achieved a decisive role and gave impetus to all social life aspects. The decades after 1870 were decisive in the use of energy sources, basis for the industrial civilization development. Hard coal supplied most of the energy for industrial machines; the electric power use of hydraulic origin (hydraulic turbine) spread also. Unprecedented technical inventions created an industry increase; while the need to supply raw materials, trade and manpower boosted the communications system.

This was the railway lines era, even transcontinental ones (Transiberian Railway). The goods intensification was also accompanied by a great people migration from European underdeveloped areas. The emigration phenomenon caused changes in the social life balance: the rural world, until now on the margins of society, was beginning to feel new civil needs. The peasants torn from the countryside were the first to feel the consequences of contact with industrial civilization. The change towards a mode of industrial production led to an increase in the concentration of population in the cities, and this also presupposed an increase in the demand for housing.

Along with the industry intensification, industrial complexes and production activity, the money exchange also intensified. The need for credit private companies, but for public works also, gave banks an important function.

In this context, we witnessed an affirmation of a new ruling class: the bourgeoisie, rich industrial families, with an entrepreneurial mentality that was reflected in the urban form.

¹ «Soprattutto dopo il 1850, nuovi flussi e *surplus* demografici tenderanno a coagularsi attorno ad alcuni nodi ferroviari, industriali e portuali, in pochi casi corrispondenti ai tradizionali capoluoghi politico-amministrativi (...). Il periodo che va dal 1850 al 1914 corrisponde, perciò, al segmento fondamentale di un processo di più lungo periodo: esso sancisce la prima travolgente fase di espansione, mentre il cinquantennio precedente rappresenta lo stadio di avvio per le metropoli in formazione». G. Zucconi, *La città dell'Ottocento* in D. Calabi (a cura di) *Storia della città*, Roma-Bari 2001, pp. 14-15.

Parte I

The Industrial Revolution and its impact on the European urban scene

The bourgeois ideology was expressed in a unified geometric language that alluded to an ideally ordered society².

During the Nineteenth century, therefore, a new city idea was affirmed: a city that responded primarily to «a new rational - liberal order» .

It was a city where the most highly regarded values were those of the new civilization of the machines, where progress could be identified in the economic and juridical manifestations of private, liberal initiative. (...) feels the need to give a public image of its values by means of a particular urban form (large display facades, attention to the hygienic conditions of the houses, importance of traffic access etc...). For the first time in history the residential character of the city had priority. This influenced the criteria of planning and regulation (concerning hygiene, public display, profitability etc..). At the same time there was still the aim to construct the whole city, or the implicit idea, which is the same thing, that the middle - class residential sphere is the whole sphere of the city, or that it summarizes or stands for all its parts. Industry, railways and working - class housing, for example, were structural components of society but, nevertheless, they were not given equal weight as urban elements in the design of the city. In addition, the idea of the new urban order was based on the concept of the city as business venture. The gradual creation of a centre of residential business was the prerequisite for commercial expectation concerning urban construction.³

²Anche da questo punto di vista, la storia della città dell'Ottocento è una parte di un tutto: da un lato porta a compimento concetti già espressi dall'Illuminismo settecentesco, dall'altro rappresenta la fase iniziale di una vicenda che proseguirà nel secolo successivo. Tutto questo, però, appartiene alla storia della civilisation, di cui la città costituisce una straordinaria vetrina. (Ivi, pp. 15-16).

³ De Sola Morales M. *Toward a definition. Analysis of urban growth in the Nineteenth century*, in «Lotus International», n. 19, Milano, giugno 1978, pp. 30-31.

Chapter II

The new european methodological approach of the urban project in the XIXth century

2.1 Urban intervention characters: towards an unitary and functional reorganization of city's system.

The activity planning of the period was aimed at facing the Industrial Revolution dramatic problems posed and the consequent macroscopic development of the cities. The city grew without an order, it escaped the mental and operational schemes that had until then managed to control it. The Nineteenth century broke with the old baroque and neoclassical systems.

In other words, the Industrial and Social Revolution caused the dissolution of the traditional structure and of the traditional form, the challenge to which the town planners of the Nineteenth century were called was precisely that of countering the loss of form, the loss of urban identity. L. Mumford, in his analysis¹, for example, considers industrialization a trauma for the old urban and social order, which finds no answer in urban planning terms.²

S. Giedion³, in his writings, stresses the impact that technological development imposed on the city and society in the XIXth century. L. Benevolo examines the urban planning projects of the time, «classifying them according to ideological dichotomies, in progressive-reformist (hygienists, engineers...) and cultural utopianists (social utopianists)»⁴.

Within this panorama, architectural research and concrete urbanistic realizations are placed in European cities, which embodied precise ideologies and values - national states and bourgeois class - according to a monumental logic with the aim of creating a highly representative environment; Haussmann's Paris became a reference model for all European cities, also for Timișoara and Palermo. In their article, G. Gentile and D. Latona, describe what happened in the city of Palermo during the late XIXth century:

La grandiosa direttrice urbana di Parigi, articolata nei complessi monumentali dell'isola de la Cité, il Louvre, le Tuilleries, Champs Elisees, l'Etoile, troverà presto rispondenza a Palermo, nel piano di fondamentali riforme ed ingrandimento...nell'asse longitudinale della via Libertà che, con i suoi ariosi giardini, dalla quinta di verde della favorita fino alla via Ruggero Settimo ed alla via Maqueda, determina con il teatro Politeama e con il teatro Massimo il grandioso episodio architettonico urbanistico della città ottocentesca⁵.

1 L. Mumford, *La città nella storia*, 3 voll., Milano 1977, vol. 3.

2 "L'industrialismo, la principale forza creativa dell'Ottocento, creò il più orribile ambiente umano che il mondo avesse mai visto, in quanto persino le dimore delle classi dirigenti erano sudicie e sovraffollate (...). I principali elementi del nuovo complesso urbano erano la fabbrica, la ferrovia e lo slum. Erano essi a comporre la città industriale: una espressione per indicare semplicemente il fatto che almeno duemila persone erano concentrate in un territorio che poteva essere indicato con un unico nome proprio. (...) La fabbrica si accaparrava di solito le posizioni migliori: le industrie cotoniere, chimiche e siderurgiche sceglievano siti non lontani da una banchina, perché erano necessarie grandi quantità d'acqua nei processi di produzione, cioè per rifornire le caldaie a vapore, raffreddare le superfici roventi, preparare le soluzioni chimiche e i coloranti. Ora il fiume o il canale aveva anche un'altra funzione, ancora più importante: era il luogo di scarico più economico e più comodo per i rifiuti solubili o galleggianti di qualsiasi genere. La trasformazione dei fiumi in vere e proprie fogne fu una delle tipiche imprese della nuova economia". (*Ivi*, p. 571).

3 S. Giedion, *Spazio, tempo e architettura*, Milano, 1984

4 De Sola Morales M. *Toward a definition. Analysis.....op.cit.*, p. 28.

5 Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G. (a cura di), *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo 1975, p.38

Parte I

The new european methodological approach of the urban project in the XIXth century

The break with forms of the past will touch, during the Nineteenth century, all levels of human thought and action: in this regard, the cities, in their structural homology, will provide a confirmation of this. The old bastioned belts were demolished to enlarge the inhabited area, while demolition acquired a symbolic value: a liberation from the old powers⁶; a static and closed perspective was replaced by a dynamic and destabilizing principle; a new social dynamic to which XIXth century thinkers tried to provide scientific answers.

In the historic framework of the city of the Nineteenth century, the theorists' ideas and proposals are almost always flanked.

The greatest concern among the city theorists, at the beginning of the Nineteenth century, became that about the loss of urban form, the loss of urban identity.

The city, in its growth without a precise order, from now on, escapes control. Throughout the Nineteenth century, therefore, we will witness the development of ideas and proposals, both concrete (European capitals urban tracings) and abstract (methodological and design individual approaches), with the city and its development as the object. The discourse will also be open on the new space distribution that needs to be pursued to overcome the physical and social imbalances of the industrialization.

In general, the whole effort of the urban planning theory in the XIXth century recognizes the increased complexity of the urban organism, its functional complexity. In this sense, an attempt is made to reduce this complexity to a normative principles and a series of measures to be incorporated in a form. It was precisely the existence of multiple levels need and situations, investigation and specialisation fields that made technician's and town planners' contributions significant. For example, *Charles Fourier's* contribution became important and concrete, already in the early years of the century, when he developed and published certain typological elements and the fundamental principles of a building regulation⁷; or *Tony Garnier's* who presented his industrial city designed from the first to the last building at an exhibition in Paris in 1904, defining its details⁸. The historian *Paolo Sica* brings out the limitations of another important 19th century theorist, *Camillo Sitte*.

La limitatezza del punto di vista del Sitte si conferma nel suo sforzo di assimilare tutti gli elementi nuovi della pianificazione - zoning, traffico, densità edilizia - riconducendoli dentro la gabbia della sua estetica formale. (...) nella fusione di diverse esperienze è costante la preoccupazione di scegliere e organizzare in un sistema quei valori del passato e della speculazione recente che sembrano offrire una risposta al pericolo della perdita della forma. L'Unwin riprende con una certa libertà tipica dell'empirismo inglese alcuni elementi della *City Beautiful* (...) ma la sua preoccupazione dominante resta la finitezza dell'unità urbana; (...) il Triggs, alla pari delle correnti che si ispirano al movimento della *City Beautiful*, giunge a ricomporre una fittizia unità urbana attraverso una forma di riduzionismo che corrisponde in pratica alla visione di classe della borghesia (...) tesa nello sforzo di rappresentare se stessa, in una statuaria immagine di ordine (...) i percorsi verso il centro rappresentativo, i fondali, gli assi sono ancora un modo, l'ultimo possibile, di girare intorno a un oggetto⁹.

6 (...) alla antica limitazione delle mura si sostituisce una specializzazione in zone funzionali che porta con sé altri tipi di classificazione, in quartieri residenziali per ricchi, per poveri, per operai, che, secondo l'autore, hanno creato barriere spaziali ancora ad oggi rintracciabili nella città contemporanea. (C. Aymonino, *Origini e sviluppo della città moderna*, Padova 1965, p. 60)

7 C. Fourier, *Traité de l'association domestique - agricole*, 1822, in *Oeuvres complètes*, 1841.

8 T. Garnier, *Une Cité Industrielle: étude pour la construction des villes*, 1917.

9 P. Sica, *L'immagine della città da Sparta ad Atene*, Bari 1991, pp. 190-192-193

The city, with these revolutionary car upheavals, as already mentioned, became protagonist of economic dynamics: the inhabitants growth and concentration and activities broke every urban order and became the main feature of the cities of the new century. This is how the urban growth became an object of attention by designers.

By linking urban «infrastructure and construction in a varied and open way. They also helped to introduce the idea of town planning as organization of the land surface with central control and divided management - an idea that is at the base of the concept of the Grosstadt, from Otto Wagner to Greater Berlin (...)»¹⁰.

The methodological approach of the urban project was deeply modified: started from the typological definition of a building unit, which was applied, in a systematic way, for the whole area reaching the aim of an overall reorganization.

The area and the type became the starting points of the project, from which also the morphological order and the organization of the infrastructural services derived.

The project thus derived from the application of the initial type to the project area, and ended with the definition of the entire road network (morphology) and services (infrastructure).

Urban planning tended to be regulated; soil regulation (establishing and hierarchizing the soil value, establishing accesses, roads, services, etc...), the actual construction of roads and services and the construction of buildings were distinguished. The city regulation was based on precise decrees: the urban morphology, defined in the plans, and the buildings different types, expressed in written decrees (buildings repertoire) to be applied. Expropriation and parcelling will be other operational tools on which the management of urban growth in expansion in the 19th century will be based. The new concept of urban growth in the nineteenth century seen «as a process that is planned and that is then administered with operative instruments and laws»¹¹. In this sense, a strong contribution was made by *Teoria Genaral de la Urbanizacion* by Ildefonso Cerdà in 1867, in which it expresses its way of approaching the construction of the city. Particularly in his *General Theory*, Cerdà gave importance to two criteria: hygiene and circulation, both theoretical and cultural revolutions of the time¹².

10 De Sola Morales M., *op. cit.*, p. 30

11 *Ivi*, p.34

12 Ildefonso Cerdà, *Teoria Genaral de la Urbanizaciòn*, Madrid 1867.

2.2 New hygiene, circulation and urban decor theories: bourgeois city between aesthetic and utilitarian urban principles.

On the eve of French Revolution, cities therefore presented themselves as compact entities, opposed to the countryside, characterized by a unitary internal structure, morphologically differentiated, with an integration of functions and social classes.

The city spatial transformations also affected the ancient nucleus with the replacement of some building parts with greater efficiency renovated buildings, the open spaces and road cuts opening, through the the weaker structures demolition. Other mutations concerned the structure and the overall physical form.

In the free internal areas and in the external perimeter areas around, beyond the barriers, along the radial streets that branch out from the doors, individual buildings began to emerge (residential or intended for productive, recreational, cultural activities), which started, at a later time, successive aggregations, and then combined into more regular schematic lots. On the boundary between the old and the new city, at this point the walled defences were demolished, now outdated from a technical-military point of view. Behind the ideological and functional motivations (the liberation from the feudal past, the circulation) there were more concrete interests dictated by the increase of the soil value around the city: the defensive belt fall would have allowed the fusion between the old and the new city.

Coinciding with urban growth, the environmental state of the cities also began to deteriorate rapidly, with the consequent deterioration of the quality of life, with the increase in disease, mortality and crime in poor neighbourhoods. This environmental and social degradation was accompanied by exploitation at work. This situation is beginning to be perceived as threatening even by the ruling class, a threat to the stability of economic and political power. Poverty, malnutrition, epidemics and restlessness of the working class shake public opinion and spread throughout Europe¹³.

It was clear that action was being taken by implementing a series of measures aimed at ensuring public health, restoring the efficiency of the workforce and reducing social conflict. This type of interest found concrete expression in the adaptation of labour legislation, technical and health regulations, building and town planning measures, and finally in attempts to find solutions to the question of workers' housing.

Particularly in United Kingdom, this process of adaptation and evolution of hygienic-sanitary control legislation, acquired particular importance, and was characterised by a series of important stages and subsequent steps. In the English environment, in order to correct the most critical environmental conditions, in the first three decades of the nineteenth century, concrete programmes were developed to reduce social inequalities, for the benefits distribution between the social classes. The most serious excesses and degradations of the proletariat living conditions were identified, commissions were set up to study child labour in factories, and health inquiries were carried out into the state of the big cities and the most populated districts, which provided a complete frame of the English proletariat conditions¹⁴.

13 Years of relevant epidemics were for Palermo in 1836 and 1866, when cholera broke out, while in 1918 the Spanish fever. In Timisoara there was the plague epidemic of 1738 and the cholera epidemic between 1831 and 1836.

14 Gravagnuolo B., *La progettazione urbana in Europa. 1750-1960*, Roma, 1997, p.34

This investigation work was followed by urban planning provisions; *Public Health Act* (1848), which establishes *General Board of Health*¹⁵ with the power to promote investigations in places with the most serious health conditions, and with powers of management, control and intervention in unhealthy environments (sewerage, paving, public gardens, water supply, cemeteries, slaughterhouses). In 1865 *Cross Acts* authorised local authorities to prepare town planning schemes for degraded areas.

In France, health investigations led to the 1850 urban planning law on unhealthy housing (Melun Law¹⁶), during the Second Empire, major urban planning works were started in Paris.

In Italy, in 1885, the law was passed for the rehabilitation of the city of Naples, with the aim of solving the problem of the degradation of some city areas, which had been the main cause of spread of cholera, while the first national health law was passed in 1888, which will allow the municipalities to issue their own hygiene regulations¹⁷.

The aesthetic theories on the city, instead, derived directly from some eighteenth-century premises. From England came the first ideas for the renewal of urban compositional techniques. Aesthetic theories on the city were also produced in France, linked to the backwardness of urban agglomerations, and criticism was levelled at the defects of large cities, providing indications on activities location and urban hygiene.

The famous theories of Abbot Marc-Antoine Laugier, *Essai sur l'architecture* (1753), the work of Pierre Patte *Mémoires sur les objets les plus importants de l'architecture* (1769), are all part of a mid-eighteenth century cultural climate. These models continued to persist during the nineteenth century, as evidenced Quatremere de Quincy work, *Dictionnaire historique d'architecture* (1832), who considered the city to be the greatest art work to be built, who had to pay attention to three elements which would result in the beauty and magnificence of the city: its entrances, its districts and its buildings;

While to Vincenzo Marulli (1768-1808) we owe another important treatise entitled *Sulla nettezza delle città* (1808), from which we can infer a scheme of hygienic-sanitary regulations aimed at preventing the degrading and precarious sanitary conditions of the city¹⁸.

15 *Ivi*, p. 47.

16 Al visconte Armand de Melun, cattolico conservatore e fondatore della *Société d'Economie Charitable*, si deve la prima legge francese per il risanamento e la costruzione dei *Petit logements*, approvata, dopo un travagliato iter parlamentare nell'aprile 1850. (*Ivi*, p. 46)

17 P. Sica, *Storia dell'urbanistica, L'Ottocento*, 2 voll., Bari 1992, vol. I, p. 1138

18 P. Sica, *Antologia di urbanistica, dal settecento a oggi*, Bari 1981, p. 25

2.3 The recognition of an autonomous and specific culture of the form of the city: expression of the Nineteenth-century city in its spatial, functional, aesthetic, economic and social aspects

Urban analysis, on Timișoara and Palermo cities, aims to observe the city as an expression of a material product that responds to the specific living needs, to the use of certain services, equipment and infrastructure related to mobility, production, leisure, hygiene, health, administration. In summary, the work in general, but also, to emphasize the urban representation signs, still legible today, to reveal what has been the expression of the intellectual production of the moment. We could, therefore, affirm that architecture and urban layouts possess in themselves their own message of self-representation, readable through form, space, style, function and an intrinsic meaning that is expressed as a political, economic and social aspect.

«(...) l'organizzazione dello spazio della città rivendica interessi e premesse sue proprie di cultura autonoma, anche in relazione alle differenti esperienze storiche, cogliendo in ciò il senso e le necessità più profonde di una ideologia come condizione (e non condizionamento) di cultura» (G. Gangemi, *Architettura e sistema urbano*, Palermo 1979, pag. 6).

In short, to grasp the fullness of the artistic expression, which can be traced back to a specific historical period, found in the evolutionary process of the urban organism, readable up to the present day, with the help, from time to time, of historical and archival sources of urban and architectural plans and projects

In other words, we aim to look at the city as an eternal, coherent work, beyond any specific, initial determination, which tends to encapsulate it in reductive schemes, such as, for example, an exclusively economic and functional product, while, in fact, it is always an organism, material/artificial, of multiple and complex identities harbinger, also linked to the historical moment in which they are read.

Through the de-construction of the historical, pre-industrial city, characterized by the integration between urban spaces and significantly determined architectures, it can be said that the bourgeois city, nascent and developing capitalism expression, has been laid bare in its logic, all material of new spatial settlements, with new artifacts, at the service of new activities and functions.

The Nineteenth century urban realities crystallized with distinct and typologically defined organisms, referable to precise functions. They were the expression of a system of political, economic, social, military and religious institutions, typologically organized: managerial and administrative buildings, archives, residences, mobility, training and education, culture, entertainment, recreational activities, sports and so on. In this project of rational and functional organization to regulate urban activities, a significant social aspect emerges: the city is not the same for everyone. On the one hand, it is the working-class and popular city, on the other hand, the bourgeois and aristocratic city, which has the power levers in its hands, and defines its own living conditions and those of its subordinate classes.

The social hierarchies are strictly distinct. This can be seen in the activities location, in the level of offered services, and also within public buildings, this hierarchical order is typologically and topologically defined: the stalls and gallery in the theatre, the waiting rooms in the railway stations and the whole of the carriages in the trains.

We will analyse and verify how all of the above has found concrete application in the two European cities object of our study: Timisoara and Palermo.

Chapter III

Timișoara: urban planning and urban projects 1867 - 1914

3.1 Historical and urban development: from the origins to the XIXth century

Timișoara¹ is a Romanian city. The most European among Romanian cities, for history and geographical position. *Județ* of Timiș, which includes the city of Timișoara, is located in the western part of the country, in the historical region of *Banat*².

The signs that have characterized the territory, the topos, the place of the city of Timișoara, are two; two signs at the base of the formation of the city: the river (as a natural sign) and the fortified city (as *logos*, as an artificial sign).

The first settlement nucleus rises on the only part of dry land of the swamp crossed by the rivers *Timiș*, *Bega* and their minor ramifications.

A fundamental contribution to the reading and to the interpretation of the transformation processes of the urban organism is offered by the historical cartography analysis. The cartographic documents, reconstructed starting from the first half of the 18th century, show that the medieval city developed at the northern end of a spine, cut by several branches of minor watercourses, which was probably the main route across the plain.



The city of Timișoara in the XVI century, superimposed on the present urban configuration, surrounded by the hypothetical arms of the river *Timis*. In yellow *Palanca Mare*, *Palanca Mica* and the fortified nucleus; in orange the main streets crossing the swamp. (*Primăria Municipiului Timișoara*, primariatm.ro).

1 The name derives from the river *Timiș*, a name of Dacian origin (*Tibiscum*, *Tibisia*, *Timis*) to which was added the Hungarian name *Vár* (fortress), ungh. "Temesvár".

2 *Banat* is a Central Europe historical-geographical region, today politically divided between Serbia, Romania and Hungary. Timișoara is the *Banat* historical capital (ab. 320,000).

The original sign of Timișoara is vertical, with a development direction from South to North. On this axis and on the only clod dry land, slightly raised with respect to the surrounding marshy area, stood the royal Huniade Castle (1307-1315), which today houses *Banat* Museum. From the castle, original settlement nucleus, begins a slow expansion towards the areas close to it. During the half of the XIV century, Timișoara identifies itself in its main signs:

a) Huniade Castle; b) *Castrum* (the military camp); c) *Orașul*, that is the civil settlement; in General *Perrette's* plan of 1716, these elements of the urban form of the city of Timisoara are well recognizable, in their development, together with the district called *Palanca Mare* and the district called *Palanca Mica*, south of the castle.

Huniade Castle, the military camp (*Castrum*) and the civil settlement (*Orașul*) will form the fortified citadel in one point of the territory - that of *judet* of *Timiș* - with a strong strategic value. Between 1316 and 1323, Timișoara became the capital of the Hungarian king Charles Robert d'Anjou. Outside the walls of the fortress, the waters of the river Bega flowed, which filled the defence ditches. One arm of the Bega flowed between the Huniade Castle and the facade of the buildings that now form Modex house and National Theatre, another arm passed near Alba Iulia street and behind the current area of the Continental Hotel and the Bega shopping centre. Between the Fifteenth and sixteenth century, Timișoara became a logistic centre in the wars between the Hungarian Kingdom and the Ottoman Empire. Ion Hunedoara became the leader of the anti-Ottoman struggle.



The image, dated 1650, represents the settlement nucleus of the city, with *castrum* and castle, surrounded by streams and the first defensive walls. (*Primăria Municipiului Timișoara*, www.primariatm.ro).

3. *Palanca Mare* occupied the whole northern part of the territory, an area that went from West (*gara de nord*) to East (*Coronini* Park in *Fabric*). *Palanca Mica*, positioned in opposition to *Palanca Mare*, occupied a small area to the South, in relation to the Huniade Castle.

Part II

Timișoara: urban planning and urban project 1867 - 1914

He took care of the military and economic development of the city, he consolidated the city walls, the churches and the old castle, which acquired the present size and structure. In this period Timișoara was enclosed by four access gates to the fortified nucleus: Caransebeș, Lipova, Arad and Water Tower.

After the plague epidemic (1509-1511), which struck Timișoara, the rebels of the kingdom, led by noble Gheorghe Doja, attempted to conquer the fortress but they were defeated by the army of Prince Ion Zapolya, King of Hungary after 1526.

With the conquest of Belgrade by the Ottomans in 1521, the kingdom of Hungary was dismembered and Timișoara remained an isolated bastion ready to be conquered by the sultans. Thus, in 1551, Timișoara was besieged by the Turkish army.

The rise of Austria as a great power is closely linked to the figure of Prince Eugene of Savoy (1663-1736). In 1697 he received the command of the Hungarian imperial troops, winning turks at Zenta (Austro-Turkish War, which ended with the Treaty of Karlowitz). With the Treaty of Karlowitz, of 1699, Austria obtained Budapest and Transylvania. Meanwhile, during the second war against the Turks by the Austrians, fought between 1716 and 1718, Timișoara knew a process of reconstruction and increase of the fortifications especially towards Palanca Mare. General Eugene of Savoy realized that it was necessary to conquer the territory of Timișoara in order to free the whole region of southern Hungary from the Turks⁴.

Once the Turks of Banat had been defeated, Eugene of Savoy made his triumphant entrance into the fortress and the door crossed by the commander took his name. Already in 1716 count Florimund Mercy was appointed governor of Banat. With the signing of the peace in Passarowitz, in 1718, the Habsburg dominion in the city and territory of Timișoara was ratified. Austria expanded and the Turkish power abandoned Banat, which became an Austria imperial province, subordinate to the court of Vienna. This status remained with the city until 1778 when it became part of Hungary.

With the conquest of Banat, the government of Vienna decided to resettle these now destroyed and depopulated territories. Thus, both Charles VI (1711-1740), his daughter Maria Theresa (1740-1780) and his son Franz Joseph II (1780-1790) tried to repopulate these territories with a population mainly of German, Serbian and Romanian origin. This allowed an economic awakening of the whole territory. The first wave of repopulation of the Banat was taken care of by count Claude Florimund D'Argentau. He had participated in the war between the Austrian troops, under the command of general Eugene of Savoy, and the Ottoman ones, led by prime minister Silahdar Damat Ali Pasha, from 1716 to 1718, contributing considerably to the Austrian conquest of Timișoara. Count Claude Florimund D'Argentau was appointed in 1720 by Eugenio of Savoy, governor of Banat. He had to put in place numerous measures aimed at restarting the Banat region brought to its knees by the numerous clashes that took place. He carried out a work of reclamation of the marshes, had roads and canals built and, repopulated the districts of the cities with farmers and artisans encouraging agriculture and trade⁵.

He also devoted a lot of attention and economy to the regularization of river Bega, as its regularization was urgent in order to reclaim the territory not only for hygienic reasons, but also for economic, strategic and settlement reasons..

4 www.birda.de, *Die-Schwabenzuege*, 2010.

5 Harald Skala, *Florimund Claudius, Graf Mercy*, kuk-wehrmacht.de, 2008;

Two epidemics were strongly devastating for the city: the plague epidemic of 1738 and the cholera epidemic between 1831 and 1836⁶.

During Maria Theresa of Austria's government the concentration of German population in the city was strengthened; the new population received in return a house with land, and exemption from having to pay taxes for three years. In spite of this, the population suffered from the lack of healthy climate and fell ill with swamp fever. In this sense, the state administration had to make improvements to the Bega Canal by building two locks to regulate the water level⁷.

In 1781, Joseph II issued an important decree for the city and Timișoara received the status of Free and Royal City (*Oraș liber regesc*), a privilege which was renewed in 1790 by emperor Leopold II.

The city could benefit from a number of important advantages that would also give a strong impetus to the operations necessary for the urban renewal of the city. The city was freer to govern and manage its own functions with its own governors and magistrates: it could count on its own representatives in the councils; it imposed customs taxes on goods; it could host and organize exhibitions and fairs; it could establish a ceiling of expenses; it could equip itself with its own civic symbol. When emperor Joseph II visited Banat, between 1760 and 1770, an entire district called «Josefstadt» was dedicated to him, just near the fortified city, inhabited mainly by people of German origin.

Simultaneously with the Germans settlement, the Romanian and Serbian population also grew in the city.

The city therefore continued to grow and, in addition to the demographic increase, also for cultural and ethnic reasons, there was a need to decentralize and divide the functions indispensable for the city: residential, commercial, administrative, religious. The answer to these new needs was the configuration of autonomous settlement nuclei, external to the fortified nucleus, but always dependent on it.

These new satellites nuclei arose at a safe distance from the fortified citadel; a distance dictated by the border of the *esplanada* line: a free area, forbidden to be built for military reasons (use of armaments positioned in the ramparts, enemy attacks, better sighting of danger, etc.). Thus, the city came to be configured according to a scheme of several satellites nuclei, around the central *Cetate*, for geographical and strategic reasons but also social, ethnic and functional.

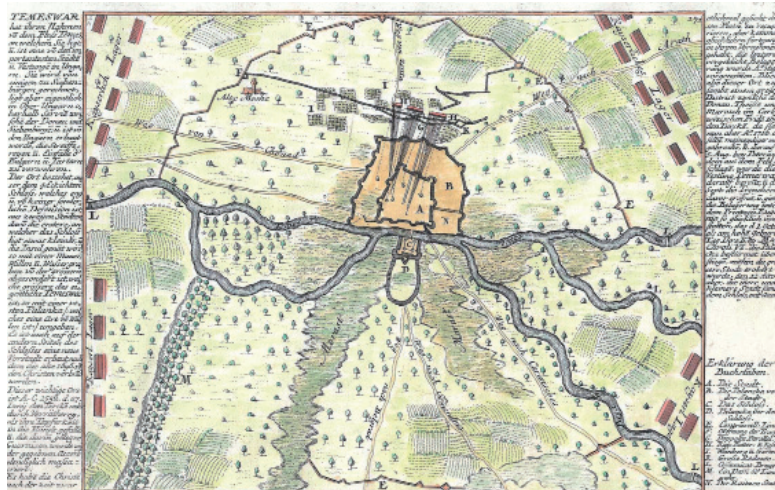
In the 1750 city plan, the urban agglomeration became a complex system made up of several elements; while the military plan of 1784 already defined the general layout of the districts. Still in the 1859 city plan, the military barracks are indicated, which dominate the urban fabric, including *Comenduirea corpului de armata* building in *piața Libertatii*.

In 1848, Timișoara was besieged by the Hungarian liberal revolutionaries led by Lajos Kossuth who proclaimed the Republic and claimed the separation of Hungary from the Austrian Empire, which then included all the territories under Habsburg rule including the Kingdom of Hungary.

6 www.enciclopediaromaniei.ro, «Istoria Timișoarei»

7 www.birda.de, op. cit., 2010.

Part II
 Timișoara: urban planning and urban project 1867 - 1914



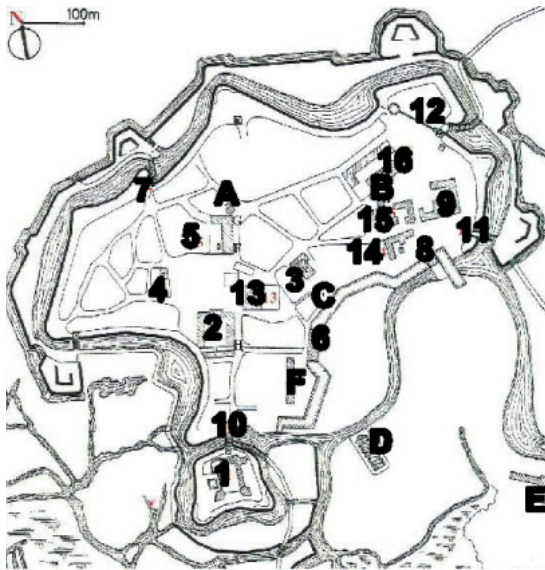
Planimetry of Timișoara by
G. Bodenehr, dated 1704 (source:
 private collection G. Gangemi).



Timișoara Plan by General *Perette*, represents the city in 1716 (end of the Ottoman period, 1552-1716).(source: *Timișoara monografie urbanistică*, Vol. I, di Mihai Opreș, Timișoara, 2007, p.19, fig.8).

Part II

Timișoara: urban planning and urban project 1867 - 1914



1. Huniade Castle; 2. Great Turkish Bazaar Ruins (now *Generatului* building); 3. Jesuits basilica (former Great Mosque); 4. Franciscan-Bosnian monks Basilica ; 5. Turkish bath Ruins; 6. Transylvanian Barracks, 1727; 7. Prince *Eugen* Gate (former *Rooster* Gate); 8. Depository; 9. *Count Mercy* Palace, 1722; 10. *Belgrade* Gate; 11. *Aradeana* Gate (former water gate); 12. *Lugoj* Gate (former *Azapilor* Gate); 13. Pharmacy; 14. Garrison; 15. "Casa Tezaurului"; 16. "Casa Administratiei Camerale"; A. *Ali Bea* Mosque; B. Former *Gamgeme* Mosque; C. Tower of the Transilvaniei barracks; D. Powder magazine; E. *Fabrica de bere*; F. Food warehouse.

Detail of Timișoara Plan in 1716. With numbers and letters are indicated the main doors and buildings in the city at that time. (source: *Timișoara monografie urbanistică*, Vol. I, di Mihai Opreș, Timișoara, 2007, p.44, fig.20).



Fortifications consisted of three wall belts. The first ring consisted of nine bastions and a continuous curtain. The ramparts were: **I** *Francis* Bastion; **II** *Theresia* Bastion; **III** *Joseph* Bastion, where *Transylvania* Gate was located; **IV** *Leopold* Bastion; **V** The *Castle* Bastion, with the specific function of directly protecting the Castle. It is flanked by *Petrovaradin* Gate; **VI** *Mercy* Bastion; **VII** *Eugeny* Bastion; **VIII** *Elisabetha* Bastion, with *Viena* Gate next to it (left); **IX** *Carol* Bastion, also flanked *Viena* Gate (right).

Timișoara city in 1752. The ramparts with the fortified nucleus, *Cetate*. It is possible to read the regular urban fabric. (source: *Timișoara monografie urbanistică*, Vol. I, di Mihai Opreș, Timișoara, 2007, p.61, fig.29). (scale 1:20.000)

Part II

Timișoara: urban planning and urban project 1867 - 1914

With the *Battle of Timișoara* in 1849, fought between the Hungarian Revolutionary Army and the Austrian Imperial Army, the Austrians prevailed.

After the detachment from Hungary, Banatul became part of a new country of the crown (*Kronland*, or «crown lands», was the name given to all the individual areas that made up the Austrian empire since 1849), and was called *Voievodatul Sarbesc si Banatul Timisean*, under a military governor and with capital Timișoara; *Voievodatul* was abolished in 1860. In 1867, with the so-called *Ausgleich* (Austro-Hungarian compromise), the Constitutional Reform was promulgated, on June 12, 1867, by the Austrian Emperor Franz Joseph I (1848-1916), with which Hungary obtained a condition of equality with Austria within the Habsburg monarchy, marking the passage from the Austrian Empire to the Austro-Hungarian Empire⁸.

Between 1849 and 1860, new buildings began to appear in place of barracks and damaged public buildings: *Palatul Dicasterial*, *Șapcă*, *Palanca*, *Tarcului*, *Cazarma Franz Iosef* (in place of the old barracks northwest of *Unirii* Square), the staff building (str. *Cantemir*, *Marx*, *Pietrosu*, *Bocșa*), the castle ("Cazarma de Artilerie"), the latter rebuilt. The western front of *Libertatii* square, south of *Casa Comandantului*, is completed with a new barracks. The architect of this period is Anton Schmidt (1786-1863).

In 1870, the reconstruction of the fortified belt was carried out, while between 1872 and 1875 the building of the National Theatre was built, located in the intra moenia area of *Cetate*, on the southern edge of the fortifications, in place of the old military barracks (arch. F. Fellner and H. Gottfried).

The following urban nuclei are gradually being formed: *Cetate* (the former fortified citadel), *Fabric*, *Iosefin*, *Mehala* and *Elisabetin*, now read as the five historic districts of the city, each with its own functional, social and morphological specificity that defines its identity. *Cetate* is today the (I circumscription: ha. 306,6 ab. 65.200 density ab./ha. 212,65), it is the former fortified core. It is characterized by a rigid checkerboard mesh, made, in 1725, by the will of count Claude Florimund Mercy, evident in *Cetate's* plan of 1740 and in the following plans up to the current ones. In this regular mesh, there is still Huniade castle, testimony of the ancient medieval settlement.

Today, *Cetate* has the status of Protected Urban Area as, recognizable as a unitary area of the city, strongly connoted both historically and formally. The current urban fabric of *Cetate* is defined in its P.U.Z.⁹, Zonal Urban Plan.

The plan of *Cetate* is divided into 42 *cvartale*, urban block, bordered by streets with a North-South and East-West trend, which form a checkerboard grid, interrupted by the public urban spaces of the three squares *Unirii*, *Libertatii* and *Sf. Gheorghe*. In *Cetate* a fortified belt was by frame of a blocks and streets, converging, through a chessboard system, in urban pauses, constituted by religious and civil character squares: urban regulation, *Regulament de constructii pentru orașul si cetatea Timișoara*, wanted by count Claude Florimund D'Argentau in 1725. By his own hand, therefore, the urban space of *Cetate* was requalified with an operation that was aimed at erasing the ancient settlement pattern, grafting on the medieval urban fabric a rigid geometric mesh.

⁸ Herman, Róbert, *Az 1848–1849-es szabadságharc nagy csatái*, Budapest, 2004.

⁹ The PUZ of *Cetate* is attentive to the specificity of the context, especially to the regulation of the use and constraints of respect of the areas of considerable historical-artistic value and defines the possible transformation and conservation measures to be carried out in the ancient centre of Timișoara. It integrates Timișoara P.U.G. (General Urban Plan).

The urban voids and the buildings that faced them, and still present today, expressed the political-economic-religious power of the city of the moment. In the urban design and in the nature of the buildings present, we can still see an inseparable unity between architecture and urban planning.

To this, the feeling, present in baroque town planning, for the attention to the spatial articulation, the structuring of the relationships between squares and buildings was added. The pauses inserted in the urban structure; it was in the Seventeenth century that the first squares were built for the creation of precise measured relationships between the full and empty spaces of the fabric. Spaces, or rather units, well ordered and of every shape - elongated, circular, rectangular, elliptical - that can be read as a single organism connected by streets, in the organization of this system are identified quality and excellence in urban architecture, as in the case of the system *Unirii - Libertatii - Victorei* squares. In this sense, the interventions of the end of the 19th century are in continuity with the 18th century chessboard plan of *Cetate*.

The fortified city, *Cetate*, works as a perfect geometric point, central, of the city towards which all the energies of the territory are directed, and mirror, within it, all *Banat* realities: German, Romanian, Serbian, Magyar. After 1744, the evolution and recognition of the neighborhoods outside *Cetate* began, and their construction was approved according to characteristics similar to the villages around *Banat* (regular urban plots, isolated buildings of one level, facing the street etc..)¹⁰. The neighbourhoods would have reflected the existence in the city of the two main communities, the Catholic and the Orthodox.

Mihala district, northwest of the city, *Fabric* district, east of the city, divided into *Fabric Rascian* and *Fabric German*, *Maierale Germane* district, now *Iosefin*, southwest, and *Elisabetin* district. The conurbation became a complex system made up of several elements, urban subsystems, each with different and relatively independent functions, supervised by a "Magistratul", which established technical indications on the buildings, collected taxes. The city still retains a multi-core character, for geographical, strategic, social and ethnic reasons.

Fabric (II circumscription: ha. 683,2 ab. 66.900 density ab/ha 97,92) was founded between 1718 and 1720 when a part of *Palanca Mare* Romanian-Serbian population, moved to the required distance from the fortress and sanctioned by *esplanada* limit.

To the east, on the banks of *Bega* river, there was "another Timișoara", that of merchants and manufacturers. In this area, there were several river ramifications that were canalized, mills and water wheels for small industries were built, cereals, feedstuff and timber necessary for the construction of the fortress and the city were transported.

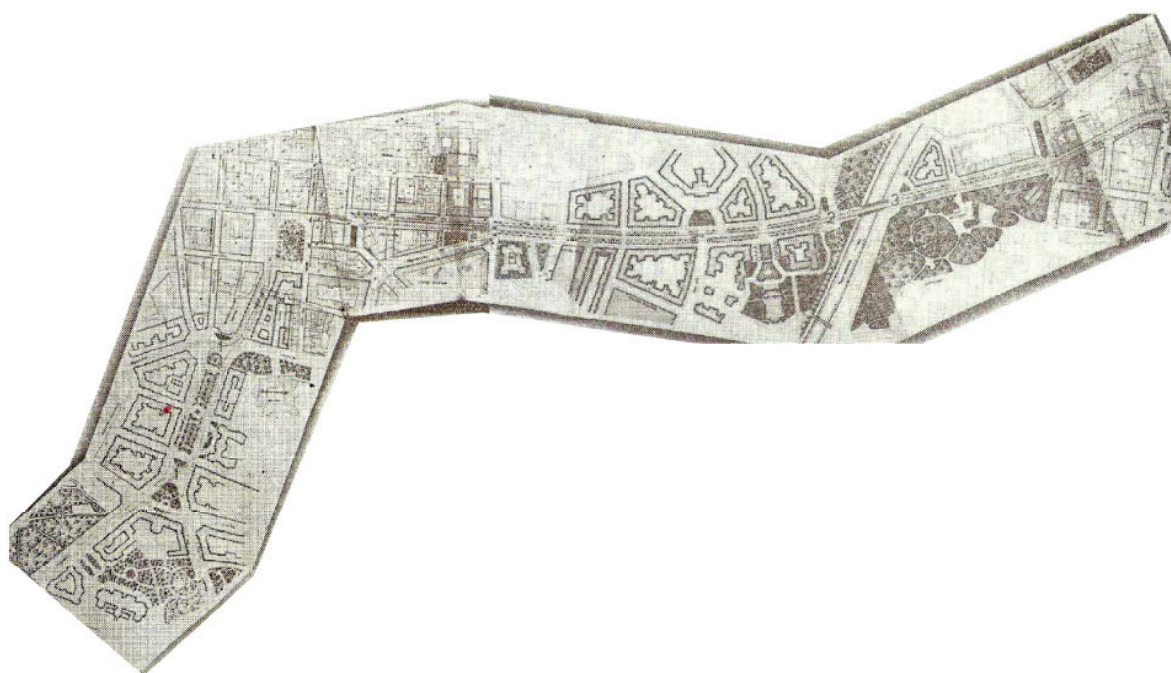
The district was divided into *Fabric Vechi* and *Fabricul German*, the latter in the lower part of the district, towards south-east. In *Fabric*, there was a percentage of Greeks, Armenians, Jews as well as a high percentage of *Banatenilor noi*, as the gypsies were called at that time.

10 M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 66

Part II

Timișoara: urban plannings and urban project 1867 - 1914

In the centre of *Fabric Veche* there is *Traian* square. It is a small copy of *Unirii* square (115 by 70 mt) of *Cetate*. From this point, four sinuous arteries wind towards the four opposite directions, forming a design that can be defined with a cross. Towards the South-East, we find *Fabricul German*, with the old drinking factory and the hydroelectric plant. Starting in 1892, connection to the west, with the historical heart of the fortress, was undertaken through a straight avenue, *bd. 3 August 1919* (ex *12 Aprilie*), then joined to current *bd. Revolutiei din 1989* (ex *23 August*). Towards the north-east from *Dacilor Avenue*, you reach *Take Ionescu Boulevard* (ex *Salajan*), crossing *Badea Cartan* square, with its market. Finally, eastwards you will find a listed building that will take you to a more external area towards *Plopi* (South-East) or *Ghiroda* (Northeast). But also the image of *Fabric* will be subject to change with the appearance of rail transport: the railway will be located in the North-East of the district. In 1912 a new route along *Bega Canal* was built and made navigable. From this operation also new roads were created: *Pestalozzi boulevard*, *Take Ionescu*, *Park Alee*. People's Park was located along *boulevard 3 August 1919* and was opened to public in 1867.



Detail of 1911 project, in the stretch between *Victoriei* square and *Fabric* district. (source: M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 120, fig. 163). (scale 1:20.000)

Iosefin (IV district: ha. 321,8 ab. 32.600 density ab./ha. 101,30) is located west of the fortified nucleus of *Cetate*. The district was born on the banks of the river *Bega*, and it will become the most important crossing point for the transport of goods. With time, the district became a small town, so in 1930 there were already 18,000 inhabitants.

This district officially received approval in 1744, with the name of *Deutsche Vorstadt*, then *Maierele Germane*, a district inhabited mainly by Germans. *Iosefin* was the definitive one and it recalls the visit to Timișoara of Queen Maria Theresa's son, Franz Joseph in 1760. At that time, the district, outside fortified nucleus, was dedicated to him and named *Josefstads*. After 1755, with the rehabilitation of *Bega* canal that linked Timișoara to Danube and Adriatic Sea, commercial importance of *Iosefin* increased.

Iosefin was designed as a village of *German Banat* settlers. Low houses, arranged along the canal were formerly summer residences of fortress settlers. During the second half of the 19th century, by means of *Iosefin* station (1857), Timișoara was connected to Budapest and Vienna; the district developed and acquired an industrial connotation. The district has a comb-like road structure along the central axis of *Bega*. *Republicii boulevard*, connects North station of *Iosefin* to fortress, while *Traian bridge* allows the passage from *Iosefin* to *Cetate*. From *Republicii boulevard*, you enter three *boulevards* that make up the oldest part of district: *Ion Dragalina boulevard*, *str. Iancu Vacarescu*, which crosses *Iosefin* square, and *bd. Iuliu Maniu*, these reach *boulevard 16 Decembrie 1989*, which separates *Iosefin* from *Elisabetin*.

Elisabetin (III district: ha. 642.9 ab. 101,300 density ab/ha 157.56) includes the area south of fortress. In the years 1717-18, the district was named "Maierele Vechi", a space of some scattered houses where inhabitants of *Palanca Mica* settled. Houses were surrounded by vegetable gardens, vineyards, orchards. The district was also called *German Maierele*, because the style of the houses was comparable to those of nearby *Iosefin* district, inhabited by german population. Between 1913-19, the first Catholic church stands, located in *piața Balcescu*.

In 1896, the name of the district officially became *Elisabetin*. The district is developed according to parallel roads that vaguely follow the arc of *Bega* canal and the long river *Tudor Vladimirescu*, *Vasile Parvan* and *bd. Corneliu Coposu* follow one another in a concentric way towards the outermost part delimited by *Fratelia* quarter, to the South-West, and *Chisoda* and *Giroc* villages, cut by orthogonal roads that connect *Elisabetin* to *Cetate*. Main internal arteries are *Victor Babeș street*, *Eroilor de la Tisa* and *1 Decembrie*.

Main secant streets are *bd. Mihai Viteazu* which, through *Avenue 20 Decembrie 1989*, connects *Cetate* with *Balcescu Square*. From *șaguna* and *Michelangelo* bridges, you reach *Elisabetin*. Between 1860 and 1865, the gardens were founded. Among them *Rose park*, which rises along canal, and small *Doina park*.

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Mehala (5th district: ha. 445.8 inhabitants 32,150 inhabitants/ha. 72.11) is the district that maintains a strong rural character. It was born after 1716, when Romanians and Serbs moved from *Palanca Mare* to the west of the city. Since 1860 Hungarian Parliament decided to auction it, declaring it an independent municipality. Only in 1910, the inhabitants of *Mehala* obtained the status of citizens of Timișoara. *Mehala* is arranged on an orderly plot of streets, according to parallel and orthogonal streets, which create rectangular blocks.

Streets still surround, even today, the central square market where three churches were built: Romanian-Serbian Orthodox, Catholic and Orthodox. *Mehala* population included Romanians, Serbs, Germans, Magyars, Jews and Gypsies. *Georghe Lazar* street is the link between *Mehala* and *Cetate*, it is in fact directed to the district. To the North it is bounded by the *Torontalului* road, on the edge towards *Iosefin* and the North station, towards *Bogdăneștilor* road, two colonies of workers were built in 1921: *Ronaț* and *Blașcovic*. *Mehala* around the 90's began to join with *Iosefin*, towards South - West of the city. In addition to the historical districts of Timișoara, after the Second World War, other villages were added: *Freidorf* (hectares 118.4 inhabitants 10,000 population density 84.45), *Fratelia* (hectares 226.4 inhabitants 12,500 population density 55.21), *Ghiroda Noua* (hectares 81.9 inhabitants 4,500 population density 54.94), *Ciarda Roșie* (hectares 95.9 inhabitants 5,300 population density 55.55).

Freidorf, was a small village, to south of the city. From 1850, the village became more and more dependent on the town, specializing in vegetable cultivation and breeding. Around 1970 a depot and a tram factory was built and later a real industrial park. In 1951, the VIII circumscription of Timișoara was declared. *Freidorf* has a very regular road structure, a main artery, *Ioan Slavici* street, which leads to the side streets. From *șagului* street you reach *Fratelia*, a former colony of workers, founded between 1908 and 1911. In 1948, it became VI circumscription of the city.

Ghiroda is located east of the city, beyond *Fabric* district, where the rice fields were once located. Today it has a layout for long and narrow urban blocks, with a listed building fabric; it joins *Plopi* forming the VII circumscription of the city. From *Buziașului* street you can reach *Ciarda Roșie*, at the South-East end of the city.

Part II
 Timișoara: urban planning and urban project 1867 - 1914



Fig. 23. Timișoara Territory in the year 1746; Est Cetate, bounded by the belt of fortifications; "Suburbia Rasciana" (B), actual *Mehala*, at Nord-Ovest; "Suburbia Germana" (G), actual *Iosefin*, at Sud-Ovest; *Bega* river (F); the territorial limit (A); the Roman moat (C); *Bega* "Veche" (D); river fathoms *Bega* (E); *Rosalia* chapel (H). (source: *Timișoara monografie urbanistica*, Vol. I, di Mihai Opreș, Timișoara, 2007, p.41 fig.18)



Fig. 22. The XVIIIth century urban fabric of *Fabric* district. (source: M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 81, fig. 111). (scale 1:10.000)

Part II

Timișoara: urban plannings and urban project 1867 - 1914

In 1892 - with the loss of the military character of the city, its "defortification" and the abolition of forbidden zone, the construction¹¹ - the planning operations began, in order to connect the different parts of the city into a unitary urban organism. Among the most relevant: the urban planning project by Hungarian architects Ludwig Von Ybl and A. Kovacs Sebestyen. The two architects solved the general structure of the city in a radio-centric system, two circular arteries followed the track of the ancient fortifications. Between 1901 and 1903, Szesztay Laszlo's urban planning project envisaged a single semicircular boulevard south-east of *Cetate*, intercepted by several radial roads, and a belt of green spaces along *Bega Canal*, not envisaged in *Ybl's* project. The plan drawn up by Municipal Technical Service in 1910 will mostly follow that of *Szesztay*. While Szilard and Briger engineers' Plan was approved in 1913, their urban planning operation is recognized as the first single plan, as it also included the North-West area of the city, *Mehala*.



The city of Timișoara in 1750. Urban agglomeration in 1750 presents itself with the fortified nucleus clearly visible and defined inside by a rigid checkerboard mesh (1725, Count *Claude Florimund Mercy*). On the outside, outer cores have just been defined; located beyond the limit set for military security reasons (source: *Timișoara monografie urbanistica*, Vol. I, di Mihai Opreș. Timișoara, 2007, p.43 fig.19)

¹¹ Already in 1867, the year of the so called "Ausgleich" Austro-Hungarian, area forbidden to the construction was reduced from 948 mt. to 569 mt.

3.2. Existing urban structure and the new urban planning process during the Nineteenth century.

The urbanistic form of Timișoara must take into account two original components.

The first component is the river that crosses Timișoara, *Bega* canal, once navigable; the second is the strong military character of the city, its being a fortress city.

These two components help to retrace the history of urban evolution by introducing the urbanistic form in a process of successive transformations.

The history of the urban development of Timișoara coincides therefore, as it happens for many European cities, with the story of its fortifications. Therefore, the ancient prints allow us to follow synchronously the development of the city and the fortified walls and the subsequent integration between the old town and the rest of the territory.

This operation of fusion between the fortified city and the countryside should have guaranteed a continuous flow between the old nucleus and the new. The operation was particularly delicate because the trace of the fortifications and the *esplanada*, constituted a break between two parts of the city.

It was necessary to invite the people to overcome the sense of dispersion in front of new endless horizons, accustomed to living in more narrow and defined neighborhoods. Establishing a bond to medieval city fabric thus became the immediate commitment of the town planners of the period.

The aim was undoubtedly to make the ancient nucleus communicate with the modern settlement: the ability of the new city to adapt to the old was a direct consequence of the urban plans.

The programme underlying the initiatives of the Nineteenth-century urban planning derived - as it did, more or less at the same time in other European cities - from a series of political, social, economic, but also military and psychological reasons.

The political and economic reasons can be summed up in the ambitious prospect of a strong demographic increase and consequently in determining an expansion of the exchange economy of the city.

From a military point of view, invention of new means of combat and different war strategies allowed the abolition of *esplanada* line. Initially, in 1868, the emperor Franz Joseph, during his office as mayor of the city of Carol Küttel, approved the reduction of *esplanada* line from 949 to 569 meters, with the obligation to arrange the new roads radially to the fortress, for military reasons, in order to allow better observation and protection of fortress¹².

To this, an ideological and psychological drive was added: represented by the growth of the prestige and social role of bourgeois society and of a new economy, the bourgeois economy, which finds in these initiatives its visual materialization: from centre, through the radial arteries, opened by the modernization works, even the most distant suburbs, ideally, can be under the control of a central power; a structure, therefore, that would make possible a global vision became the ideal model that would underlie the transformations of the 19th century metropolis. Urbanistic tendency was to focus on the inhabited area and to endow the plans with a centrifugal force such as to bind the whole territory organically with almost linear - concentric (radio-centric scheme).

12 Ciprian Glăvan, *Defortificarea cetății Timișoara* in «Analele Banatului», S.N., Arheologie – Istorie, XXI, 2013, p. 422

This character was due, above all, to the continuous dialogue with the circular, naturalistic and descriptive development of the walls and with the villages and local equipment, the latter already existing and well recognizable on the territory, which arose on the edge of *esplanade*.

Only between 1890 and 1892 Timișoara lost its military character.

With the demolition of walls, between 1891 and 1910, the city was drawn for the whole defining the relations between the former fortified nucleus and the urban nuclei external to it, according to great axes of connection that allowed the opening towards the other urban occasions, and the inclusion of green areas and great urban parks also incorporated in the growth of city, as urban pauses.

New economic phenomena did not take long to make their direct impact on the territory felt. Old production and distribution organization had to be changed to make it functional to the new needs. During the Nineteenth century, the city and the territory experienced rapid changes with a profound alteration of the environmental framework. These changes were nothing more than the disintegration of the traditional organic system for the affirmation of a new one.

Territory changed as a place of production, i.e. to follow first of all the new articulation dictated by the production centres, and as a place of exchange, to provide the city with a new distribution network so that the centres of production can communicate with those of exchange (market).

In this way, simply agricultural or sparsely inhabited areas became centres of more or less concentrated agglomerations, with the population forced to abandon the traditional integration between agricultural and industrial work.

Therefore, all sectors that were for a long time based on forms of production "at home", suffered, during the Nineteenth century, the polarizing effects of energy sources. Even the distribution network, made up of roads, rivers and canals, was organized around the new poles or determined them in turn. During first phase of industrialization, in addition to the road network, a water transport system was developed that exploited the river, which had already been made navigable, regularized and equipped between 1728 and 1732. Thus, river communications were entrusted with the task of conveying the transport of large quantities of goods within specialized structures.

Bega represented, until the appearance of the railway, the only possibility to transport building materials (wood, sand, stones, earth); through its canal, Timișoara was connected to Timiș rivers and Danube and therefore to the river system of Central Europe.

With the introduction of the transport system, therefore, permeability of city from one point to another grew and this allowed the affirmation of new suburban settlements until the most actual identification of the metropolitan area of the city, constituted by different urban realities that still today form a network of territorial hierarchy.

Railway development was decisive for the evolution of economic initiatives. Compared to river network, railway was a materially more incisive infrastructure for territorial and urban organisation.

The railway network had a greater chance of spreading than river network. While the navigable network impressed a precise selection in the territory and specifically in the city of Timișoara: excluding entire sectors of the city and giving other parts a precise characterization still traceable today;

Part II
Timișoara: urban plannings and urban project 1867 - 1914



Defortification operations occurred in Timișoara between 1891 and 1919, some images of the time (source: Ciprian Glăvan, *Defortificarea cetății Timișoara* in «Analele Banatului», S.N., Arheologie – Istorie, XXI, 2013, p. 428)



Defortification works near Huniade Castle bastion. (source: Ciprian Glăvan, *Defortificarea cetății Timișoara* in «Analele Banatului», S.N., Arheologie – Istorie, XXI, 2013, p. 429)

Part II
 Timișoara: urban plannings and urban project 1867 - 1914

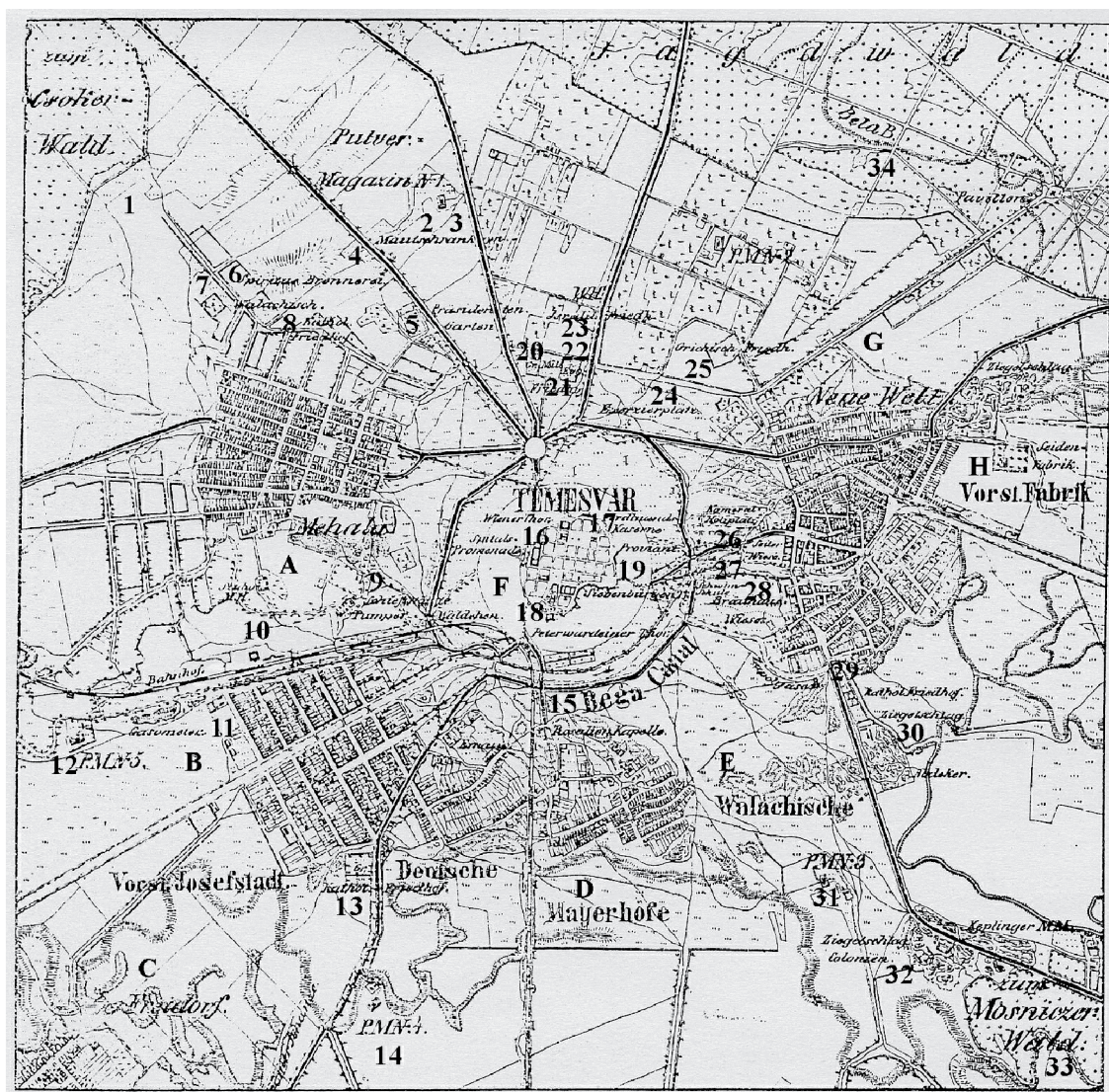


A glimpse of the town's fortifications near *Mercy* bastion and *Petrovaradin* gate (mid-19th century), named after place where Prince *Eugene of Savoy* defeated Ottoman army in 1716. (*Arhivele Naționale S.J. Timiș*)



Workers involved in demolition of walls in a picture of the time. (source: Ciprian Glăvan, *Defortificarea cetății Timișoara* in «Analele Banatului», S.N., Arheologie – Istorie, XXI, 2013, p. 430)

Part II
 Timișoara: urban planning and urban project 1867 - 1914



The city of Timișoara and its surroundings in 1857. Main quarters of the city are indicated in letters, with numbers the most important civil equipment of the period (source: M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 100, fig. 144). (scale 1:50.000)

A. Mehala; 1. Cioca Forest; 2. Weapons depot; 3, 4. Customs barriers; 5. President's garden; 6. Distillery; 7. Wallachian Cemetery; 8. Catholic Cemetery; 9. Shooting ranges; B. Iosefin; 10. Station; 11. Gasometer; 12. Weapons depot; 13. Catholic Cemetery; C. Freidorf; D. Maierle Germane; 14. Weapons depot; 15. Rosalia Chapel; E. Maierle Valahe; F. Cetatea; 16. Vienna Gate; 17. Ferdinand Barracks; 18. Petrovaradin Gate; 19. Transylvanian Gate; 20. Orthodox Cemetery; 21. Military Cemetery; 22. Evangelical Cemetery; 23. Israelite Cemetery; 24. Ground for military exercises; G. Lumea Nouă; 25. Orthodox Cemetery; H. Fabric; 26. Timber Depot; 27. School; 28. Brewery; 29. Catholic Cemetery; 30. Bricklaying; 31. Weapons depot; 32. Cologne for brick producers; 33. Moșița Forest; 34. Green forest

railway was equipped with enormous transport capacity, combined with high speeds, therefore able to serve large concentrations of goods and people. In all cities, from the most advanced to the most backward, the construction of the railway network represented one of the most incisive events on territorial and urban structures: the transformations of the territory were directed towards intense forms of concentration and polarization. Infrastructures, valuable services and qualitative manpower led to the insistence on the same area of high urban and industrial growth rates, while elsewhere there were widespread situations of backwardness.

In the nineteenth century, factories and cities had their moment of maximum spatial integration, with possibility of specialized industrial areas in cities. In each country we will see how the commitment to the realization of railway programs led to the establishment of private capital companies with public concession (*Staats-Eisenbahn-Gesellschaft*, state railways). The realization of the railway also had the effect to promoting a precise regulation of expatriation for public benefit. First interventions on a large spatial scale were in fact caused by the introduction of rail transport. The nodes of the railway system became characteristic points of the new spatial articulations: the railway with its routes and terminals introduced new morphological-functional systems. The stations, for example, began to function as pole points, orienting road gutting and widening and polarizing nuclei of new activities (customs, hotels, warehouses, industries...); the railway, with its routes, also created barriers and internal borders or even limits to urban expansion, thus contributing to stimulate some routes or to slow down others.

The entire urban structure was, therefore, stimulated by new phenomena and opened up to incisive transformations.

Increasingly complex movements and exchanges allowed the identification in the road network of a hierarchical system of communications, in which some main axes that channeled much of the vehicular and human flow stood out.

Commercial and tertiary equipment, the institutional and administrative apparatus settled in the central areas or near the centre.

In this process, even the ancient centres underwent enormous transformations. In the external areas the dimension of the interventions was amplified, and the factories and the production equipment gave rise instead, together with the residences, to a mixed fabric.

After 1848 Timișoara became capital, *Voivodship of Serbia and Banat of Temeș* seat (province of the Austrian Empire from 1848 to 1860) with count Ion Coronini Cronberg as governor until 1859, then Iosif Sokcsevitz, for only one year, and in 1860 count Saint Quentin. In 1860 the Voivodship was cancelled and *Banat* was incorporated into Hungary. In 1857, with the construction of *Seghedin -Timișoara* railway line, Timișoara was connected from the railway system to Central Europe, with Budapest and Vienna. In the same year, the station (Gara Nord) *Domnița Elena* was built, which was later expanded between 1896-1898. The main interchange of the city was *Gara de Nord* in the *Iosefin* district.

From 1869 *Iosefin* expansion of began with secondary roads perpendicular to the old main axis, *Carol I boulevard*. *Iosefin* owes its development to the railway that attracted many of the city's industries to this area. After 1868, the urban fabric of *Iosefin* expanded to join that of *Cetate*; numerous houses, built on two levels, formed continuous street fronts.

Part II

Timișoara: urban plannings and urban project 1867 - 1914

In 1858, railroad *Timișoara - Stamora Moravița*, coming from the North-West, was established. For strategic reasons, it was extended up to the limit of the city, and then went south, thus isolating *Iosefin* from *Cetate* and intersecting the district *Maierele Germane*. It continued up to *Bazias*, on Danube, and served Balkan area.

In 1857, the railway line *Szeged, Jimbolia* (West), Timișoara (114 km) was opened. In 1871, the *Timișoara-Arad* (North - 57 km) railway line was built; in 1876 the railway line was extended from Timișoara to *Lugoj* to *Caransebeș* (South) and in 1878, to *Orșova* (South), while the *Fabric* station was built in 1876. In 1895, the railway line *Timișoara-Sannicolaul Mare* (North-West) was built, in 1896 line *Timișoara-Buzias* (South-East), in 1897 *Timișoara-Radna* (Northeast) and *Timișoara-Jimbolia* (West). In 1880, the *Direcțiunea Princiară C.F.R.* (since 1883 *Direcțiunea Generală C.F.R.*) was established¹³.

In 1867, *Serviciul tehnic* was activated at Timișoara Municipality, composed of a chief engineer, three engineers, an architect and a sub-engineer, which made possible the implementation of a control on the planning activities in progress in the city. The neighbourhoods outside *Cetate*, following the project indications of *serviciul Tehnic* of Town Hall, were developing in a centripetal way towards the central nucleus.

Among the urban planning proposals made and to be implemented in what were the areas made free from the prohibition of construction, there was: the decision to maintain only three of the existing ramparts, transforming them into commercial buildings at the service of the army; the provision of new roads and squares; the construction of a modern water supply and channelling network; extension of railway road towards *Lugoj*, along the southern and eastern limits of the fortifications, with the creation of a new station, and along *Bega* canal, but the construction of the latter proposal would have hindered and made complex the connection between *Cetate* and *Fabric*, to the east of the city.

Through the successive urban plans of the city it is possible to observe the project proposals made and those that were then actually implemented.



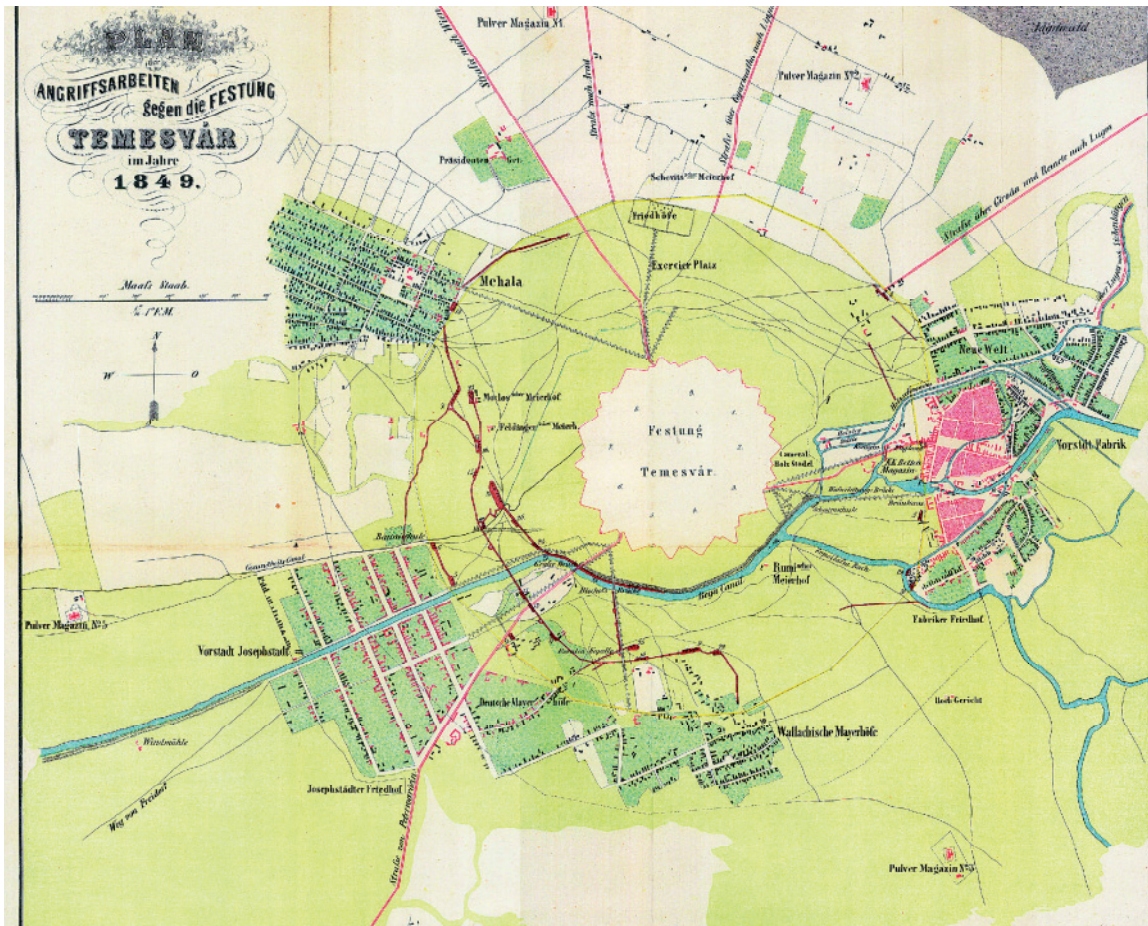
Timișoara at the end of the XIXth century. Part of fortification to the South of fortified city, with the tram passage, a temporary passage for tram traffic was opened. (source: radulblog.wordpress.com, *Cei 4 eroi care au schimbat Timișoara*)

13 T. Popescu, *Proiectul feroviar românesc (1842 - 1916)*, Bucarest, 2014, p.249

Part II
Timișoara: urban planning and urban project 1867 - 1914

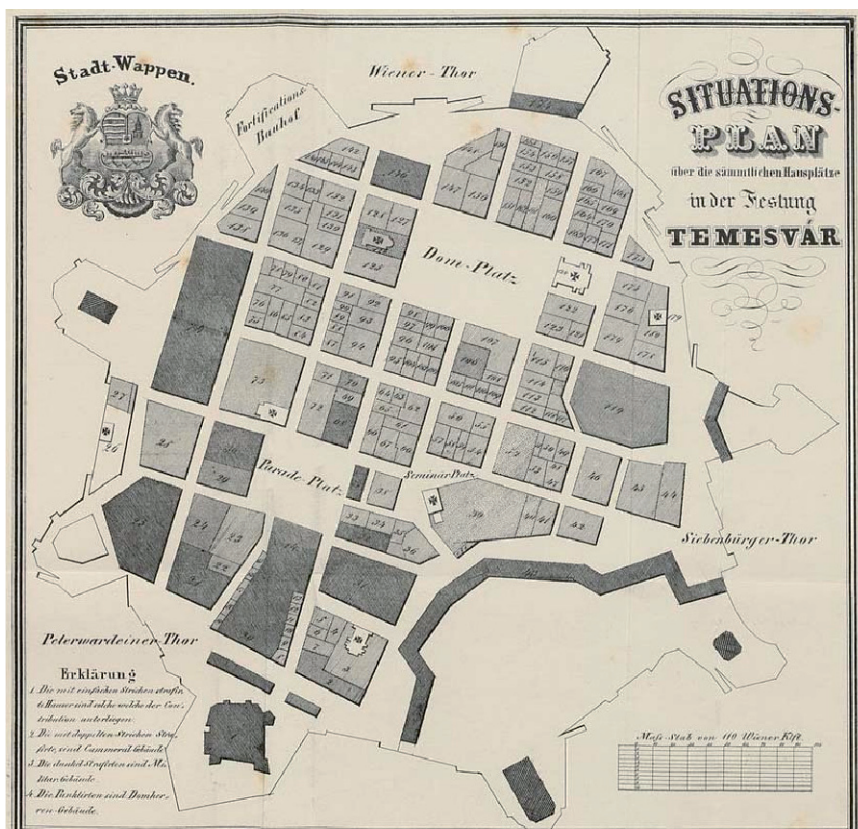


An image from the 1930's testifies passage of *Timișoara-Bazias* line from *Scudier Park*. 1932
(*Arhivele Naționale S.J. Timiș*)

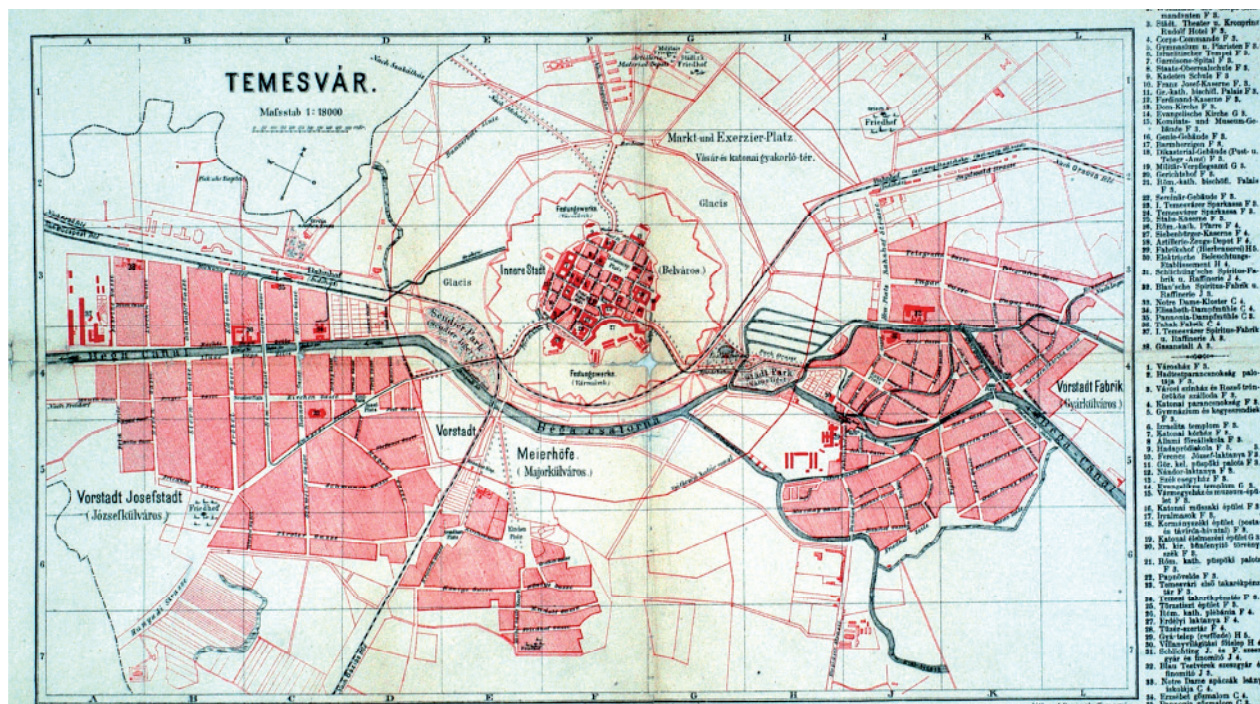


Timișoara and its surroundings in 1849. Limits of the fortifications of central nucleus, *Cetate*, fortified city, and neighborhoods around it, at a distance of 948 mt from the fortified nucleus, (reduced to 569 mt, in 1868), are visible (source: radulblog.wordpress.com, *Cei 4 eroi care au schimbat Timișoara*). (scale 1:50.000)

Part II
 Timișoara: urban planning and urban project 1867 - 1914



Fortified nucleus, Cetate, in 1853, a few years after revolutionary uprisings of Hungarian rebels, when internal allotment was rebuilt according to a rigid checkerboard pattern. (source: Timișoara. Povestea Orașelor Sale, Burleanu Dan N., Timișoara, 2006, p. 31). (scale 1:7.000)



Plan of the city of Timișoara in about 1890. The following plans, and in particular from 1892 (defortification) onwards, will be aimed at finding congenial solutions for the development of city outside walls, and its conjunction with the outer districts (source: *Primăria Municipiului Timișoara*, www.primariatm.ro). (scale 1: 40.000)

The constant reference in the compositional conception was the city of Vienna, capital of the empire¹⁴.

In the second half of the Nineteenth century in fact, Timișoara acquired the nickname *Mica Viena*. During the Nineteenth century, most European cities were deformed, as it happened in Vienna: the historical city was surrounded by *Ringstrasse*, a circular road. Also Vienna, as well as Timișoara, near to the fortifications, had a large unbuilt area, *glacis*. The separation between the old city and the nuclei outside it, by means of *glacis*, was now considered useless both for strategic military purposes and hindered the development of the modern city, which needed the use of space occupied by both the walls and the *glacis*.

In 1857, emperor *Franz Joseph I of Habsburg* ordered the demolition of the walls and the use of *glacis* in Vienna. An urban plan was thus drawn up, entrusted to a competition of ideas, aimed at recovering the free spaces in which there was a large circular tree-lined avenue, successively completed with public buildings of representational style (neo-Gothic, neo-Renaissance, neo-Baroque, neoclassical): *Staatsoper*, *Naturhistorisches Museum*, *Kunsthistorisches Museum*, the *Viennese Parliament*, *Burgtheater*, *Rathaus*, *University of Vienna*, *Votivkirche*, *Deutschmeister palais*. *Ringstrasse* is interrupted in the northern part by *Danube*. The long *Habsburg* dominion was decisive for the configuration of the city of Timișoara in a modern sense: it was initially colonized by Swabians and with time configured in the likeness of Habsburg capital. The squares of the city of Timișoara and its architecture are also considered prestigious examples of Viennese architecture of Secessionist period.

Timișoara had a formal configuration similar to that of Vienna, so Hungarian urban planners of the period proposed in their plans solutions similar to those adopted in the capital of the empire. The process of defortification of the city of Timișoara was accompanied by complex dynamics of compromise between the military and civic authorities. Already in 1859 the city of Timișoara concluded a first contract with the military treasury to obtain part of the right of ownership on *esplanada* surface. The contract was reconfirmed on March 4, 1868 and included the description of the parcels due to the military and civil authorities¹⁵.

On November 5, 1872 Francisc Steiner, mayor of the city of Timișoara from 1872 to 1876, went to Budapest and Vienna to discuss, in the presence of king and minister Franz Kuhn von Kuhnfeld, process of defortification that was necessary to undertake by the city, the request will be granted¹⁶.

Already in 1891, on the occasion of Emperor *Franz Joseph's* visit to the city for the inauguration of National Exhibition, the city gates had already been demolished¹⁷.

14 (...) Nelle città capitali del limes orientale, il complicato dispositivo di difesa si apre, si spezza e, in qualche tratto, si dissolve davanti all'eclissi dell'impero ottomano. In questo mondo liminare nascono nuovi Stati nazionali che funzionano da cuscinetto (Serbia, Romania, Bulgaria) e si formano nuove provincie: tutto questo richiede centri amministrativi e, in molti casi, sono le ex città-fortezza a diventare capoluoghi governativi (...). Come trasformare l'impianto urbano tanto segnato da ragioni difensive? Come aprire una struttura che è stata fino ad allora deliberatamente chiusa? Con la creazione del Ring tra il 1860 ed il 1890, Vienna offre la soluzione più spettacolare a questo problema, tipico delle città del limes orientale (...) con la sua *Ringstrasse*, Vienna rappresenta l'esempio forse più clamoroso di repentina risposta al problema di ridestinare lo spazio smilitarizzato compreso tra il muro di cinta e i borghi esterni. (Zucconi, *op. cit.*, pp. 26-27).

15 *Serviciul Județean Timiș al Arhivelor Naționale, Fond Primăria municipiului Timișoara*, nr. 2, inv. 184, doc. 81/1859

16 Ciprian Glăvan, *op. cit.*, p. 422

17 Ivi, p. 423

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Carol Telbisz, mayor of the city from 1885 to 1914, proposed to start the modernization of the city immediately, promoting the immediate construction of two radial arteries connecting *Iosefin* and *Fabric*. Therefore, the areas where these connecting arteries were to be built were identified. As compensation, in exchange for obtaining the land under military administration, the mayor provided for the construction of buildings with a military function.

Military authorities agreed on the layout of the two connecting avenues, but continued to insist on a plan for the general organisation of the city, in addition to the provision of a global water and sewerage network¹⁸.

In 1893, the Hungarian architects and town planners Ludwig Von Ybl and Aladár Kovács-Sebestény proposed, in the project for the general structure of the city aimed at the creation of a system that could define the relationship between former fortified nucleus and the historical districts of the city, the insertion of the existing city into a radio-centric system: the city was surrounded by two *boulevards*, one that would follow the path around the old fortifications and another instead the track of the embankments (the outer protective structure) of the fortifications. It was, therefore, planned the complete demolition of the fortifications and the passage of railway north of the city, placing the main station at the intersection between *Aradului* road and second ring.

Large radial arteries connected the ring around *Cetate* with the suburban areas, which became real districts of the city; some of these arteries were: *Lazar, Republicii, 30 Decembrie* (current *Victorei* square- 342 by 57 mt), *Michelangelo, 23 August, Salajan* (current *bd. Take Ionescu*). For each boulevard there was a continuous street front occupied by monumental buildings on several levels, while each perspective point was defined by public buildings, also with a monumental dimension. Particular importance was given to the project of the large public squares; in fact, in the area facing the National Theatre, approximately in the section of current *Victorei* square, an *esplanade* of about 400 by 120 meters was planned, with the courthouse located at the end of the long axis, while in the short axis a monumental widening was proposed. The main circulation, between *Cetate* and *Iosefin*, took place through an artery to the west of the theatre, not through the *esplanade*, already mentioned, which instead remained reserved for pedestrian circulation. To the north-west of *Cetate* a large public park was planned; while to the south of *Bega*, towards *Maierale Valahe*, today *Elisabetin*, a "holiday area" and gardens were planned..

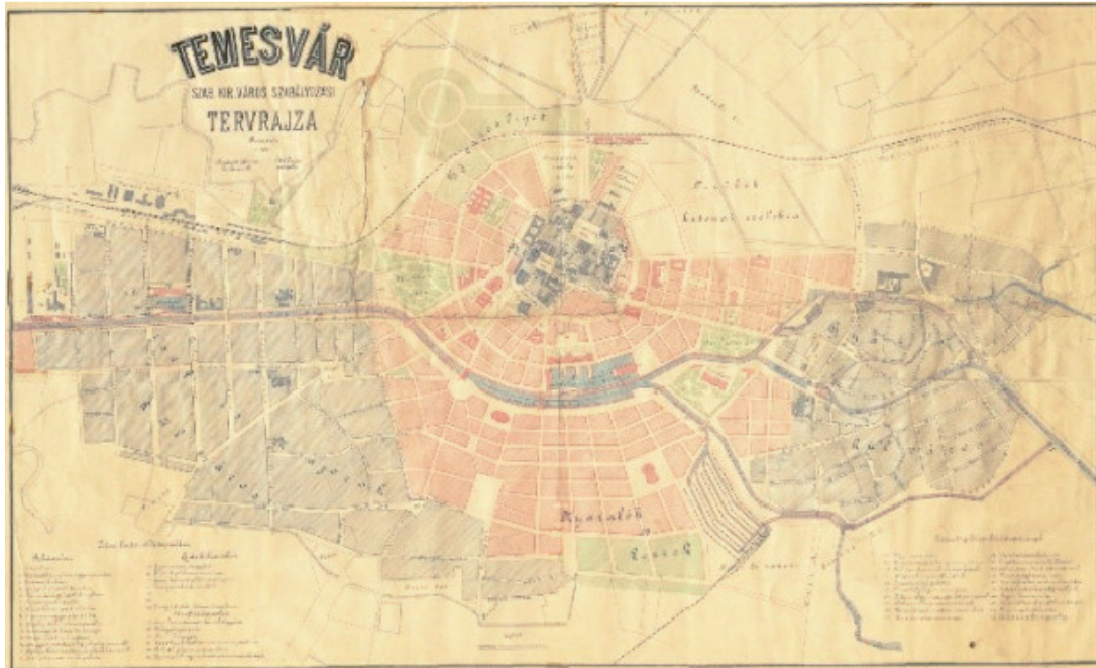
This *schiță de sistematizare*¹⁹ of Timișoara was distinguished by the geometric rigour of the urban design and the functional character of the proposed road scheme. Considerable importance was given to the construction of buildings intended to serve public and educational institutions, as well as the construction of a general hospital and an institute for the deaf, the introduction of electric tram was planned²⁰.

18 Ivi, p. 424

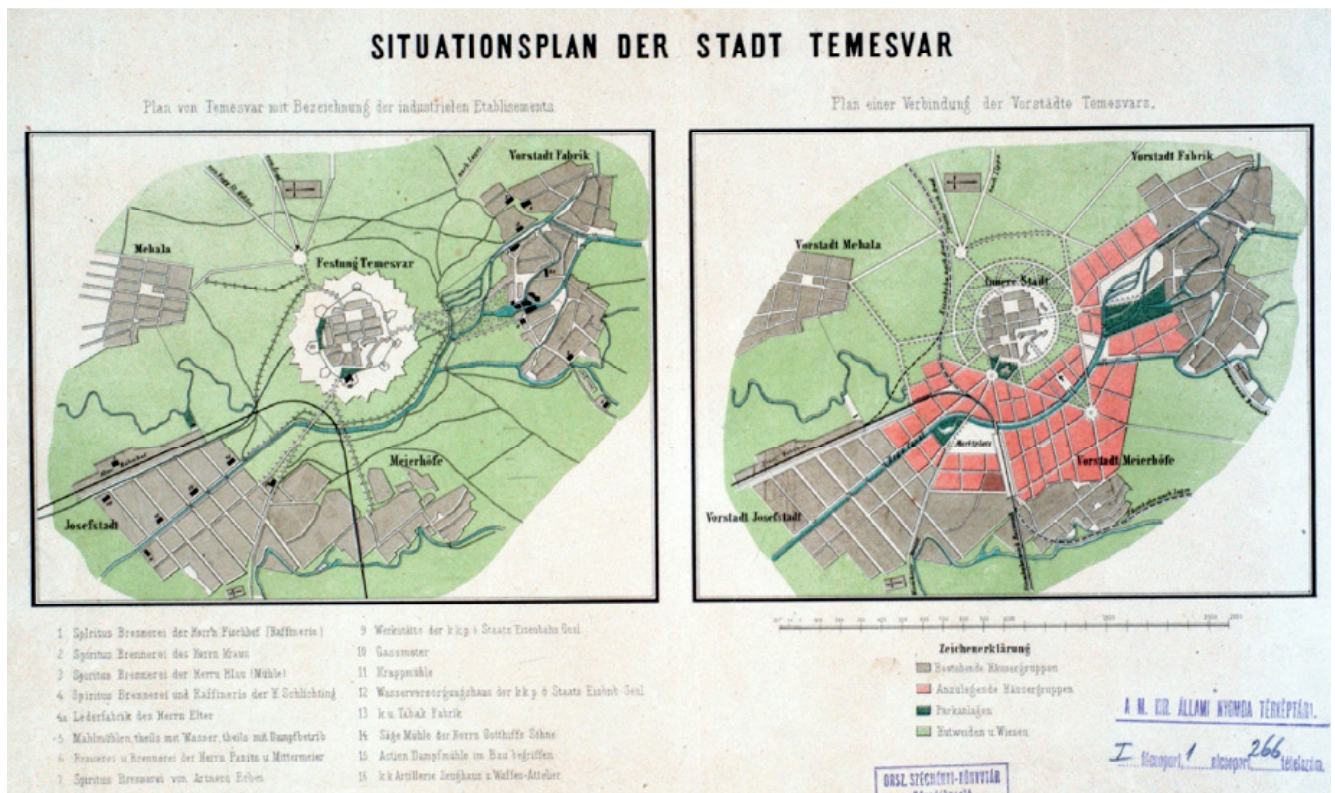
19 "Urban development project"

20 Armin Barát, *Die königliche Freistadt Temesvár*, Timișoara, 1902, p.53

Part II
 Timișoara: urban plannings and urban project 1867 - 1914

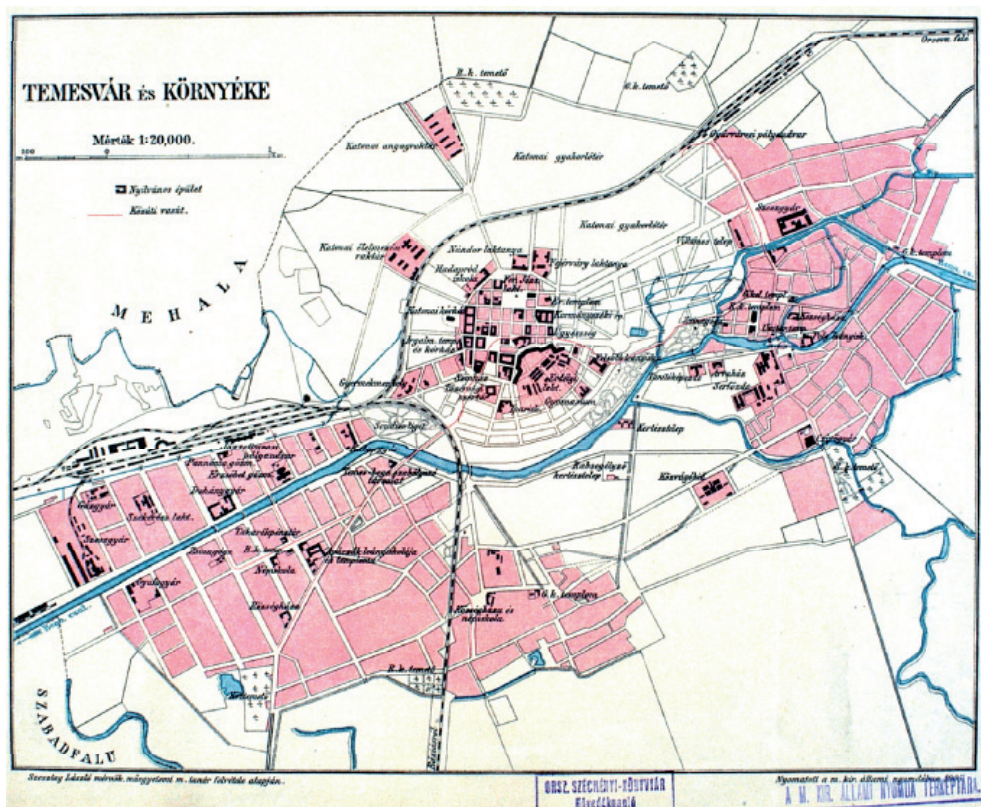


Timișoara Plan of 1893 by architects *Lajos Ybl* and *Aladar Kovacs Sebestyen* (existing urban fabric is indicated in grey and project plan in red) (source: *Primăria Municipiului Timișoara*, www.primariatm.ro). (scale 1:40.000)



Timișoara Plan of about 1890, with industrial settlements indicated. In red, the project to connect the suburbs of the city with the centre. (source: *Primăria Municipiului Timișoara*, www.primariatm.ro). (scale 1:60.000)

Part II
 Timișoara: urban plannings and urban project 1867 - 1914



Timișoara Plan of 1901/03 by *Laszlo Szesztay*. (source: Primăria Municipiului Timișoara, primariatm.ro). (scale 1:40.000)



Plan of Timișoara by *Laszlo Szesztay*, modified in 1910 from "Serviciul tehnic al primăriei" and completed with the project of the canalisation and water supply network (source: M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 118, fig. 161). (scale 1:140000)

Only on 15 June 1905 the city took full possession of the land dismantled by the fortifications by the military authorities²¹. According to contractual provisions, the city would receive an area of 138,460 square meters, in exchange for which it would have to build buildings for the army for a total value of 1,930,000 crowns. The construction of these buildings was completed in 1911 and they were located in the northern part of the city, where full urban development had not yet been planned²².

Urban lots along the arterial roads between the city centre and the districts outside it were sold; for the buildings erected in these urban spaces pecisi building decrees were imposed: the buildings had to have a ground floor and three elevations and express a monumental character. In the first years of the demolition of the fortifications, lots worth 1,906,512 crowns were sold, and these sums were collected and merged into a "fond de dezvoltare a orașului", which would cover and bear the costs of both the construction of military buildings and the construction of many public utility buildings²³.

Between 1901 and 1904, the engineer of Polytechnic School of Budapest, Szesztay Laszlo designed a new "plan de systematize" in which the general structure of the city will take up the plan of Ybl. The city was limited to the North-West by the railway, towards Lugoj, and to the South-East by Bega Canal. In front of National Theatre an avenue was proposed, which would lead to a circular square. A real belt of green spaces was designed along Bega Canal, which did not exist in Ybl project.

Both urban projects, of Ybl and Szesztay, proposed the complete demolition of the fortifications, without providing for interventions or demolitions consisting of the now former fortified nucleus, was planned only the demolition of *Transilvaniei* barracks, which was demolished only later, in the 1960s.

The city's chief engineer, Emil Szilard, designed the project to regularise the course of *Bega* towards *Fabric*. All the numerous canals in *Fabric* were eliminated, creating the only and still current canalisation of city's river. Between 1904 and 1907, engineer Stan Vidrighin designed a modern canalisation network and city's water supply with river water.

While Chief Engineer Szilard and Engineer Iosef Briger, of *Serviciului Tehnic*, drew a new plan in 1910, which will be approved and come into force in 1913, maintaining broadly the same scheme. Engineer *Szilard* proposed to incorporate *Mehala* district into the city, until then a suburban area with an autonomous organization and management. This would have meant extending the city to 3,475 ha.

It was planned to change the route of the railway road towards *Bazias*, which would pass through the current area of Roman Orthodox cathedral (south of *Cetate*); although in the end the route towards *Lugoj* (north of *Cetate*) was maintained, proposing to extend the city also northwards, beyond the railway. Thus, at the north-eastern edge of the city, the construction of a large hospital complex was promoted, with pavilions (streets: *Renasterii*, *Lorena*, *Spitalul Nou*).

21 Ciprian Glăvan, *op. cit.*, p. 425

22 Josef Geml, *Alt-Temesvar im letzten Halbjahrhundert 1870 – 1920*, Timișoara (1927), p. 7/8

23 Bleyer, Gheorghe, *Timișoara. Monografie urbanistică și arhitecturală*, manoscritto, Muzeul Banatului Timișoara, nr. inv. 8230, p. 96

Part II

Timișoara: urban plannings and urban project 1867 - 1914

The desire to give a picturesque character to the general scheme of the city led to the proposal of a curved road, whose route was not justified within the general urban design²⁴; while at the intersection of the streets, in most cases, monumental buildings were planned.

The space in front of the National Theatre was resolved in a wide *esplanade* (340 by 53). The connection of *Cetate* to *Fabric* and *Mehala*, was entrusted to the presence of wide *boulevards* (*23 August*, *Eminescu*, *9 Mai*, *Brediceanu*), which would allow to intercept *Cetate* in East-West direction.

Four categories of connecting arteries were proposed, between *Cetate* and the other districts, according to a dimensional criterion: *boulevards* 45 mt wide (*bd. Michelangelo*) and 40 mt wide (*Cluj* and *bd. 23 August* and *Salajan str.*), streets 34 mt wide (*Kogalniceanu str.*) and 30 mt (*Eminescu str.*), roads with a width of 24 mt (*bd. Victoriei*, *Politehnicii*) and 20 mt (*bd. Republicii*, *Hector str.*) and finally a last category with a road section of 16 mt (*Buftea*, *Lenin*) and 14 mt (*Lenau str.*).

Building activity, after 1892, experienced a powerful development (*liceul de fete*, *liceul de baieti*, *banca de stat*, *posta centrala*, *institutul teologic* etc.): from the sale of land freed from fortifications was established *Fondul pentru Dezvoltare Orașului*²⁵. The city began to be equipped with countless civil buildings, public and private, which embodied the values of bourgeois city.

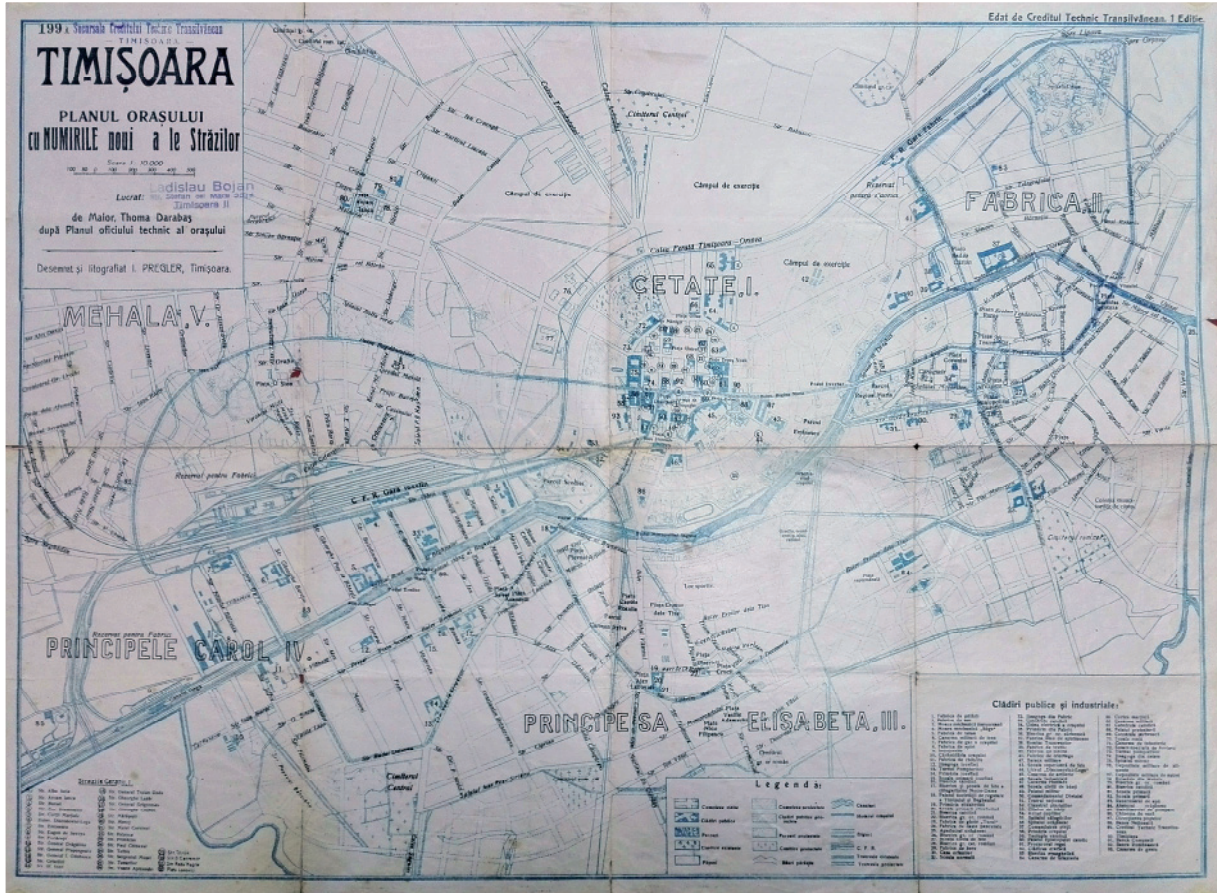
In this regard, some significant images of planimetric excerpts and emblematic buildings are proposed below, bearing witness to the strong construction activity Timișoara experienced at the turn of the Nineteenth and Twentieth centuries, in line with the urban and architectural initiatives and trends of the period that were widespread in all European cities

24 M. Opreș, op. cit, p. 118.

25 "City Development Fund"

Part II

Timișoara: urban plannings and urban project 1867 - 1914



Timișoara. Plan of the city with indicated streets, public and industrial buildings. first half of the XIXth century. (*Arhivele Naționale S.J. Timiș*). (scale 1:40.000)

- | | | | |
|--|--|--|---|
| 1. Fabric of hats | 23 Stocking Fabric " Turul" | 47 Huniade Barracks | 72 Special Artillery School |
| 2. Butter processing | 24 Factory | 48 Male civic school | 73 Fire Tower |
| 3. Timisoarean mechanical mill | 25 Urban aqueduct | 49 Military Palace | 74 Sinagoda by Cetate |
| 4 Bega Mechanical Mill | 26 Greek Orthodox Basilica Roman | 50 Headquarters of the military division | 75 Military hospital |
| 5 Tobacco Fabric | 27 Girls' civic school | 51 National Theatre | 76 Military food storage |
| 6 Depot for military trains | 28 Greek Orthodox Basilica Roman | 52 Cloister of the Piarists | 77 Military forage depot |
| 7 Gas factory (plant) | 29 Brewery | 53 Men's Clinic | 78 Headquarters of the municipality of Mehala |
| 8 Alcohol factory | 30 Orphanage | 54 Kindergarten for children | 79 Greek Orthodox Basilica Roman |
| 9 Warehouses | 31 Normal School | 55 Monks' Hospital | 80 Catholic Basilica |
| 10 City brick factory | 32 Fabric Synagogue | 56 Civic hospital | 81 Municipal school |
| 11 Match factory | 33 Catholic Cathedral | 57 Piazza Comanduirea | 82 Municipal school |
| 12 Synagogue of Iosefin | 34 City power plant | 58 Municipality Headquarters | 83 Water tanks |
| 13 Watchtower firefighters | 35 Head office of the municipality in Fabric | 59 Catholic Theological See | 84 Municipal slaughterhouse |
| 14 Municipality Headquarters in Iosefin | 36 Greek Orthodox Basilica Roman | 60 Episcopal Palace Catholic | 85 Pumping plant |
| 15 Iosefin Primary School | 37 Blau Spirits Factory | 61 Headquarters of the Royal Prosecutor's Office | 86 Outdoor cinema |
| 16 Catholic Basilica | 38 Tram depot | 62 Treasury building (cadastre) | 87 Headquarters of the Post Office |
| 17 Basilica and girls' school of the nuns of Notre-Dame | 39 Textile factory | 63 Evangelical Basilica | 88 National Bank |
| 18 Company building of regulation of the Timis and Bega Rivers | 40 Textile factory | 64 Infantry barracks | 89 Tehnic Transilvanean Credit |
| 19 Town Hall in Elisabetin | 41 Knitting factory | 65 Court Martial | 90 Timisiana Bank |
| 20 Elisabetin Primary School | 42 Military barracks | 66 Military barracks | 91 Municipal bank |
| 21 Catholic Basilica | 43 High school for girls | 67 Catholic Cathedral | 92 Roman Bank |
| 22 Greek Orthodox Basilica Roman | 44 "Diaconovici - Loga" High School | 68 Prefecture building | 93 Barracks |
| | 45 Artillery depot | 69 Serbian Cathedral | |
| | 46 Industrial school | 70 Royal School | |
| | | 71 Infantry barracks | |

Part II
 Timișoara: urban planning and urban project 1867 - 1914



Plan of the city of Timișoara of 1911 by engineers Szilard and Briger. (source: *Primăria Municipiului Timișoara*, www.primariatm.ro). (scale 1: 40.000)

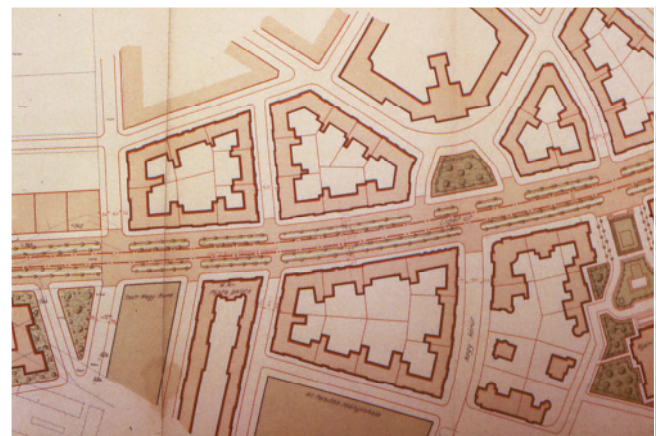
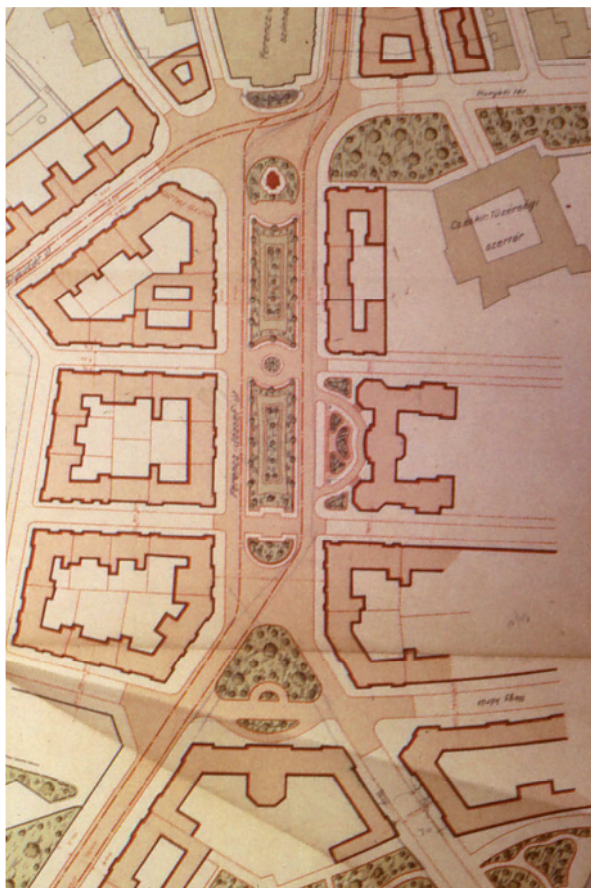


Canalisation operations of Bega canal in Fabric area, XXth century. (*Arhivele Naționale S.J. Timiș*)

Part II
 Timișoara: urban plannings and urban project 1867 - 1914



Timișoara, aerial photograph of *Cetate*. About 1911 (source: Stefan Both, *Strălucirea Timișoarei între cele două războaie mondiale* in «Adeverul», 2015)



Timișoara. Project of arrangement detail, *30 Decembrie* square, today *Victoriei*, and detail of arrangement project, *23 August* boulevard, today *Revoluției 1989*. Both extracted from *Szilard's* plan (1911) (source radulblog.wordpress.com, *Cei 4 eroi care au schimbat Timișoara*, Radu Radoslav, 2017). (scale 1:4.000)

Today the buildings belonging to urban context of *Victoriei* square defined "Corso", classified, in the list of historical monuments 2015, with the code TM-II-a-A-06115, and falls under ZCP 01 at numbers H08/H09/108/109

Part II

Timișoara: urban plannings and urban project 1867 - 1914



East Front of *Victoriei* square with Chamber of Commerce and Industry Palace and *Löffler* Palace, in a photo from the early 1900s (source: *Primăria Municipiului Timișoara*, www.primariatm.ro)



Timișoara. *Palatul Camerei de Comerț*, Palace of the Chamber of Commerce and Industry, designed by architect *László Székely*, located in *Victoriei* 3, 1925. (source: *Szekely Laszlo*, Szekernyes Janos, Cluj, 2002, p. 174)



Timișoara, *30 Decembrie* square, today *Victoriei*. Lloyd's Palace, Arh. Leopold Baumhorn, *Victoriei* Square n.1, 1910. (it was the seat of Industrial and Agricultural Chamber of Commerce before the seat was moved to *Camerei de Comerț* Palace). (source: Stefan Both, *Strălucirea Timișoarei între cele două războaie mondiale* in «Adeverul», 2015)

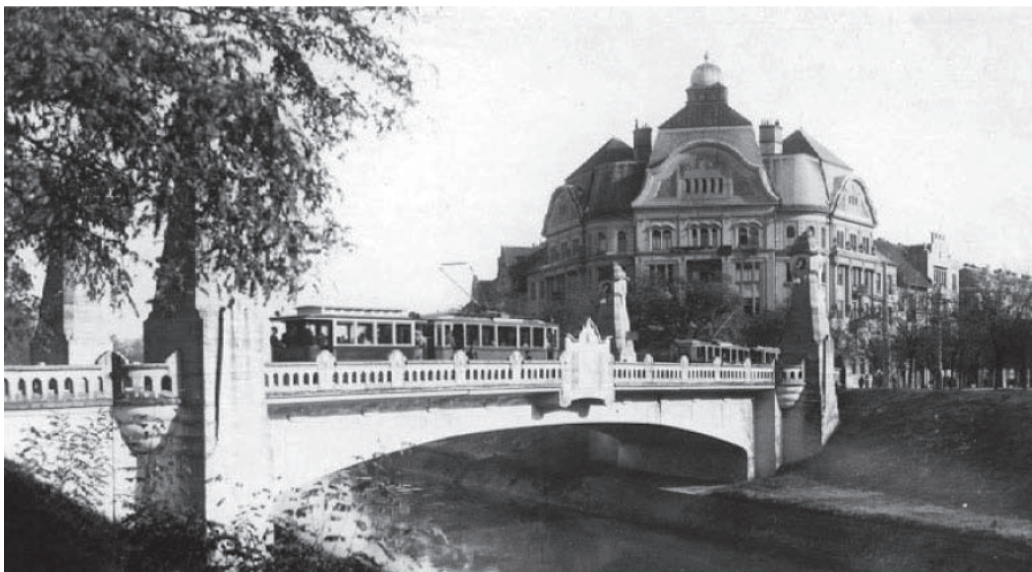
Part II
 Timișoara: urban plannings and urban project 1867 - 1914



Timișoara. Boulevard 23 August, today Revoluției 1989, in a photo of the first half of 1900.



Postal Palace (Palatul Poștei or Sea Post) yesterday and today, bd. Revoluției din 1989. 1911/1913. Building is part of the urban context between bd. Revoluției of 1989 and Murgu Eftimie Square (between No. 1-7, 15-17), includes *Poșta*, National Bank, Institutul de Medicină, two cămine studențești classified, in the list of historical monuments 2015, with the code TM-II-a-B-06114, and indicated with the number 74 (source: *Palatul poștelor și telecomunicațiilor*, Mihaela Daniel, «Merg.in», 2015)



Timișoara, Decebal Bridge (1909) and Neptune Palace or Neptune Bay (1912/14), splaiul Nistrului n.1, 1912/1914 (source: M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 135, fig. 224)

Part II
 Timișoara: urban plannings and urban project 1867 - 1914



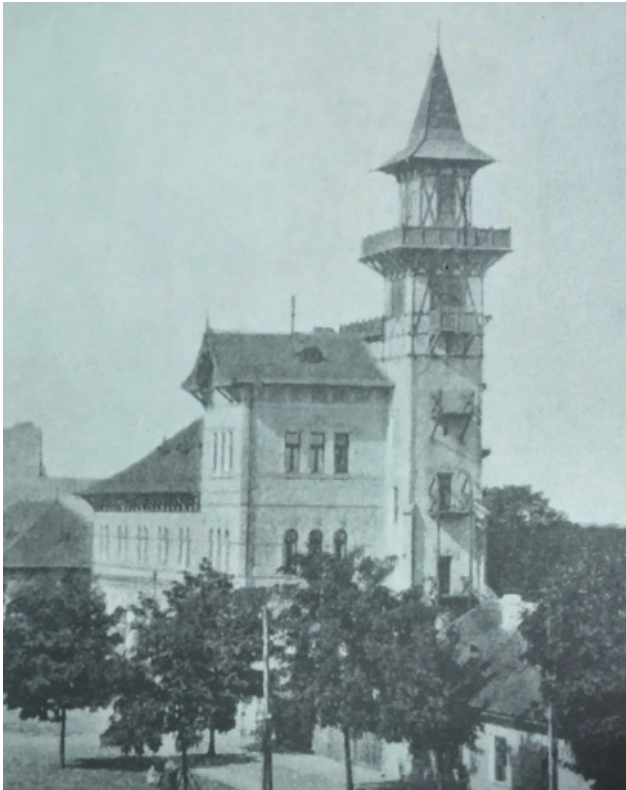
Timișoara. Sports club Regatta on the Bega about 1866. Regatta sports club, in a photo of the second half of XXth century. (source: *Szekely Laszlo*, Szekernyes Janos, Cluj, 2002, p. 182)



Timișoara, primary school in Fabric district. Școala elementară comunală de băieți și fete din cartierul Fabric, str.Simion Bărnuțiu 9, 1912. Decorations detail on the facade. (source: *Szekely Laszlo*, Szekernyes Janos, Cluj, 2002, p. 152)



Part II
 Timișoara: urban plannings and urban project 1867 - 1914



Barracks and watchtower (fire brigade) of Iosefin, designed by arch. Székely László, bd. 16 Decembrie 1989, (1906) (source: *Szekely Laszlo*, Szekernyes Janos, Cluj, 2002, p. 20)



Timișoara, Iosefin textile factory, designed by arch. Székely László, Mihail Kogălniceanu street, Timișoara, 1906. Main entrance to the textile factory in *Iosefin* district (1906) (source: *Szekely Laszlo*, Szekernyes Janos, Cluj, 2002, p. 114)



Part II

Timișoara: urban plannings and urban project 1867 - 1914

3.3 Towns in the XIXth century, the most identifiable parts: public works (gardens, parks, theatres, baths, stations, national exhibition) and residential areas (buildings, workers' quarters, garden city). Description and technical sheets: Timișoara

01 Theaters

Teatrul Național Franz Josef din Timisoara (National theater)

02 Parks and gardens

Parcul Franz Iosef e Parcul Rozelor

03 National exhibitions

Pavilionul al Expoziției Naționale, actual Parcul Rozelor

04 Churches

Biserica catolica Sfanta Fecioara Maria Regina din Fabric o Biserica Millenium

05 Railway station

Gării CFR din Iosefin_ Gară de nord (CFR Iosefin, Nord station)

06 School

Colegiul Constantin Diaconovici Loga

07 Bank

Palatul Băncii Naționale

08 Factory complexes

Abator

09 Wohnpalast

Casa Steier Miksa, Banca de Scont

010 Industrial complexes

Uzina de apă

011 Urban decor elements

Poarta parcului Regina Maria

012 Palace turned into Hotel

Hotel Royal, Palatul Károly Weisz

013 Urban villa

Vilă Gabor Darvas

014 Workers' Housing

Cămine muncitorești "șase case"

01 Theaters

Teatrul Național Franz Josef din Timișoara (National theater)



fig. 1. National Theatre of Timișoara at the end of the XIX century, in the context of the 30 Decembrie square today Victoriei, built in the area of the ancient espla (Ani Novaconi, *Teatrul Național Timișoara, o istorie glorioasă de 140 de ani*, in «Ziduaevest», 2015).

fig. 2. Timișoara. View of Victoriei square; National Theatre in Duiliu Marcu's architect reconstruction (Stefan Both, *Schimbarea fațadei fasciste a Operei și Teatrului Național din Timișoara: "Ne-a fost lăsat un arc de triumfal prostiei"*, in «Adevarul», 2013).

fig. 3. Timișoara. Comunal theater "Franz Josef" ((M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 122, fig. 170).

fig. 4. A detail of the interior of Franz Josef Theatre in Timișoara, before the fire of 1880 (M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1987, p. 122, fig. 172).

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Cod. LMI: TM-II-m-A-06118¹

Year: 1872/1875

Urban location: *Municipiul Timișoara*, str. *Alba Iulia 2*, plan cadastral.

Client: *Serviciul Tehnic al Municipiului*.

Designer: arch. F. Fellner and H. Gottfried, rebuilt in 1923 by arch. Duiliu Marcu.

Architectural typology: urban civil architecture.

Planimetric and typological plant: the National Theatre is located on a urban block between *Alba Iulia street*, *V. V. Delamarina street*, *Mărășești street*, while to South it is delimited by *Victoriei square*. The theatre is characterized by a typological plant with a predominantly rectangular plan. After renovation by architect Duiliu Marcu, building takes on an even more imposing and monumental dimension, an aspect deliberately given to it to better relate to buildings in the square built between 1910 and 1913.

Plant permanence: the National Theatre stood in a marshy area in the south of fortified city - built on edge of fortifications, at *Petrovaradin gate* - today it continues to exist, but with fire of 1920, it had to be rebuilt, which was an opportunity to increase building size (height) and solve facade with a monumental arch; however, horizontal dimensions of facade to continue dominate vertical ones. In the same years, at opposite end of *30 decembrie square*, today *Victoriei*, Romanian Orthodox Cathedral was raised as a large isolated volume in the 1930s.

Stylistic apparatus: neo-renaissance style.

Protection degree: 3_low (poor state of preservation, many transformations suffered and possible). The Theatre facade was redesigned between 1922 and 1923, after having suffered a devastating fire in 1920. The theatre was rebuilt between 1923 and 1928 by arch. *Duiliu Marcu*.

Summary description: inaugurated in 1874, the building was a multi-purpose centre, housing a large auditorium with 1,200 seats, centrally located (the current auditorium of Opera House), in addition to the stage, warehouses, administrative rooms, artists' dressing rooms, and also included hotel "Kronprinz Rudolf", renamed Hotel Ferdinand, and a ballroom called *Reduta*. On May 1, 1880 theatre burned down almost completely. Building was restored and started working again in 1920, but in the same year a new fire broke out. On 15 July 1923, the building was recovered by architect Duiliu Marcu, but according to a different style and formal configuration from the original layout.

¹ Code attributed to each historical and monumental building in Timișoara, the list is attached to Timisoara P.U.G. 2012.

Building was also used as a cultural palace, between 1937 and 1947. Since 1953, various institutions have shared the theatre spaces: *Roman Opera*, *Teatrul National "Mihai Eminescu"*, *Teatrul German de Stat* and *Teatrul Maghiar "Csiky Gergely"*. Scene has a size of 23 meters by 13 meters.

Pediment has a height of 41 meters, and dome has a diameter of 17 meters and openings are in a Byzantine-Romanian style. There are more seats for the public, the theatre can accommodate 982 people².

Critical annotations: architects *Fellner & Helmer* have designed major theatres in Europe, including the national theatres in *Iasi*, *Cluj-Napoca* and *Oradea*, in Hungary, *Szeged National Theatre*, in Vienna, *Volkstheater*, *Akademietheater*, *Stadttheater*.

Sources: M. Opriș, *Timișoara. Mică monografie urbanistică*, București 1987; *Opera Națională Română din Timișoara*, www.ort.ro; D. Buruleanu e F. Medeleț, *Timișoara. Povestea orașelor sale*, Timișoara 2006.

2 M. Opriș, M. Botescu, *Palatul culturii din Timișoara* in «Monitorul Primăriei Municipiului Timișoara», 30 Luglio 2010.

Part II

Timișoara: urban plannings and urban project 1867 - 1914

02 Parks and gardens

Parcul Franz Iosef e Parcul Rozelorfig. 5. *Parcul Franz Iosef* in Timișoara, today *Copiiilor* park (photo by Daliana Iacobescu)fig. 6. *Parcul Rozelor* (photo by Dan Burlean)

Cod. LMI o Classificazione:

Year: 1858 and 1891.

Urban location: *Municipiul Timișoara*; Franz Iosef Park today *Copiiilor* and Rose Park occupy an entire area to the South/East of the city, a wide green belt that follows the trend towards the East of *Bega Canal*. Both parks are located in continuity, interrupted only by *Michelangelo boulevard*.

Client: *Municipiul Timișoara, Serviciului Tehnic al orașului* (1867).

Designer: *Franz Iosef Park*: architect Wilhelm Mühle, with the contribution of the Agátsy and Niemetz Mühle Company. *Parcul Rozelor*: architect Árpád Mühle and Mihai Demetrovici but «(...) most of the town's gardeners participated in the park's development in a joint effort»³.

Architectural typology: Public urban park.

Planimetric and typological plant: Faced with the example of *Franz Iosef Park*, already built outside the walls of fortified city, planned development and opening of new avenues began with demolition of defensive walls. Franz Niemetz and Árpád Mühle drew up a plan in 1902 for creation of a green belt which - following structure of city's defence ditches - would take the form of a large green area around the original city centre.

3 L. Kakucs, *De la Fântâna Pașei de pe lângă Mănăstirea Dervișilor până la Parcul Rozelor. Contribuții la istoria parcurilor din Timișoara*, in «Analele Banatului», arheologie istorie XXIII, Cluj Napoca, 2015, p. 363

Rozelor Park covers an area of 25,170 square metres. It was established in conjunction with *Franz Iosef Park* at National Exhibition in 1891, when the flower arrangements by gardeners Wilhelm Mühle, Franz Niemetz and Beno Agatsy were developed. The park was only designed in detail from 1929 onwards by landscape architects Árpád Mühle, Wilhelm Mühle' son, and Mihai Demetrovici, head of the city's horticultural service.

Plant permanence: *Franz Iosef Park*: Between 2009 and 2010, a new project for renovation and modernization of the park was presented to the municipality, and work began in 2011. Today the Park is maintained in excellent condition and is equipped with accurate leisure facilities for young people. *Parcul Rozelor*: since 1928 it has been maintained with the contribution of the Timișoara militants under commander Ion Sâmboteanu leadership. After 1938 it was acquired by the municipal administration. From 1940 and until the end of the World War it passed under administration of Botanical Garden of the city of Cluj. Between 1945 and 1955, in Rose Park and Franz Iosef Park (at that time Eminescu Park) military exercises were carried out by Soviet troops. In 1965 the park was recovered and the last arrangement of Roses Park was made in 2012. On an area of 11000 square meters the Municipality planted 9,024 roses, 428 shrubs and trees, and recovered present street furniture.

Stylistic apparatus: *Franz Iosef Park*: park was organized according to principles contained in *Wiener illustrierte Gartenzeitung*. Wilhelm Mühle alternates between French and English style areas in the park. He alternated areas of intense light with areas of shadow, axiality and irregularity; some of the pavilions present after the exhibition closed in 1891 were sold for use in another exhibition in *Plovdiv* (the central pavilion) while other pavilions and temporary buildings were demolished. Pavilions were to be replaced by a garden, and carousels, cafes, restaurants and stages were to be installed. *Parcul Rozelor*: park is arranged in a "mixed" style, regular at the rosarium, while the rest of the park is landscaped.

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations).

Summary description: Area left free near Bega, between *Coronini Park* in *Fabric* and *Scudier Park* in *Iosefin*, was an excellent possibility to exploit for creation of a green area near river right bank.

Franz Iosef Park: park development of this area was started in 1858. *Parcul Franz Iosef* was initially named after king Franz Joseph and his wife, which it maintained until 1919 when it was called *Parcul Mihai Eminescu*, later after 1950 it was called „Parcul Pionierilor”, while today it is known as *Parcul Copiilor Ion Creangă*. Work on the park was completed at National Agro-industrial Exhibition of Southern Hungary in 1891. *Rose Park*: it was established as *Rozariului Național* in 1929 on the occasion of Horticulturists Congress of Romania.

Critical annotations: Currently, during the summer period, it is a place of cultural performances and festivals. There is an open-air amphitheater that hosts significant events.

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Sources: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; L. Kakucs, *De la Fântâna Pașei de pe lângă Mănăstirea Dervișilor până la Parcul Rozelor. Contribuții la istoria parcurilor din Timișoara*, in «*Analele Banatului*», arheologie istorie XXIII, Cluj Napoca 2015; *Wiener illustrierte Gartenzeitung*, 1981.

03 National exhibitions

Pavilionul al Expoziției Naționale, actual Parcul Rozelor

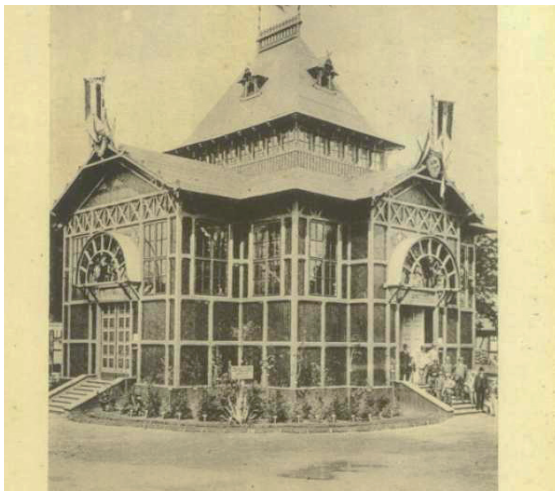


fig. 7. Austro-Hungarian Railway Company's pavilion at *Expoziția Industrială și Agricolă* (1891)

fig. 8. *Torontal's* municipality exhibition pavilion at *Expoziția Industrială și Agricolă* (1891)

fig. 9. The main entrance at *Expoziția Industrială și Agricolă* (1891)

fig. 10. The pavilion of the metallurgical industry at *Expoziția Industrială și Agricolă* (1891)

(Stefan Both, *Timișoara, în timpul grandioasei expoziții din 1891. A fost vizitată și de împăratul Franz Josef I*, in «Adevarul», 2015)

Year: 1891

Urban location: *Municipiul Timișoara*, Town Hall, Franz Iosef Park and Rose Park.

Client: Károly Telbisz, mayor.

Designer: Willhelm Mühle.

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Architectural typology: temporary industrial pavilions.

Planimetric and typological plant: the area that now constitutes the Franz Iosef and Rozelor parks, was originally the location of the National Industrial and Agricultural Exhibition of Timișoara. Eight temporary pavilions were built, dedicated to industry, trade and machinery, and a restaurant.

Plant permanence: Today pavilions no longer exist, but in area that hosted the exhibition there are still the parks, both maintained in excellent condition. During the First World War, *Rose park* was neglected, but it was restored to its former glory in 1928, by *Uniunii Amicii Rozelor din România* and Sâmbeteanu family.

Stylistic apparatus: Temporary wooden pavilions, according to formal and eclectic stylistic features.

Protection degree: 3_low (poor state of preservation, many transformations suffered and possible).

Summary description: the exhibition was set up for a period of three months, from July to October 1891, on an area of 82,000 square meters. This grandiose event coincided with another even more important event for the city of Timișoara, namely the demolition of the ramparts, and the three access gates to *Cetate (Vienei, Petrovaradin and Ardealului)* were demolished. The city obtained 1,380,460 m² of land that until then had been owned by Viennese military authority, thanks also to the mayor of the period, Károly Telbisz.

Sources: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; foto ufficiali di Kossak Jozsef, «*Banattera.net*»; T. Breier, *Temeschburg-Temeswar. Eine sudosteuropaische Stadt im Zeitwandel*, Karlsruhe 1994.

04 Churches

Biserica catolica "sfanta Fecioara Maria Regina" din Fabric o Biserica Millenium

fig. 11. View of a view of the rear elevation of the Basilica Millennium, photographed from the banks of the Bega.

fig. 12. The face of the Basilica Millennium in a period photo.

fig. 13. View of the back of the Basilica Millennium in a period photo

(ploaiadecuvinte.blogspot.com, *Fabric, cartierul mestesugarilor priceputi*, 2012)

Cod. LMI or Classification: building is classified under n. L08 and falls within the Z.C.P. (*Zone Construite Protejate*) 08 of the 2012 General Urban Plan of Timișoara; it is located in *Fabric* district and is part of *Fabric* urban context (cod. LMI: TM-II-a-A-06097 - *Ansamblul urban Fabric*) which includes the area from *Neptun* bridge - *Galați* str. - *Lintia* str.-3 August 1919 str. (nr. 33) - *Mircești* str. (until *Abrud* str.) - *Romanilor* - *Colonei* str.

Year: 1896/1901

Urban location: *Municipiul Timișoara, piața Romanilor* n. 16 (formerly *Coronini*).

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Client: Roman Catholic Diocese of Timișoara.

Designer: Arch. Lajos Ybl

Constructor: Kremer József

Architectural typology: building cult.

Planimetric and typological plant: Basilica, from point of view of urban composition, dominates the southern urban context of *Fabric* district (*piața Romanilor*, *Mircești* str. and *Splaiul Colonei*). Basilica with a Latin cross and three naves.

Plant permanence: planimetric and typological layout is still recognizable today, even urban context maintains characteristics of the past.

Stylistic apparatus: the stylistic composition of the Catholic Basilica of *Fabric* consists mainly of elements that refer to formal and decorative Romanesque and Gothic repertoire.

Protection degree: 1_high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: Millennium Basilica is so called because it was built in 1896 and therefore would have honoured the Thousandth anniversary of formation of Hungarian state in 896. It is a basilica covered with bricks, which with its monumental dimension dominates the urban context in which it is located. The façade is dominated by two towers ending with tall spires of Gothic inspiration. It is 71.12 metres high and 27.5 metres high. The interior surface of the church is 1170.15m². The nave, the sanctuary and the dome are made of *Portland* cement. Above the door are three life-size statues: the apostles Peter and Paul and in the centre *Christ Saviour* with the cross. Church floor is composed of coloured tiles on a concrete base. In the right tower is St. Anthony chapel.

Critical annotations: the main altar is painted by the artist Georg Vastagh, while the organ is the work of the famous timisorean master Leopold Wegenstein.

Sources: M. Opreș, *Timișoara. Mică monografie urbanistică*, București, 1997; www.ro.biserica-millennium.ro;

05 Railway station

Gării CFR din Iosefin - Gară de nord (CFR Iosefin, Nord station)

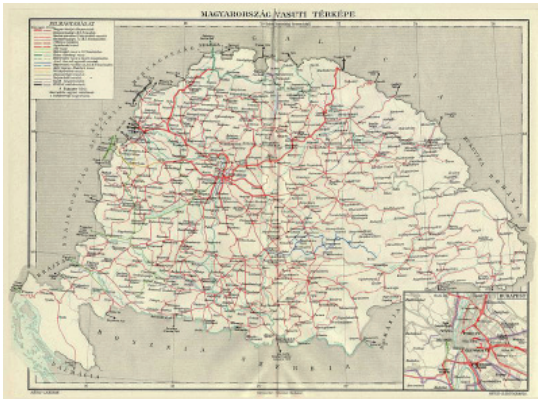


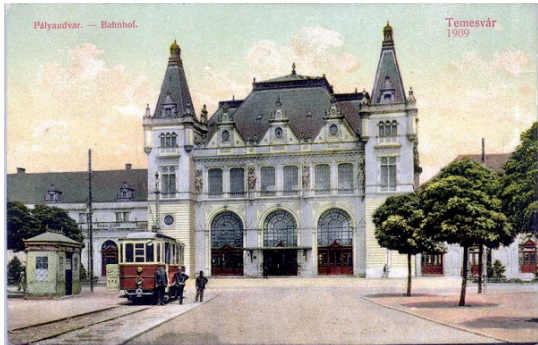
fig. 14. The railway network of the Kingdom of Hungary in 1913, red lines represent the Hungarian state railways, in blue, green and yellow the railways of private companies
fig. 15. The square in front Iosefin's North Station in the 1909. (Revai Kartographia, *Magyar Államvasutak*, Wikipedia).

fig. 16. Iosefin's North Station in the early XXth century.

fig. 17. Iosefin's North Station reconstructed in modern style after the bombardments.

fig. 18. Boulevard General Ion Dragalina's axis with the North Station on the seabed, 1968.

(Stefan Both, *Gara Mare din Timișoara a fost bijuterie arhitectonică. Astăzi este o clădire de tristă amintire*, «Adevarul», 2013).



Cod. LMI or Classification: building is classified under no. D08/D09/E08/E09 and falls within Z.C.P. (*Zone Protejate Construite*) 23 of the 2012 General Urban Plan of Timișoara; it is located in *Iosefin* district (Cod. LMI - TM-II-s-B-06098 - urban context vechiul cartier Iosefin between streets: *splaiul Vladimirescu Tudor* - *Dragalina Ion General str.*- *16 Decembrie 1989 str.* - *Odobescu str.* - *Romulus str.*- *Doja Gheorghe str.*- *Brasov str.*).

Year: 1897/1913 (The first building of *Iosefin* station was inaugurated in 1897)

Urban location: *Municipiul Timișoara*, *Dunărea* street.

Client: *Staats-Eisenbahn-Gesellschaft* (State Railways), *Magyar Államvasutak*, MÁV, after C.F.R. (*Căile Ferate Române*).

Designer: arch. Ferenc Pfaff

Architectural typology: railway station.

Planimetric and typological plant: the station is located in *Iosefin* district. It is a building that at the time dominated the urban context in which it was located. The complex had a monumental staircase, compared to other stations of the same period, and was distinguished by the imposing facade framed between two towers. It is a multi-storey complex, also developed in extension and modulated according to symmetrical buildings.

Plant permanence: station no longer exists in its original configuration.

Stylistic apparatus: neoclassical style. Building, with its imposing appearance, was, at the time, one of the largest stations in the empire, which could be combined in formal and typological configuration with Arad railway station. A distinctive feature of the facade of the stations was the clock at the top in a central position and readable to all.

Protection degree: 3_low (poor state of conservation, many transformations suffered and possible). Station no longer exists in its original configuration and style, in 1976 it was completely rebuilt according to a modern architectural language.

Summary description: the major historians on Timișoara, among them *Octavian Lescu*, report that, in 1857, the first railway line to Timișoara (*Seghedino-Jimbolia-Timișoara*) was inaugurated. The historian *Lescu* also tells us that initially the train arrived in Timișoara only three times a week. It is thought that the railway station of *Iosefin* at that time must have been a modest structure. This station was transformed into a depot (according to what was said in 1931, the engineer Avram Cucu), while in 1897 it was demolished and in its place a new station was built, which would have housed new lines, and which was the largest in the empire.

The original name of the station was *Josefstädter Bahnhof* (*Iosefin* station). But in the 1919, the station was renamed "Domnița Elena", on the occasion of the unification of *Banat* with Romania. In 1944, the building was damaged by aerial bombardment. The reconstruction of the station was partially carried out according to its ancient layout. Until the 1960s, in fact, the east wing remained as evidence of the old building, but in 1976 the architectural style was also radically changed.

Fonti: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; S. Both, *Gara Mare din Timișoara a fost bijuterie arhitectonică. Astăzi este o clădire de tristă amintire*, in «Adevarul», Timișoara, ottobre 2013; D. Damian, *Rușinea Timișoarei își schimbă fața in Renasterea*, Timișoara, «Renasterea», Agosto 2017; Horváth Ferenc e Kubinszky Mihály, *Magyar sarà-súti építkezések erdélyben*, Budapest 1998; F. Horváth, Z. Kiss, M. Kubinszky; T. Vörös, *The Architecture and the Hungarian Railway*, Budapest 1999.

06 School

Colegiul Constantin Diaconovici Loga



fig.19. Timișoara. College "Constantin Diaconovici Loga" . A block view from which you can read the planimetric system. (www.cdloga.ro, Colegiul Național C. D. Loga, 2017).

fig.20. Royal Hungarian High School's seat, *Constantin Diaconovici Loga* in Timișoara, in the early 1900s (Stefan Both, in «Adevarul», 2014).

fig.21. College *Constantin Diaconovici Loga* in the early 1900s. (*Arhivele Naționale S.J. Timiș*).

fig.22. College *Constantin Diaconovici Loga*. A block perspective between the streets Constantin D. Loga, Rene Brasey, the bd. Mihai Eminescu and str. Camil Petrescu. (www.cdloga.ro, Colegiul Național C. D. Loga, 2017).

Part II

Timișoara: urban plannings and urban project 1867 - 1914

LMI Code: TM-II-m-B-06146

Year: 1902/1903

Urban location: *Municipiul Timișoara, bd. Loga C.D. nr.37* .Client: *Primăria Orașului Timișoara* and *Ministrul Instrucțiunii Publice* (Wlassics Gyula).Designer: arch. *Alpár Ignác*.

Planimetric and typological plant: the school building was included in the urban development plan of the city, now free of fortifications, by architect Ybl Lajos. The school rises, on an area of 6,473 square meters, the correspondence of the areas left free to the construction after the defortification, occupies an entire block including trail *boulevard Constantin D. Loga*, *Rene Brasey* street, *Mihai Eminescu boulevard* and *Camil Petrescu* street.

Plant permanence: In the 1919, the building was renovated with many classrooms for chemistry, physics and natural science laboratories. In the 1969, two access stairs and a new entrance were built. In 2002, the building was consolidated after the earthquakes of the Nineties that also hit the city of Timișoara.

Stylistic apparatus: building has a style reminiscent of the Viennese Baroque; composition is symmetrical and balanced, while the openings and gables, baroque cornices and semicircular arches are widespread.

Protection degree: 2_ medium (preservation in good condition, few transformations permitted).

Summary description: building is the work of the Hungarian architect *Alpár Ignác*, famous for the design of many Romanian colleges (*Brașov*, *Sibiu*, *Făgăraș*, *Cluj*). The school will initially house the Royal Hungarian High School of Timișoara, teaching was in Hungarian language. In 1919 the school, now under Romanian administration, became the first Romanian High School in Timișoara, under the name of *Constantin Diaconovici Loga*, a famous Romanian pedagogue. building was occupied, in the 1944, by the Soviet army and turned into a hospital. In the 1948, the name of "Nikos Beloyannis", the communist leader of the Greek Resistance, was imposed on the school, but in 1970, it regained the name of C.D. Loga. Today it welcomes about 1000 students in its spaces.

Sources: M. Opriș, *Timișoara. Mică monografie urbanistică*, București 1997; S. Both, *Colegiul C. D. Loga, ridicat în 1903 după proiectul arhitectului Alpár Ignátz, trece pe reabilitare pe fonduri europene* in «Adevarul», ottobre 2014; www.cdloga.ro, *repere istorice*;

07 Bank

Palatul Băncii Naționale



fig.23. Timișoara. The area that includes Romanian National Bank, Central Post Office and Prefecture. (Google Maps)

fig.24. Romanian National Bank's palace in a historical photo.

fig.25. Romanian National Bank's palace. (Stefan Both, in «Adevarul», 2017)

fig.26. Romanian National Bank's palace and Central Post Office's palace. 1915. (*Palatul Bancii Nationale a Romaniei si Palatul Postei Centrale*, Wikimedia commons, 2009)

Classification: TM-II-a-B-06114. Building is part of the urban context between *bd. Revoluției 1989* and *Murgu Eftimie* square (between No. 1-7, 15-17), includes *Poșta*, *Banca Națională*, *Institutul de Medicină*, *cămine studențești* classified, in the list of historical monuments 2015, with the code TM-II-a-B-06114, and indicated with the number 74.

Year: 1903 /1904

Urban location: corner between *bd. Ion Brătianu* nr. 1 and *bd. Revoluției din 1989*

Client: Austro-Hungarian Bank

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Designer: arch. Josef Hubert (Bratislava 1846 - Budapest 1916)

Constructor: Alois Schlosser

Architectural typology: palazzo della Banca Nazionale.

Planimetric and typological plant: the building stands in an area, purchased by Municipality, in which was built, in the early Twentieth century, a complex that included not only the palace of the Austro - Ungarica Bank, but also the building of the nearby central post office and that of Prefecture. Buildings were built, a few years later, in an area of the city, expanding from *Cetate* towards *Fabric*, which had just been freed from the fortifications and then made available for the construction of the first civil public works, representative of the city.

Building has a "C" shaped layout and is surrounded on all four sides by driveways and a garden. The ground floor is surmounted by a single elevation and an attic.

Plant permanence: today, you can continue to read the building clearly in its typological layout with respect to the urban fabric of reference.

Stylistic apparatus: this is a building of monumental character with a style in line with the trends dictated by the Viennese Secessionist style, accompanied by elements that lead back to the classical order (Ionic capitals). The complex is surrounded by a wrought iron fence. The facade of the building is enriched at the corners by turriform elements that act as a hinge between the two fronts. These elements protrude beyond the pitched roof and are richly decorated in a sinuous pattern.

Protection degree: 1_high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: building was conceived as the headquarters of Austro-Hungarian Bank (Austro-Hungarian Monarchy in Timișoara from 1867 to 1918), and today it is the seat of the Romanian National Bank of Timișoara. The building permit was obtained on November 5, 1903 and the works were completed on October 25, 1904. Building is surrounded by a garden and a masonry fence surmounted by an iron grid; it has two entrances leading to an elegant hall, with columns and imposing counters used for the function for which it was conceived. An internal staircase leads to the upper floor, with sober and elegant spaces.

Critical annotations: The Hungarian architect *Josef Hubert* was for a long time in the service of the Austro-Hungarian Bank. He designed thirty-two banks in what was then the territory of the Austro-Hungarian Empire (*Bekescsaba, Nyiergyhaza, Nagykanizsa, Subotica, Kaposvar, Novi Sad, Vârșeț, Zilina, Timișoara*).

Sources: *Timișoara. Mică monografie urbanistică*, București 1997; S. Both, *Povestea celui mai bine păzit palat din Timișoara. A fost cândva unica instituție civilă „austro-ungară“ din ora*, in «Adevarul», Giugno 2017; L.Paun, *Timișoara Uitată. Istoria clădirilor Maiestuoase din centrul orașului. Ce secrete ascunde sediul Băncii Naționale din urbea de pe Bega*, in «Pressalert», Settembre 2014.

08 Factory complexes

Abator



fig. 25. Timișoara Municipal Slaughterhouse. View from top of the body with the tower and the side rooms. (*Primaria Timișoara*, 2013)

fig. 26. 27. The slaughterhouse in the early XXth century, in full activity.

fig. 28. 29. The municipal slaughterhouse in a historical photo. and slaughterhouse's cattle hall. (www.memoriatimisoarei.ro)



LMI Code or Classification: TM-II-m-A-06134

Year: 1904/1905

Urban Location: *Municipiul Timișoara, bd. Eroilor de la Tisa 24*

Client: *Primaria Timișoara.*

Designer: arh. László Székely.

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Constructor: Eugen Klein

Architectural typology: factory complex, municipal slaughterhouse.

Planimetric and typological plant: the *abator* is built in the South-East part of the city, near the productive area of the city, on a marshy land subject to a reclamation operation from the branches of *Bega* canal. The complex consisted of 11 separate buildings. The composition of the complex is dominated by the water tower, located on the major axis of the complex and is configured as the focal point of *Dalia* road, creating a precise urban perspective.

Plant permanence: today most of the 11 buildings have been demolished. To date, only the tower with the side rooms and the massive entrance gate reach us. The water tower is still intact with the exception of some modifications made on the top part (pitched roof); the recovery project foresees the remaking of the original pitched roof but with different materials, iron and glass, in order to distinguish the intervention. The *abator* was active until 1989 and was definitively closed in 1992.

Stylistic apparatus: In the municipal slaughterhouse is used a style that recovers formal and decorative elements eclettici (medieval, Romanesque, Gothic). Technical innovations are applied to the factory with the use of prefabricated elements of reinforced concrete⁴.

Grado di protezione: 3_low (poor state of conservation, many transformations suffered and possible).

Summary description: the growth in the population of the cities and the increase in food production, but at the same time the need for health control over the activity of livestock products, led to the implementation of laws on the subject and the creation of suitable places that met criteria of hygiene and healthiness. Slaughterhouses were built around the same time as the one in, all over Europe, in urban areas adjacent to the city, in the case of Timișoara to the south-east of *Fabric*.

Originally the municipal complex consisted of 11 buildings: one for the shelter of the animals, the slaughter rooms, the spaces used for the conservation of the slaughtered animals, as well as offices, laboratories, accommodation. The entrance to the complex is through a gate flanked by two massive pillars each surmounted by a monumental sculpture that refers in the representation of the productive activity practiced in the complex.

Sources: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; www.timisoara-info.ro; www.welcometoromania.ro; www.digi24.ro; A. Brătuleanu, *Abatorul din Timișoara*, in «Dilema veche», nr. 431, maggio 2012; www.memoriatimisoarei.ro; J. Geml, *Old Timisoara* (trad. a cura di Marlen Heckmann Negrescu), Timișoara 2016; Székernyés János, *Székely László*, Cluj 2002.

4 M. Opreș, *op. cit.*, p. 147

09 *Wohnpalast***Casa Steier Miksa, Banca de Scont**

fig.30. Timișoara. Bank of Scont's palace, Steier Miksa house, around the first decades of the Twentieth century.

fig.31. Steier Miksa palace in a current photo, before the restoration works (photo by Stefan Both, 2019).

Classification: The building is classified at n.107 and falls within the Z.C.P. (*Zone Construite Protejate*) 01 into Timisoara's General Urban Planning Plan 2012; it is located in *Cetate* district (TM-II-s-A-06095), which has the status of historical monument (Law 422/2011), and is considered a protected urban area of the city, also by indications contained in *Studiului de Fundamentare Istorica*, «Zone construite protejate - Timișoara 2011».

Year: 1906/1908

Urban location: *Municipiul Timișoara, str. Gh. Lazar n.1* with *str. V. Alecsandri*.

Client: *Steiner Miksa*, founder of Timișoara Discount Bank.

Designer: arch. Mrcel Komor and Dezső Jakab (hungarian arch. students Ödön Lechner).

Architectural typology: apartment building (*Mietpalast* "rental building" or *Wohnpalast* "apartment house")⁵, then the ground floor was used as a bank.

⁵ La tipologia prevalente era quella del *Mietpalast* (palazzo d'affitto) o *Wohnpalast* (casa ad appartamenti), costruzione a quattro o sei piani ispirata nelle linee architettoniche ai palazzi aristocratici e sede di attività commerciali a piano terra e abitazione ai piani superiori. La facciata riproduceva la maggiore o minore ricchezza ed ampiezza degli appartamenti: al primo piano o Nobelstock si trovavano quelli più spaziosi, con ampie aperture in facciata, mentre nei piani alti gli appartamenti si svolgevano in senso perpendicolare alla strada ed avevano una sola finestra per esporsi sul fronte dell'edificio. (*Otto Wagner e "Die Groszstadt": la Vienna del futuro, la città del XX secolo*, Claudia Lamberti, in «Bollettino Ingegneri», nr. 3, 2005)

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Planimetric and typological plant: Casa Steier Miksa is located in *Cetate* district, at the corner of *G. Lazar* street and *Alecsandri* street. *Cetate* is what used to be the city within the walls, the "Innerstadt". This area is bordered by streets: *Sfantul Ioan*, *Gh. Dima*, *piața Mărăști*, *str. Oituz*, *Fantana punctelor cardinale*, *str. Hector e bd. Ion C. Bratianu*. The layout of the roads forms a regular checkerboard pattern, the roads have continuous road fronts. In general the roads have sections that measure, the smallest about 10 meters, while the widest about 15 meters. The rigidity of the urban plot is mitigated by the presence of three squares that characterize with their layout the urban space of what was the city within the walls, *Cetate*. "Banc de Scont" has a continuous ground floor and three elevations.

Plant permanence: the urban layout in which the building is located has not undergone significant changes. The historic centre of Timișoara has now been made pedestrian as well as the streets that run around the main fronts of the building. The original layout of the building has also been maintained, although a rehabilitation of the complex is underway.

Stylistic apparatus: The stylistic apparatus of the building can be traced back to the artistic currents of Secession period (Art Nouveau). It presents an ornament in glazed ceramics inspired by the Magyar folklore; the building recalls a Gaudian style in its soft, fluid and asymmetrical shapes and in the plastic decoration on the façade. The openings are large with curved masonry balconies finished in the upper part with an arch and a coloured majolica relief.

Protection degree: 1_high (preservation in excellent condition, permanence such as not to allow transformations).

Summary description: the building occupying a corner position in the block, overlooking *Unirii* square, has two entrances, with wooden and metal doors, one on *V. Alecsandri* street and the other, which is still the main entrance to the building, on *G. Lazăr* str. The building has the predominance of rounded shapes that distinguish and "separate" the elevations from the ground floor of the building. It is an asymmetrical construction characterized by a tower at an angle protruding from the façade and a single balcony on the first floor. The ground floor of the building housed the headquarters of Discount Bank, while on the upper floors lived "for rent" wealthy people (lawyers, bankers, managers) considering the high cost of rent. Inside, access to the apartments was by means of a single wide flight of stone stairs. On each floor a balcony allows the apartments to be halted. There is an internal courtyard and an attic floor.

Critical annotations: Today the building is used for private homes. On the ground floor there is the headquarters of Romanian P.N.L. (*Partidul Național Liberal*) It is still undergoing renovation.

Sources: M. Opriș, *Timișoara. Mică monografie urbanistică*, București 1997; www.merg.in, *Timisoara de-visitat monumente fosta banca de scont*; www.timisoara-info.ro; www.primariatm.ro;

010 Industrial complexes

Uzina de apă



fig.32. Timișoara. The hydroelectric power station today. Particular.. (heritageoftimisoara.ro)

fig.33. Timișoara's hydroelectric power station in a photograph of the early of XXth century. (S. Stan, *Turbinele Timisoarei*, in *Arhitectura* n.8, Agosto 2011).

fig.34. View of the hydroelectric power station's back elevation in a historical photo. (*Timișoara de altădată*).

fig.35. The hydroelectric power station under construction. (S. Stan, *Turbinele Timisoarei*, in *Arhitectura* n.8, Agosto 2011).

fig.36. Hydroelectric power station. Interior, the engine room. (S. Stan, *Turbinele Timisoarei*, in *Arhitectura* n.8, Agosto 2011)



LMI Code or Classification: TM-II-m-A-06094

Year: 1907/1910

Urban location: *Municipiul Timișoara, canalul Bega.*

Client: *Societății de Hidroameliorări Timiș Bega - Heinrich von Billig (turbine manager)*

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Designer: arh. Székely László and ing. Emil Szilárd.

Architectural typology: industrial building

Planimetric and typological plant: the hydroelectric power plant was built between 1907 and 1910 by Székely László to the east of the city, in the most industrialized area of the city. Bega hydroelectric power station was conceived as a complex articulated in compact and simple volumes placed between the banks of Bega canal; it consists of a regular low body, resting on the water, flanked by a tower volume overlooking the left bank of the river with a loggia.

Plant permanence: the hydroelectric plant continues to be an imposing building, still working, and in operation.

Stylistic apparatus: the hydroelectric power plant does not have a decorative apparatus diffused in its volumes but it stands out for its regular and compact volumes, which reflect its technical function. It has stylized figurative elements with a zoomorphic and generally geometric character, characteristic of the School of Architecture of Vienna and Budapest of the period. The openings are of different sizes, regular and with a score of iron and glass elements; the larger ones are surmounted by simple mouldings, as is the loggia and the end of the tower. The decorative elements of the interior are also remarkable.

Protection degree: 1_high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: In 1902, the city's chief engineer, Emil Szilard, designed the project to regularise the course of Bega towards *Fabric*. All the numerous branches (minor canals) of *Bega* were eliminated, creating a single channel of Bega. Bega river was precious for the production of hydraulic energy. In 1909 the construction of the hydroelectric power plant in Fabric began, which will bring significant improvements throughout the district. The hydroelectric power plant was built between 1907 and 1910 by Székely László in the east of the city, in the most industrialized area of the city. Many productive buildings were already grouped there: the slaughterhouse, the brewery, the hat factory, the tobacco factory. The power station stands out as a fortress for its regular and massive volumes. The offices were initially located in the tower.

Sources: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; V. Cantona, *Monografia Uzinei Electrice Timișoara (1884-1934)*, Timișoara 1934; S. Stan, *Turbinele Timisoarei*, in «Arhitectura» n.8, Agosto 2011; Szekernyés János, *Székely László*, Cluj, 2002.

011 Urban decor elements

Poarta parcului Regina Maria



fig.37. Frontal view of the monumental gate of *Regina Maria* park in a vintage postcard. (Titus Bălan, *Poarta principală a Parcului Poporului, lăsată de izbeliște*, www.banatulazi.ro, 2016)

Cod. LMI or Classification: the element of urban decoration is classified under n K08 and falls under Z.C.P. (Zone Construite Protejate) 08 of the 2012 General Urban Plan of Timișoara.

Year: 1908/1910

Urban location: *Municipiul Timișoara, bd. 3 August 1919* (then *str. 12 Aprilie*) - *splaiul Nistrului*.

Designer: László Székely.

Architectural typology: element of urban decoration, access gate to public urban park.

Planimetric and typological plant: the whole *boulevard 3 August 1919* is a street dominated by important buildings which, together with Regina Maria Park, are a strong figurative and architectural testimony of the artistic culture of the early XXth century. The monumental access gate to the park consists of a wide opening for vehicles surmounted by an arch and two smaller entrances carved into the massive side pilasters.

Plant permanence: the park was recovered by municipality and made available to citizens in 2011.

Stylistic apparatus: the door was built following the formal and decorative approach of Secessionist style found in many buildings adjacent to the park. The whole is harmonious with curvilinear moldings, and formal elements with a sinuous course. On both sides of gate there are two commemorative plaques. One in memory of the first martyrs of Revolution of 1989. Another plate commemorates two great Romanian writers, Mihai Eminescu and Ioan Slavici, who frequented the park.

Part II
Timișoara: urban plannings and urban project 1867 - 1914

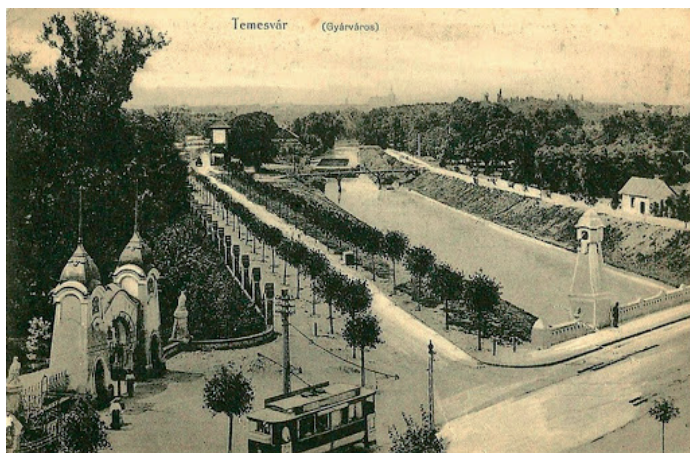


fig.38. *Splaiul Nistrului* and park Regina Maria's monumental gate in a historical photo.

fig.39. Boulevard 3 August 1919 and park's perimeter fence in a historical photo. In the background you can see the south-east entrance to the park near the *Fabric' Synagogue (intrarea Apollo)*. (*Timișoara de altădată*).

Protection degree: 2_ medium (preservation in good condition, few transformations allowed).

Summary description: the park was established in 1850 by governor *Voivodinei Sârbești și al Banatului Timișan*, count Johann von Coronini-Cronberg, from whom it will take its name. It stood in the area then forbidden to build (*esplanada*), between *Fabric* and *Cetate*, and had an area of 40,600 square meters. It is the first park in the city of Timișoara with winding paths and wooden pavilions to stop. It was conceived following the example of the first Viennese public park, *Volksgarten* designed by the imperial gardeners Ludwig Gabriel von Remy and Franz Antoine. Until 1918, it was called *Coronini Park*, later changed and was dedicated to *Queen Mary*, who was the promoter of the national union. During the communism, the park was called Youth Park (*parcul Tineretului*), and later People's Park (*Parcul Poporului*), although today the name of the park is again Queen Mary. It is the main gateway to Regina Maria Park which, from the point of view of urban composition, occupies the area south of the city, close to the *Fabric* district. The gate, which today is also an urban decorative element, faces *Neptun Palace* (1913) near which is *Steiner Palace*, both located on the north side of *boulevard 3 Aprilie 1919*.

Sources: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; www.timisoara-info.ro; O. Leșcu, *Parcurile orașului Timișoara în decursul anilor*, «Monitorul Primăriei Municipiului Timișoara», maggio 2006; Szekernyés János, *Székely László*, Cluj 2002.

012 Palace turned into Hotel

Hotel Royal, Palatul Károly Weisz

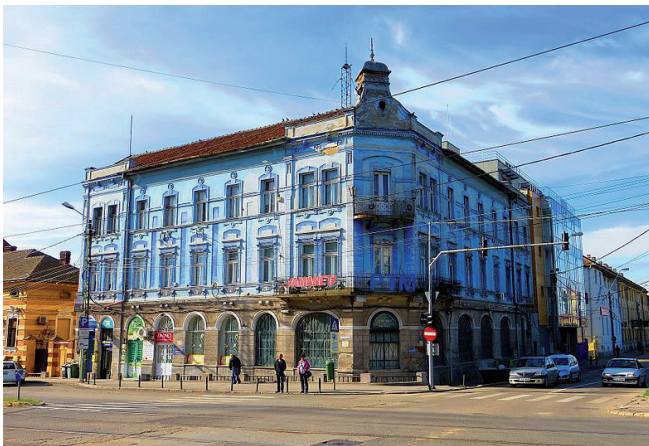
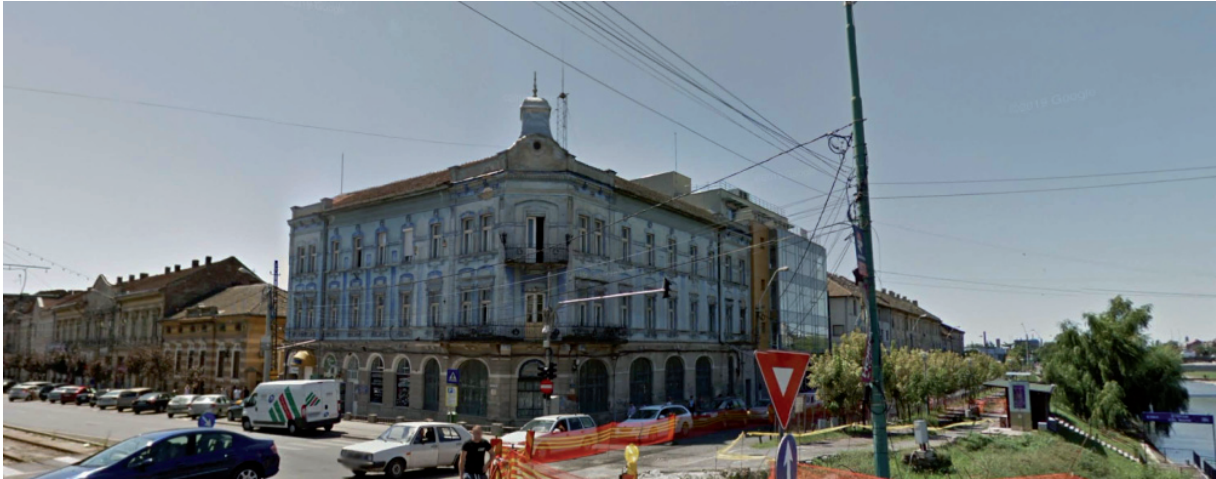


fig.40. Timișoara. The building of Royal Hotel, Palatul Károly Weisz, between bd I. Dragalina and str. T. Vladimirescu, in the current urban context. (*Google Maps*)

fig.41. Corner view of the Hotel Royal, Palatul Károly Weisz, between the bd I. Dragalina and str. T. Vladimirescu. Timișoara. (*Google Maps*)



fig.42. Ancora palace in the foreground. In the background the Hotel Royal, Palatul Károly Weisz, in a current photo. (photo by Costica Liciu, 2014).

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Cod. LMI or Classification: the building is classified under n F10 and falls within the Z.C.P. *Zone Construite Protejate*, 18 of the General Urban Planning Plan of 2012 of Timișoara; it is located in *Iosefin* district, which has the status of "historical monument" (Law 422/2011), and is considered a protected urban planning area of the city, also by indications contained in the *Studiului de Fundamentare Istorică*, «Zone construite protejate - Timișoara 2011».

Year: 1909/1910

Urban location: *Municipiul Timișoara, bd. General Dragalina 27.*

Client: Károly Weisz.

Designer: arh. Martin Gemeinhardt.

Architectural typology: urban palace.

Planimetric and typological plant: The building is located in *Iosefin* district along *boulevard* connecting to the city's North Station. It is a building with two elevations, located at the corner of *bd I. Dragalina* and *T. Vladimirescu*. A front of the building overlooks Bega canal.

Plant permanence: Today the building is still clearly visible in its typological layout with respect to urban *fabric* of reference.

Stylistic apparatus: the building has relief decorations on the facade. Each window is surmounted by cornices (lowered arches) and windowsills, even the levels are marked by continuous marquees. The decoration uses an eclectic style and is based on the use of geometric and regular shapes. The corner crowning pinnacle in the building is reminiscent of the Viennese Secessionist style.

Protection degree: 2_ medium (preservation in good condition, few transformations permitted).

Summary description: the building was used as a hotel; known by everyone as Hotel Royal, it lent itself to this function also thanks to its position near the North station of *Iosefin*. through lateral accesses you can access the ground floor, which is marked on the outside by wide openings marked by continuous arches. Even the upper floors are marked by a continuous rhythm of openings all the same with frames in geometric relief.

Sources: M. Opriș, Timișoara. *Mică monografie urbanistică*, București 1997; www.timisoara-info.ro; M. Opriș, M. Botescu, *Arhitectura istorică din Timișoara*, Timișoara 2014; A. Bocicai, *Studiu de fundamentare pentru determinarea zonelor construite protejate cu materializare specifică a valorii culturale. Fișă istorică a municipiului Timișoara* – allegato al P.U.G. Timișoara 2012, primariatm.ro, 2014.

013 Urban villa

Vilă Gabor Darvas



fig.43. Timișoara. Villa Gabor Darvas in a current photo(Google Maps)

fig.44. Corner view of Gabor Darvas villa between bd. C.D. Loga and str. L. V. Beethoven. (Google Maps)

fig.45. Front view of Gabor Darvas villa. (Google Maps)

Cod. LMI or classification: villa Gabor Darvas falls under Urban Context II - Ansamblul urban II (TM-II-a-B-06100): *piața Huniade Iancu - str. 20 Decembrie 1989 - bd. Loga C.D. - str. Cristea Miron, patriarh).*

Year: 1911

Urban location: *Municipiul Timișoara, bd. C.D. Loga nr. 50 and str. L. V. Beethoven.*

Client: Gabor Darvas

Part II

Timișoara: urban plannings and urban project 1867 - 1914

Designer: arh. Székely László

Architectural typology: single-family urban villa.

Planimetric and typological plant: villa Gabor Darvas, later Villa Szana, designed by architect Székely László, is located in *bd. C. D. Loga*, an area of the city close to urban parks, with accommodation in single-family villas (garden city). The villa is located at a corner and occupies only part of a larger block organized as villas. Near the block there is *Copiilor* Park.

Plant permanence: villa Gabor Darvas continues to be maintained in good condition and is currently inhabited by Szana family.

Stylistic apparatus: the formal configuration and decorative apparatus of the villa follows the Viennese Secessionist style. Like most of *László Székely's* buildings, villa *Gabor Darvas* appears as a massive regular volume with openings rigorously positioned on the facades; geometric relief decorations are widespread and recall classical motifs (staircases). On the whole, the curved surfaces present (large corner windows and gables crowning the building) characterise the building and make it an example of Secessionist architecture.

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: villa Gabor Darvas has a regular typological layout with two driveways and a pedestrian access. It is a villa at one elevation.

Fonti: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; Székernyés János, *Székely László*, Cluj 2002.

014 Workers' Housing***Cămine muncitorești "șase case"***

fig. 46. Timișoara. The complex *șase case* from the Bd. Take Ionescu. (Google maps)

Cod. LMI or Classification: TM-II-a-B-06101 The buildings are part of the urban context between *bd. Ionescu Take n.71 - 73*, *str. Baader n.3*, and *str. Infratirii* classified, in the list of historical monuments 2015, with the code TM-II-a-B-06101, and indicated with the number 66.

Year: 1914

Urban location: *Municipiul Timișoara*, urban block between *bd. Ionescu Take n.71 - 73*, *Baader str. n.3*, and *Infratirii str.*

Client: *Municipiul Timișoara* and *Ministerul Comerțului*.

Designer: arh. Székely László

Architectural typology: workers' houses

Planimetric and typological plant: the complex consists of six buildings grouped in a single triangular urban block, in an area of the city crossed by the great artery of connection *bd. Salajan*, today *bd. Take Ionescu*; an area close to *Fabric* district, where most of the city's factories were concentrated. The buildings, which follow the perimeter of the block, housed sixty-three one-bedroom apartments and thirteen two-bedroom apartments distributed over two floors.

Plant permanence: the urban block maintains currently the same characteristics, the buildings are still present and in good condition, some have undergone renovation.

Part II
Timișoara: urban plannings and urban project 1867 - 1914

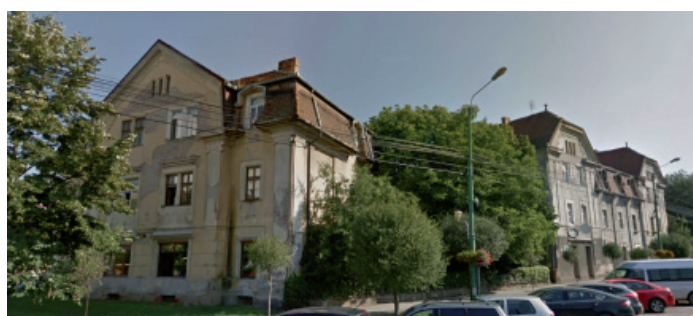


fig.47. Timișoara. block between *bd. Take Ionescu*, *str. E. Baader*, and *str. Infratii* with the complex *șase case*. (Google maps)

fig.48. Timișoara. The complex *șase case*, from the *str. Infratii*. (Google maps)

Stylistic apparatus: the buildings are presented as massive brick volumes with finishing plaster. The formal and decorative style, consisting of geometric and symmetrical decorations in relief on the facades, is that of the Viennese Secessionist movement. The roofs are sloping pitched at the sides and attics, clad with brick red Marseille tiles, while geometrical mouldings in relief are placed to crown them.

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: the complex *șase case* is the only group of buildings for workers built in the city of Timișoara before the 1918. The houses reflect the unhappy conditions of the proletariat forced to live in borderline conditions, not all the houses were equipped with toilets. The first houses of the complex were completed in 1914 and were given to the poor workers employed in various factories in the city. The volumes positioned in the corners of the triangular block have a formal "cross-shaped" configuration, while those positioned along the sides of the block are characterized by an elongated and regular shape with two groups of toilets placed on each floor, to serve seven apartments, in the two ends of the volume. At the ends there are also the two staircases that serve the apartments per floor; the building has three elevations.

Critical annotations: many buildings today host not only one function of residence but also professional studios.

Sources: M. Opreș, *Timișoara. Mică monografie urbanistică*, București 1997; L. Păun, *Timișoara uitată, Fabric, cartierul breslelor și al meșteșugurilor. Cum au apărut farmacia Kovacs, gara mică și șase case*, in «Pressalert», giugno 2014. Szekernyés János, *Székely László*, Cluj, 2002.

Chapter IV

Palermo: urban planning and urban projects 1860 - 1914

4.1 Historical and urban development: from the origins to the XIXth century

Palermo is a Sicilian western city with 668,405 inhabitants¹ (residents) capital of the Region Sicily.

Let's reconstruct, below and briefly, the development of the city of Palermo.

In the VIIIth century B.C., it was founded by Phoenician merchants who established commercial bases in western Sicily, occupying Palermo. The oldest urban nucleus of Palermo, *Punic* settlement, is located in the heart of the city, *Paleapoli* occupied the highest part of a portion of land delimited by the wide riverbeds of *Kemonia* and *Papireto* rivers - which flowed into the sea, into the port, now reduced to a small inlet, *Cala* - the boundaries of the ancient city built on *Cassaro*, now *corso Vittorio Emanuele*.

The ancient Punic city would have been enclosed in the area that today includes *via del Bastione*, *piazza Vittoria* with Royal Palace, Carabinieri barracks, Archbishop's Palace and *piazza del Papireto*.

The city had a certain importance because of its commercial position and the two rivers (*Kemonia* and *Papireto*). It was Greeks of Sicily who baptized city *Panormos* (*παν-όρμος*, "all port").

After Roman conquest of 254 B.C., (Punic Wars, III - II century B.C.) the city still maintained characteristic planimetric configuration of Palermo *Punic*.

Muslim conquest in 830 still found the city with its ancient Punic layout.

Arabs called this ancient nucleus *Al-qasr* and that is castle, a fortified place. This name still remains under the name of *Cassaro*.

However, the old city was beginning to be insufficient to contain the growing number of inhabitants, so two districts inhabited by Jews and Muslims arose in the south of the city, while in the north, beyond *Papireto*, a third area was built inhabited by Arab mercenary troops, called *Schiavoni*. After 937, there was a further extension in a district beyond *Kemonia*, *Albergheria* district. *Cassaro* was put in communication with the outer districts, which formed the *Rabad*, through opening of new doors in the Punic-Roman walls.

In 1071, the city was occupied by Normans who moved the centre of power to the Royal Palace, a magnificent park developed to the north of Royal Palace, *Genoard*, while the Muslim population left *Cassaro* and moved to the slave quarters, which took the name *Seralcadio*.

In 1194, Palermo was conquered by Swabians. Palermo and the court became the centre of empire, including the lands of Puglia and southern Italy. In the thirteenth century, the city was divided into five districts: *Cassaro*, *Albergheria*, *Seralcadio*, *Kalsa* and *Conceria* or Tannery or *Loggia* (or *Amalfitana*, because foreign merchants, Genoese, Pisans, Venetians settled there).

¹ Data updated to 2018 by National Institute of Statistics. A. Bonafede in *I piani regolatori di Palermo dal 1860 al 1885*, in *Urbanistica*, p.72, n. 17 anno 1955, reports the increase in population in the city, including the villages, in the time interval from 1861 to 1885, and increases from 194,463 to 224,991 inhabitants.

In the middle of the XIIIth century, Charles of Anjou began Angevin domination that would last until 1282, when the Sicilians' discontent culminated with *Vespers revolt* (1282). Later Palermo passed to Aragonese dynasty.

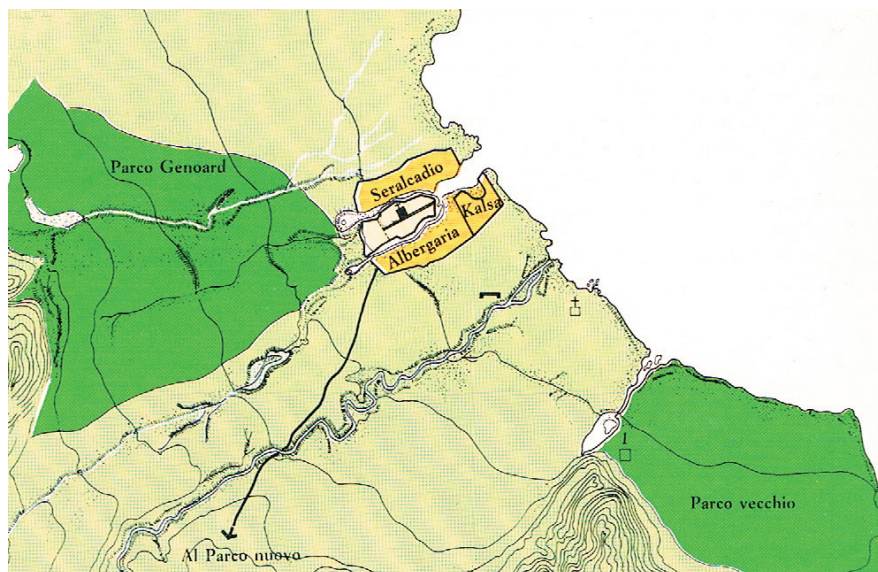
The configuration of the city remained unchanged during the XIVth and XVth centuries.

The Sixteenth century saw a change in the defensive system of the city, in the face of the Turkish threat the viceroys of Sicily, who were in the city since 1494, when Sicily was annexed to Spain and Palermo became the seat of the viceroys, were induced to strengthen the fortifications, thus arriving at the bastioned route, whose main element was precisely the bastion, capable of absorbing the actions of artillery placed on it.

In the XVIIth century the most complete urban transformations of the city were concentrated, first of all the creation of *via Maqueda*, a road perpendicular to that of *Cassaro* and named after the viceroy Bernardino Cardenas, Duke of *Maqueda*. The town was then divided into four quarters, each under the protection of a saint: *Santa Cristina*, formerly *Albergheria* (or *Palazzo Reale*), *Sant'Agata*, formerly *Kalsa* (or *Tribunali*), *Sant'Oliva* formerly *Loggia* (or *Castellammare*), *Sant'Ninfa*, formerly *Capo* (or *Monte di Pietà*).

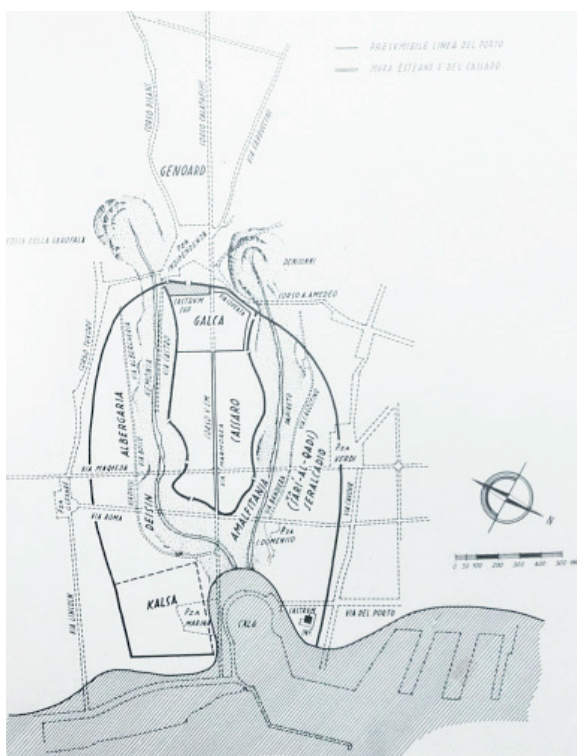
In 1713, with *Treaty of Utrecht*, Sicily passed to Vittorio Amedeo of Savoy, until 1734 they returned to the Bourbons with *Charles III* who chose Palermo for his coronation as King of Sicily and King of Naples.

During the 18th century the importance of the city's defensive system was lost; many ramparts were transformed into gardens, others were demolished for the arrangement of suburban roads; new doors were opened to better connect the city to the countryside. In 1816 the parliament of Palermo and the Kingdom of Sicily were abolished, giving life to the Kingdom of the two Sicilies. After 1819 the districts of the city were added to the external ones: *Molo* and *Oreto*, which included the areas of the new urban expansion and the villages. Subsequently, with the uprisings of 1820 and then those of '48 and the annexation of Sicily to the Kingdom of Italy in 1860, further urban interventions of great importance, which we will see below, matured.

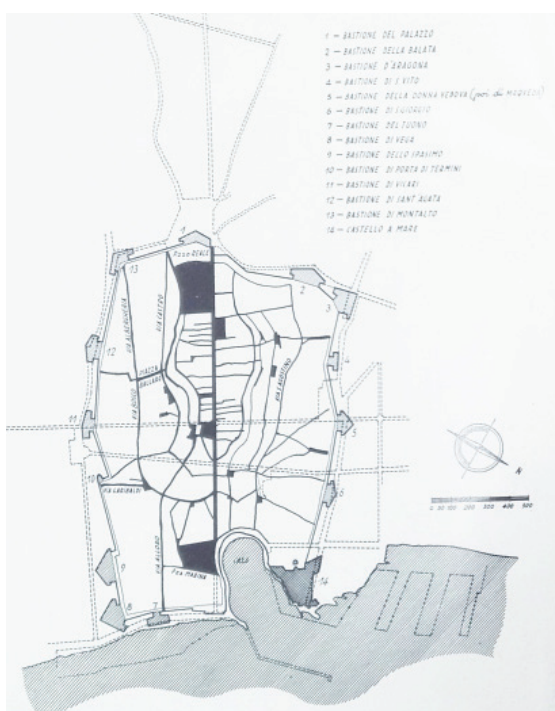


The city of Palermo and its surroundings in the XIth century, is indicated Norman park and the emergencies of the territory, including Abbey of *Monreale*. (M. A. I. Lima, *Monreale*, Palermo 1991).

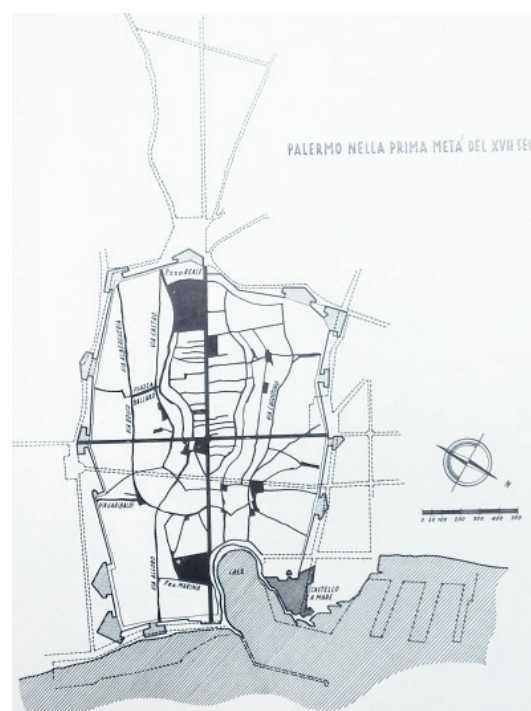
Part II
Palermo: urban planning and urban projects 1860 - 1914



Cartographic reconstruction of Palermo in the XIth century. (R. La Duca, *Vicende topografiche del centro storico di Palermo*, Palermo, 1964).

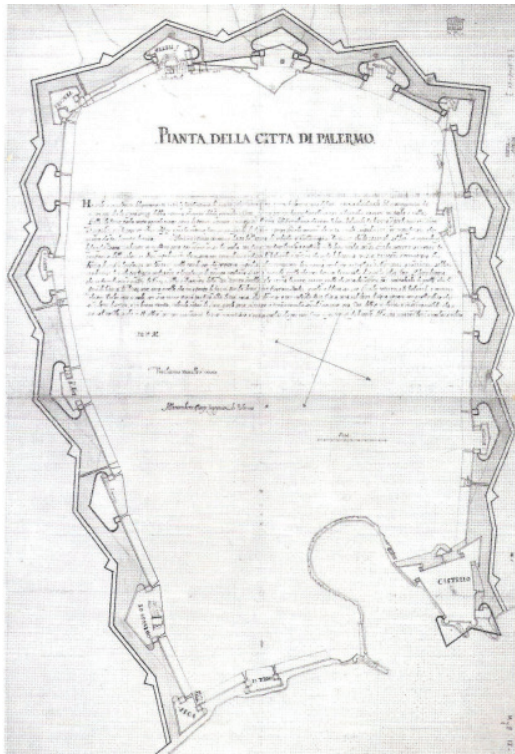


Cartographic reconstruction of Palermo at the end of the XVIth century. (R. La Duca, *Vicende topografiche del centro storico di Palermo*, Palermo, 1964).

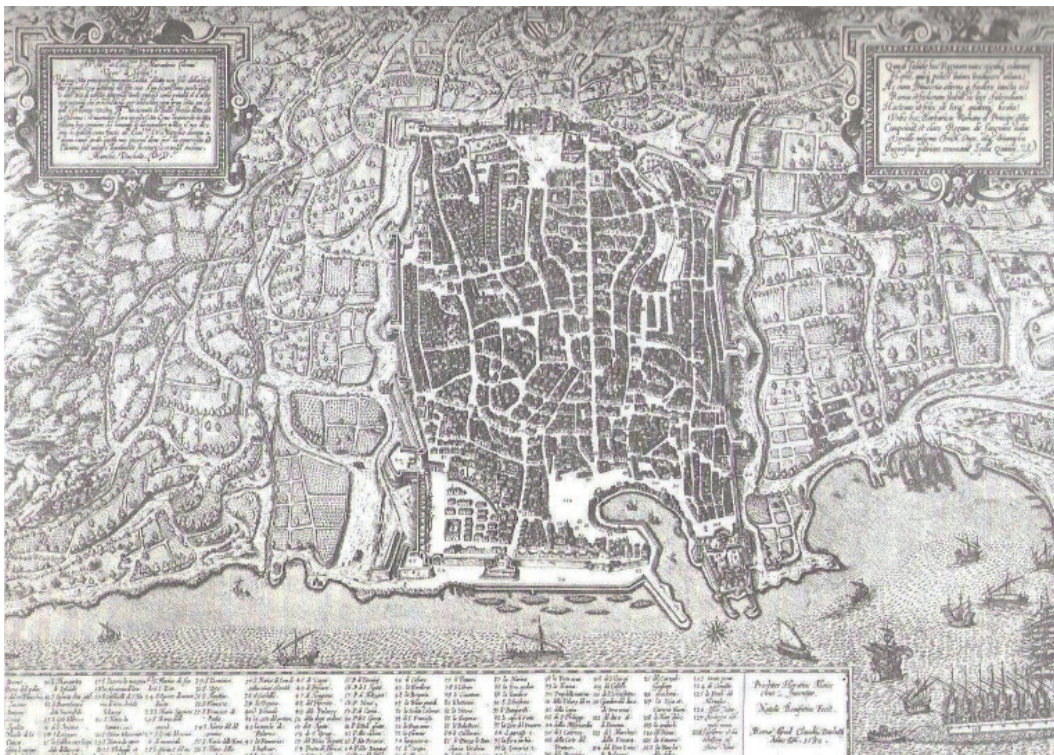


Cartographic reconstruction of Palermo in the XVIIth century. (R. La Duca, *Vicende topografiche del centro storico di Palermo*, Palermo, 1964).

Part II
 Palermo: urban planning and urban projects 1860 - 1914

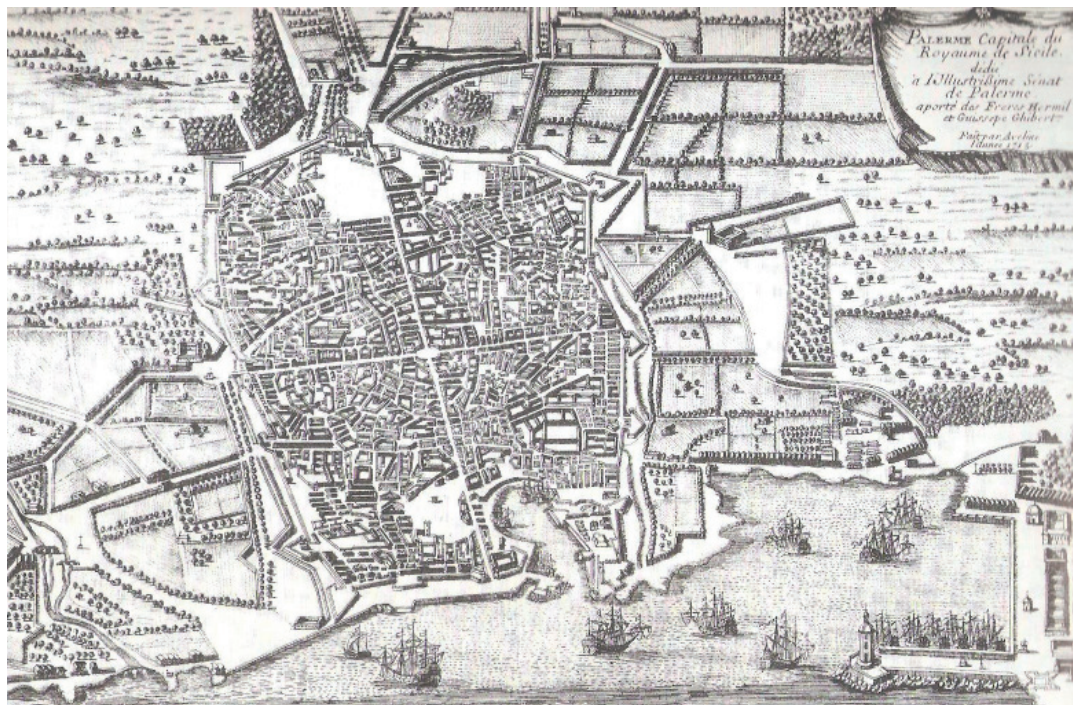


Fortifications plan of Palermo in 1575 from a project by *Alessandro Giorgi* that provided for the modernization of walls. (in *Gentile G. - Latona D. La questione urbanistica a Palermo (1860-1939)* in *Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G. (a cura di), Palermo: ieri, oggi, domani, dopodomani, «I quaderni della fionda», Palermo 1975)*



The city of Palermo in *Bonifazio* map of 1580. (C. De Seta e L. Di Mauro, *Palermo, Le città nella storia d'Italia*, Bari, 1980).

Part II
Palermo: urban planning and urban projects 1860 - 1914



Map of Palermo, dated 1713, by *Hermil* and *Giuseppe Ghibert*. First printed map showing the cross of streets determined by the Cassaro and Via Maqueda. (C. De Seta e L. Di Mauro, *Palermo*, in C. De Seta, (edited by) *Le città nella storia d'Italia*, Bari 1980).



Map of Palermo by *Villabianca's* Marquis, 1777. The most significant document of eighteenth-century cartography on Palermo. (C. De Seta e L. Di Mauro, *Palermo*, in C. De Seta, (edited by) *Le città nella storia d'Italia*, Bari 1980).

4.2 Existing urban structure and the new urban planning process during the Nineteenth century.

From XVIIIth century with the cutting of *via Maqueda* - which, passing high on *Papireto* bassure, created a real barrier - Palermo was divided into four districts:

S. Cristina, formerly *Albergheria*, also called *Palazzo Reale*; *S. Agata*, formerly *Kalsa*, also called *Tribunali*; *S. Oliva*, formerly *Loggia*, also known as *Castellammare*; *S. Ninfa*, formerly *Capo*, also called *Monte di Pietà*. To these were added two external ones (*Molo* and *Oreto*) to the city walls, while around the "villages" aggregated to the city centre, constituted the metropolitan area (about 149 km): *Zisa* and *Uditore*, *Baida* and *Boccadifalco*, *Resuttana* and *San Lorenzo*, *Mondello* and *Pallavicino*, *Tommaso Natale* and *Sferracavallo* to the North, and to the South, instead, *Mezzomonreale*, *Conte Federico*, *Falsomieie*.

At the end of the Nineteenth century, the city is made up of a historical nucleus now in expansion, which goes beyond its ancient gates. The first act of this process was wanted already in 1778 by praetor *Regalmici* with the cross of streets, now *via Ruggero Settimo* and *via Mariano Stabile*. In 1781, viceroy *Caracciolo* started the demolition of the ramparts and their defeatification. This was therefore the beginning of an urban planning policy aimed at adding modules, almost as if to recreate, in an ideal design of the city, a metric balance of the North-South axis with the East-West axis of the current *corso Calatafimi*².

In this regard, in 1848 the creation of *viale della Libertà* by the will of the Revolutionary Government - installed in the aftermath of the revolutionary uprisings that saw most European cities as protagonists - and then continued by *Bourbon* administration, which gave the street name of *Favorita*, on which the development of the new nineteenth-century Palermo will be focused. A straight line, that of the *via Libertà*, which well received and reflected the acceleration of progress (railways, trams, cars, vehicles that would lead to the abbreviation of routes and flows) and in general the nineteenth-century climate.

In 1851, the first stretch of *via Libertà* ended with *Giardino Inglese*, «(...) fondale verde con il sottinteso disegno di crearvi intorno un quartiere moderno nel quale far rivivere le rimembranze di un'arte squisita»³. The free areas adjacent to the new road made possible the settlement of upper middle class residences - consisting of extensive buildings with villas surrounded by gardens and various trees - that will move from the old town to the expansion areas, north of old town, their homes. Along the axis of *via Libertà*, therefore the aristocratic - bourgeoisie families (*Villino Ugo*, *Villa Deliella*, *Villino Fassini* etc...) moved their residence.

Via Libertà was a long tree-lined straight road passing through the gardens owned by *Radaly* (ex *Firriato di Villafranca*) and *Lampedusa*. The operations that were put in place for the implementation of project of *via della Libertà* followed specific excerpts, while in the overall organization the theme of the eighteenth-century tree-lined avenues is recovered. These had been specifically created for the passage of carriages and pedestrians, which would have used a central lane of ten meters wide and side aisles of five meters each⁴.

2 G. Pirrone, *Palermo*, Genova, 1971, p 18.

3 G. Pirrone, *Ibidem*, p.18.

4 M. A. I. Lima, *Palermo: via Libertà 1848/1851* in E. Guidoni (a cura di) *Storia dell'urbanistica* n. 2/3, anno II, Gennaio/Dicembre 1982.

Part II

Palermo: urban planning and urban projects 1860 - 1914

Sant'Oliva plain - at the end of *via Ruggero Settimo* - marked the beginning of the new *via Libertà*; the works began with the approval of the project for the raising of the road (1850). In fact, the road was raised as it crossed gardens and vegetable gardens located at different altitudes.



*Piazza Vigliena, i "Quattro Canti" di città in the XIXth century. (C. Pezzillo, La Guilla, foto storiche di Palermo in laguilla.wordpress.com).
I "Quattro Canti" di campagna (Addizione Regalmici) (C. Pezzillo, La Guilla, foto storiche di Palermo in laguilla.wordpress.com).*

Part II
Palermo: urban planning and urban projects 1860 - 1914



Topographical map of Palermo of 1848 (R. La Duca, *Cartografia della città di Palermo dalle origini al 1860*, Palermo 1962)



Topographical map of Palermo of 1860 (R. La Duca, *Cartografia della città di Palermo dalle origini al 1860*, Palermo 1962)

Part II
Palermo: urban planning and urban projects 1860 - 1914



Via Libertà in a historical photo. 1930. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com)



Via Libertà in a historical photo. 1917. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).

Part II
Palermo: urban planning and urban projects 1860 - 1914



Via Libertà from Croci square to piano S. Olivia (piazza Politeama), 1920-1930. (in M. A. I. Lima, *Palermo: via Libertà 1848/1851* in E. Guidoni (edited by) *Storia dell'urbanistica* n. 2/3, anno II, Gennaio/Dicembre 1982)

Via Libertà, between parterre and garden. (in M. A. I. Lima, *Palermo: via Libertà 1848/1851* in E. Guidoni (edited by) *Storia dell'urbanistica* n. 2/3, anno II, Gennaio/Dicembre 1982)



Piazza Cifuentes, currently *Mordini*, on *via Libertà* axis, in a historical postcard from the early of XXth century. (R. La Duca, *"Vecchia Palermo": I giardini di Luca Cifuentes ed il piano delle Croci*, Palermo, 1960).

Part II

Palermo: urban planning and urban projects 1860 - 1914

In 1850, the road was linked to the creation of *English garden* which, included in the *Piano delle Croci*, became focal point of the new road. The first part of the road was included in prince Radaly's possessions⁵, *Ernest Wilding*, which consisted of former *Firriato Villafranca* extended from former *via Spaccaforno* to *Borgo Santa Lucia*.

In 1875, the road was extended from *Piazza Alberico Gentili* to *Fondo Pajno*, while in 1887 road was built as far as *vicolo Pandolfina* in *Ranchibile* land (now *viale Lazio*).

In 1909, on the occasion of the fiftieth anniversary of the liberation of Sicily by *Garibaldi*, *Piazza Vittorio Veneto* was placed at the end of *viale Libertà*.

Parallel to the axis of *via Libertà*, in a regular area close to the port, Anglo-Saxon *via Ingham*, which, in connection also with the port and the new pier, exerted a strong polarizing action. From 1860 onwards the ramparts, the gates, long stretches of the defensive curtain of the sixteenth century city were dismantled. The new will to intervene on Palermo aimed to redefine a precise design of the historic center of the city - a new administrative and representative center suited to the needs of the nascent bourgeoisie - taking into account the cross of the *Quattro Canti* (four corners), original sign through which the city is read, and of an adherence to what were the ideal schemes of nineteenth-century urban centers, characterized mainly by axiality and symmetry, large squares and monuments located in strategic and focal points, emblem of the desire for urban control at a dimensional scale that was still architectural. In this regard, two large theatres, *Massimo* and *Politeama*, will be built with funds for the restoration of the city.

In 1875, the construction of *Politeama* Theatre was completed and in 1897 *Massimo* Theatre was inaugurated, located at a junction between the old and the new city. In 1892, the city hosted National Exhibition, which embodied the spirit of the time, welcoming new European cultural and artistic ferment and giving at the city a recreational and functional character. This will still be evident with the construction of further entertainment facilities, such as *Kuursal Biondo* (1913) - outside the walls and near *Politeama* Theatre - and the reclamation of *Mondello* area (1910) by a Belgian company, which will make a new beach and new seasonal residential areas accessible to the city.

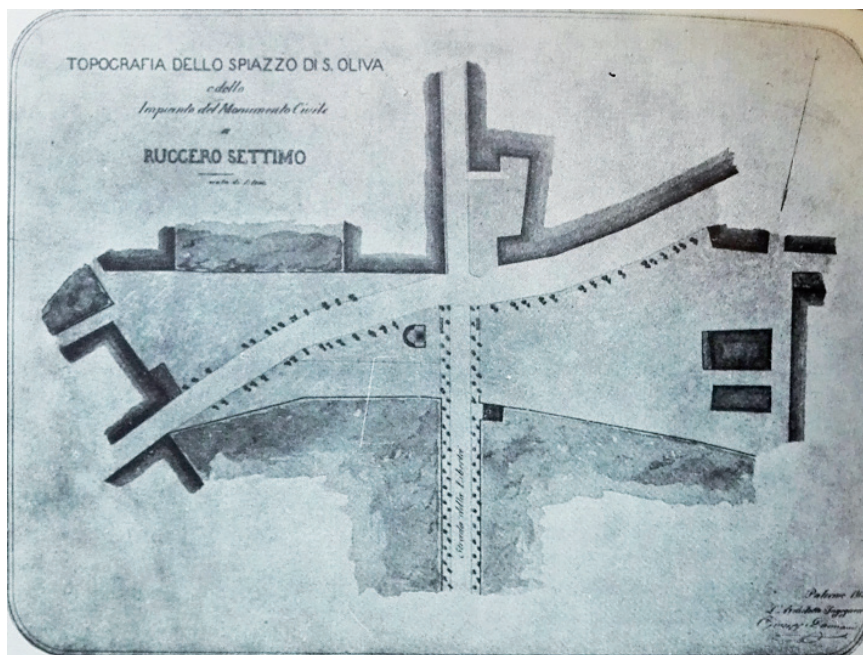
From 1890 Ernesto Basile, G.B.F. Basile' son, will take care of the realization of National Exhibition of Palermo in 1891/92. The exhibition will be set up - with a special concession - in an area included in *Radaly-Villafranca* (1889), which was still unpublished, located on the western front of the first trunk of *via Libertà*, of about 130,000 square meters.

At the end of IV National Exhibition, the work of urbanization and building of land freed from temporary pavilions, built on the occasion of the event, began. The area was divided into lots with a system of orthogonal roads: this arrangement was considered congenial for the road system, hygiene and comfort that regular buildings had. In order to achieve a more congenial distribution of internal space and a building economy, types of villas and apartments (apartment buildings) were preferred.

In the same year, the axis of *via Notarbartolo* was defined in an area of expansion North, mountain side of the city, also provided for by *Giarrusso Plan* for the city of Palermo in 1885.

⁵ In 1881 Prince *Radaly* signed an agreement with the city administration so that he could start the plotting of land and the construction of buildings from *Politeama* to *Piano delle Croci*, on the sea side.

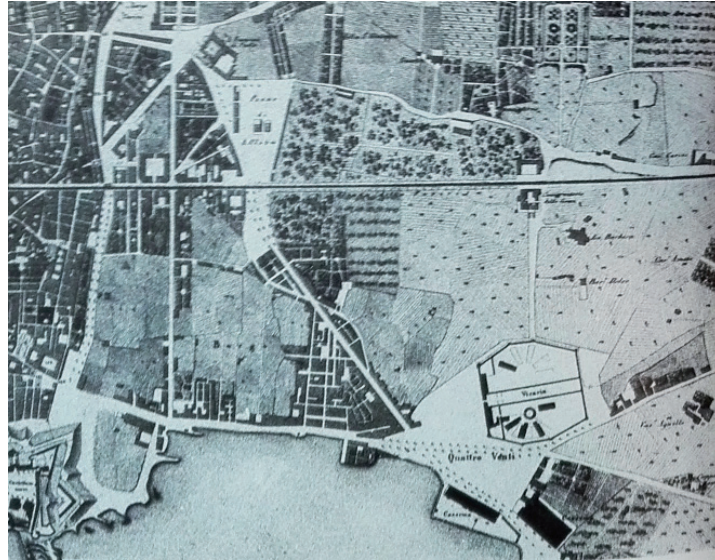
Part II
Palermo: urban planning and urban projects 1860 - 1914



Project by Eng. *Damiani Almeyda* for the arrangement of *Politeama* square, then called *Piano S. Oliva*. (in M. A. I. Lima, *Palermo: via Libertà 1848/1851* in E. Guidoni (edited by) *Storia dell'urbanistica* n. 2/3, anno II, Gennaio/Dicembre 1982).

Topography of *Piano S. Oliva* and civil monument to *Ruggero Settimo* by *Damiani Almeyda*. (in M. A. I. Lima, *Palermo: via Libertà 1848/1851* in E. Guidoni (edited by) *Storia dell'urbanistica* n. 2/3, anno II, Gennaio/Dicembre 1982).

Part II
Palermo: urban planning and urban projects 1860 - 1914



via Libertà on a cartography of Palermo, extract by "Pianta topografica della città di Palermo", 1849. (in M. A. I. Lima, *Palermo: via Libertà 1848/1851* in E. Guidoni (edited by) *Storia dell'urbanistica n. 2/3*, anno II, Gennaio/Dicembre 1982).



Via Libertà on cartography of Palermo, extract by "Pianta di Palermo a cura dello Stato Maggiore di Napoli", 1865. It is already recognizable the *Giardino Inglese*. (in M. A. I. Lima, *Palermo: via Libertà 1848/1851* in E. Guidoni (a cura di) *Storia dell'urbanistica n. 2/3*, anno II, Gennaio/Dicembre 1982).

Part II
Palermo: urban planning and urban projects 1860 - 1914



Palermo. *Piazza Politeama* and *Politeama* theater, dating to the early of XXth century. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).



The arrangement of *Piazza Vittorio Veneto* with the war memorial in a photo dating to the early of XXth century. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).



Mondello bathhouse in a in two photographs during the first half of the XX century. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).

Part II
Palermo: urban planning and urban projects 1860 - 1914



Map of Palermo at the end of XIXth century (Grant). You can see *via Libertà* chessboard allotment, which followed National Exhibition of 1891/92. (da P. Villa, *Storia della vita urbanistica di Palermo*, Palermo 1941)



Town plan of the district between *via Stabile* and *Corso Scinà*. Approved by Royal Decree in the 1886. (R. La Duca, *Sviluppo urbanistico dei quartieri esterni di Palermo* in «Quaderno dell'Università degli studi di Palermo», Facoltà di architettura, Istituto di elementi di architettura e rilievo dei monumenti, n. 4, novembre 1964).



Piano Sant'Oliva, current Piazza Castelnuovo and Piazza Politeama at the end of XIXth century. (R. La Duca, Sviluppo urbanistico dei quartieri esterni di Palermo in «Quaderno dell'Università degli studi di Palermo», Facoltà di architettura, Istituto di elementi di architettura e rilievo dei monumenti, n. 4, novembre 1964).

Via Notarbartolo crossed *Princess Carini'* lands and the vast background of *Girato della Madonna* belonging to *Whitakers*. The residential building with villas, palaces and small villas, followed an orthogonal allotment with garden appurtenances and an Art Nouveau decorative apparatus.

Starting in 1862, transport was also increased: port, especially for maritime services managed by *Florio*, the railway system with the station and the urban lines with the omnibuses on horseback (1874). The construction work on the railway network took place between 1884 and 1886, demolishing urban fabric made up of old hovels in the area in front of *Piazza Giulio Cesare* (1930), which was to house the central station of the city, inaugurated in 1886. In 1886 the network of the city's ring road from the central station to the port was inaugurated. The connection between Palermo's central station and the port, with the new urbanistic impulse that affected the areas surrounding *via Libertà*, was closed in the mid of XXth century. Already in 1958 the *Ferrovie dello Stato* published a notice of railway land sale, seat of port- central station line⁶. Today, the trace of the passage of the old railway line is still visible, near *via spaccaforno*, a diagonal stretch of road that goes beyond the regular course of allotment in which it is now incorporated.

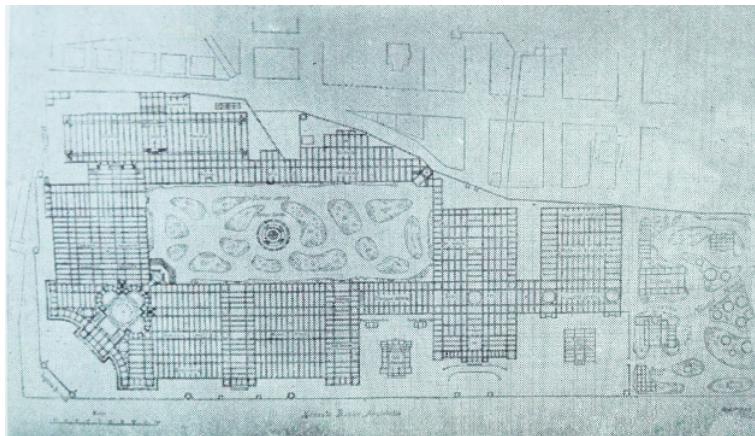
Port improvements were encouraged by the presence of strong personalities dedicated to trade (*Nelson, Rothschild, Florio* etc. ...), so as to bring Palermo to be, at that time, the second largest commercial port after Genoa. Thanks to the commercial ties with England and France, the city of Palermo undertook a direction of modernization opening the Sicilian production to the European market. Banks began to invest huge amounts of capital, and this allowed foreign entrepreneurs to manage trade better; manufacturing activities also grew with a dozen factories in the city. All this gave the city a strong cultural, economic, urban and social impulse that we will see expressed also in the architecture.

⁶ La linea di collegamento al porto nacque sulla base dell'esigenza di fare arrivare lo zolfo delle zone produttrici interne della Sicilia alla costa per poi essere esportato via mare verso i mercati sia nazionali sia internazionali senza l'ulteriore passaggio su altri mezzi per il trasporto dalla stazione ferroviaria al porto o viceversa, che avrebbe costituito un onere elevato per un prodotto di basso valore. Il compito di realizzare il tronco ferroviario venne affidato dalla Società delle Strade Ferrate Calabro Sicula, con il contratto d'appalto e relativo capitolato del 28 marzo 1871, all'Impresa Carosio. (F.S. Marineo, *Linea Palermo Centrale - Porto*, Novembre 2016 in siciliaintreno.org).

Part II
Palermo: urban planning and urban projects 1860 - 1914

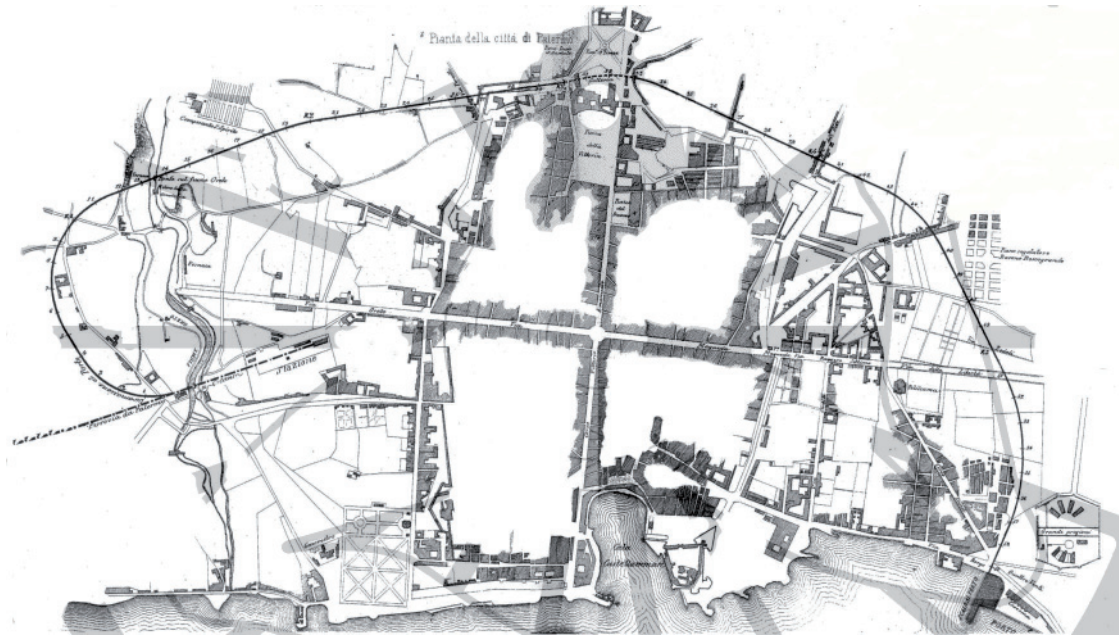


Universal Exhibition pavilions, 1892 (Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)*, Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G. (a cura di), *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo 1975)



Universal Exhibition pavilions' map in Palermo, set up in the areas adjacent to *via Libertà*, already *Strada Real Favorita*. 1892 (Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G. (a cura di), *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo 1975)

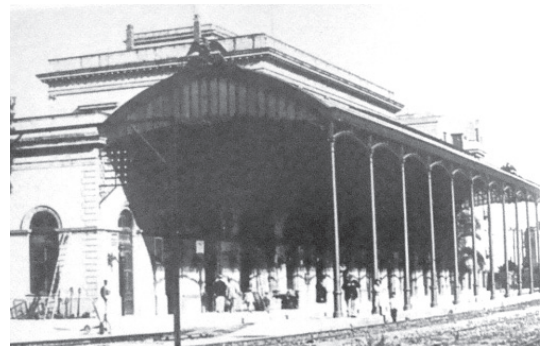
Part II
Palermo: urban planning and urban projects 1860 - 1914



Railway line "Palermo - Porto" plan on *Giornale del Genio Civile* 1873 (F.S. Marineo, Linea Palermo centrale-porto: le origini, Novembre 2016, siciliaintreno.org)



Lolloi station in Palermo, in a historical photo. It was activated in 1891. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).



Train waiting shelter at Lolloi station in Palermo in a photo of the early XXth century. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).

Part II

Palermo: urban planning and urban projects 1860 - 1914

It was necessary - mainly in view of the profound social changes, the aspirations of the new bourgeois ruling class, and the urban aspirations, such as the construction of monumental works to enhance local prestige - to equip the city with urban planning tools equal to the great European capitals with which society at the time intertwined economic and cultural exchanges. In 1860, mayor *Duca della Verdura* and *Civic Council* commissioned six of the city's most talented architects, including *Giovan Battista Filippo Basile*, to study a plan for fundamental reforms and enlargement («Piano di fondamentali riforme ed ingrandimento»).

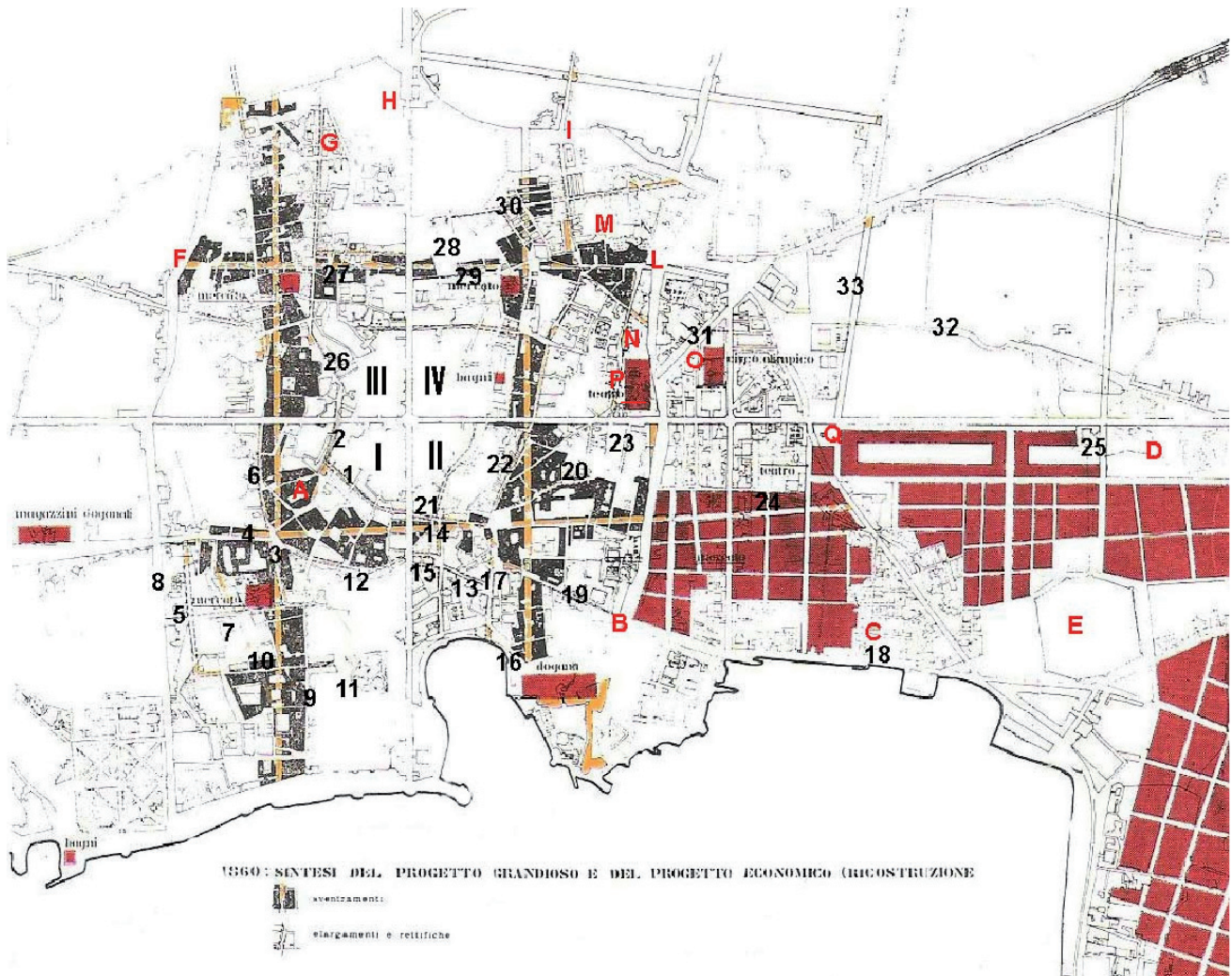
The proposal that *Commission of the Project of Reform and Embellishment of the city* provided was intended to regenerate the urban fabric of the historical city, intervening on it and reforming secondary roads, and to work on enlargement of the city outside walls and ramparts, planning vast expansions from the suburbs, large squares from the demolition of the ramparts. Three proposals were thus provided, in relation to the cost of implementation: a grand project, an economic one and an average one.

The first project had a grandiose character as it aimed to create wide and comfortable streets (20 meters) - with porticoes and flanked by stately buildings - that would divide the city into sixteen districts. The grand plan provided for the distribution of public buildings: to the south of the city, the material deposits and the slaughterhouse for the nascent railway infrastructure and river *Oreto*; health and customs offices on the area of the ancient *Castello a Mare* (which was then demolished in 1922); the sea baths between *Villa Giulia* and *Foro Italico*. The second, the economic one, was more practical and functional, taking into account the economy of the realization. Finally, the third project was a compromise between the grandeur of the first and the economy of the second.

On the basis of the above proposals, but, more than anything in the urgent need to improve public health, to fix the sewerage system and the inner districts and to contribute to the decorum of the city, Municipal Technical Office, established in Palermo in 1863, carried out plans of allotment to private initiative (*Madonna dell'Orto - via Lolli - Radaly, Sampolo, Orti Carella, Montalbo, Montepellegrino, Acqua Santa*), partial plans that started an expansion of the city by parts. These private plans were stipulated through agreements ("conventions") with the landowners. The districts that were built - characterized by checkerboard streets with regular lots on which multi-storey buildings were built - took the name of the landowner.

In 1872, west of *via Libertà*, between this and *via Malaspina*, stood *Boscogrande* district; in 1889 adjacent *Gallitano* district (between *via Serradifalco* and *via Sammartino*, crossed by *via Lolli*, now *via Dante*); in the area between *via Dante* and the convent of *San Francesco di Paola* stood *Guarnaschelli* district; while parallel to *via Cavour*, to the north (lower part of *via Libertà*) *Carella* district was built as early as 1861.

Part II
Palermo: urban planning and urban projects 1860 - 1914



Reconstruction of the interventions described in the report to *Progetto di Riforme Topografiche e Decorative della città di Palermo, 1860* in yellow the four great arteries foreseen by the project in order to subdivide the city and re-propose the cross-shaped scheme, a distinctive sign of 'Palermo' urban fabric. (Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G. (a cura di), *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo 1975). (scale 1:20.000)

A list of Palermo' historical streets, each one named on the report to *Progetto di Riforme Topografiche e Decorative della città di Palermo, 1860*.

I_Sez. Sant'Agata: 1. Strada Tornieri; 2. via Calderai; A. Teatro Santa Cecilia; 3. Piazza Rivoluzione; 4. Via Garibaldi; 5. Via Castrofilippo; 6. Via Divisi; 7. Piano dello Spasimo; 8. Strada Sant'Antonino (attuale via Lincoln); 9. Via Alloro; 10. Via Vetreria; 11. Piazza Marina; 12. Via Cintorinai (attuale via Alessandro Paternostro).

II_Sez. Sant'Oliva: 13. Via Materassai; 14. Piazza Caracciolo; 15. Strada Loggia (Piazza Garraffaello); 16. Largo San Sebastiano; 17. Strada San Domenico; B. Porta San Giorgio; 18. Via Collegio di Maria al Borgo; C. zona Giardino di Carella (mercato); 19. Via Valverde; 20. Strada Monteleone; 21. Via Pannieri; 22. Via Bandiera; 23. Via dell'Orologio; 24. Via Mulino a vento; D. Giardino Inglese; 25. Piazza Croci; E. Prigione;

III_Sez. S.Cristina: F. Porta Sant'Agata; 26. Via Ponticello; G. Porta di Castro; H. Porta Nuova; 27. Vicolo Carini.

IV_Sez.S.Ninfa: 28. Piano della Cattedrale; 29. Via Sant'Agata Guilla; I. Porta D'Ossuna; L. Porta Carini; 30. Papireto; M. Noviziato; N. Mura di San Vito; O. Giardino Villarosa (Circo olimpico); 31. Via Pignatelli; 32. Via Spaccaforno, poi strada dei Colli (attuale via Marchese Ugo); 33. Strada Lolli (attuale via Dante); P. Teatro Massimo; Q. Teatro Politeama.

Part II
Palermo: urban planning and urban projects 1860 - 1914



The city of Palermo, in a graphic representation by L. Bellanca, obtained by superimposing the historical plans of the city in the 1777, 1818 and 1864. The Plan shows the main private initiative plans, between the XIXth and the XXth century, in city's expansion areas. Among them: 1. Madonna dell'Orto (1892/1916) 2. Boscogrande (1872), 3. Sampolo, 4. Montalbo, 5. Orti Carella (1861), 6. Guarnaschelli (1889), 7. Gallitano (1889), 8. Giachery, 9. Carini (1890), 10. Radaly (1889), 11. Amato. The dashed line indicates railway line from the port to the central station, is dotted. (scale 1:30.000)

The intention of the Fundamental Reforms Plan was also to provide a valid historical-urbanistic reinterpretation of the city, [but]

(...) il disegno concluso del centro storico ed il suo tessuto fitto condiziona ad una progettazione interventuale (...) che difficilmente si risolverà ad una scala architettonica se non per punti isolati, cedendo soprattutto nelle suture fra la nuova espansione e la città storica (...) volutamente rifiutata nella sua complessità strutturale e morfologica⁷.

In 1884, it was presented to Town Council with Rehabilitation Master Plan of eng. Castiglia («Piano Regolatore e di Risanamento»)⁸, which proposed the crossing of the old town with four major arteries, one of which should have connected the railway station and the port.

⁷ D. La Tona e G. Gentile, *op. cit.* p. 40.

⁸ The project was accepted as regards the new sewer line, and it was combined with the *Giarrusso* project of 1886.

The criterion that conditioned the urban planning plans of this period, aimed at the rehabilitation of the city, remained mostly the same in the projects presented: gutting of urban fabric of the historic city with wide streets, but it did not give precise indications on the development outside the city.

In 1885, the engineer *Felice Giarrusso* drew up a plan for the expansion and rehabilitation of the city, which refers to Naples Law (Law n.2892/1885) of the same year, which was issued following a cholera epidemic that hit the city of Naples - with which Palermo had many points of contact as the island's capital in the Bourbon kingdom of the two Sicilies - and which it was urgent to counteract even with an urban renewal given the poor sanitary and housing conditions. *Giarrusso's* project - which was to remain in force from 1885 to 1941 - also provided for the construction of a large city and proposed four wide arterial roads that would foil historical urban fabric, which were to take up the cross of streets existing since the XVIIth century (*via Toledo* and *via Maqueda*), a distinctive sign of Palermo, and regular checkerboard blocks in the expanding city⁹.

Of the four gutting arteries passing through the four districts of the historic city, only one was built: *via Roma*, which would connect the railway station with the expansion zone of the city. The plan also included the reclamation of *Oreto* river and *canale Passo di Rigano*. *Giarrusso* urban plan included new districts, regular and with wide streets, born in the meantime with the allotment of private initiative: in the Courts, the one included in the land between *via Lincoln* and part of *Corso Tukory*; in *Monte di Pietà* area, the one between *via Porta d'Ossuna* and *Lolli*, up to *Olivuzza*; in *Castellammare* area, the one in *Carella* area and the adjacent land, between *via Stabile*, *Corso Scinà* and *via Ruggero Settimo*; *Radaly* and *Boscogrande* lands would also be used for building, but of greater importance.

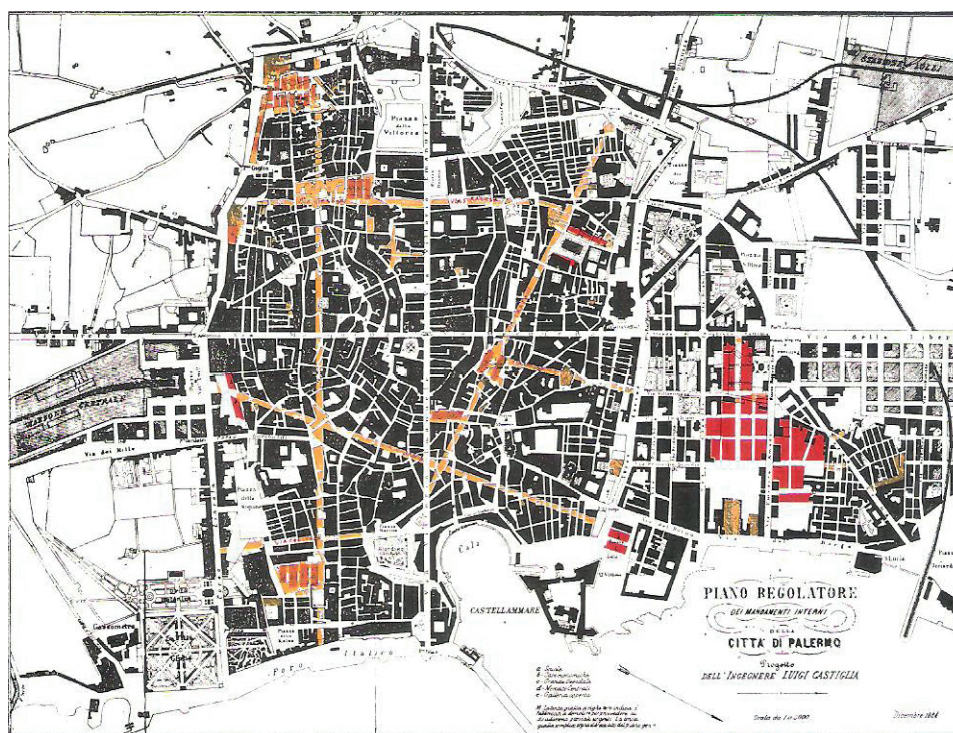
Giarrusso Plan was approved by Council Commission for Public Works («Commissione Consiliare dei Lavori Pubblici») on 10 December 1885. The plan was, however, reduced by municipal administration in 1886, and it gave to *Giarrusso* the task of drawing up a new plan. Therefore, on 8 September 1886, *Giarrusso* and *De Simone* renovation and expansion urban plan («Piano di Risanamento e di Ampliamento») was presented.

Giarrusso/De Simone urban plan was approved on 27 November 1886 by the Council, on first approval by a Commission of specialists (*Turrisi*, *Pintacuda*, *Scalea*, *Lo Presti*, *Cimino*).

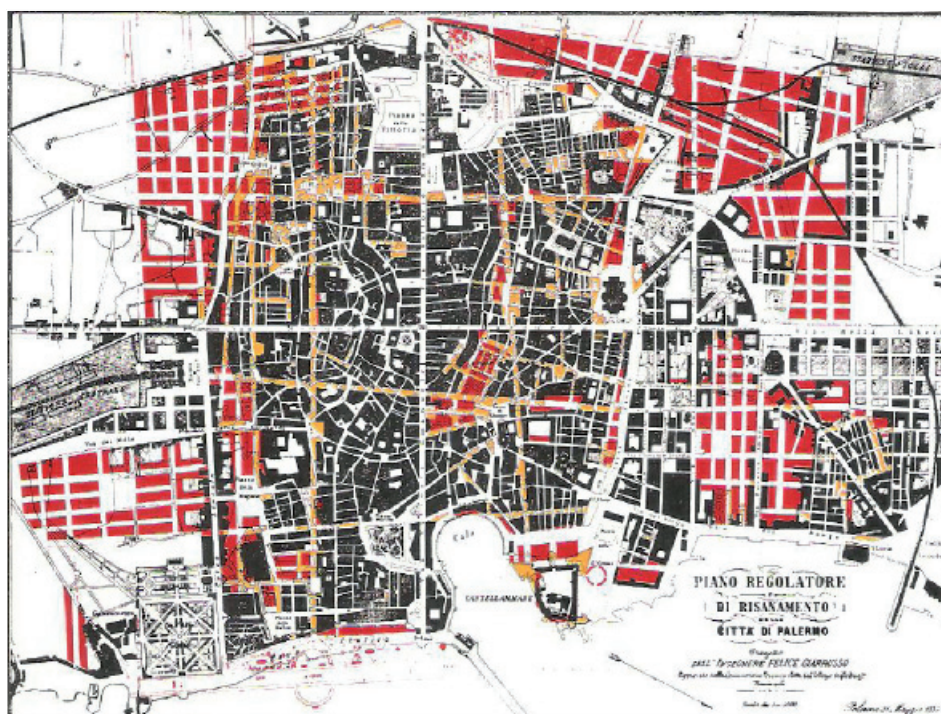
It was subsequently forwarded to *Royal Government* and obtained opinion by Superior Council of Public Works and the Technical Commission between May and June 1887. Once again sent to Municipality of Palermo, the latter invited engineers *Giarrusso* and *De Simone* to draw up a urban plan divided into renovation and expansion.

9 Per quanto riguarda il piano regolatore di ampliamento, il *Giarrusso* lo delimita a sud, con il prolungamento di *via Lincoln*, nella parte superiore a ovest, con un'altra grande linea che partendosi dalla precedente e attraversando il corso *Catalafimi* arriverebbe in piazza della Noce ed infine dalla piazza della Noce partirebbe verso nord un'altra linea che andrebbe a congiungersi con la strada progettata nel terreno *Radaly* (...) e che esce in piazza *Ucciardone* (attuale *via Duca della Verdura*). (*D. La Tona e G. Gentile, op. cit.*, p.19).

Part II
Palermo: urban planning and urban projects 1860 - 1914



Town development and recovery urban plan; Ing. Castiglia, 1884. (scale 1:25.000)



Town development and recovery urban plan; Ing. Giarrusso, 1885. (in Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G. (a cura di), *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo 1975). (scale 1:25.000)

On October 20, 1888, only Giarrusso rehabilitation urban plan, approved by *Royal Decree* on February 28, 1889, was presented.

Meanwhile, between 1887 and 1888, a first resolution was implemented for withdrawals from the plan already approved in 1885 (resolutions of September 4, 1887 and December 13, 1888). A second withdrawal was approved by R. D. on 2 July 1890 and, finally, a third withdrawal was approved by R. D. on 19 July 1892 and 3 March 1893.

Giarrusso urban plan, on the other hand, was finally approved on October 11, 1889 for reasons of public utility and only with regard to the Rehabilitation. While it was made executive with the Law of 19 July 1894¹⁰. Apart from the long path of approval of Giarrusso urban plan, there were also gaps and limitations to this plan, as is evident in the original report attached to the Giarrusso's work.

(...) quella selezione e distinzione delle aree della nuova città: in cui i quartieri più popolari potranno trovare spazio nelle aree di risulta dei parziali diradamenti dei mandamenti interni, via via passando ai nuovi quartieri esterni del lato sud per il nuovo proletariato (...) ed infine alle zone più agiate del lato nord (...) che partendosi dalla via Ruggero Settimo, e precisamente dai quattro canti nuovi...trovano la loro espressione urbanistica nel prolungamento di via Libertà in rettilineo fino alla borgata Resuttana ben separata comunque da quest'ultima tramite una piazza circolare dal diametro di mt.120 (Piazza Vittorio Emanuele, progetto del 1898), dalla quale si dirama verso est una strada trasversale che dalla detta via condurrebbe ai Leoni ed all'ingresso della Favorita¹¹.

Therefore, a clear aim of selection and distinction of the areas of the new city emerged and was admitted, in which the working-class districts were located in the areas of the inner city. Whereas, the districts for the new proletariat would have found space in the area of expansion to the south of the city, and finally more affluent areas and buildings of greater importance were located in the area of expansion to the north of the historic centre.

In the report to Giarrusso urban plan there emerged a very precise image of a city centred on an urbanistic vision of the modern city, in constant reference to the most important European cities of England, France, Holland, Belgium, with housing types developed in extension immersed in air and light, connected by trams and locomotives to the urban centre, centres of life and movement; which would allow the progress of transport to join the social one. In the report, there is no lack of reference to public gardens.

(...) che danno ossigeno ed abbelliscono e dove possa godersi all'ombra benefica in qualunque ora del giorno; formati da alberi a spesse foglie, con verdi tappeti, fontane, sedili, attraversate di tutti i sensi da strade per i veicoli, da marciapiedi per pedoni come a Parigi il Giardino delle *Tuilleries*, quello del *Luxembourg*, i quali sono distribuiti in guisa da lasciare campo specialmente ai fanciulli di correre liberamente sui prati, senza chiusure, e aperti quindi in tutte le ore senza che nessuno pensi a manometterli, o che riescano di ostacolo alle comunicazioni; in tal modo si avranno dei giardini veramente per il popolo (...) Le grandi capitali hanno parchi immensi, tali il *Bois de Boulogne* dall'estensione di 847 ettari e il *Bois de Vincennes* di 800 ettari a Parigi, *Hyde Park* e *Regent Park* a Londra (...).nella nostra città ha maggiore superficie il giardino Inglese di circa 7 ettari, viene quindi la villa Giulia dall'estensione di 6 ettari e il Giardino Garibaldi di 1.000 mq¹².

¹⁰ *Ivi*, p. 47 (Iter di approvazione dei Piani Giarrusso)

¹¹ Scichilone - Paternostro, *Bonificazione della città di Palermo*, Palermo 1885, Biblioteca Comunale (relazione).

¹² Gentile G. - Latona D. (tesi di laurea) Dal progetto Grandioso al concorso Nazionale: Palermo 1860-1939 - Relatore Leonardo Urbani, Correlatore Giuseppe Gangemi - Facoltà di architettura di Palermo, 1975.

But, in the aftermath of Italy Unification, while in Vienna in 1857 Ring was already created and so was Nuremberg in 1878 and then Cologne, Hamburg, Frankfurt, Antwerp, all the renovation projects for Palermo lacked a total vision of the development of the city and did not even embrace the examples of the Viennese and German urban planners of the period, as G. Pirrone himself points out¹³.

Giarrusso urban plan was made executive in 1894 and in some cases, without an overall view of the city, gutting interventions had already been started: the Aragonese district (1865) - between *Piazza delle Stimate*, *Piazza San Vito* and *via S. Gregorio* and *via Sant'Agostino*- for the construction of a market in the area of results; that of *San Giuliano* district (1875) for the creation current *Piazza G. Verdi*: it was on this occasion that *Monastero delle Vergini Teatine e dell'Immacolata Concezione* was demolished, as well as *Monastero e la chiesa delle Stimate*; restoration of *San Giuliano*, *Sant'Antonio* and *Conceria* districts (Decree of 19 July 1892) and that of *Lattarini* district (3 March 1893). These were only partial gutting plans, already taken from *Giarrusso* general urban plan, to make way for the new traffic artery (withdrawals of the loan for the restoration were used), the *via Roma*, in old urban fabric but limited to «(...) ristrutturare i fronti su strada e lasciando il centro storico in abbandono»¹⁴.

So in 1889 *via Roma* tracing was started: a road that had a very long construction operation (1889/1920-30) and which was supposed to connect the city with the railway station (inaugurated in 1886) by a straight line.

A road that was a gash in *Tribunali* and *Castellammare* districts, and that destroyed, without distinction, buildings of considerable interest leaving unchanged the precarious housing conditions of the neighborhoods behind the new building front. In this period, the lack of public initiative with regard to the real social needs of the city is serious. While the concern to hide misery behind the new building front dominated¹⁵, leaving unresolved the social aspect of rehabilitation aimed at improving the living conditions of the population.

The following are the time intervals of the construction of *via Roma*:

First section (1889) from *Corso Vittorio Emanuele* to *Piazza San Domenico*, according to the rehabilitation urban plan approved in 1889 by engineer *F. Giarrusso*, (*Conceria*);

Second section (1905-08) from *Piazza San Domenico* to *via Cavour*, according to the renovation urban plan approved in 1889 by engineer *F. Giarrusso* (*Olivella*). On March 23, 1905 the detailed plan for *via Roma* extension in the sections not falling within areas to be restored, between *via Bara all'Olivella* and *via Bandiera* (demolition *Itria* district, today *via Cavour*), *Corso Vittorio Emanuele* and *via Divisi* was approved.

Third section (1908-20) from *corso Vittorio Emanuele* to *via Divisi*, according to the 1915 detailed urban plan of the section of the new *via Roma* between *corso Vittorio Emanuele* and the central station (*Giardinaccio-Lattarini*);

Fourth section (1922) from *via Divisi* to *Central Station*, according to the 1915 detailed urban plan of the section of the new *via Roma* between *corso Vittorio Emanuele* and *Central Station* (*Stazzone*). *Giarrusso* urban plan encouraged private planning - started with *Orti Carella* allotment which opened the building expansion towards the North.

13 G. Pirrone, *I Risanamenti di Palermo*, in «Comunità» n.121, 1964 p.31

14 G. Caronia, *Il pensiero architettonico e la realtà urbana negli ultimi cento anni in Sicilia* in *La presenza della Sicilia nella cultura degli ultimi 100 anni*, atti del Congresso Storico Internazionale, Palermo 20-25 ottobre 1975, Palermo 1977, p. 697

15 D. La Tona e G. Gentile, *op. cit.* p. 44

Part II
Palermo: urban planning and urban projects 1860 - 1914



Piazza XIII Vittime in Palermo, a photo of the early years of the XXth century. (Obelisco delle XIII Vittime, Palermo (lasiciliainrete.it, Banca dati del Patrimonio materiale di Sicilia).

Foro Italico in Palermo, a photo of the early years of the XXth century. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).

Piazza Sant'Oliva in Palermo. 1927. (C. Pezzillo, *La Guilla, foto storiche di Palermo* in laguilla.wordpress.com).

Part II

Palermo: urban planning and urban projects 1860 - 1914

This expansion became more and more concrete with the approval, in 1906, of the expansion urban plan of *Madonna dell'Orto* and with the resolution of 1909 to extend *via Libertà*, which at that time reached as far as *vicolo Pandolfina* (now *viale Lazio*), as far as *Resuttana*.

Other private initiation plans were the *Terre Rosse* urban plan (1915), *Bordonaro-Amato* urban plan (1916), between *via Libertà* and *Sampolo*, and others (*Guarnaschelli, Bordonaro, Florio..*). In 1914, it was necessary to provide Palermo with a new town-planning plan, but the councillor for public works left the office with these words denouncing the impossibility of fulfilling it, and with great foresight he observed the following:

(...) tale piano è anche stato chiesto al Consiglio Comunale, ma per ottenerlo occorrono i mezzi adeguati e gli organi relativi, senza di che non si possono inoltrare gli studi per i quali occorre un tempo non breve (...). I criteri che ispirano ogni giorno la formazione dei piani regolatori e di sventramento sono oramai diversi da quelli seguiti sin ora, specialmente nei piani di sventramento, la formazione di scacchiere regolari, di rettifili uniformi, di strade di larghezza quasi uniforme importano spese enormi; in tali piani si può dire che la geometria diventa scopo a se stessa ed il disegno planimetrico sia non il mezzo ma il fine (...) nei piani di ampliamento poi occorre introdurre un senso pittorico, sia avvalendosi di visioni naturali e monumentali, sia studiando le linee di circolazione e gli spazi aperti, non come linee e figure geometriche, ma come raggruppamenti veri e vivi limitando il rettifilo, associandolo a curve ampie e brevi, avvalendosi di monumenti e giardini, per interrompere la continuità uniforme¹⁶.

The XIXth century Haussmanian climate was also beginning to leave room for new reflections and applications on the garden city.

Meanwhile, from a political and economic point of view, after Italy Unification, things were changing for the south of Italy and also for Palermo. Sicilian industries had a hard time entering the more industrialized world of the North - Italy because of the anti-protectionist policies towards South industries, carried out by Sicilian Prime Ministers who settled in the years following the Italy Unification (Crispi). Palermo came to be configured as a: «capoluogo lontano nel mezzogiorno ignorato»¹⁷.

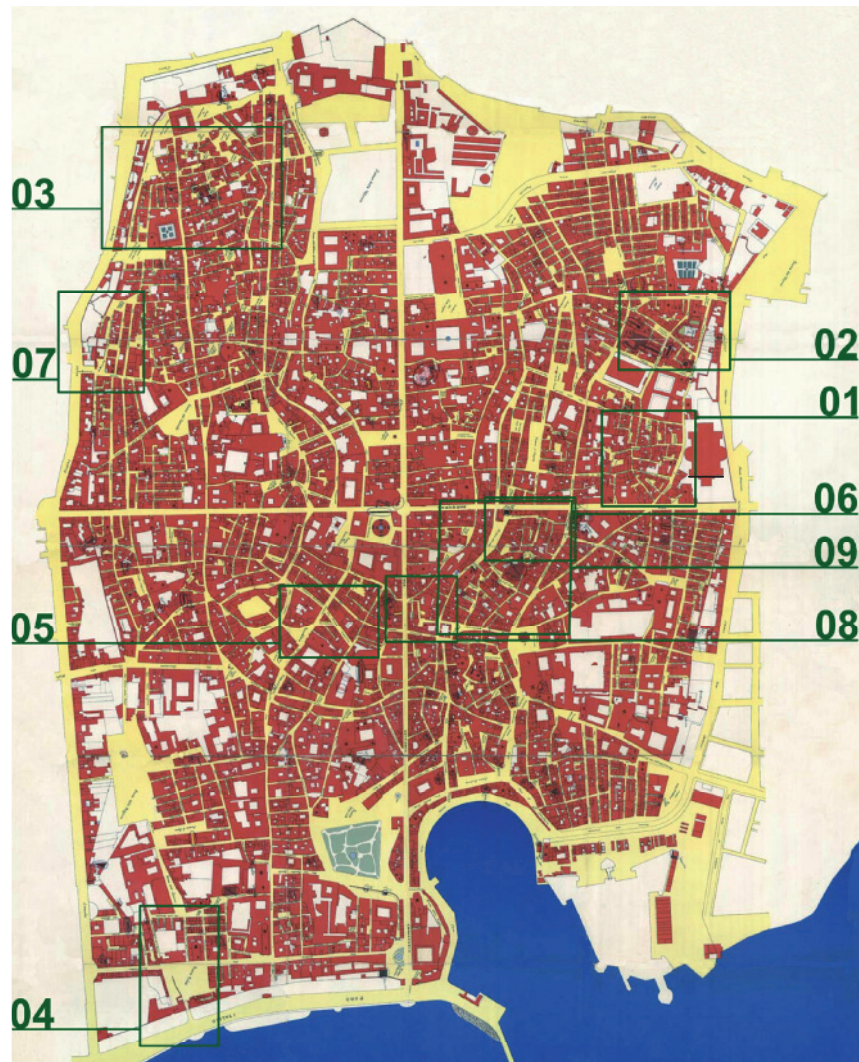
In spite of the complex political situation outlined above and all the efforts made to restore a complete image of the city, it is possible, as in the case of Timisoara, to identify also in Palermo paradigmatic buildings of the European architectural and urban planning culture of the 19th century, through a comparative analysis and a constant verification of urban and architectural phenomena.

In fact, it was possible, to identify identical building typologies in the urban fabric of the two cities, demonstrating the existence of a criterion of universality, of the culture of design, in the architecture of the 19th century, beyond the particular aesthetic criteria dictated also by the schools and the national traditions peculiar to each city.

16 G. Lanza di Scalea, *L'ufficio dei lavori pubblici negli anni 1912 e 1913*, biblioteca dell'Archivio Storico Comunale, Palermo, 1914, p.15,16,17

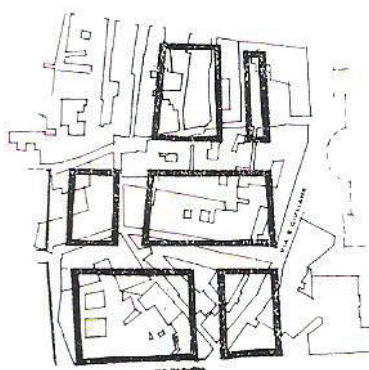
17 Renée Rochefort, *Le travail en Sicile*, Parigi, 1961, p. 306 -317.

Part II
Palermo: urban planning and urban projects 1860 - 1914



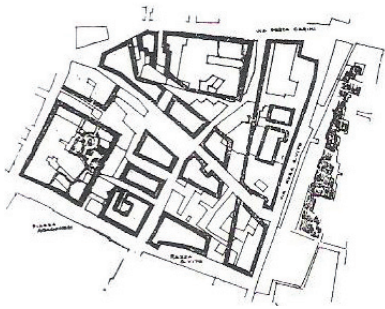
Cadastral plan, dated 1877, of the historical center of Palermo. Extracts, from *Giarrusso* urban plans of 1886 and 1889, of the emptying forecasts (1st, 2nd and 3rd withdrawals) of some districts of the historical centre of Palermo, superimposed on the existing urban fabric. Comparison with cadastral plans, dated 1930 and 1952 of Palermo historical centre. (scale 1:15.000)

1st withdrawal (approved between 1887 and 1888) from the recovery and expansion plan approved in 1886; 2nd withdrawal (approved in 1890) from the recovery plan approved in 1889; 3rd withdrawal (approved between 1892 and 1893) from the recovery plan approved in 1889. 1st withdrawal: *Albergheria, S. Agata, Porticatello* and *Kalsa* districts; 2nd withdrawal: *S. Giuliano, S. Vito* district; 3rd withdrawal: *S. Antonio, Conceria* and *Lattarini* districts.



01. *S. Giuliano.*

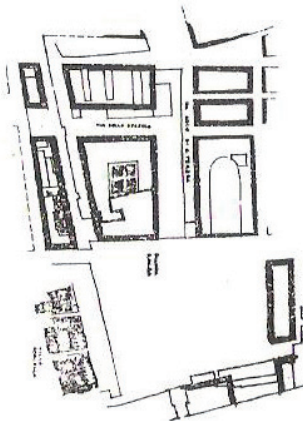
Part II
Palermo: urban planning and urban projects 1860 - 1914



02. *S. Vito.*



03. *Albergheria*

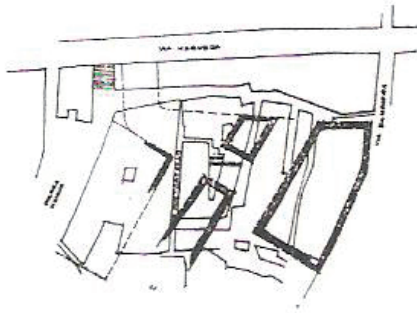


04. *Kalsa*

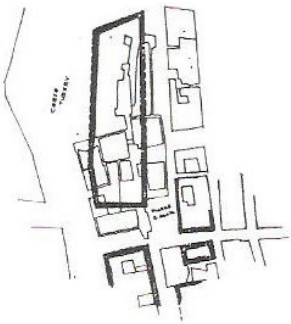


05 *Lattarini*

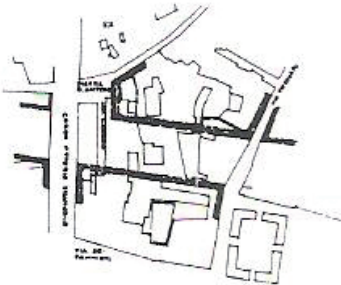
Part II
Palermo: urban planning and urban projects 1860 - 1914



06. *Porticatello*



07. *Sant'Agata*

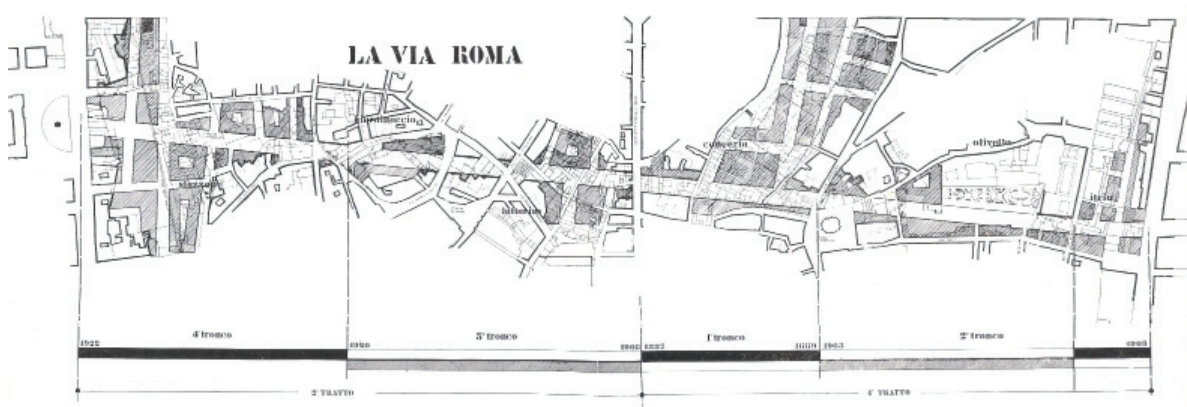


08. *Sant'Antonio*



09. *Conceria*

Part II
Palermo: urban planning and urban projects 1860 - 1914



Via Roma project in Palermo, with various realization stages. It indicates districts that the road would cut and their relative recovery plans. (*Stazzone, Giardinaccio, Lattarini, Conceria, Olivella* and *Itria*).

(Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G., *Palermo: ieri, oggi, domani, dopodomani*, I quaderni della fionda, Palermo, 1975).

Part II
Palermo: urban planning and urban projects 1860 - 1914



Via Roma in Palermo around 1890. The street stopped in *Piazza San Domenico*. (C. Pezzillo, La Guilla, foto storiche di Palermo in laguilla.wordpress.com).



Central station building with the square in front of it in two photographs at the end of the XIXth century. It can be seen that *Piazza Giulio Cesare* had not yet been defined and neither *via Roma* straight line. (Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G. (a cura di), *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo 1975).

4.3 Towns in the XIXth century, the most identifiable parts: public works (gardens, parks, theatres, baths, stations, national exhibition) and residential areas (buildings, workers' quarters, garden city). Description and technical sheets: Palermo

01 Theaters

Teatro Massimo

02 Parks and gardens

Giardino Garibaldi

03 Churches

Chiesa Anglicana di Santa Croce, (Holy Cross church)

04 Railway station

Stazione centrale

05 National exhibitions

Complesso della IV Esposizione Nazionale

06 Factory complexes

Officine Ducrot, Cantieri culturali alla Zisa

07 Urban *villa*

Villino Florio

08 Palace turned into Hotel

Grand Hotel et Des Palmes (ex Palazzo Ingham)

09 Wohnpalast

Palazzo Dato

010 School

Scuola comunale *Saverio Cavallari*

011 Bank

La Cassa Centrale di Risparmio

012 Workers' Housing

Case per ferrovieri

013 Industrial complexes

Centrale elettrica, via Cusmano

014 Urban decor elements

Chiosco Ribaudò

01 Theaters

Il Teatro Massimo di Palermo

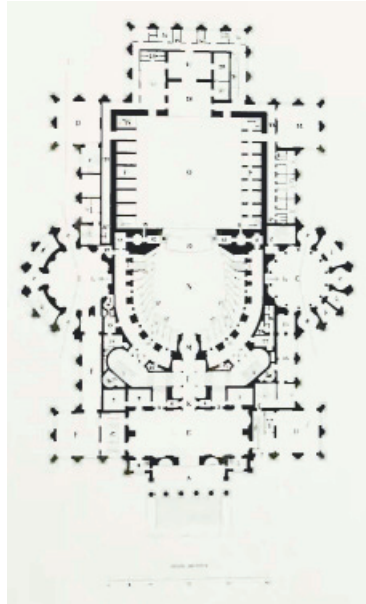


fig.1. The *Massimo* theater. View from above.

(S. Proto, *Il Teatro Massimo* in S. Proto (a cura di), *L'Ottocento la città nuova e i suoi teatri*, Palermo, 2015, pag. 15, fig. 10).

fig.2. The plan of the *Massimo* theatre. (S. Proto, *Il Teatro Massimo...op.cit.*, pag. 19 fig. 15).

fig.3. Extract from Palermo urban plan of 1836. In evidence there is the area where the *Massimo* theatre was built, but before to build the construction.

fig.4. Palermo. Demolition of the *S. Giuliano* district (comune.palermo.it, 2017)

fig.5. The *Massimo* theatre under construction and the arrangement of the square in front of it (dating from the late Nineteenth century).(S. Proto, *Il Teatro Massimo...op.cit.*, pag. 16, fig. 12).



Part II

Palermo: urban planning and urban projects 1860 - 1914

Year of construction: 1875 (from 1875 to 1897 the construction work continued), in eighties of the Twentieth century, it was renovated and opened to the public again in 1997.

Urban location: *Piazza Verdi*, in an area of 55 x 95 mt.

Client: In the 1864, the Municipality of Palermo (mayor Antonio Starabba, marquis of Rudini) launched a competition for the construction of the *Massimo* theatre, inviting Italian and foreign architects.

Project commission: Gottfried Semper (president), Mariano Falcini and Saverio Cavallari.

Designer: arch. Giovan Battista Filippo Basile (project *Archetype and drawings*), after his death, his son Ernesto Basile is appointed new director of the works and will complete the work of the theater.

Architectural typology: public urban civil architecture with monumental character.

Planimetric and typological plan: *Massimo* theater is configured as a large factory surrounded by public spaces and Nineteenth-century buildings. The Theatre is configured with a typological plant mainly rectangular. The composition proceeds by assembling pieces, a union of two large volumetric bodies: one cylindrical in shape, where the hall is located, is surmounted by a circular metal dome and the body, quadrangular in shape, of the stage tower with sloping roof. The theatre hall is horseshoe-shaped with five rows of boxes and the gallery (3,500 seats).

Plant permanence: today we continue to appreciate its typology with respect to the urban fabric.

Stylistic apparatus: neoclassical or eclettistic style with reference to the classical orders. Predominant use of stone (tufo) in exterior cladding.

« (...) per quanto io mi conosca, nessun edificio lodevole, è surto sin oggi di cui la forma scampi dalla adozione degli ordini classici, e dagli svariati stili del medio evo»¹.

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformation);

Summary description: the theatre is configured as a cornerstone of the new urban expansion outside walls (*extra-moenia*), and the basis and starting point for the future morphology of the expanding urban city. The theatre is located in a wide widening obtained, within the historical urban fabric, from the demolition of the Sixteenth-century curtain (*San Giuliano* bulwark) and the *monastero delle Stimate, chiesa e monastero delle Vergine Teatine dell'Immacolata Concezione*.

¹ G. Pirrone, *Palermo una capitale. Dal Settecento al Liberty*, Milano 1989, p.55.

It was placed where in ancient times the ancient city ended and the new one began: placed in a hinge point between the old and the new, it embodied in itself the attempt to erase the margins between the old fabric and the new nineteenth-century city; in this way it was defined a new city centre according to what was « (...) veniva definito un nuovo centro della città secondo quella che era la basiliana utopia amalgamante»².

The building (89 m long and 129 m wide), appears on the outside as the union of two large bodies: one cylindrical and one quadrangular. A long staircase leads to the entrance portico with six fluted columns surmounted by italo-corinzio capitals made of white *Cinisi* stone by sculptor Mario Rutelli. Next to the factory there are roundabouts for the access of the carriages in small rooms that allowed the public to wait for their carriages under cover. On the front entrance of the theatre you can read the epigraph: «L'arte rinnova i popoli e ne rivela la vita, vano delle scene il diletto ove non miri a preparar l'avvenire».

To realize the building was used mainly stone (tufo) and the stone of the Solanto quarries, a golden yellow tone, iron and bronze are used for the structure. The exterior of the building is marked by semi-columns with capitals in italo - corinzio order with a continuous frieze at the top. Basile recovers and re-elaborates the model of italo - corinzio capital characterized by acanthus leaves and floral motifs. Facades design is characterized by a succession of large arched windows that give a rigorous rhythm to the openings.

Critical annotations: the *Massimo* theater covers an area of 6000 square meters. It is the third largest theatre in Europe, after Paris *Opera* and Vienna *Hof Opernhaus*.

Sources: G. Pirrone, *Architettura del xx secolo in Italia. Palermo*, Genova 1971; G. Pirrone, *Il Teatro Massimo di G.B. Filippo Basile a Palermo, 1867-97*, Palermo 1984; E. Mauro, E. Sessa, *Giovan Battista Filippo ed Ernesto Basile. Settant'anni di architettura. I disegni restaurati della dotazione Basile 1859-1929*, Palermo 2000; A. M. Fundarò, *Il concorso per il Teatro Massimo di Palermo: storia e progettazione*, Palermo, 1974; G. B. F. Basile, *Sul progetto di un teatro in Palermo*, in «Giornale di antichità e belle arti», Palermo, Anno I, n.3, ottobre 1863; G. B. F. Basile, *Livellamento della via Maqueda e Sul terreno del Teatro Massimo di Palermo*, in «Giornale di antichità e belle arti», Palermo, Anno II, n.30, giugno 1865; E. Sessa, *Ernesto Basile 1857-1932 fra accademismo e moderno, un'architettura della qualità*, Palermo 2010; G. Pirrone, *I risanamenti di Palermo*, in «Comunità» n.121, agosto 1964, p.24; S. Proto, *Il Teatro Massimo* in S. Proto (a cura di), *L'Ottocento la città nuova e i suoi teatri*, Palermo, 2015.

² G. G. Pirrone, *La città nuova di Felice Giarrusso: cronache di una mutazione, in Palermo, una capitale Dal Settecento al Liberty*, Milano 1989, p. 80

Part II

Palermo: urban planning and urban projects 1860 - 1914

02 Parks and gardens

Giardino Garibaldi



fig. 6. Palermo. Extract of map of the urban context with *Piazza Marina* (Google Maps).

fig. 7. Overview of *Garibaldi Garden* in a photograph dated from the late Nineteenth century.

fig. 8. *Piazza Marina* photographed from *Corso Vittorio Emanuele* in a historical photo. (C. Pezzillo, *La Guilla foto storiche di Palermo* laguilla.wordpress.com).

fig. 9. Overview of *Garibaldi Garden* in a photograph of the early Twentieth century (E. Sessa e E. Mauro, *Il valore della classicità nella cultura del giardino e del paesaggio*, Palermo 2010, pag. 474, fig. 201).

fig. 10. *Garibaldi Garden* detail gate. (E. Sessa e E. Mauro, *Il valore....op. cit.*, pag. 474, fig. 199).



Year: 1861/1864

Urban location: Piazza Marina

Client: Antonio Starrabba, marquis of Rudini.

Designer: arch. Giovan Battista Filippo Basile with the collaboration of gardener Besson for botanical aspect.

Architectural typology: urban public garden.

Planimetric and typological plan: the *Garibaldi* Garden is located in Kalsa district, in the so-called Piano della Marina, an area south-east of the city. A historical urban area still spatially indefinite, until then used for occasional uses and spontaneous aggregations and activities. The garden has the entrances at the main streets of *Piazza Marina*. The layout of Garibaldi Garden is based on a quadrilateral with rounded corners, has a system of curved avenues included in a comprehensive design that also incorporates a perimeter path with a sinuous course supported by hedges. Basile proposed the theme of square³ according to criteria and ways of organizing urban space, derived from contemporary british urban experiences.

Plant permanence: the layout and the surrounding urban fabric of the *Garibaldi* Garden has remained constant until today, after the radical transformations carried out in the area at the beginning of the XIXth century with the rectification of Cassaro (*corso Vittorio Emanuele*).

Stylistic apparatus: G.B.F. Basile's Garibaldi Garden is a model as a synthesis of different conceptions, on the European urban public gardens. The idea of the green space as an element of redevelopment of pieces of the city and the circularity of the paths can be compared with what, in the same years, Jean Charles Adolphe Alphand designed for Haussmanian Paris (and especially with Batignolles, Montholon, and Popincourt squares); but the typological model on the one hand, the cutting of the flowerbeds and the floristic configuration on the other, derive respectively from the culture of English condominium gardens and the tradition of the picturesque Sicilian garden⁴. The design and realization of the Garden was entrusted to Gian Battista Filippo Basile who took care of the realization of all the elements of the Garden: from the avenues to the plants to the little houses in front of the gate. In the centre, there is the monument of Giuseppe Garibaldi, to whom the garden is named; the other busts present date back to 1864. Also in this year, the first trees and shrubs are placed, and a pavement walkway of ancient origin is brought to light.

3 (...) Ecco la definizione che danno gli Inglesi d'un Parco: un genere di composizione in cui le grotte, le capanne, le ruine dei templi, i chioschi, le pagode, ed altre fabbriche fantastiche in generale si mostrano in mezzo alle scene pittoresche preparate pel carattere dei siti». Nella configurazione finale l'impianto risulta composto da tre parti principali: il parterre a disegno geometrico alla quota inferiore, la collina con sentieri ad andamento sinuoso e piazzale superiore con palchetto della musica tardo Liberty (che presenta rivestimenti in piastrelle policrome), la grande terrazza panoramica alberata (con balaustrata in terracotta a motivi fitomorfici realizzata dal laboratorio Vella di Caltagirone) affiancata al lungo viale di accesso.

(E. Sessa, *L'arte dei giardini in Sicilia in età contemporanea in Il valore della classicità nella cultura del giardino e del paesaggio*, catalogo della mostra (a cura di E. Sessa. e E. Mauro), Palermo, 2010, p.432

4 *Ivi*, p.437

Part II

Palermo: urban planning and urban projects 1860 - 1914

On 7 October 1864, the garden was inaugurated. The area was completed with work on the service pavilion and the deco pavilion. The sculptor S. Coco is entrusted with the execution of the wooden models, based on Basile's drawings, which were to be used to cast the iron gate that surrounds the square. The *Fonderia Oreteca* will be responsible for the fusion of the iron for the perimeter ferrata. The vestment surrounding the square is made of stone from the quarries of *S. Flavia*. Next are the installations of the pedestal and bust of Aloysio Tukory, Farkas (1937) and the monument to Nicola Balcescu (1961).

Degree protection: today, the *Garibaldi Garden* is in an adequate state of conservation. On the whole it still preserves its original structure. Over the years a part of the vegetation has been lost, making the richness of species and the number of specimens modest.

Summary description: the layout project for the square of *Piazza Marina* was born as part of the realization of a larger program of arrangement of *Tribunali* district. G. B. Filippo Basile, thus, presents the project for a public commemorative garden, thus transforming *Piano della Marina* by paying attention to the new relationships that would arise with respect to the surrounding urban fabric.

Garden has a quadrangular shape and is fenced by an important gate. The crossing of the garden takes place along the diagonals, i.e. in the direction of the gates in correspondence with *corso Vittorio Emanuele*. The green layout follows precise rules of planting, so along the main diagonal of the garden, the one that virtually connects the garden, *corso Vittorio Emanuele* and *Palazzo Chiaramonte*, are concentrated imposing ficus.

Critical annotations:

(...) la casistica di Squares che fino agli anni Trenta del XX secolo sarebbero stati realizzati in città secondo i moventi e le propensioni stilistiche più svariate è piuttosto ampia: dall'elitario e anglicizzante *Square* Ragusa nella via Ingham a quello di Piazza Castelnuovo per concerti della banda municipale, a quello commemorativo della "Statua", a quello a palmeto di piazza Lolli, a quello esotico di piazza Niscemi, a quelli a pratelli di Piazza Principe di Camporeale e di Piazza Sant'Oliva (...)⁵.

Sources: G. Pirrone, *Palermo e il suo verde*, in «Quaderno n. 5/6/7», Facoltà di Architettura di Palermo, Istituto di Elementi di Architettura e Rilievo dei Monumenti, Palermo 1965; G. Pirrone, M. Buffa, E. Mauro, E. Sessa, *Palermo, detto paradiso di Sicilia*, Palermo 1990; www.giardinisiciliani.it; G.B.F.Basile, *Lo square in piazza Marina*, in «Giornale di antichità e belle arti», Palermo, 1 Marzo 1864; E. Sessa, *L'arte dei giardini in Sicilia in età contemporanea*, in E. Sessa. e E. Mauro (a cura di) *Il valore della classicità nella cultura del giardino e del paesaggio*, Palermo, 2010.

03 Churches

Chiesa Anglicana di Santa Croce, (Holy Cross church)

fig. 11. Anglican Church "Holy Cross" in a historical photo. (C. Pezzillo, *La Guilla foto storiche di Palermo* laguilla.wordpress.com).

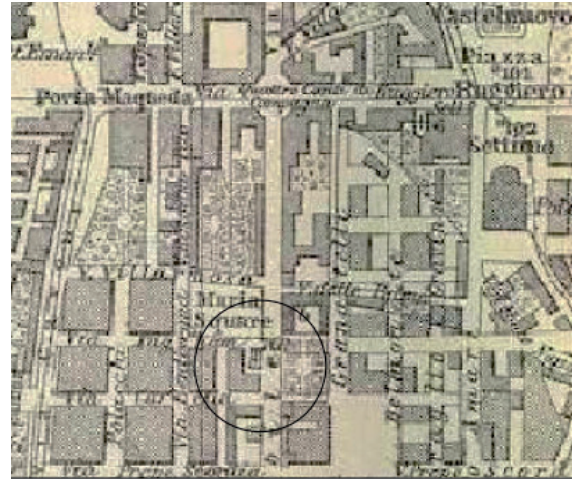


fig. 12. Extract from Palermo map, dated 1893, highlighting *via Ingham*. (*L'espansione della città di Palermo tra la fine del Settecento e la seconda metà dell'Ottocento*, secerkytrovy.wordpress.com, 2018)



fig. 13. The church *Holy Cross* in the urban context with *via Ingham* (current *via Roma*), in a photograph of the early Twentieth century. (C. Pezzillo, *La Guilla foto storiche di Palermo* laguilla.wordpress.com).

Year: 1872/1877

Urban location: *via Mariano stable* nr. 118

Client: Joseph Whitaker (1802-1884) and cousin Benjamin Ingham jr (1810-1872)

Designer: arch. William Barber and arch. Henry Christian

Constructor: Giuseppe Cassano company under the supervision of Colonel Henry Yule

Architectural typology: cult building

Part II

Palermo: urban planning and urban projects 1860 - 1914

Plan and typological plan: the church stood on land belonging to Whitaker and Ingham families, in an area between *via Roma*, *via Stabile* and *via Orti Carella* (in front of *Hotel des Palmes*), and was connected to Ingham palace through a private passage to the family. The church is built in yellow sandstone and follows the models of Victorian religious architecture.

Plan permanence: the context of the places has changed profoundly today: the urban context in which both *Ingham* palace and the church in question were inserted, then in close relation to the palace, has been modified. The extension of *via Roma* cut off the gardens annexed to the palace, the church was also screened by the greenery of the garden that had been destroyed. The *Anglican* church, although still existing, finds itself in a different urban context surrounded by modern buildings that are outside the original spirit of the place.

Stylistic apparatus: the external and vertical architectural objects date back to *Gothic* style typical of Northern Europe; on the other hand, the golden mosaics of the apse are of *Byzantine* inspiration that recur in art in Sicily. Raleigh Trevelyan has defined the church as a «tipica costruzione inglese tardo vittoriana in arenaria gialla che faceva a pugno con l'ambiente palermitano». The marble and stones used to build the church came from Palermo, Carrara, Devonshire, Cornwall and Derbyshire.

Ingham-Whitakers, who had founded and built the church at their own expense, also enriched it with precious furnishings. The central altar with its red velvet vestments was, for example, a gift from William Ingham Whitaker; William Ingham Whitaker also donated the historiated glass of the apse and a brass eagle-shaped lectern. The Litany Desk was donated as well as the decorated glass of the rose window. The chalice, ampulla and Communion plate were those donated in 1844 by Benjamin Ingham to the Anglican community. The brass altar cross was a gift from Annie Gardner and the alms plate was donated by William Rose. The pulpit, designed by Francis Cranmer Penrose, was made by the sculptor Benedetto Civiletti; the baptismal font was the work of Giuseppe Casano to a design by Penrose. The decorated glass panes of the six side windows were a gift from the daughter of Reverend Arthur Clayton Tidman, chaplain in Palermo in 1851-52. The organ, built by the company "T. W. Walker & Sons" of London, was donated in 1903 by Brooke and Tidswell families.

Protection degree: 2_ medium (preservation in good condition, few transformations allowed);

Summary description: Church has a façade marked by a polygonal tower surmounted by a high cusp and a large rose window. The ogival stained glass windows, the large rose window and the high spire bell tower are inspired by Gothic architecture.

Critical annotations: After the death of Reverend Burbidge in 1884, the church was entrusted for short periods to Reverends W. R. Croxton (1884- 85), Tupper Carey (1885), W. H. Oxley (1886-87) and then T. Dixon (1887- 1900). After the war Delia Whitaker and Audrey Pedicini reopened the Anglican church, entrusting it to the care of the Reverends Anthony Rouse (1949-50), G. B. Thompson (1950), Ariel Harkness (1950),

A. H. Kirk (1951-52), Gilbert Williams (1952-53), R. S. C. Swanson (1953-57), Bishop Rose (1957-58), James Lee Warner (1959-60), Kendal Dovey (1960-61), J. Bowers (1961-62), G. Bassett Pike (1962), Ralph Dye (1962-66), Philip Gresham (1966-70), Cuthbert Powell (1970-73), Ronald Parkinson (1973). In 1962 Delia Whitaker donated the church to Fondo Diocesano di Gibilterra.

Sources: S. Lo Giudice, *La chiesa Holy Cross a Palermo*, Palermo 2008; E. Mauro, *I giardini delle famiglie Whitaker*, in E. Sessa, E. Mauro, S. Lo Giudice (a cura di) *I luoghi dei Whitaker*, Palermo 2008; M. D'Angelo, *I Whitaker di villa Malfitano*, in R. Lentini e P. Silvestri (a cura di) *atti del convegno I Whitaker di villa Malfitano*, Palermo 1995; www.chiesaanglicanapalermo.it.

Part II

Palermo: urban planning and urban projects 1860 - 1914

04 Railway station

Stazione Centrale

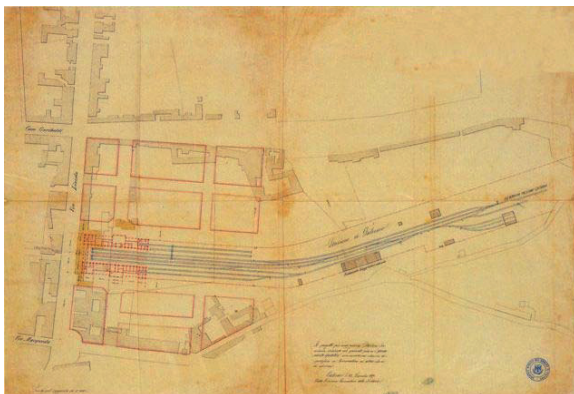
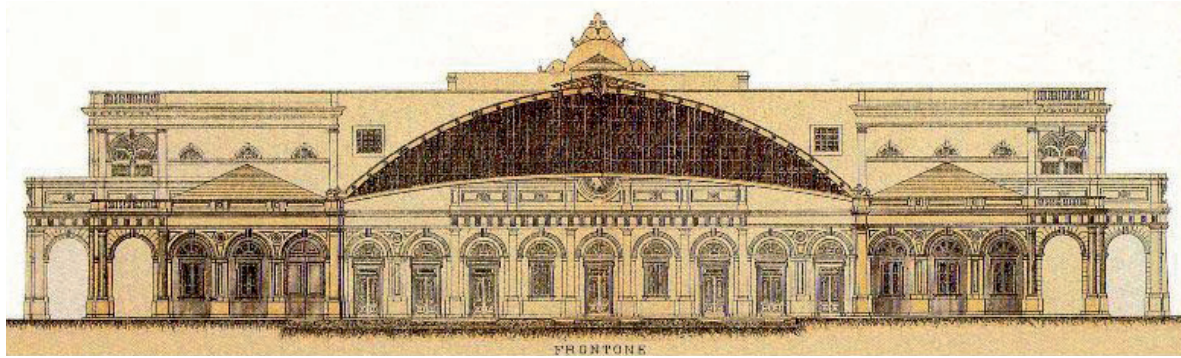


fig. 13. Central Station's front drawing (Archivio Amoroso, pubblicata in siciliaintreno.org, F. S. Marineo, *La Stazione di Palermo Centrale: le origini* 2017).

fig. 14. Central Station's main prospectus in 1887 (F. Ogliari, *Diletto viaggio, Storia dei trasporti italiani*, vol.29°, Milano,1977).

fig. 15. The first elaborated with the forecast of the Central Station in Palermo,1869. (Archivio Storico Comunale del Comune di Palermo).

fig. 16. Palermo. *Piazza Giulio Cesare*, with the Central Station, in the twenties of the Twentieth century, before the monumental entrance to *via Roma* was built. (C. Pezzillo, *La Guilla foto storiche di Palermo* laguilla.wordpress.com).

Year: 1886 (inaugurated on 7 June 1886, project approved in 1881)

Urban location: *Piazza Giulio Cesare* (then *Piazza Vittorio Emanuele II*)

Client: *Società Italiana per le strade ferrate meridionali* (later, *Società Italiana per le strade ferrate della Sicilia*, and now *Ferrovie dello Stato*)

Designer: arch. Di Giovanni; Engineer Ausanio Cajo (designs the iron and glass tectory to cover the track beam, but it is no longer existing)

Architectural type: Railway station (infrastructures and installations).

Planimetric and typological plan: The central station of Palermo rises just outside the stretch of walls between *Porta S. Antonino* (south end of *via Maqueda*), and *Porta Termini* (in correspondence with *via Garibaldi*). In this area there were only the curtain walls of buildings facing the streets while the floor that extended towards *Oreto* river (South) was free of buildings and occupied by gardens and vegetable gardens. This area was called *Fondo Lo Verde* and further east *Vigna del Gallo*. The entrance to the station is from *Piazza Giulio Cesare*, then *Piazza Vittorio Emanuele II*. Originally building had only one elevation above the ground floor. The two side buildings were distinct one for arrivals (*Piazza Cupani*) and the other for departures (*Via Balsamo*).

Plant permanence: The complex was compromised in its original configuration due to the elimination of the roof and the subsequent interventions carried out between 1950 and 1960.

Stylistic apparatus: in the general architectural approach it is good to highlight the influence of Basile school. Particularly visible in the original structure, largely destroyed during Second World War, characterized by an iron and glass canopy (90.38 m long and with a span of 40 m it was equipped with a double skylight) with elegant lines and supported by trusses to cover the tracks. The main front follows an eclectic style typical of most of the monumental buildings of the period.

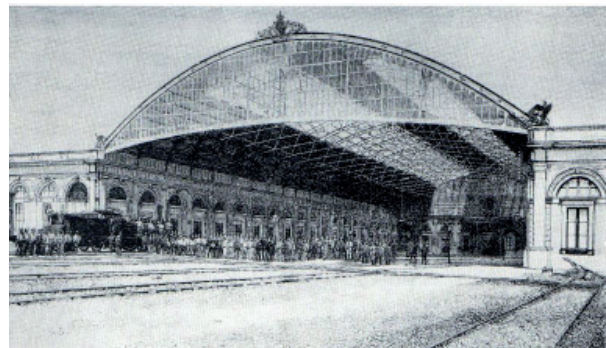
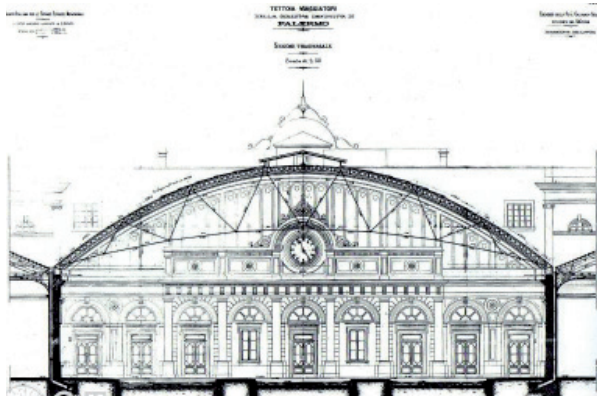


fig. 17. Central Station passenger canopy cross-section and Central Station interior elevation with the metal canopy (F. Ogliari, *Diletto viaggio, Storia dei trasporti italiani*, vol.29°, Milano,1977; M. Carcasio e S. Amoroso (a cura di), *Le stazioni ferroviarie di Palermo*, Palermo, 2000).

Part II

Palermo: urban planning and urban projects 1860 - 1914

Protection degree: the main structure is in a good state of conservation, but the transformations undergone were many during the life of the factory.

Summary description: with the birth in 1863 of the first stretch of railway line from Palermo to Bagheria, the first station called *del Secco* was built; the area chosen for the new station building therefore took into account the already existing railway system. When the new central station was designed, account was taken of the plan to build a new main road axis (now *via Roma*) which would connect *Stazione del Secco* area with the port of Palermo: the new axis would connect the current *Piazza Giulio Cesare* with the current *Piazza XIII vittime*. The road axis then realized, was the current *via Roma*. The central station of Palermo is in axis with *via Roma*. The building was built slightly behind the *via Lincoln*, so in the space in front of the main facade was built the square. It will be necessary to wait for the national competition called in 1924 to define the urban context of the central station with the monumental entrance to *via Roma* by G. Capitò around 1936.

The general project of the station was approved in December 1879 and the expropriations on the site began; while the final elaboration of the project, by the architect *Di Giovanni*, was approved in 1881. The station is on several levels: the basement, the ground floor, the mezzanine floor and the upper floors. On each floor are the functional services, the tracks, the equipment and the technical rooms. The building was planned and built backwards from *via Lincoln* in order to create a square of adequate size in front of it. The main facade overlooking *Piazza Vittorio Emanuele II*, has a perimeter porch that surrounds the three external sides of the station and about halfway along the side arms widens, in this way were created the two vestibules carriageable for arrivals and departures.

Critical annotations: On April 28th 1863 was inaugurated line from Palermo to Bagheria; beginning of the first stretch of railway that should also connect Palermo with Messina passing from Caltanissetta and Catania; at the same time was inaugurated the first railway station of Palermo, in *via del Secco*. While in June 1880 the first section of the Palermo - Trapani railway was opened, the corresponding section from Palermo to Partinico. The area chosen for the new building took into account the already existing railway system of the first *Stazione del Secco*.

Sources: *Le stazioni ferroviarie di Palermo*, M. Carcasio e S. Amoroso (a cura di), Palermo 2000; F. S. Maineo, *La Stazione di Palermo Centrale: le origini*, in siciliaintreno.org, 2017

05 National exhibitions

Complesso della IV Esposizione Nazionale



fig. 18. V National Exhibition monumental entrance with festive pavilion, in 1891, *Piazza Castelnuovo* with *viale della Libertà*, Palermo, 1891 (E. Mauro e E. Sessa, *I disegni della collezione Basile*, Palermo, 2015, pag. 75, fig. 8).

fig. 19. E. Basile, pavilions complex of the IV National Exhibition top view in 1891, *Piazza Castelnuovo* with *viale della Libertà*, Palermo, 1888 (E. Mauro e E. Sessa, *I disegni...op.cit.*, pag. 76, fig. 10).

fig. 20. Pavilions complex of the IV National Exhibition of 1891, *Piazza Castelnuovo* ang. *viale della Libertà*, in a period photo. (R. Mirabella, *Palermo Liberty*, su Pinterest.it).

Year: 1890/1891

Urban location: the allotment of the *Radaly-Villafranca* urban area, today corresponding to the western front of the first stretch of *via Libertà*.

Client: *Promoter Committee* (established on 4 June 1888) and then *Executive Committee* (established on 8 August 1888).

Designer: arch. *Ernesto Basile*, with the support of his technical office formed by the assistants: *Ernesto Armò*, *Ludovico Biondi*, *Alfredo Raimondi* and *Vincenzo Corvaja*.

Architectural typology: Temporary exhibition halls (130,000 mq).

Part II

Palermo: urban planning and urban projects 1860 - 1914

Planimetric and typological system: on a modular system of the complex, a compositional system articulated by sectors is established, with a large central tree-lined courtyard and gallery buildings connected to each other.

Plant permanence: there are no traces left in the urban fabric (public park, buildings for recreational, cultural or museum destinations) as evidence of this exhibition event. At the end of the *IV National Exhibition* began urbanization and construction work on the land freed from the temporary pavilions; a district with the most significant concentration of modernist architecture in the city will be built. The area will be parcelled out with orthogonal streets according to the prevailing criteria of circulation, hygiene and building economy (villas and apartment types).

Stylistic apparatus: the decorative apparatus used derive from a historicist taste. In the complex there are different styles, according to the functional destination, for each of the galleries (neo-Renaissance for the Fine Arts Pavilion, neo-Roman for the Café-chantant, neo-Islamic for the Arabic Café, etc.). For the main entrance pavilion *Basile* reinterprets the Sicilian-Norman style and uses its connotations.

Protection degree: the complex no longer exists.

Summary description: *Basile* exhibition complex follows some general principles such as: « (...) la riconoscibilità di ogni padiglione; la percorrenza continua attraverso ogni edificio; l'accordo tra impaginato e struttura (...) »⁶.

Machinery Gallery and the Party Hall present a certain grandeur: the first is 25 metres wide and 150 metres long, it is covered by a pitched roof supported by metal trusses (made by the Oretea Foundry); the party room has a large central room with a square plan of 22 metres on one side, the porticoed entrance with domed towers and is connected to the panoramic tower with lift in the garden, there is a clear reference to Byzantine space⁷.

Critical annotations: it no longer exists today.

Sources: G. Pirrone, *Architettura del xx secolo in Italia. Palermo*, Genova 1971; G. Pirrone, *Palermo Liberty, la città nella città*, Palermo 1991; *Ernesto Basile, 1857-1932. Fra accademismo e "moderno", un'architettura della qualità* in *Architetti in Sicilia*, M. Giuffrè e M. L. Scalvini (a cura di), Palermo 2010; E. Sessa, *Arte e architettura in Sicilia fra « Belle Epoque » e « anni ruggenti »*, in C. Quartarone, E. Sessa e E. Mauro (a cura di) *Arte e architettura Liberty in Sicilia*, Palermo 2008; E. Mauro e E. Sessa, *I Disegni della Collezione Basile*, Palermo 2015; F. Nuccio Pollaci, *L'Esposizione Nazionale e le sue adiacenze*, Palermo 1892.

⁶ *Ernesto Basile, 1857-1932. Fra accademismo e "moderno", un'architettura della qualità* in *Architetti in Sicilia*, M. Giuffrè e M. L. Scalvini (a cura di), Palermo, 2010, p.23

⁷ Ivi, p.24

06 Factory complexes

Officine Ducrot, current Cantieri culturali alla Zisa

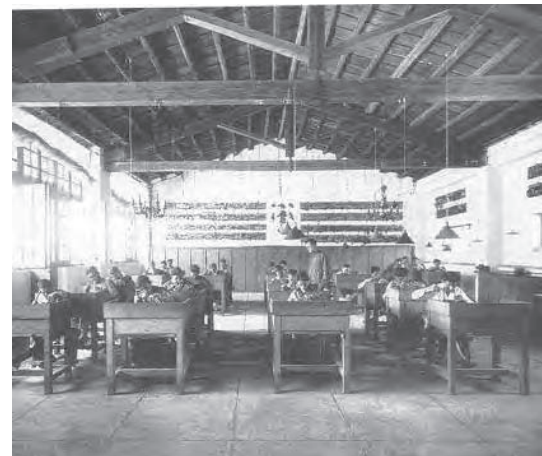
fig. 20. Ducrot Technical Office, planimetric survey with *Officine Ducrot*' different use destinations. (E. Sessa, *Ducrot, mobili e arti decorative in Collezioni Basile e Ducrot. Mostra documentaria degli archivi*, Palermo 2014, pag. 93, fig. 30)..

fig. 21. *Officine Ducrot* complex' view, Palermo, 1920. (Ivi, pag. 90, fig. 21).



fig. 22. Hangars for the construction of the hulls and wings and for the assembly of the engines of the seaplanes fighter-bombers produced between 1916 and 1918 in *Officine Ducrot*. (Ivi, pag. 93, fig. 32).

fig. 23. Models laboratories in the *Officine Ducrot* complex, 1910. (Archivio Ducrot, FD d'Arch UniPa)



Year: **1895**

Urban location: urban block between *via Paolo Gili* (entrance), *via Perpignano*, *via Polito*.

Part II

Palermo: urban planning and urban projects 1860 - 1914

Client: Carlo Golia, then his stepson Vittorio Ducrot (Ditta Golia & C., then Ducrot)

Designer: arch. E. Basile

Architectural typology: Industrial buildings (production plant).

Planimetric and typological plant: the industrial complex occupies an area of about 55,000 square meters, in what was then called *contrada Olivuzza*. The surrounding urban context - upstream from the historical road axis of *corso Olivuzza*, today *corso Finocchiaro Aprile*, and in continuity with the top part of *via Dante* - is characterized by relevant buildings. The factory has 44 sheds, articulating the workshops in various sectors

Plant permanence: the complex has undergone several transformations over the years, in 1977 part of the site area was demolished, the one closest to *via Paolo Gili*, towards *piazza Principe di Camporeale* (now barracks and police quarters). In this way the main facade of the factory with its two arches on *via Paolo Gili* was lost. In 1995 the Municipality of Palermo bought the remaining part of Ducrot factory and the complex acquired the name of cultural sites.

Stylistic apparatus: Ducrot entrusted Basile with the general reform of the company's image, who became artistic director of the factory; the company had a clear modernist image, in the pavilions were applied the structural and material innovations of nineteenth-century engineering.

Protection degree: in 1908, a disastrous fire destroyed most of the factories and, therefore, also the office reserved for Basile himself. In 1936 the furniture factory was converted for the production of aircraft, and in 1939 the company was sold to a Genoese entrepreneur. Since the Second World War there has been a slow decline. The complex suffered various fires, while today the production plant enjoys a good degree of protection thanks to the recovery of the area. The pavilions host various associations and cultural centres: *Centro Sperimentale di cinematografia*, Academy of Fine Arts, Gramsci Institute, Teatro Biondo, is the seat of the Goethe Institut and French Cultural Centre.

Summary description: *Olivuzza* district, in the early Nineteenth century was a vast cultivated area, wooded and rich in water and boasted an ideal climate. Prestigious families of nobles built their villas in this area (*villa del Duca di Monteleone*, *Principe di Belmonte*, *Duca di Serradifalco*, *Duca di Gela*), while, behind *Officine Ducrot*, there is, still today, *Zisa* palace, and near the *Parco dell' Olivuzza* - which arrived in *via Dante* and *via Serradifalco* - with the small *villa Florio*. Each of the pavilions of the factory had a precise function: model workshop, machine rooms, technical office, cabinet-making, upholstery, carving, inlaying, leather engraving, wrought iron, foundry, mosaic, decoration, metal embossing, glass processing, carpets, chandeliers and metal harnesses; *Ducrot* had established a complete processing cycle, so that his factory was able to complete the most complex furnishings, even without the contribution of external companies specialized in particular fields of applied arts.

At the factory, Basile, as artistic director, he worked in a specific Technical Office that he had set up ⁸.

Critical annotations: from 1902 to 1939 are years of expansion. Factory went from 200 workers in the early years of the century to 445 in 1911 and 1000 in 1913. During the First World War, Ducrot converted the factories into a seaplane fighter-bomber factory on behalf of the English, French and Italian governments; after the First World War, while returning to the furniture market, he turned his interest in the naval sector, producing some of the most famous furnishings for boats. In the 1930, Carlo Ducrot, Vittorio's son, took on the position of Technical Director. The Ducrot furniture factory expanded until the 1930s when it had more than 2000 workers. In 1939, the furniture factory was acquired by the financial group headed by Tiziano De Bonis, while Vittorio Ducrot retained the position of President of the new company. From 1945 to 1955 the furniture factory in Palermo reaffirmed and reactivated its sales network; on 20 July 1970 the plants were closed and in 1973 the area was largely used for residential building with a variation on the General Urban Plan and with the consequent progressive demolition of almost two thirds of the historic production complex located in the *Olivuzza* district.

Sources: G. Pirrone, *Palermo Liberty*, la città nella città, Palermo, 1991; *Ernesto Basile, 1857-1932. Fra accademismo e "moderno", un'architettura della qualità*, in M. Giuffrè e M. L. Scalvini (a cura di) *Architetti in Sicilia*, Palermo 2010; E. Sessa, *Arte e architettura in Sicilia fra « Belle Epoque » e « anni ruggenti»*, in C. Quartarone, E. Sessa e E. Mauro (a cura di) *Arte e architettura Liberty in Sicilia*, Palermo 2008; E. Mauro e E. Sessa, *I Disegni della Collezione Basile*, Palermo 2015; E. Sessa, *Ducrot – Mobili e arti decorative*, Roma 1989; *Archivio Ducrot*, FD d'Arch UniPa; E. Sessa, *Mobili e arredi di E. Basile nella produzione Ducrot*, Palermo 1980; *Ducrot, Vittorio*, in Treccani, E. Sessa (a cura di), 1992; G. Pirrone, *Ditta Golia & C., poi Ducrot*, in *Mostra del liberty italiano* (catalogo della mostra), Milano dic. 1972 - febb. 1973; R. Bossaglia, *Il Liberty siciliano*, in *Storia della Sicilia*, Palermo 1981; R. Bossaglia, *Il Liberty in Italia*, Milano 1968.



24. E. Basile, Perspective view of the Officine Ducrot new complex. Palermo 1906 (Archivio Ducrot, FD d'Arch UniPa).

25. Models laboratories in the Officine Ducrot complex, 1910 (E. Sessa, *Ducrot, mobili e arti decorative* in *Collezioni Basile e Ducrot. Mostra documentaria degli archivi*, Palermo, 2014, pag. 91, fig. 22)

⁸ Su disegni di Ernesto Basile dal 1899 al 1910 la fabbrica realizza, fra gli altri, mobili, arredi e decorazioni per il *Grand Hôtel Villa Igiea* (Palermo, 1899-1900), per il villino *V. Florio all'Olivuzza* (Palermo, 1901-03), per il Salone di Casa Lemos (via Quintino Sella, Palermo, 1903), per la casa del medico Vincenzo Cervello (Palermo, 1904), per Casa Basile e Villa Deliella (Palermo, 1906), per il Gran Caffè Faraglia (Roma, 1906) per le residenze delle famiglie di armatori e industriali Florio a Marsala e nelle isole Egadi (1900-1905), per il piroscampo Siracusa della Navigazione Generale Italiana (1906), per la Sala Casse e per la Sala del Consiglio, oltre che per gli uffici dei dirigenti, della sede della Cassa di Risparmio in piazza Cassa di Risparmio a Palermo (post 1907), per l'Aula dei Deputati e per l'intero ampliamento del Palazzo di Montecitorio a Roma (1909-1914).

Part II
Palermo: urban planning and urban projects 1860 - 1914

07 Urban Villa

Villino Florio



26. Palermo. *Villino Florio all'Olivuzza* (early XXth century). (italialiberty.it)
27. *Parco Florio* glimpse in the early Nineteenth century. (E. Sessa e E. Mauro, *Il valore della classicità nella cultura del giardino e del paesaggio*, 2010, pag. 474, fig. 206)

Year: **1899/1902**

Urban location: *viale Regina Margherita (Olivuzza district)*

Client: Ignazio and Franca Florio

Constructor: Pietro Albanese Company and Vittorio Ducrot Company.

Designer: arch. Ernesto Basile.

Architectural typology: Urban residential villa.

Plan and typological plant: The cottage is located in the *Florio* park, in a barycentric position, at the bottom of the straight avenue, today *via Oberdan*. The building has a four-part plan, a distribution system based on a primary four-part division to which projections give a mixed perimeter.

Plant permanence: one continues to appreciate its typology with respect to the urban fabric of the city.

Stylistic apparatus: the decorative motifs recall modernist figural codes (sinuous lines and floral motifs), the cultural and poetic climate of Art Nouveau, interpreted with sensitivity and refinement by architect Ernesto Basile. It is a traditional masonry construction and attics with iron beams;

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations); 2_ medium (preservation in good condition, few transformations allowed);

Summary description: *Florio* cottage is immersed in the greenery of the pertinent park; it has a complex configuration, this is due to the fact that the four sectors into which the plant is divided each have a different organization and has an association of volumes, geometrically different, which move the primary four-part plant.

The volume is defined as follows: a continuous basement floor that houses the play rooms; the northern quadrant, on several levels, is intended for service areas; in the western quadrant there is the hall and the staircase, which serves the second floor where the bedroom and connected rooms are located; while access to the other rooms on the upper floors is via a spiral staircase, which connects all levels of the building. The masonry works have a stone face of different origins: grey stone from *Billiemi*, used for the perimeter base and the ramps of the external staircase, sandstone from *Isola delle Femmine*, white stone from *Comiso*, for the decorative inserts and architectural decorative apparatus, yellow marble from *Segesta* and red marble from *Trapani*, for the shafts of the columns. The decorative elements are made by various companies on *Basile's* design (decorated stained glass windows, two-dimensional decorative plaster inserts, metal elements in cantilevered iron, friezes with floral paintings, bronze details, tiles and ceramic objects).

Critical annotations: the cottage suffered a fire in 1962, that destroyed most of its interiors and is now the seat of the Sicilian Region.

Sources: G. Pirrone, *Architettura del xx secolo in Italia*. Palermo, Genova 1971; E. Sessa, *Ernesto Basile 1857-1932 fra accademismo e "moderno", un'architettura della qualità*, Palermo 2010; S. Caronia Roberti, *E. Basile e cinquant'anni di architettura in Sicilia*, Palermo 1935.

Part II

Palermo: urban planning and urban projects 1860 - 1914

08 Palace turned into Hotel

Grand Hotel et Des Palmes (ex Palazzo Ingham)



fig. 29. Palermo. *Grand Hotel Des Palmes*, view of a portion of the private garden. (secerkytrovy.wordpress.com, *Grand Hotel et Des Palmes. Il palazzo: da residenza privata a grande albergo*, 2018).

fig. 30. *Grand Hotel Des Palmes* inner courtyard in a historical photo dated from the late Nineteenth century. (palermo.repubblica.it, *Palermo, chiude il Grand hotel et des Palmes vip e nobiltà nella galleria della memoria*).

fig. 31. The garden of the *Grande Hotel delle Palme* in a late Nineteenth century photo by Giorgio Sommer. (wikiwand.com, *Grand Hotel et Des Palmes*).

fig. 32. *Grand Hotel Des Palmes*, hotel's original entrance on *via Ventimiglia*, current *via Stabile*, 1895. (palermo.repubblica.it, *Palermo, chiude il Grand hotel et des Palmes vip e nobiltà nella galleria della memoria*).

Year of construction of *Ingham Palace*: 1860

Year of transformation of the building into a hotel: 1907

Town planning location: *via Wagner* (then *via delle Palme*) corner with *via M. Stable* (then called *Stradone di Ventimiglia* or *dei Capaciotti*), you can access to *Grand Hotel et Des Palmes* from the entrance in *via Roma* n.398.

Client: Ingham-Whitaker family, the transformation into a hotel was wanted by the new owner of the building, the entrepreneur *Enrico Ragusa*, who acquired the building in 1874.

Designer: arch. Henry Christian / arch. E. Basile

Architectural typology: Initially an "out-of-town" residential building transformed, with subsequent extensions, into a luxury hotel, current *Grand Hotel et Des Palmes*.

Planimetric and typological plan: *Ingham palace*, incorporated in *Hotel delle Palme*, was located on an urban lot called *Orti Carella*. The building consisted of a low two-storey building with a winter garden (in correspondence with the current *via Roma*) and connected by a secret passage to *Anglican* church in front of it.

Permanence of the plant: the situation of the places has changed profoundly today, *Ingham palace* can hardly be recognized. The extension of *via Roma* has cut the gardens annexed to the palace; while the still existing *Anglican* church finds itself in a different urban context surrounded by modern buildings that go beyond the original spirit of the places. Then *via delle Palme* was rectified to make an extension with *via Villamosa*, and is dedicated to *R. Wagner*.

Stylistic apparatus: the geometrical score of the structures is interwoven with designs that recall the naturalistic forms of a clear modernist approach inlaid by English decorators to a design by *Basile*.

Degree of protection: It is closed for modernization works in 2019, it is closed for the restoration still in progress.

Summary description: *Beniamino Ingham* bought in 1856 from the Prince of *Radaly* the area in which he was to have his house built, in this then unpublished area called *Orti Carella*, an area still unpublished and outside the seventeenth-century walls of the historic city. *Grand Hotel et Des Palmes* was founded in 1874 when the *Ingham* palace was purchased by *Enrico Ragusa*. In 1907, on behalf of the new buyer, *Ernesto Basile* designed some changes inside the palace: he conceived the Hall and the hall whose ceiling was inlaid by English decorators.

Critical annotations: *Grand Hotel et Des Palmes* has hosted men of great political and cultural importance. *Grand Hotel et Des Palmes* hosts *R. Wagner* who will complete his famous work *Parsifal*; while the painter *A. Renoir* will paint his portrait while also staying at the hotel.

Part II

Palermo: urban planning and urban projects 1860 - 1914

In the sixties of the Twentieth century, the property is purchased to Banco di Sicilia; while in 2000, is purchased by the group Acqua Marcia Turismo s.r.l. In 2018 it was purchased by the Davide Serra Algebris Company.

Sources: R. La Duca, *Il palazzo degli Ingham*, in *La città perduta*, vol. I, Napoli 1975; E. Sessa, *Il Giardino d'inverno di Ernesto Basile per il Grand Hotel et Des Palmes*, in F. Amendolagine (a cura di), *Des Palmes*, Palermo 2006; G. Pirrone, *Architettura del XX secolo in Italia. Palermo*, Genova 1971; E. Sessa, *Ernesto Basile 1857-1932 fra accademismo e "moderno", un'architettura della qualità*, Palermo 2010; S. Caronia Roberti, *E. Basile e cinquant'anni di architettura in Sicilia*, Palermo 1935; laguilla.wordpress.com (foto storiche di palermo); G. Sommariva, *Alberghi storici di Palermo*, Palermo, 2002. *Grand Hotel et Des Palmes*, collezione del Fondo Di Benedetto, Biblioteca Comunale di Palermo - sezione manoscritti e rari; E. Mauro, *I giardini delle famiglie Whitaker*, in E. Sessa, E. Mauro, S. Lo Giudice, *I luoghi dei Whitaker*, Palermo 2008



fig. 33. Palermo. Grand Hotel Des Palmes in a historical photo. Inside. (guidasicilia.it, *Raymond. Un progetto di Luca Trevisan*, 2018).
 fig. 34. Grand Hotel Des Palmes' winter garden in a historical photo.
 fig. 35. Grand Hotel Des Palmes in the urban context, in a historical photo. (secerkytrovy.wordpress.com, *Grand Hotel et Des Palmes. Il palazzo: da residenza privata a grande albergo*, 2018).

09 Wohnpalast

Palazzo Dato

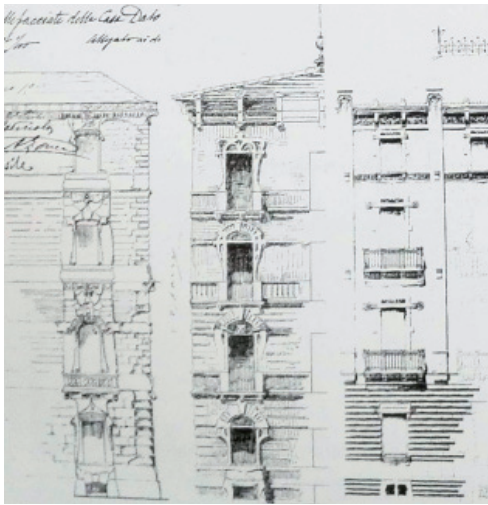


fig. 36. Planimetric extract of the Libertà district in Palermo, former *Villafranca* district (Google Maps) .

fig. 37. The Dato house' original drawing.

fig. 38. View of the prospectus of Palazzo Dato (Comune di Palermo, www.turismo.comune.palermo.it).

Year: **1903 - 1904**

Urban location: *via XX Settembre* n.36

Client: *V. Dato*

Designer: eng. *V. Alagna*

Part II

Palermo: urban planning and urban projects 1860 - 1914

Architectural typology: bourgeois residential building;

Planimetric and typological layout: parceled area, in which the building is located, has a homogeneous residential network; the block is four-sided and faces the street from two fronts. The building, in a corner position, has two fronts on the street and follows the alignment dictated by the urban orthogonal mesh. The building is made up of four floors; its elevations have stringcourses that highlight the various floors of the building in which we find distributed and re-proposed housing.

Plant permanence: one continues to appreciate its typology with respect to the historical urban fabric of the city.

Stylistic apparatus: the plastic elements, membranes, designs of shelves and frames, sinuous lines of the railings and window displays, the chromatic liveliness of *Palazzo Dato* bring back to the decorative apparatus of French Art Nouveau.



fig. 39. *Palazzo Dato*, corner view (Comune di Palermo, www.turismo.comune.palermo.it).

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: Dato palace is located in a portion of a plot that was part of the *Radaly/Villafranca* subdivision inside *Libertà* district, built in 1888 and characterised by a rigid chequered pattern (optimising urban land tenure and respecting the requirements of hygiene and health). It is an elevation of a pre-existing neo-Renaissance style building of which the entrance door exhibition still remains. The rest was transformed by the engineer Alagna by adding a plan and modifying the elevations by placing a decorative repertoire of clear modernist influences.

Sources: G. Pirrone, *Architettura del xx secolo in Italia. Palermo*, Genova 1971; E. Sessa, *Ernesto Basile 1857-1932 fra accademismo e "moderno", un'architettura della qualità*, Palermo 2010; S. Caronia Roberti, *E. Basile e cinquant'anni di architettura in Sicilia*, Palermo 1935;

010 School

Scuola comunale "Saverio Cavallari"



fig. 40. *Saverio Cavallari* Municipal School in a historical photo. (G. Pirrone, *Palermo*, 1971, pag. 72)
fig. 41. *Cavallari* School today, after the renovation works. (www.web.tiscali.it/cavallari, *La storia dell'istituto*).

Year: 1904/1907

Urban location: *Corso dei Mille* 793

Client: Municipality of Palermo.

Designer: eng. N.Mineo.

Constructor: *Cooperativa tra gli intagliatori di pietra G.B.F. Basile*

Architectural typology: municipal school building.

Part II

Palermo: urban planning and urban projects 1860 - 1914

Planimetric and typological plant: the school is built, in the urban area called *Settecannoli*, on a rectangular surface of 40 meters by 50 meters. The building stands on a plot of 2000 square meters. The main side borders *Corso dei Mille*, while the opposite side is adjacent to another complex belonging to *Cavallari* Institute. The building consists of a single "C" shaped, with two elevations above ground. There is a characteristic square-based tower «(...) sembra innestare nell'edificio le ricorrenti estrosità turrcolari dei nuovi villini della borghesia palermitana (...)»⁹

Plant permanence: today we continue to appreciate its typology with respect to the urban fabric. It continues to retain its function as a school building.

Stylistic apparatus: the tower that stands out on the building has a square base, with the symbol of the city (the eagle) and a clock, to crown the tower there is a colonnade surmounted by a pitched wooden roof. The façade is marked by a rhythm consisting of the constant repetition of three low arched windows that give brightness to the internal rooms. It is considered an illustrious example of Art Nouveau school building.

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations); The school was declared unfit for use in 1981, was returned to the neighborhood in 1998.

Summary description: the school is located in the *Settecannoli* district then characterized only by a few houses and expanses of countryside, on land purchased by the municipality by the owner Gaspare Cappello. The building is surrounded by a free area of about 1182 square meters. The construction is in load-bearing masonry with solid bricks and cement mortar. It has the following internal functional distribution: two lateral entrance halls that, through a central hallway, give access to the seven classrooms facing north. The services are located in the central area of the corridor. The ground floor wing houses the caretaker's quarters and the ramps of the connecting staircase on the first floor. The upper floor, which is used for school and secretarial activities, presents the distribution scheme of the mezzanine floor. The wings of the building are located only on the ground floor. The roof is pitched with wooden trusses, the attic has a load-bearing structure consisting of wooden beams.

Critical annotations: In the 1998, the Municipality started the renovation of the building by engineer Gentilucci and under direction of the architect Romano. It was adapted to current regulations and returned to the city.

Sources: G. Pirrone, *Architettura del xx secolo in Italia. Palermo*, Genova 1971; G. Pirrone, *Palermo Liberty, la città nella città*, Palermo 1991; www.ddcavallaripalermo.edu.it; www.web.tiscali.it/cavallari.

⁹ G. Pirrone, *Palermo...op. cit.* p. 72

011 Bank

La Cassa Centrale di Risparmio di Palermo

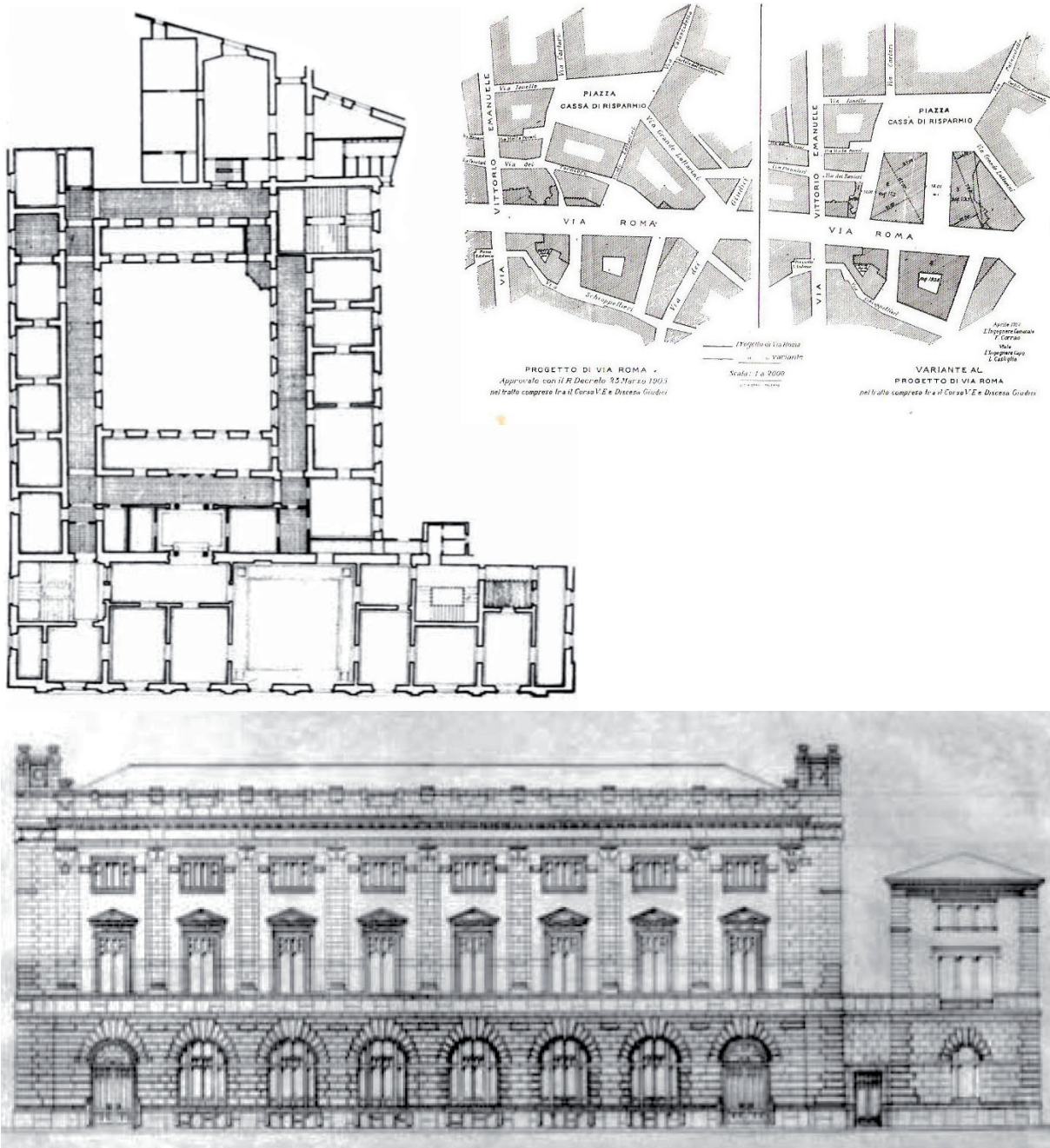


fig.42. Palermo. Cassa centrale di risparmio. Overall plan. (N. Donato, *I progetti di Ernesto Basile per le sedi della cassa di risparmio di Palermo e Messina: una svolta ideologica*, in «Lexicon» n. 8, 2009, pag. 52, fig. 11)

fig.43.44. The via Roma project between Corso Vittorio Emanuele and Discesa dei giudici approved with Royal Decree on 25 March 1905. Alongside, the variation on the same project of 1912. (Gentile G. - Latona D. *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G., *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo, 1975, pag. 52, fig. 29).

fig.45. Cassa Centrale di Risparmio. Front on Piazza Borsa. (N. Donato, *I progetti di Ernesto Basile per le sedi della cassa di risparmio di Palermo e Messina: una svolta ideologica*, in «Lexicon» n. 8, 2009, pag. 52, fig. 12).

Part II

Palermo: urban planning and urban projects 1860 - 1914

Year: 1907/1912

Urban location: *Piazza Cassa di Risparmio*, today *Piazza Borsa*Client: *Consiglio di amministrazione della Cassa Centrale di Risparmio Vittorio Emanuele*

Constructor: Salvatore Rutelli

Designer: arch. Ernesto Basile

Architectural typology: architecture for services

Planimetric and typological plant: the *Cassa di Risparmio* palace is situated in the *Piazza Borsa*; the building is designed as an architectural backdrop (*Piano parziale di risanamento*), pertaining to the *Lattarini* district, and implemented by the Royal Decree of 3 March 1893. The building has a planimetric layout based on an aggregation of completed and regular geometric compartments. The facade is marked by a layout of eight bays and is closed by angular elements - emerging beyond the attic wall and backwards with respect to the facade - that delimit a closed volume.

Plant permanence: one continues to appreciate its typology with respect to the historical urban fabric of the city.

Stylistic apparatus: we find decorative motifs, already used by Ernesto Basile in his projects, which derive from a reinterpretation of the classical tradition combined with scientific observation and an in-depth study of naturalistic forms.

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: The dismantle work of the urban fabric of *Cartari* area began in 1895, according to precise indications dictated by *Giarrusso* restoration urban plan. The demolition works to be carried out aimed at the creation of a square in *Lattarini* district and the creation of a new artery connecting the railway station and *via Ingham*, which would cut across the *via Divisi*, *S. Cecilia* theatre and *Discesa dei Giudici*.

Once the reclamation of urban block had been carried out, with the demolition of the *Chiesa dell'Immacolata Concezione*, elimination of the buildings that closed the block to the south and west and the building along the western front of the latter, the construction of a volume as a backdrop for the urban space redefined as a square was prescribed. The prospectus of the building provided for three elevations. The public could access from the northern portal directly connected to the hall for counter operations, to the main staircase and to the room for safe-deposit boxes through the hallway of the square hall. On the first floor level, the facade has a smooth ashlar facing and rounded openings and radial ashlars. The upper elevations are characterized by a giant order of pilasters, which interspersed with openings, crowned by tympanums, those on the second floor, while those on the third are architraved and tripartite. The crowning feature is the entablature that contains, in the central part, *Cassa di Risparmio* sign.

Critical annotations: Today the building is used as a luxury accommodation facility; *Hotel Borsa*. Between 1955 and 1960, the architect Salvatore Caronia Roberti was called upon to intervene in the *Cassa di Risparmio* palace, with the task of giving a new look to some of the bank's management offices.

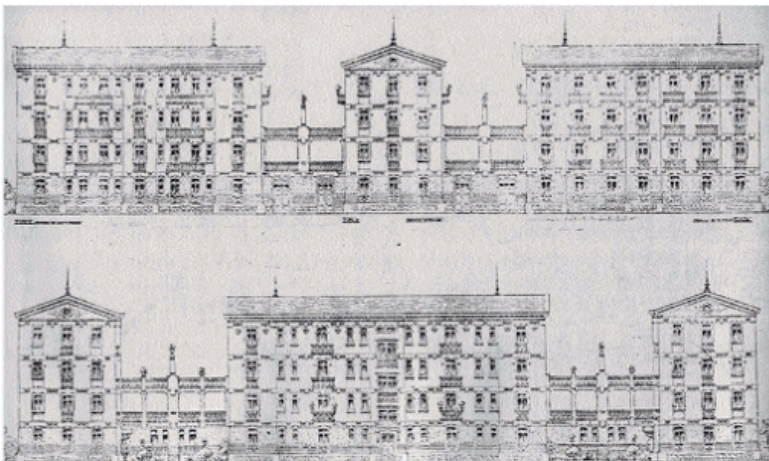
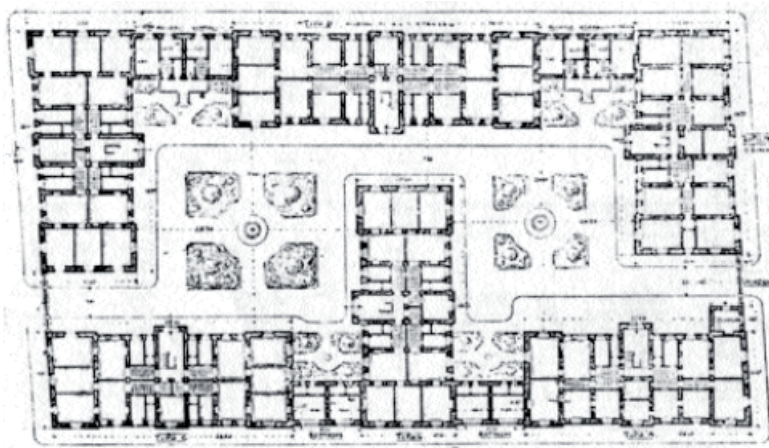
Sources: N. Donato, *I progetti di Ernesto Basile per le sedi della cassa di risparmio di Palermo e Messina: una svolta ideologica* in «Lexicon» nr. 8 del 2009; G. Pirrone, *Architettura del xx secolo in Italia. Palermo*, Genova 1971.

Part II

Palermo: urban planning and urban projects 1860 - 1914

012 Workers' Housing

Case per ferrovieri



46. Railwaymen's houses in Palermo, general plan.

47. Railwaymen's houses' front.

Year of construction: 1911/1913

Town planning location: *via V. D'Ondes Reggio 8* and *via F. P. Perez*Client: *Ferrovie dello Stato.*

Designer: eng. G. De Giovanni.

Architectural typology: Cheap workers' houses (railwaymen)

Plan and typological plant: the complex consists of two blocks, one with entrance in *via Pisacane*, the other in *via D'Ondes Reggio*, in which are built three-storey buildings with an internal courtyard and a raised floor, the roof is pitched. The buildings have a rectangular plan and define, in their layout, an internal courtyard with two side entrances, two large green spaces are separated by one of the five buildings, while four other smaller green spaces are located in the spaces between the buildings. There are two types of housing plans: the larger buildings

have a double exposure, on the courtyard and on the street, while the bivani and trivani have only one exposure.

Permanence of the plant: Today we continue to appreciate its typology with respect to the urban fabric.

Stylistic apparatus: De Giovanni (student of Giovan B. F. Basile) creates an economic living space but with aesthetic qualities based on the aesthetic principles of modernism and on E. Howard theories, *English Garden City movement*, combining nature and building, city and country life.

(...) Di Giovanni è probabilmente il primo a introdurre il modernismo nel ramo dell'edilizia economica...negli edifici di *via Perez*, De Giovanni traduce così coerentemente, in soluzioni per l'edilizia popolare i principi estetici del modernismo, da ripeterne, ambiguamente l'ottimistica illusione della possibilità di una estensione democratica della qualità della vita. (G. Pirrone, 1991).

The buildings elevations are white and marked by red string-course lines and designs with geometric patterns and volutes; at the top, under the pitched roof, you can see the logo of the railwaymen, the wheel with wings.

Degree of protection: 1_ high (preservation in excellent condition, permanence such as not to allow transformations);

Brief description: the houses are part of the measures passed by the Law n.132 of 1907 for the unification of the social security institutions for state railways personnel.

(...) la disposizione degli edifici si avvicina a quella dei quartieri giardino e presenta i seguenti vantaggi: permette la migliore orientazione possibile, utilizza in maniera più economica e più conveniente le aree disponibili, sopprime i cortili interni, isola le case in modo che la luce e l'aria vi possano giungere dappertutto, evita gli ambienti interni al buio (...). (S. Pennisi, 2004).

The buildings structure, in *via Perez*, is in traditional masonry, while reinforced concrete is used for the structure of the loggias (use of pillars and beams in reinforced concrete). The roof has wooden trusses with rafters on which brick tiles rest. Inside, the ceilings are high, the spaces wide and bright.

Sources: G. Pirrone, *Architettura del xx secolo in Italia. Palermo*, Genova 1971; S. Pennisi, *Cinquant'anni di edilizia residenziale pubblica*, Palermo 2004; C. Costa, *Abitare un'utopia. Le case dei ferrovieri a Palermo*, Palermo, 2018 (www.istitutoeuroarabo.it). G. Pirrone, *Palermo Liberty, la città nella città*, Palermo 1991.

Part II

Palermo: urban planning and urban projects 1860 - 1914

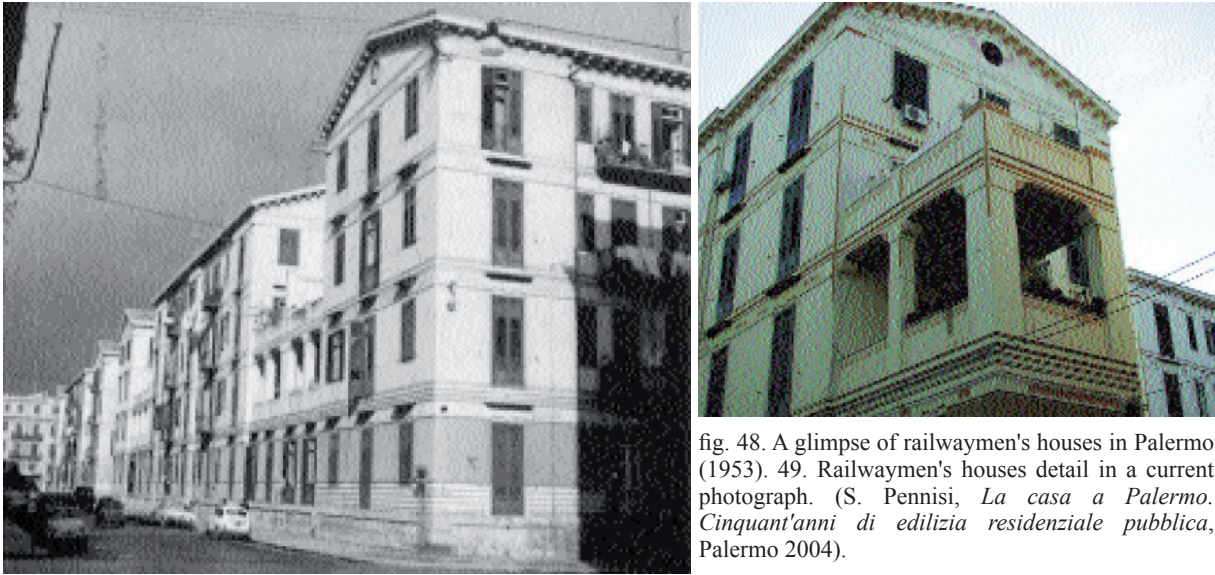


fig. 48. A glimpse of railwaymen's houses in Palermo (1953). 49. Railwaymen's houses detail in a current photograph. (S. Pennisi, *La casa a Palermo. Cinquant'anni di edilizia residenziale pubblica*, Palermo 2004).

013 Industrial complexes

Centrale elettrica, *via Cusmano*



fig. 50. *Piazza Diodoro Siculo* in Palermo (1931). The power plant in the background. (C. Pezzillo, *La Guilla foto storiche di Palermo* laguilla.wordpress.com).

fig. 51. Power station complex's view from *via Giacomo Cusmano*, Palermo. (unavoltaquieratuttacampagnapanormus.blogspot.com; Panormus, *la scuola adotta la città* 2016).

fig. 52. Power station's render front, Palermo. (Simone Bonomo, *progetto del centro direzionale fabbrica della luce a Palermo*, 2012, da simonebonomo.it).

fig. 53. Power plant's back elevation. (lasiciliainrete.it, banca dati del patrimonio materiale di Sicilia).

fig. 54. Power plant' pavilions interior detail. (Simone Bonomo, *progetto del centro direzionale fabbrica della luce a Palermo*, 2012, da simonebonomo.it).

Part II

Palermo: urban planning and urban projects 1860 - 1914

Year: 1912

Urban location: *via Giacomo Cusmano, via Cantore*

Client: *Società Generale Elettrica della Sicilia (SGES)*

Designer: arch. Salvatore Li Volsi Palmigiano

Architectural typology: Industrial Complex, power plant with annexed offices.

Planimetric and typological plant: the complex covers an area of about 4000 square meters and consists of eight buildings, the covered area is about 3000 square meters. The power plant is located in an area of the city constituted in that period little built and mainly in the countryside.

Plant permanence: It was inaugurated in the 2011, after the renovation in 2009, which took place in compliance with its original characteristics, by Torrazza s.r.l.

Stylistic apparatus: the architect Palmigiano interprets in a refined way stylistic solutions deriving by E. Basile. He uses a modernist decorative apparatus, eclectic layouts and Art Nouveau decorative repertoires.

Protection degree: the structure has been restructured and converted into the management centre of a banking institution, preserving its typological characteristics; the exterior has been cared for as a place to accommodate the new functional destination, and a three-storey underground car park serves the entire management complex.

Summary description: in 1912, the power plant in *via Cusmano* was of significant importance for the distribution of electric light in the city. The complex was given the name *Fabbrica della Luce* and remained in operation until after Second World War. Important, inside the pavilions, are the wooden roofs characterized by trusses with wooden struts and steel tie rods, (*Polonceau* type made by *Fonderia Oretea* of Palermo).

Critical annotations: electricity in Palermo was born in 1887 when *Ignazio Florio*, in partnership with some local traders, set up a *Società per l'illuminazione elettrica*. Today the complex is home to a banking institute. It is also relevant that the project has some similarities with the power plant designed by E Basile in Caltagirone, in the 1907.

Sources: R. Duca, *Dalla lanterna al lampione*, Palermo 1979; E. Sessa e E. Mauro (a cura di) *Dispar et Unum 1904 -2004, i cento anni del villino Basile*, Palermo 2004; www.unavoltaquieratuttacampagnapanormus.blogspot.com; E. Nicosia, *La centrale elettrica di Casuzze*, in «Itinerari», Palermo, Gennaio/Aprile 2005; *Centro direzionale fabbrica della luce a Palermo*, progetto di recupero, www.simonebonomo.it.

Part II
Palermo: urban planning and urban projects 1860 - 1914

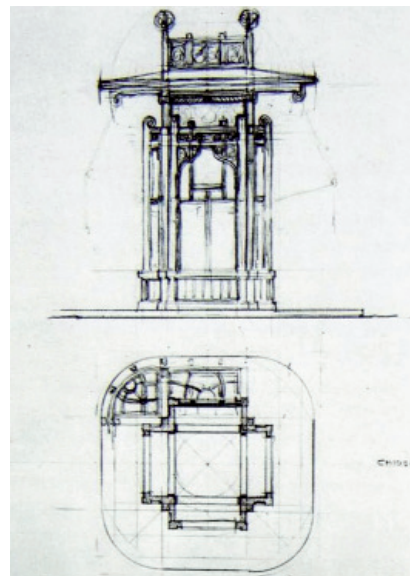


fig. 55. Palermo. *Chiosco Ribaudò* in *Castelnovo* square. (G. Pirrone, *Palermo* 1971, pag. 97).
 fig. 56. *Ribaudò* kiosk. plan and prospectus (P. Barbera e M. Giuffrè, a cura di, *Archivi di architetti e ingegneri in Sicilia, 1915-1945*, 2011, pag. 64, fig. 2.)
 57. Palermo. *Castelnovo* square, in the background *Politeama* theatre. (C. Pezzillo, *La Guilla foto storiche di Palermo* laguilla.wordpress.com).

Part II

Palermo: urban planning and urban projects 1860 - 1914

Year: 1916

Urban location: Piazza Castelnuovo

Client: Michele Ribaudò.

Constructor: A. Pace.

Designer: arch. Ernesto Basile.

Architectural typology: element of urban decoration, public equipment.

Planimetric and typological plant: Ribaudò kiosk stands in *piazza Castelnuovo*. It has a cross-shaped plant on a base square.

Plant permanence: Ribaudò kiosk is located in *piazza Castelnuovo* on the edge of *via Ruggero Settimo*. Castelnuovo square, together with frontal Ruggero Settimo square, forms a single urban space, formerly called *Piano di Sant'Oliva*; this city plan represented the starting point of the new Strada Libertà and was a place outside the city walls. *Piano di Sant'Oliva* was the arrival point of *Strada Porta Maqueda*, today *via Ruggero Settimo*, opened after *Addizione Regalmici* of 1778. In 2001 the square underwent renovations that made some changes compared to the past (pedestrianisation). Ribaudò kiosk can still be appreciated today in its formal and decorative entirety.

Stylistic apparatus: Ribaudò kiosk in Piazza Castelnuovo is in reinforced concrete, the vestment is decorated with majolica with floral designs and mosaics, adhering also in this work to the formal Art Nouveau style.

Protection degree: 1_ high (preservation in excellent condition, permanence such as not to allow transformations);

Summary description: The kiosk cross-shaped layout is projected upwards and is reported in the building volume; the base square is repeated in the crowning with four pillars, protruding beyond the canopy, with closing buds. The canopy creates a shaded area and concludes the volume of the four arms of the cross. The kiosk opens to the outside on three sides.

Sources: G. Pirrone, *Architettura del xx secolo in Italia, Palermo*, Genova 1971; R. Bossaglia, *Il Liberty siciliano*, in *Storia della Sicilia*, Palermo 1981; R. Bossaglia, *Il Liberty in Italia*, Milano 1968; *Archivio Ernesto Basile*, in M. Giuffrè e P. Barbera (a cura di) *Archivi di architetti e ingegneri in Sicilia 1915-1945*, Palermo 2011.

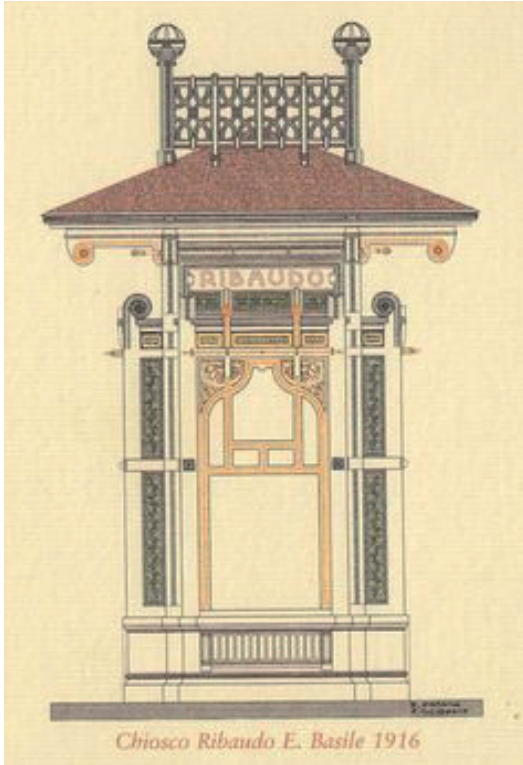


fig. 58. *Chiosco Ribaudò* drawing in Palermo, 1916.

fig. 59. *Chiosco Ribaudò* detail cover decorations. (E. Sessa, *Ernesto Basile, 1857-1932. Fra accademismo...op. cit.*, pag. 80).

Chapter V

Urban comparative analysis: Timișoara and Palermo

5.1 Conclusion.

The building types in the Nineteenth century town: a comparison between two cities

By means of description and technical sheets, we wanted to examine some civil and religious architectural works, built between 1860 and 1914, representative of some new building typologies that were developed and that were a great innovative importance between the two centuries.

Theatres, banks, apartment buildings "for rent", houses for workers, schools, national exhibitions with temporary pavilions, production equipment, hotels, single-family houses (villas), parks, elements of urban decoration, churches, stations and railway depots. Each of these typologies has been the bearer of a value, or rather was an expression of the new needs of bourgeois society, now consolidated¹.

In the Nineteenth century, therefore, the city changed configuration: in general, local administrations tried to rationalize urban space, restoring and decongesting unhealthy areas, and rationalizing areas of new expansion, according to an idea of controlled growth and integrated with the historic core.

The new urban space responded to the needs of the then nascent modernity that was gradually consolidating, characterized by urban and architectural interventions that determined a specific formal identity. In order to give space to this ongoing development process, areas free from demolition of the old fortifications were used, added to those extra moenia nearby. Thus, from these choices were born real guidelines for urban and territorial development. On these lines of development, the production needs related to the nascent industrialization found a rational response.

These new industrial production systems determined a strong attraction and, therefore, triggered a remarkable process of immigration from the agricultural suburbs towards the urban centres (urbanism). The development of communication routes, initially maritime and river and then also railways, became, almost exclusively, functional and at the service of these new production realities, which found their operational headquarters in buildings designed to accommodate them.

However, in addition to and at the service of the production activities, all those spaces and buildings for the control of economic, commercial and tertiary exchanges in general are realized: commercial offices, banks and savings banks, stations, etc..

But, in addition to productive activities, the city was equipped with spaces and services, with buildings and outdoor spaces, to meet the needs of life of various social classes: theaters, hospitals, libraries, banks, stations, schools, public gardens, etc..

In this context of urban development, the residence also assumed a value, meaning and considerable importance both urban and economic and social. The residential areas, designed to accommodate the small, medium and large bourgeoisie, defined the quality of the urban fabric.

¹ (...) l'opera architettonica, cioè il progetto poggia su di un codice vero e proprio variabile secondo le epoche, ma in ogni caso cristallizzato in un *tipo architettonico*. (Palazzo del Rinascimento, Villa Palladiana, residenza borghese del XVII-XVIII secolo). Henri Raymond, *Architettura e spazio urbano*, (traduzione di G. Gangemi) in G. Gangemi, *Architettura e sistema urbano*, Palermo 1979, p.147.

For the more affluent classes, the residences fell, for the most part, in the areas of new expansion close to green areas (parks, public gardens, etc.), with single-family residential types "villa", small buildings, etc. Gradually, for the other social classes, the houses were less elegant, responding only to rational needs of life (apartment buildings and condominiums variously articulated in urban positions more decentralized and less representative).

While the houses for workers were, for the most part, located either in rented houses, in the less valuable and often unhealthy areas of the old town centres or, in general, in dwellings all of an aggregative nature with considerable peaks of overcrowding near the same industrial areas, born near the communication routes linked to the exchange of goods.

A special mention must be made of the major national exhibitions, also linked to production processes, which were set up in many European countries between 1851 and 1893, in order to show and make known the progress in the industrial, agricultural and technological sectors of their nation. The first *National Exhibition* was held in London in 1851. All the pavilions could be dismantled, temporarily, and were built with innovative construction materials (iron, glass, concrete, steel...). They were set up in the expansions area of the city, which would soon after be fully configured as representative and residential areas for the rich bourgeoisie.

Through the analysis of some of the buildings that are symbols of the two cities that were the subject of in-depth study, the emphasis was placed on the possibility of finding a unity and coherence in the building typologies, which spread between the nineteenth and twentieth centuries, with the aim of providing the city with suitable social equipment and qualifying its urban development. Building typologies that found concrete location according to plans of controlled expansion of urban growth and through the location of collective equipment considered indispensable.

The civil buildings of bourgeois city, as long as they were still strongly characterized and often monumental in their size, were not conceived as unique examples but programmed in series in their typological layout and in their essential configuration. From this derives that typification of public buildings that will be theorized and systematized also in the treatises of the period. Phenomena and choices that, in the same period, are found into European cultural agon, anticipating in modern terms a sort of cultural globalization of the architecture of the city and the territory. To a typological reading, however, it is appropriate to combine, at the same time, a morphological plurality, as a qualitative datum, which distinguishes each city, linked to the historical peculiarity of the single cities, and therefore to the different urban accentuation just for the place where each building falls compared to the pre-existing ones.

Through the technical and descriptive files developed in the preceding chapters, we wanted to emphasize even more how certain types of buildings can be considered emblematic and the fruit of nineteenth-century architectural culture, in which production, residential and service functions dictated the dominant criteria for urban planning choices, according to a unitary overall design. The same types of buildings, although so different, can be found both in the urban fabric of Palermo and in that of Timișoara, each with its own decorative apparatus and peculiar characteristics conditioned by the location. Also in this case we can affirm the existence of the same tendency in XIXth century urban and architectural design found in our case studies and in the European city in general.

Part II

Urban comparative analysis: Timișoara and Palermo

Therefore, aware of the difference in identity between Palermo and Timișoara - both European, even if geographically distant, topographically different, with different historical-political and socio-economic connotations² - from this analytical and comparative excursus on the two cities, what emerges is the basic thesis of this research, referring to a limited historical period, between 1860 and 1914: the organization of the architectural and urban space of the city expresses, in a paradigmatic way, in the two cities under study, interests and premises of its own that unite them in an autonomous and specific culture. Even though there are different historical, economic and social experiences, one can always grasp the sense and the deepest needs of a unitary idea of city and architecture, expression of a common cultural humus present in the European city..

² Timișoara, a river city, today with a population of about 320,000 inhabitants. Number of inhabitants, 1860: 32.000 inhabitants, and in the Twentieth century: 60.000 inhabitants;

Palermo (Panormus: all port), a coastal city on the Tyrrhenian Sea, with a population of one million inhabitants about. Number of inhabitants, 1860: 194.000 inhabitants, and in the Twentieth century: 200.000 inhabitants;

Research materials

Bibliography

- Aymonino C., *Origini e sviluppo della città moderna*, Padova 1974;
 Aymonino C., *Le città capitali del XIX secolo. Parigi e Vienna*, Milano 1975;
 Argan G. C., *Progetto e destino*, Milano 1965;
 Benevolo L., *La cattura dell'infinito*, Roma-Bari 1991;
 Benevolo L., *Storia dell'architettura moderna*, Roma-Bari 1966;
 Dal Co F., *Storia dell'architettura italiana*, Milano 1997;
 De Sola Morales M., Verso una definizione. Analisi delle espansioni urbane nell'800, in «Lotus International», n. 19, Milano, giugno 1978;
 Deak S. *Lo sviluppo urbanistico dell'Ungheria negli ultimi cento anni*, in *L'urbanistica nella Mitteleuropa*, Atti del V Convegno, 14 - 17 novembre, Gorizia 1970;
 Enrico Guidoni, *L'arte di progettare le città*, Roma 1992;
 Gangemi G. *Architettura e sistema urbano*, Palermo 1979;
 Gangemi G., *Architettura come integrazione di funzioni e identità culturale della società*, Relazione alla III Biennale mondiale dell'architettura di Sofia, Giugno 1985, in «L'ARCHITETTO», n. 11, Roma 1985;
 Gangemi G., *Universalità e marginalità dell'architettura*, Relazione introduttiva al Seminario Internazionale di Architettura di Bucarest, Bucarest 1987, in «L'ARCHITETTO», n. 33/34, Roma 1988;
 Gangemi G., (Premessa al vol.) *Dalle risorse socializzate al mercato. Economia, ambiente e città in Europa orientale*, (a cura di G. Bonafede), Palermo 2004;
 Giedion S., *Spazio, Tempo, Architettura*, Milano, 1954;
 B. Gravagnuolo, *La progettazione urbana in Europa. 1750-1960*, Roma 1997;
 Huet B., *La città come spazio abitabile*, in «Lotus international» n. 41, 1984;
 Ingroo C., *The hasburg monarchy, 1618-1817*, Cambridge, 1994;
 Lefebvre H., *La produzione dello spazio*, Milano 1974;
 Koepf H. *Inventario urbanistico in Austria*, in *L'urbanistica nella Mitteleuropa*, Atti del V Convegno, 14 - 17 novembre, Gorizia 1970;
 May A.A., *La monarchia asburgica*, Bologna 1973;
 Mumford L., *La città nella storia*, Milano, 2002;
 Norberg Schultz C., *La signification dans l'architecture occidentale*, Parigi 1977;
 Pevsner N., *Storia dell'architettura europea*, Roma-Bari 1970;
 Pevsner N., *Storia e caratteri degli edifici*, Roma 1986;
 Piccinato L., *L'urbanistica e i suoi problemi nel quadro mitteleuropeo*, in *L'urbanistica nella Mitteleuropa*, Atti del V Convegno, 14 - 17 novembre, Gorizia 1970;
 Pozzetto M., *Figure della mitteleuropa ed altri scritti d'arte e di architettura*, Rovereto 2008;
 Pozzetto M. (a cura di), *La scuola Viennese di Storia dell'Arte*, Istituto per gli incontri Mitteleuropei, Atti del XX convegno, Gorizia 1998;
 Rossi A., *L'architettura della città*, Padova, 1966;
 Samonà G. *L'urbanistica e l'avvenire della città*, Bari 1978;
 Schoske C. E., *Viena fin de siècle*, Milano, 1981;
 Sedimayr H., *Architettura e società nella mitteleuropa*, 1971;
 Sica P., *L'ottocento in Storia dell'urbanistica*, Roma-Bari 1977;
 P. Sica, *L'immagine della città da Sparta ad Atene*, Bari 1991;
 P. Sica, *Antologia di urbanistica, dal settecento a oggi*, Bari 1981;
 Sitte C., *L'arte di costruire le città*, Milano 1980;
 Stubben J., *Der Städtebau*, 1890;

Part III
Research materials

Tepina M., *Le affinità culturali dell'urbanistica mitteleuropea ieri e oggi*, in *L'urbanistica nella Mitteleuropa*, Atti del V Convegno, 14 - 17 novembre, Gorizia 1970;
Wieczorek D., *C. Sitte et le debut de l'urbanism modern*, Parigi 1980;
Zevi B., *Storia dell'architettura moderna*, Torino 1975;

Bibliography on Timișoara

Alexandrescu-Dersca Bulgaru M., *Cetatea și orasul Timișoara sub ocupatie otomana in Timișoara in istorie si contemporaneitate*, I. Zahiu, Tinta A., Timișoara, 1970;
Bácskai Vera, Nagy Lajos: *Piackörzetek, piacközpontok és városok Magyarországon 1828-ban*. Budapest, 1984;
Baritiu G., *Parti alese din Istoria Transilvaniei pe doue sute de ani din urma*, Sibiu, 1890;
Bizerea M., Stere Gr., Mester E., *Cadrul geografic* in vol. '700, pagini din trecut si de azi, sub redactia prof. univ. Stefan Pascu, I. Zahiu, Tinta A, Timișoara, 1969;
Bleyer, G. Timisoara, *monografie urbanistica si arhitecturala*, Muzeul Banatului, 1958;
Bobek e Lichtenbergere, *Wien*, Graz-Colonia, 1966; (sui provvedimenti urbanistici di Vienna e in generale dei paesi dell' impero austro-ungarico, sulla loro evoluzione edilizia nel corso dell'800, sullo sviluppo dell'edilizia operaia a Vienna);
Borovszky S., *Monografia orasuli Timișoara*, Budapest, 1911;
Botescu M. - Opreș M., *VII Accesul monumental in cartierul Fabric: Bulevardul 3 August si Piata Romanilor*, Monitorul Primariei Municipiului Timisoara. Anul X nr.95, Timisoara, 2011;
Botescu M. - Opreș M., *Palatul Culturii din Timișoara*, «Monitorul Primariei Municipiului Timișoara . Anul IX nr.88, Timișoara, 2010»;
Botescu M. - Opreș M., *Accesul monumental in cartierul Fabric: Bulevardul 3 August 1919*, Monitorul Primariei Municipiului Timișoara. Anul IX nr.92, Timisoara, 2010;
Botescu M. - Opreș M., *Cetatea bastionara a Timisoarei construita intre 1732 - 1761*, Monitorul Primariei Municipiului Timișoara a. Anul IX nr.91, Timisoara, 2010;
Botescu M. - Opreș M., *Piata Victoriei din Timișoara*, «Monitorul Primariei Municipiului Timișoara». Anul IX nr.89, Timișoara, 2010»;
Botescu M. - Opreș M., *VI Accesul monumental in cartierul Fabric: Piata Miclosi-str. Episcop Lonovici*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.94, Timisoara, 2011»;
Botescu M. - Opreș M., *VIII Actuala Piata Traian - Piata Principala din Fabric in secolul al XVIII-lea.*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.96, Timișoara, 2011»;
Botescu M. - Opreș M., *X Accesul monumental in cartierele Iosefin si Elisabetin: Palatul Directiei Apelor si Palatul Franz Marschall*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.98, Timișoara, 2011»;
Botescu M. - Opreș M., *XIII Piata Alexandru Mocioni*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.102, Timisoara, 2011»;
Botescu M. - Opreș M., *XIV Piata Alexandru Mocioni portiunea apartinand cartierului Elisabetin*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.103, Timișoara, 2011»;
Botescu M. - Opreș M., *Boom constructiv in Iosefin*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.105, Timisoara, 2012»;
Botescu M. - Opreș M. - Stepanov L., *IX Casele contesei si ale baronului - actuala Piata Traian - in secolele al XIX-lea si al XX-lea*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.97, Timișoara, 2011»;
Botescu M. - Opreș M. -Szekernyes J., *XI Piata Plevnei, fosta Piata Doja (partea 1)*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.99, Timișoara, 2011»;
Botescu M. - Opreș M. -Szekernyes J., *XI Piata Plevnei si strada Berthelot*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.100, Timișoara, 2011»;

- Botescu M. - Opris M. -Szekernyes J., *Intersectia Bulevardului General Ion Dragalina cu splaiurile Begai*, «Monitorul Primariei Municipiului Timișoara». Anul X nr.104, Timisoara, 2011;
- Buruleanu Dan N. e Medelet F., *Timișoara. Povestea oraselor sale*, ed. Marineasa, 2006;
- Cantemir D. *Istoria Imperiului Otoman, crescerea si scaderea lui*, ed. Soc. Acad. Romane, 1879;
- Catona V. *Monografia uzinei electrice Timișoara*, Timișoara, 1934
- Cosma A., *Un mic istoric al bisericei romane din Timișoara-Fabric*, Timișoara, 1926
- Cucu A., *Harta situatiei veche si noua a cetatii Timișoara din anii 1724-1931*, Muzeul Banatului, Timișoara, 1931;
- Curinschi Vorona Gh., *Istoria Universala a arhitecturii ilustrata III*, Bucuresti,1986;
- Deak I., *The revolution of 1848-49 in transylvanian and polarization of national destinies, in Transylvania: the roots of ethnic conflict*, Kent-Ohio, 1983
- Directia Centrala Statistica, Directia Judeteana de statistica, *Dezvoltarea economico sociala a judetului Timiș*, Timiș, 1984
- Eftenie M., *Conceptie si proiectare in urbanism*, Bucarest, 2002
- Ehrler J.J., *Banatul de la origini pina acum (1774)*, Timisoara, 1982
- Endre G., *Szeged tortenete (istoria orasului din Szeged)*, Szeged, 1991
- Erbe M., *Die Hasburger 1493-1918*, Stuttgart, 2000;
- Fenesan C., *Administratie si fiscalitate in Banatul Imperial*, Timișoara, 1997;
- Friedjung Heinrich, *Osterreich von 1848 bis 1860*, Stoccarda e Berlino, 1912
- Geml J., *Alt Temesvar im letzten Halbjahrhundert 1870-1920*, Timișoara, 1927;
- Ciprian Glăvan, *Defortificarea cetății Timișoara in «Analele Banatului»*, S.N., Arheologie – Istorie, XXI, 2013;
- Grimschitz Bruno, *Die Wiener Ringstrasse*, Brema e Berlino, 1938;
- Iliesiu, N., *Timișoara Monografie Istorica. Vol.1*, Timișoara, 1943;
- Iorga N., *Istoria romanilor*, Bucuresti, 1938;
- Iorga N., *Timișoara. Timișoara intre paradigma si parabola*, Timișoara, 2001;
- Hermann R., *1848-1849 A szabadságharc hadtörténeté*, Budapest, 2001;
- Hermann R., *Az 1848–1849-es szabadságharc nagy csatái*, Budapest, 2004;
- Jancso A. *Istoricul podurilor din Timișoara*, Timișoara, 2001;
- Jancso A. e Balla J., *Timișoara veche, imagini de epoca*, Timișoara, 2004;
- Johnston W.M., *Spiritul Vienei, o istorie intelectuala si sociala 1848-1938*, Iași, 2000;
- Kakucs L., *Dezvoltarea agriculturi capitaliste in Banat in a doua jumetate a sec. XIX*, teza de doctorat, Institutul de istorie si Archeologie Cluj-Napoca, 1983;
- Kakucs L., *Contributii la istoria agriculturii din Banat*, Timișoara, 1998;
- L. Kakucs, *De la Fântâna Pașei de pe lângă Mănăstirea Dervișilor până la Parcul Rozelor. Contribuții la istoria parcurilor din Timișoara*, in «Analele Banatului», arheologie istorie XXIII, Cluj Napoca 2015;
- Kovacs Sebestyen, *Regulirungs, project des Temes, Begathals*, K.U.Ackerbauministerium, Timișoara, 1891;
- Krausz A., *Analiza planului de sistematizare al orasului Timișoara*, Timișoara, 1946;
- Lascu N., *Funcțiune și forma*, Bucarest, 1989
- Lescu O., *Istoria ilustrata a Timisoarei*, Timișoara,
- Lescu O., *Planurile municipiului Timișoara si denumirea strazilor in decursul anilor 1716-2000*, Timișoara, 2003

Part III
Research materials

- Lichtenberger E., *Wirtschaftsfunktion und Soziastruktur der Wiener Ringstrasse* in *Die Wiener Ringstrasse*, a cura di Renate Wagner- Rieger;
- Madsen S. T., *Art Nouveau*, Bucuresti, 1971 (sulla influenza dell'opera viennese di Wagner sull'architettura di Timișoara);
- Maggiorotti L.A., - Banfi F., *Le fortezze di Temesvar e di Lippa in Transilvania*, fasc. III, Istituto di Architettura Militare, Museo del Genio, Roma;
- Marcu D., *Arhitectura*, Bucuresti, 1960;
- Medelet R. *Ansamluri ale arhitecturii Secession in Timișoara la sfirsitul secolului al XIX-lea si inceputul secolului al XX-lea*, in *Revista muzeelor si monumentelor - monumente istorice si de arta*, nr. 2, Bucuresti, 1980;
- Meeks Carrol, *The railroad Station*, New Heaven, 1956;
- Miklosik E., *Anton Schmidt (1786-1863), constructorul uitat al Timisoarei moderne*, Cluj-Napoca, 2013;
- Munteanu I. - Munteanu R., *Timișoara Monografie*, ed. Mirton, Timisoara, 2002;
- Niedermaier P. *Dezvoltarea oraselor medievale din Banat, sec. XI-XVIII*, Institutul de Cercetari Socio-Umane, Sibiu, 1980
- Opriș M., *Timișoara. Mica monografie urbanistica*, ed. Tehnica, Bucurest, 1987;
- Opriș M., *Timișoara Monografie urbanistica*, ed. Brumar, Timisoara, 2007;
- Opriș M. e Botescu M., *Arhitectura istorica din Timișoara*, ed. Tempus, Primaria municipiului Timișoara, Timișoara, 2014;
- Opris M., *Evolutia principiilor si metodelor de sistematizare a orasului Timișoara din secolul XVIII pana in secolul XX. Uniunea Arhitectilor din R.S.R, filiala Timișoara*, plenara din 28-29 octombrie 1974. Timișoara;
- Opriș M., *Evolutia structuri urbane a Timisoarei* in «Arhitectura» nr. 4, revista a Uniunii Arhitectilor din Romania, Bucuresti, 1977;
- Opriș M., Timișoara, *Evolutia structurii urbane medievale in Arhitectura nr. 3, revista a Uniunii Arhitectilor din Romania*, Bucuresti, 1985;
- Opriș M., Timișoara, *Evolutia structurii urbane in perioada 1716-1780*. «Arhitectura» nr. 1, revista a Uniunii Arhitectilor din Romania, Bucuresti, 1986;
- Opriș M., *Utilitatea cercetarilor de istoria arhitecturii si urbanismului in studiul conditiilor de fundare si in microzonarea seismica*. «Arhitectura», Bucurest, 1978;
- Opriș M., *Cartarea monumentelor istorice de arhitectura din cartierele istorice ale Timisoarei - Cetate extra muros, Fabric, Iosefin și Elisabetin*. Primaria Municipiului Timișoara, Centrul de Coordonare pentru Reabilitarea Cartierelor Istorice din Timișoara (CCRCIT), Timișoara, 2012;
- Opriș M., *Cartarea monumentelor istorice din situl urban cartierul "Cetatea Timișoara"*, Primaria Municipiului Timișoara, Centrul de Coordonare pentru Reabilitarea Cartierelor Istorice din Timișoara (CCRCIT), Timișoara, 2011;
- Opriș M., *Precizari privind stilurile arhitecturale si amplasamentul cartierelor istorice timisorene in lumina cercetarilor planimetrice recente*, in Iliesiu N., *Timișoara monografie istorica*, editia a 4-a revisionata, Timișoara, 2012;
- Ottendorf H., *De la Viena la Timișoara 1663*, Timișoara, 2006;
- Popoviciu G., *Istoria romanilor banateni*, Lugoj, 1908;
- Primaria municipiului Timișoara, *Pentru interventiile asupra cladirilor din cartierul Cetate si din zonele istorice protejate ale timisoarei*. Primaria municipiului Timișoara - Centrul de reabilitare Urbana Timișoara, 2008;

- Preyer J. N. (1805-1888) *Monographie der Koniglichen Freistadt Temeswar*; Timișoara, 1853, trad. de Adam Mager și Eleonora Pascu *Monografia orasului liber craiesc Timișoara*;
- Rosiu L., *Relatia forma-functiune in arhitectura 1900 din Banat - "studi si comunicari"* Muzeul Arad nr.4-5, 1999;
- Sarca D. Radulovici Gh., *Centenarul tramvaielor din Timișoara 1869-1969*, monografie;
- Schiff B., *Unser Alt-Temeswar*, Timișoara, 1937;
- Sisa J., *Motherland and progress, Hungarian architecture and design 1800-1900*, 2016
- Stan E., *The History of Timisoara in old photos*, Timișoara, 1996;
- Stoia Udrea I., *Studii si documente banatene de istorie, arta si etnografie*, Timișoara, 1943;
- Stoianovich T., *Between East and West: the balkan and mediterranean worlds*, 1992;
- Sturdza, D., *Studiu de renovare urbana - zona centrala a Municipiului Timișoara*, IPROTIM, Timișoara, 1990;
- Suciu I.D., Costantinescu R., *Documente privitoare la istoria Mitropoliei Banatului*, Timișoara, 1980;
- Suciu I.D., *Unitatea poporului roman*, Timișoara, 1980;
- Suciu I.D., *Revolutia de la 1848-1849 in vol. Timișoara '700, pagini din trecut si de azi*, Consiliul Popular al Municipiului, Timișoara, 1969;
- Szekely G., *Cultura central europeana reflectata in evolutia gandirii arhitecturale si urbanistice 1700-1945 - studiu de caz: Timișoara si Arad*, Timișoara, 2011;
- Teleaga I., *Contributii la difuzarea stilului Art Nouveau in arhitectura si in decoratia interioara din Banat*. Teza de doctorat, *Universitatea Nationala de Arta din Bucuresti*, 2003;
- Teleaga I. - R., Nubert, *Mittleuropaische paradigmten in sudosteuroopa: ein Beitrag zur kultur der deutschen in Banat*, Vienna, 2006;
- Teleaga I., Viena, *Budapest si Timișoara, raportul dintre centrul si periferie in anii "intermeierii"*, *premissa a raspandirii stilului 1900*, in *Anale Banatului*, serie Arta, vol. II, Timișoara, 1997
- Teleaga I., *In centrul periferiei, evolutia urbana si arhitecturala a Timisoarei - 1890/1937* in volume *Shaping the great city: modern architecture in central Europe, 1890-1937*, Munchen, 1999;
- Rudolf Till, *Geschichte der Wiener Stadtverwaltung*, Vienna, 1957;
- Tinta A., *Colonizarile hasburgice in Banat 1716-1740*, Timișoara, 1972;
- Vidrighin S. *Alimentarea cu apa si canalizarea orasului Timișoara*, Timișoara, 1921
- Vidrighin S. *Canalizarea orasului Timișoara*, Bucuresti, 1949;
- Wagner Otto, *Die Baukunst unserer Zeit. Dem Baukunstjunger ein Fuhrer auf diesem Kunstgebiet*, 4° ed., Vienna, 1914. (trattasi di una versione ampliata del trattato che Otto Wagner pubblica nel 1895 con il titolo di *Modern Architektur*, successivamente modificato dall'autore in *Modern Baukunst*);
- Wagner-Rieger Renate, *Die Wiener Ringstrasse, Bild einer Epoche*, Vienna-Colonia-Graz, 1969
- Zahiu I., Tinta A., *Timișoara in istorie si contemporaneitate*, Consiliul Popular al Municipiului, Timișoara, 1970;
- Zanescu Al., Martin I., *Timișoara ieri si azi*, Timișoara, 1969;

Arhival sources on Timișoara

Timișoara: fonds and collections consulted

• *Muzeul Militar Central, Bucuresti:*

1. *Proiectul noului canal Bega*: MH (*Colectia Geniu Militar*) 940; MH 947; MH 956; MG 92; MG (*Colectia de Harti*) 214; *Planul rețelei de canale in 1773*: MH 953;

2. *Proiectul liniei de tramvai pe terenul fortificațiilor*: MG 21 (*planul general*);

• *Arhivele Nationale ale Romaniei, Direcția Județeană Timiș a arhivelor Naționale:*

A. Fond nr. 616, *Colecția documente fotografice (1850 - 1989)*;

B. Fond nr.151, *Colecția documente privind revoluția din1848-1849 (1848 - 1849)*;

C. Fond nr. 1259, *Direcția districtului de fortificații Timișoara (1743 - 1860)*;

D. Fond nr. 484, 563, 1170, *Direcția regională C.F.R. Timișoara (1898 - 1957)*;

E. Fond nr. 1576, *Muzeul banatului (1873-1918)*;

F. Fond nr. 1303, *Oficiul regal maghiar de stat pentru construcții Timișoara (1900 - 1914)*;

G. Fond nr.117 inv. 238, *Colecția de documente, muzeul banatului*;

1. *Instructiuni date comisarilor imperiali von Kalonek si Ignatius Hahn pentru organizarea economica si administrativa a Banatului Timisorii, Vienna, 1717*;

2. *Instructiuni privind functionarea Administratiei Banatului Timisoarei si a corpului de unctionari al acesteia, Timisoara, 1721*;

3. *Memoriul Comisiei de reincorporare a Banatului in Regatul ungar privind organizarea in comitate numarul acestora, orasele de resedinta, numarul plaselor (pro census), stabilirea cuantumului impozitului pe categorii de sesii, a capitatiei (tribut personal), a dijimelor; robotelor; impozitelor suplimentare (pentru armata, pe meserii, comert, cresterea plantelor tehnice etc..) localitati privilegiate, incasarea impozitelor restante, Timisoara, 1776*;

4. *Instructiuni ale oficialitatilor austriece privind explicarea si respectarea noilor legi privind relatiile urbariale, impozitele si taxele, desfiintarea dijmei, pasunatul, inviolabilitatea proprietatii particulare, 1849*;

H. Fond nr.104 inv. 210, *Colecția de harti, diplome si stampe (ani extremi: 1524-1954*

1. *General-Karte der Vojvodschaft Serbien und des Temescher Banates* (Harta generală a voivodinei sârbești și a banatului timisan) *dann der vier Gränzregimenter*, Emanuel von Friedberg k.k. Hauptmann, Vienna, 1853;
2. Harta scolara si administrativa a judetului timis-torontal, Timișoara, 1924 - 1:125.000);
3. Harta banatului cu împărțirea a administrativă pe districte întocmită în timpul guvernatorului Mercy (1723-1775), K.K. Militär Geografisches Institut, 1879;
4. Planul cartierului Fabric din Timișoara, cu industria existentă, Timișoara, 1881;
5. Esplanada orașului liber regal Timișoara, Georg Szavich, 1836;
6. Harta orașului liber regal Timișoara cu plan de extindere efectuat de oficiul ingineresc al orașului, Szilárd Emil și Briger Josef, 1913;
- 7 Planul cetății Timișoara, 1836;
- 8 Planul cartierului Iozefin cu noile denumiri de străzi și numere de casă, Biringer Bela, Timisoara, 1881;
9. Harta voivodinei Sărbesti și a banatului timișan cu împărțirea politică administrativă 1849-1861, Iulius Schockinger, W.WesselY, Timișoara;
10. Harta Banatului Timișorii cu districtele sale, întocmită la ordinul principelui Eugeniu de Savoya și a guvernatorului contele Claudius de Mercy în perioada 1723-1725, copia del 1968;
11. Harta orașului liber regesc Timișoara cu plan de extindere efectuat de oficiul ingineresc al orașului, Szilárd Emil (inginer șef) și Briger Josef, Timișoara, 1913;
12. Planul cetății Timișoara , Timișoara, 1832;
13. Harta militară a voivodatului transilvaniei (*Marschrouten karte des grossfurstenthums siebenbur*), Vienna, 1868;
14. Planul municipiului Timișoara, D. Dumitrache, Timișoara, 1936;
15. Planul municipiului Timișoara, Toma Darabaș, Timișoara, 1940;
16. *Planul fabricii (piuei) de postav „Ferdinanty” din Timișoara*, Timișoara, 1847;
17. Planul orașului Timișoara cu numirile noi ale străzilor, Maior Toma Darabaș, Timișoara, (s.d.);
18. Planul municipiului Timișoara, D. Dumitrache (riproduzione di Emil Grădinariu), Lito Kheil & Baumstark, Timișoara, 1936;

I. Fond nr.304 inv. 1716, Locotenența imperială regală a voivodinei sârbești și a banatului timișan (ani extremi:1851-1861)

1. *Regulament provizoriu de organizare administrativă a Ungariei*, 1849;
2. *Proiect de buget pe 1879 al Societății de regularizare a apelor Timiș-Bega*, Timișoara, 1879;
3. *Hotărâri, procese verbale, rapoarte privind întreținerea drumurilor publice comitatense și vicinale*, 1893;
4. *Hotărâri, corespondență cu Ministerul Comerțului și oficiul de stat pentru construcții privind construirea de treceri peste calea ferată de interes local Timișoara-Sănnicolaul Mare, construirea drumurilor până la gările din Dudeștii Noi și Becicherecul Mic*, 1895;

Part III
Research materials

5. *Regulament comitatens privind activitatea financiară a comisiilor de administrare a drumurilor publice comunale*, 1899;
6. *Rapoarte și corespondență privind ocuparea de drum fără autorizație a societății de căi ferate de interes local Timișoiara-Sânnicolaul Mare la Dudeștii Noi*, 1899/1900;
7. *Hotărâri, rapoarte și corespondență privind ocuparea de drum fără autorizație a societății de căi ferate de interes local Timișoara-Sânnicolaul Mare la Dudeștii Noi și construirea căii de acces la gară, numirea de noi membri în consiliile de conducere ale societăților de căi ferate de interes local Jebel – Ciacova, Timișoara-Buziaș, Timișoara-Modoș, Vârșeț-Kubin*, 1900;
8. *Hotărâri, declarații, rapoarte, referate, schiță privind extinderea rețelei de telefonie publică.*, 1900;

Bibliography on **Palermo**

- Altavilla R., *Breve Storia di Palermo, della sua fondazione sino ai nostri giorni compilata dal prof. Altavilla per le famiglie e le scuola palermitane maschili e femminili*, Palermo, 1878;
- Amabilino R., *Il Porto di Palermo*, in *Panormus*, Anno II, nr.I, Palermo, 1922;
- Amico V., *Dizionario topografico della Sicilia*, tradotto dal latino ed annotato da Gioacchino Di Marzo, Palermo 1855/56 Vol.2;
- Armò E., *La piazza Marchese di Regalmici in Palermo*, in «L'Architettura Italiana», anno V, n.8, 1910;
- Avella, *L'Esposizione del 1891 in Il segno dell'esposizione* a cura di Benocci, Aldini, Ricci, Sessa;
- Aprile M., *Palermo Panormus*, Palermo, 1999;
- Basile G.B.F., *Sulla costruzione del teatro Massimo V. E*, Palermo, 1883;
- Basile G.B.F., *Il teatro Massimo V.E. in Palermo*, Palermo, 1896;
- Basile G.B.F., *La piazza della Marina in Palermo*, in «Giornale di antichità e belle arti» anno I, n.2, Palermo, 1863;
- Basile G.B.F., *Una strada novella in Palermo e la sua importanza*, in «Giornale di antichità e belle arti», anno I, n.1, Palermo 1863;
- Basile G.B.F., *Sul progetto di un teatro a Palermo*, in «Giornale di antichità e belle arti», anno I, n.3, Palermo 1863;
- Basile G.B.F., *Lo square in piazza Marina*, in «Giornale di antichità e belle arti», anno II, n.13, 1864;
- Basile G.B.F., *I mercati pubblici mercati*, in «Giornale di antichità e belle arti», anno II, n.13, 1864;
- Basile G.B.F., *Storia delle strade del fondo Carella*, in «Giornale di antichità e belle arti», anno II, n.10, Palermo 1864;
- Basile G.B.F., *Livellamento della via Maqueda e sul terreno del teatro Massimo di Palermo*, in «Giornale di antichità e belle arti», anno II, n.30, Palermo 1865;
- Bellafiore G., *La civiltà artistica della Sicilia dalla preistoria ad oggi*, Firenze, 1963;
- Bellafiore G., *Architettura e forme urbane nella storia edilizia di Palermo* in «Quaderno» n.2-3 dell'Istituto di Elementi di Arch. e rilievo dei monumenti dell'università di Palermo, 1964;
- Bellafiore G. *Risanamento e sventramento*, in «Ciclope», n.6, Palermo, 1958;
- Bellafiore G., *Architettura in Sicilia nell'età islamica e normanna (827-1194)*, Palermo 1990;
- Bonafede A., *I piani regolatori di Palermo dal 1860 al 1885* in «Urbanistica» n.17,1955;
- Brancato F., *Storiografia e politica nella Sicilia dell'ottocento*, Palermo, 1973;
- Calandra E., *Breve storia dell'architettura in Sicilia*,1938;
- Caracciolo E., *Su alcune questioni relative alla redazione ed esecuzione dei piani regolatori*, Palermo, 1935;
- Caracciolo E., *L'architettura dell'800 in Sicilia*, in Atti del VII convegno di storia dell'architettura, Palermo, 1956;
- Caracciolo E., *Tre lezioni di urbanistica in Sicilia*, Palermo, 1954;
- Caracciolo E., *Continuità urbanistica della grande Palermo*, in «Casa Nostra», Anno IV, n.7-9, 1954;
- Caracciolo E., *Vicende urbanistiche della vecchia Palermo*,1932;
- Caracciolo E., *La sistemazione del Cassaro e l'apertura della strada nuova in Palermo*, in «Urbanistica», fasc.II, 1937;
- Caracciolo E., *La funzione capitale (Palermo)*, in «Ciclope» n.6, Palermo, 1958;

Part III
Research materials

- Caronia Roberti S., *Per il rinnovamento edilizio di Palermo*, Palermo, 1921;
- Caronia Roberti S., *Commemorazione del Prof. Ernesto Basile*, in «Annuario del R. Istit. Sup. di Ingegneria di Palermo», Palermo, 1935;
- Cimino G., *Sul porto di Palermo*, Palermo, 1877;
- Chirco A. Di Liberto M., *Via Roma: la strada nuova del novecento*, Palermo, 2008;
- Chirco A., *Palermo, la città ritrovata. Itinerari fuori le mura*, Palermo, 2006;
- Corrao F., *La città di Palermo dal 1860 al 1910*, in *Palermo e la Conca d'oro*, Palermo, 1911;
- De Seta C. e Di Mauro L., *Palermo*, Roma-Bari, 1980;
- De Stefano F., *Storia della Sicilia dall' XI al XIX sec.*, Bari, 1977;
- Di Benedetto G., *Palermo tra ottocento e novecento*, Palermo, 2002;
- Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G., *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo, 1975;
- Dominici M., *Il secondo tronco della via Roma nei rispetti di Palermo antica*, in «Panormus», Anno I, nr. 2, Palermo, 1920;
- Falcone D., *Il problema delle opere pubbliche nella città di Palermo*, Palermo 1930;
- Gangemi G., *Villa Giulia e Palermo. Suggestioni e risonanze tra spazio di natura e spazio urbano*, prefazione al volume *Et in Arcadia ego* di M.S.Giunta, Palermo 1989;
- Gangemi G. (a cura), *Palermo. Piano programma del centro storico*, in «Progettare», trimestrale di architettura urbanistica pianificazione, Palermo 1985;
- Gangemi G., *Innovation of a sub-regional plan: Palermo and its territory in Sicily*, in «ICAR 2012 (RE) writing history, Proceeding», International conference on Architectural Research, Bucharest, 2012;
- Gentile G. Latona D., (tesi di laurea) *Dal progetto Grandioso al concorso Nazionale: Palermo 1860-1939*, Relatore Leonardo Urbani, Correlatore Giuseppe Gangemi - Facoltà di architettura di Palermo, 1975;
- Gentile G. Latona D., *La questione urbanistica a Palermo (1860-1939)* in Doglio C., Di Stefano P., Urbani L., Gangemi G., La Franca R., Leone N.G., *Palermo: ieri, oggi, domani, dopodomani*, «I quaderni della fionda», Palermo, 1975;
- Giardina G., *Le antiche porte della città di Palermo non più esistenti*, Palermo, 1732;
- Giarrusso F., *La via Roma* in «Panormus», anno II n.3, Agosto 1922;
- Giuffrè M., *Palermo città murata dal XVI al XIX secolo* in «Quaderno dell'istituto dipartimentale di Architettura e di urbanistica», Università degli studi di Catania VIII, 1976;
- Giuffrè M., *Palermo. Le città di Giovan Battista Filippo Basile e di Giuseppe Damiani Almeyda*, in *Il disegno e le architetture della città eclettica*, a cura di L. Mozzoni, S. Santini, Napoli 2004, pp. 163-187;
- Giorgianni M., *Il taglio di via Roma*, Palermo, 2000;
- Gramignani P., *Il piano di risanamento del 1885 per la città di Palermo*, Palermo, 1938;
- Gramignani C., *Sul risanamento della città di Palermo con particolari considerazioni sul rettifilo fra la stazione centrale e la via Ingham*, Palermo, 1890;
- Inzerillo S., *Urbanistica e società negli ultimi duecento anni a Palermo*, Palermo, 1981;
- Istituto per il rinnovamento edilizio di Palermo, *Piano di risanamento del quartiere Monte di Pietà*, Palermo, 1952;
- La Duca R., *Cartografia della città di Palermo dalle origini al 1680*, Palermo, 1962;
- La Duca R., *Il sottosuolo di Palermo*, 1964;
- La Duca R., *Vicende topografiche del centro storico di Palermo*, in «Quaderno» n.2-3, Palermo, 1964;

- La Duca R., *Bibliografia della Urbanistica e della Architettura Palermitana* in «Quaderno» n.2-3 dell'Istituto di Elementi di Architettura e Rilievo dei Monumenti della Facoltà di Architettura di Palermo, Maggio 1964;
- La Duca R., *Sviluppo urbanistico dei quartieri esterni di Palermo*, in «Quaderno» n.4 dell'Istituto di Elementi di Arch. e Rilievo dei Monumenti dell'Univ. di Palermo, 1964;
- La Duca R., *Cartografia generale della città di Palermo e antiche carte della Sicilia*, Napoli, 1975;
- La Duca R., *La città perduta*, Palermo, 1976;
- Lauricella F.P., *Rivista sulle opere pubbliche comunali della città di Palermo*, Palermo, 1875;
- Leone N. G., Sessa E., *Architettura e urbanistica tra ottocento e novecento in Arti figurative e architettura in Sicilia*, X voll., II ediz., Roma, 1999;
- Lima M.A., *Palermo: strutture e dinamiche*, Torino, 1997;
- Lima M.A., *Storia dell'architettura in Sicilia ottocento*, Palermo, 1995;
- Lima M.A., *Palermo: via Libertà, 1848-1851*, Roma, 1982;
- Lima M.A., *Città antica città moderna: dalla storia all'intervento*, 1982;
- Lima M.A.I., *Monreale Palermo* 1991;
- Lo Valvo O., *L'ultimo ottocento palermitano*, Palermo, 1937;
- Maggiore-Perni F., *La popolazione di Sicilia e di Palermo nel secolo XIX*, 1897;
- Manzi E., *Appunti sull'insediamento e la rete urbana in Sicilia dal settecento al primo Novecento visti attraverso la cartografia*, in Atti del XXII Congresso geografico italiano, Salerno 1975;
- Mauro E., Sessa E., *Palermo, detto paradiso di Sicilia*, Palermo, 1990;
- Mauro E., *I giardini delle famiglie Whitaker*, in E. Sessa, E. Mauro, S. Lo Giudice, *I luoghi dei Whitaker*, Palermo 2008;
- Mauro E. e Sessa E., *I Disegni della Collezione Basile*, Palermo, 2015;
- Mauro E. e Sessa E. e, *Il valore della classicità nella cultura del giardino e del paesaggio*, 2010;
- Naselli E. *Prolungamento del Molo di Palermo*, in «Nuovi annali di Costruzioni Arti ed Industrie», Anno I, 1869;
- Anonimo, *Ferrovia dalla stazione centrale di Palermo al Porto*, in «Nuovi annali di Costruzioni Arti ed Industrie», Anno III, 1872;
- Onufrio E., *Guida pratica di Palermo*, 1882;
- Palazzotto E., *G.B.F. Basile e G. Semper, tangenze e confluenze nella cultura architettonica europea della seconda metà del XIX secolo* in «Lexicon» n.9, 2009;
- Pantaleo V., *Note e proposte sul risanamento di Palermo*, Palermo, 1897;
- Paternostro e Scilicone, *Relazione sul bonificamento della città presentata alla Giunta comunale dagli assessori Paternostro e Scilicone*, Palermo, 1885;
- Piola C., *Dizionario delle strade di Palermo*, Palermo, 1870;
- Pirrone G., *I risanamenti di Palermo* in «Comunità» n.121, 1964;
- Pirrone G., *Il punto e la linea: sul prolungamento della strada libertà*, Palermo, 1984;
- Pirrone G., *Palermo, Architettura del XX secolo in Italia*, Genova, 1971;
- Pirrone G., *Palermo: la sua storia e i suoi problemi* in «Urbanistica», n.6, 1950;
- Pirrone G., *Palermo e il suo verde* in «Quaderno» n.5-6-7 dell'istituto di elementi di Arch. Facoltà di architettura, Palermo 1965;
- Pirrone G., *Palermo, una capitale. Dal 700 al liberty*, Milano, 1989;
- Pirrone G., M.Buffa, E.Mauro, E. Sessa, *Palermo detto paradiso di Sicilia*, Palermo, 1989;
- Pirrone G. *I risanamenti di Palermo* in «Comunità», n.121, 1964;
- Pirrone, G. *L'isola del sole: architettura dei giardini di Sicilia*, Milano, 1994;

Part III
Research materials

- Pollaci Nuccio F., *L'Esposizione Nazionale e le sue adiacenze*, Palermo, 1892;
- Reyes S., *La fognatura e la cala di Palermo rapporto alle condizioni igieniche e sanitarie della città*, Palermo, 1878;
- Rykwert J., *Palermo, la memoria costruita*, Palermo, 1982;
- Salemi E., *Cenni sopra tre antiche porte di Palermo*, in *Nuovi Annali di costruzioni, Arti ed industrie di Sicilia*, Tomo III, Palermo, 1872;
- Samonà A., *L'urbanistica e l'avvenire della città*, Bari, 1978;
- Samonà A., G.F.B. Basile, *L'architettura tra passato e futuro*, Palermo, 1989;
- Samonà A., *La costruzione delle croci Toledo-Maqueda e Regalmici a Palermo*, Palermo 1978;
- S. Aldini, C. Benocci, S. Ricci, E. Sessa (a cura di), *Il segno delle esposizioni nazionali e internazionali nella memoria storica delle città*, in «Storia dell'Urbanistica» n.6, 2014;
- Scinà D., *La topografia di Palermo e de' suoi contorni*, Palermo, 1818;
- Sessa E., *Mobili e arredi di E. Basile nella produzione Ducrot*, Palermo 1980;
- Sessa E., *Ducrot – Mobili e arti decorative*, Roma 1989;
- Sessa E., *Ducrot, Vittorio* in Treccani a cura di, 1992;
- Sessa E. e Mauro E., *Giovan Battista Filippo ed Ernesto Basile. Settant'anni di architettura. I disegni restaurati della dotazione Basile 1859-1929*, Palermo, 2000;
- Sessa E. e Mauro E. (a cura di) *Dispar et Unum 1904 -2004, i cento anni del villino Basile* in Atti di convegno, Palermo, 2004;
- Sessa E. , *Il Giardino d'inverno di Ernesto Basile per il Grand Hotel et Des Palmes*, in F. Amendolagine (a cura di), Des Palmes, Palermo, 2006;
- Sessa E., *Arte e architettura in Sicilia fra « Belle Epoque » e «anni ruggenti»*, in *Arte e architettura Liberty in Sicilia* a cura di C. Quartarone, E. Sessa e E. Mauro, Palermo, 2008;
- Sessa E., *Ernesto Basile, 1857-1932. Fra accademismo e "moderno", un'architettura della qualità*, Palermo, 2010;
- Sessa E., *L'arte dei giardini in Sicilia in età contemporanea* in *Il valore della classicità nella cultura del giardino e del paesaggio*, catalogo della mostra (a cura di E. Sessa. e E. Mauro), Palermo, 2010;
- Sessa E., *Ducrot, mobili e arti decorative* in *Collezioni Basile e Ducrot. Mostra documentaria degli archivi*, Palermo, 2014;
- Spataro D., *I principi tecnici del Risanamento della Città di Palermo*, in *Atti del Collegio Ingg. e Architetti di Palermo*, 1886;
- Urbani L., *Palermo: Corrispondenza dell'ambiente urbano alla cultura che lo anima*, in *Casa Nostra* n.91, Palermo, 1959;
- Villa P., *Storia della vita urbanistica di Palermo*, Palermo, 1941;
- Villa P., *Il risanamento del quartiere Palazzo Reale*, in «Casa Nostra», n.6-7, Palermo, 1956;
- Zappulla R., *L'architettura a Palermo dal 1860 al 1930 analisi architettonica ed ambientale*, Palermo, 1984;
- Zappulla R. Crimi L., *Mondello: sviluppo storico, urbanistico e analisi delle architetture del primo 1900*, Palermo, 1991;
- Zevi B., *Due maniere per risanare le città (Risanamento a Palermo)*, in «L'Espresso», 1957;
- Ziino V., *La cultura architettonica in Sicilia dall'Unità d'Italia alla prima guerra mondiale*, in *La casa*, n.6, 1959;
- Ziino V., *Il verde a Palermo ieri e oggi*, in «Casa Nostra», anno IV, nn.1-2, Palermo, 1954;
- Ziino V., *La cultura architettonica in Sicilia dall' Unità d'Italia alla prima guerra mondiale*, in *La Casa* n.6, Roma, 1959;

Arhival sources on Palermo

Palermo: graphics and municipal resolutions consulted

- Comune di Palermo (Sez. urbanistica)

1. *Piano particolareggiato di risanamento della città di Palermo*, 1889: Mandamento *Molo*, Mandamento *Tribunali*; Mandamento *Monte di Pietà*; Mandamento *Castellammare*;
2. *Piano regolatore di risanamento e di ampliamento della città di Palermo*, Ing. Giarrusso, 8 dicembre 1886;
3. Mandamento *Castellammare*, 1886;
4. Piano regolatore del rione compreso fra la via Stabile e corso Scinà, approvato con Regio Decreto il 27 Giugno 1886;
5. *Piano di risanamento ed ampliamento della città di Palermo* rione *Madonna dell'Orto* (?);
6. Estratto dal piano di ampliamento per il principe di *Radaly*, da *via E. Amari* a *corso Scinà* (?);
7. *Piano regolatore e di risanamento della città di Palermo*, progetto dell'ing. Castiglia, 1884;
8. Sistemazione fuori strada *Maqueda*: delibere 25-9-1875; 6-5-1874 (Lavori prima dei piani *Giarrusso*);
9. Sistemazione porto: delibere 6-1-1874; 3-1867; 24-5-1864 (Lavori prima dei piani *Giarrusso*);
10. Sistemazione via *Maqueda*: delibera 10-12-1869 (Lavori prima dei piani *Giarrusso*);
11. Prolungamento di via *Libertà*: delibere 6-1-1864; 21-7-1874; 27-10-1909; 19-12-1918;
12. Risanamento della *Conceria*: delibere: 18-11-1895; 16-9-1896; 19-7-1892; 3-9-1904; 20-2-1895; 16-1-1911; 1897; 9-1898;
13. Costruzione di *via Roma*: delibere: 10-9-1898; 11-8-1899; 7-5-1904; 10-3-1908; 10/12-5-1908; 1-6-1909; 31-3-1894; 25-3-1895; 25-1-1895; 10-2-1895; 3-3-1895; 3-9-1899; 10-6-1912; 7-5-1904; 27-10-1909;
14. Piani di iniziativa privata: delibere *Fondo Carella* 6-10-1861; *Bordonaro - Amato* 14-26-8-1916; 27-11-1886; *Principe di Scordia* 25-5-1915; *Amoroso* 20-8-1917; 25-9-1917;
15. Piano di contrada *Madonna dell'Orto*: delibere 27-11-1886; 27-1-1889; 16-5-1893;

Documenti e delibere consultate

- Archivio Comunale

1. *Disegno di regolamento edilizio per la città di Palermo*, 1888;
2. *Relazione della Commissione Consiliare LL.PP. sul Piano Particolareggiato d'Ampliamento della contrada Madonna dell'Orto*, Palermo, 1899;
3. *Relazione della commissione consiliare sul risanamento*, 1887;
4. *Storia del risanamento di Palermo*, relazione inserita agli atti comunali, 1899;
5. *Pianta della porzione del mandamento Castellammare compreso tra la via Bara e la via Cavour*, (?);
9. *Pianta dell'intorno dei 4 canti di campagna*, 1875;
10. *Pianta della città di Palermo con indicazione delle nuove linee tramviarie*, 1912;
11. *Pianta dell'intorno dei 4 canti nuovi*, F. De Simone, 1875;
12. *Estratto dal piano di risanamento approvato dalla Commissione Consiliare dei Lavori Pubblici*, 7-8-1886;

Part III
Research materials

13. *Piano di sistemazione del tronco della nuova via Roma compreso tra la via V.Emanuele e la stazione Centrale*, Ing. Giarrusso, 1904;
14. Planimetria del Teatro Massimo con sistemazione della illuminazione esterna, 1875;
15. *Deliberazione del quarto comitato dell'interno, istruzione pubblica e commercio*, 16 Marzo 1848, (su via Libertà);
16. *Condizioni per lo appalto dei lavori di costruzione del primo miglio della nuova strada , che sarà detta della Libertà, nel territorio di questa Capitale, ed avrà principio nel piano di S. Oliva nella sezione del Molo*, Delibera del 3 Aprile 1848, (su via Libertà);
17. *Relazione dei signori ingegneri per la costruzione della nuova strada Libertà*, Palermo, 1848;
18. Opuscolo del regolamento edilizio (sulla salubrità e sicurezza), fondo LL.PP. N.4/b, 1855;
19. *Sull'acquisto del terreno Firriato per la continuazione della strada Libertà*, Atti del Consiglio Comunale 1861/62;
20. *Raguaglio al signor ministro dei lavori pubblici sul progetto per la costruzione della nuova strada della Libertà*, Atti Consiglio Comunale, 1948-49;
21. *Proposta della commissione dei lavori pubblici per la sistemazione o apertura di nuove strade*, Atti del Consiglio Comunale, 21 Luglio 1874; 22. *Sistemazione della piazzetta delle Croci*, Atti del consiglio comunale del 2 Dicembre 1874;
23. *Costruzione di una piazzetta circolare in fondo alla via Libertà e di una traversa sino al Piazzale Ranchibile*, Delibera consiglio comunale 1898;
- 24 *Proposta per la dichiarazione di pubblica utilità per il prolungamento di via Libertà sino alla via Resuttana e progetto e Sistemazione stradale con la piazza circolare intermedia*, Atti Consiglio Comunale del 16 Dicembre 1909;
25. *Via Libertà – prolungamento*, Delibera del consiglio comunale del 1911;
26. *Prolungamento di via Libertà (fino a P.zza A. Gentili)* - 1861, Ranieri;
27. *Planimetria della via Libertà (da piazza Croci a via Ugdulena)*, Ing. Giarrusso, 2 Luglio 1902;

- Archivio Storia Patria

1. *Giornale di antichità e belle arti*, anno I, n.1, 2, 3Palermo, 1863;
2. *Giornale di antichità e belle arti*, anno II, n.10, 13, 30 1864/1865;

- Archivio di Stato

1. *Pianta del primo tronco della strada della Real Favorita fino al reclusorio delle Croci, Torregrossa*;

The origins: the walled city

EUROPA



- 1780 Maria Theresa of Austria died and her Habsburg dominions passed to her son Joseph II, the Holy Roman Emperor since 1765.
- 1789 The French Revolution: feudal rights abolition, human and citizen's rights declaration;
- 1792 France declared war on Austria; in 1793 Louis XVI was executed;
- 1796 Lombardy is conquered by Napoleon Bonaparte. (1797 - The Treaty of Campoformio with Austria);
- 1799 Napoleon returns to Paris from Egypt, is elected the First Consul;
- 1804 Napoleon I is the first emperor of French; In 1805 Napoleon entered Vienna;
- 1806 The Bourbons are dethroned, Joseph Bonaparte became king of Naples;
- 1813 The Battle of Leipzig and the Napoleon defeat;
- 1814 The Congress of Vienna (Restoration Age in Europe after upheavals brought about by the French Revolution and Napoleonic Wars), Napoleon's return to France but defeated at Waterloo; constitution of Holy Alliance;
- 1820 Naples and Palermo insurrections;
- 1824 Charles X takes the throne of France;
- 1830 Louis Philippe D'Orleans became King of the French; Belgian independence;
- 1831 The Carbonari (*Young Italy*) uprisings in Bologna and Modena;
- 1832 The Reform of the English Constitution, the *Reform Bill*;
- 1848 The *Springtime of the Peoples* is conducted, wave of bourgeois revolutionary uprisings, with the aim of overthrowing the governments of the Restoration; Frankfurt Parliament; the Hungarian Revolution, born after the declaration of independence of the Magyar people from the Habsburg domination; In France the Second Republic was born with Louis Bonaparte as president;
- 1852 Louis Napoleon Bonaparte became Napoleon III, Emperor of the French (1852-1870); Under the Savoy state, Cavour became Prime Minister;
- 1854 Crimean War (Russian Empire against France, United Kingdom, Kingdom of Sardinia);
- 1861 Proclamation of the Kingdom of Italy, Vittorio Emanuele II, King of Italy;
- 1867 Austrian Empire transformation in the Austro-Hungarian Empire; *Ausgleich* (the Austro - Hungarian Compromise of 1867);
- 1870 The Third Republic in France (liberal state);
- 1871 The Paris Commune, socialist government;
- 1882 The Triple Alliance between Germany, Austria and Italy;
- 1889 The II International was established in Paris, (European Socialist and Labour parties);
- 1892 The First Giolitti government in Italy;
- 1893 The Second Crispi government in Italy;
- 1898 The Pelloux government in Italy;
- 1908 Triple Entente France, England, Russia;
- 1911 The Fiftieth anniversary of the Unification of Italy;
- 1914 The First World War beginning;
- 1915 The Italian intervention in the World War I, and declaration of war against Austria;

PALERMO



- 1780 Viceroy Caracciolo: the institution of the Inquisition was abolished and the powers barons limited;
- 1798 Ferdinand of Bourbon and the Court had to move to Palermo;
- 1812 Francis of Bourbon drafted the first Constitution: passage from an absolute monarchy to a modern and liberal constitutional monarchic state. Abolition of feudalism;
- 1813 The First Parliament is founded;
- 1815 Ferdinand of Bourbon, abolished the Constitution, he returned to the throne of Naples and he unified the two kingdoms (Sicily and Naples), becoming King of the Two Sicilies;
- 1820 Insurrections are conducted in Sicily and in Palermo; Constitution of 1812 is invoked;
- 1821 The Austrians invaded Naples and Sicily, they restoring the absolute government of Ferdinand I, in 1825 Francesco I succeeded him;
- 1830 Francis I dies, he is succeeded by Ferdinand II of Bourbon;
- 1837 Cholera epidemic;
- 1848 Revolutionary motives are conducted against the Bourbon government; with the new revolutionary government a new way will arise in Palermo: the Freedom way;
- 1849 Bourbon troops regain Sicily, the Kingdom of Sicily is restored;
- 1850 General Filangeri, Bourbon army commander, enters in Palermo restoring order and becomes governor of the island;
- 1859-60 Ferdinand II dies, Francis II succeeds him. Garibaldi lands in Marsala and took Palermo; Sicily is annexed to the Kingdom of Italy under Emanuele II of Savoy, the first king of a united Italy. The end of Bourbon rule and beginning of Garibaldi's provisional government; reconstruction period and city expansion under Duca della Verdura, mayor of Palermo;
- 1866 Bloody insurrection in Palermo repressed by General Cadorna;
- 1867 Crisis in the southern agricultural economy and great emigrations beginning;
- 1893-94 Working classes revolt and bourgeoisie advent. The First Socialist Party regional congress in Palermo;
- 1910-11 Constitution drawn up by the Sicilian parliament first centenary; Democratic Republicans' convention (Democratic Republican federation in Palermo); National Unity celebration;
- 1915 Demonstrations against Giolittian Neutralism;

TIMIȘOARA

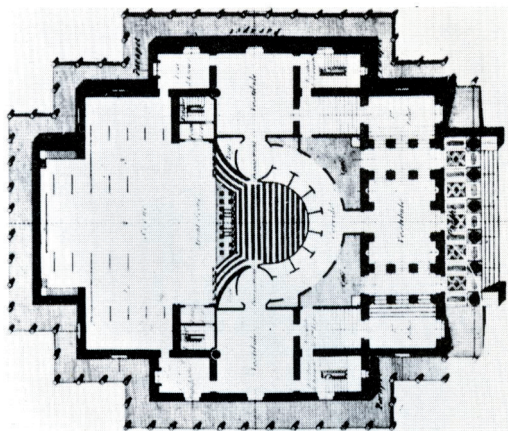


- 1778-81 *Banat* is divided in three committees under the Hungarian administration; Queen *Maria Theresa* annexed *Banat* to Hungary; Timișoara received the special title of *Oraș liber regal* from Emperor Joseph II, obtaining the same rights and privileges as other Hungarian cities;
- 1790 "Oraș liber regal" special title is renewed from emperor Leopold I privilege already granted to the city of Timișoara in 1780;
- 1804 The Habsburgs proclaimed the Austrian Empire, it included all territories under the Habsburg rule; including the Kingdom of Hungary, which was annexed to *Comitatul Timiș*, with the seat in Timișoara.
- 1831-36 Cholera epidemic;
- 1849 Timișoara is besieged by Hungarian revolutionaries proclaiming republic and demanding the separation of Hungary from Austrian empire. Having been separated from Hungary, *Banat* is part of a new crown country (*Kronland*) called *Voievodatul Sarbesc și Banatul Timișan*, under a military governor and with capital Timișoara, will be abolished in 1860;
- 1866 Austro-Prussian War. After the defeat against Prussia, the Austrian Empire became an Austro-Hungarian Monarchy;
- 1869 The National Conference in Romanilor is convened in Timișoara;
- 1881 The *Partidul National Roman din Banat si Ungaria* is led by Alexandru Mocioni;
- 1890 The first *Partidul Social Democrat* is founded;
- 1918 The Austro-Hungarian Monarchy Collapse (Serbian domination in Timișoara);
- 1919 Unification of *Banat* is proclaimed, a Romanian administration is established;

COMPARISON CHRONOLOGICAL FRAMEWORK

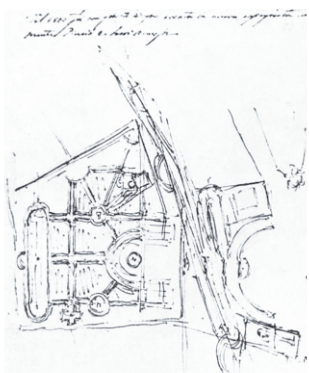
Significant urban and architectural events

EUROPA



1779 C.N. Ledoux, project of the theatre of Besançon and the arrangement of the park of Mauperthuis. C. C. L. Hirschfeld. *Theorie der Gartenkunst* (1775);

1781 F.Militia, *Principles of Civil Architecture*;



1800 F. Gilly, a theatre project in Berlin;

1801 Ch. Percier and P.F.L. Fontaine, the Rue de Rivoli project in Paris;

1808 Ch. Fourier, the Falansterio project;

1810 G. Valadier, Piazza del Popolo in Rome is arranged;

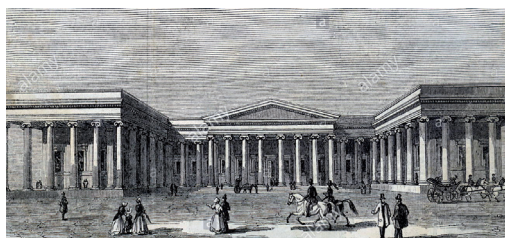
1812 J. Nash, the Regent's Park and Regent's street project, London;

1813 R.Owen, *A new view of society*;

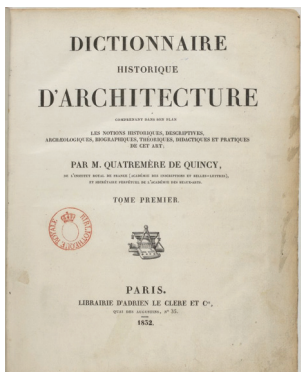
1816 R. Owen, the New Lanark project; G. Valadier, the Pincio Promenade arrangement in Rome;



1823 K.F. Schinkel, *Altes Museum*, Berlin; R. Smirke, *British Museum*, London;

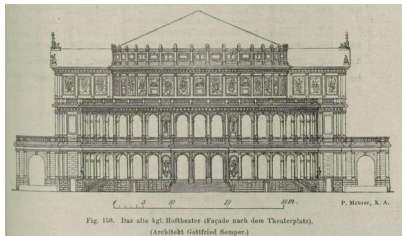


1824 R. Owen, *Community City of New Armony*;



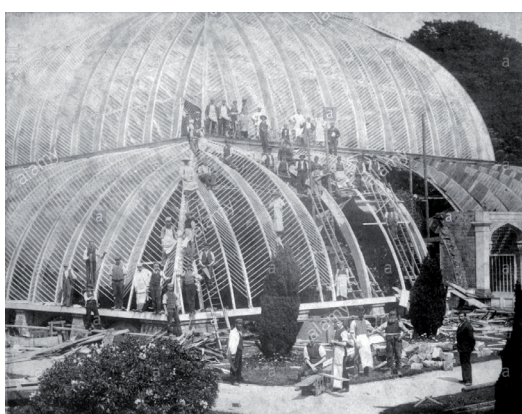
1830 The Kensington Garden in London;

1832 A.C. Quatremere De Quincy, *Dictionnaire historique d'architecture*;



1835 Belgium, the expropriation law;

1837 G. Semper, the Dresden Opera; J. Paxton, the Greenhouse in Chatswort;



1844 Marseille, Joliette basin;

1845 England, *Lands Clauses Consolidation Act*;

1847 Lyon, Quais and Place de la Prefecture, the Rue Bourbon opening, from Place Bellecour to the Perrache station. Copenhagen, the first railway to Koskilde;

1848 First Public Health Act in England;

1849 The Rue de Rivoli extension;

1850 Count A. de Mélin approves the first French urban planning law, it indicates how to expropriate unhealthy housing in France;

PALERMO

1777-78 The realization of Villa Giulia is based on a project by Nicolò Palma. Villa Giulia is situated at the end of Strada Colonna (Foro Italico), in front of the Vega bastion; Villa Giulia is located in a southern urban area of Palermo, an extra moenia expansion. Villa Giulia follows a rigid symmetrical, a square plan, with a perimeter of about 800 meters;

1778 *Addizione Regalmici*, by praetor Antonio La Grua Talamanca and Branciforte, Marquis of Regalmici. He proposed a system of cruciform roads at intersection of Strada fuori porta Maqueda (via Ruggiero Settimo) and Stradone dei Capaciotti (via Mariano Stabile).

1779 Borgo Santa Lucia is connected to the Piano di S. Oliva with the Strada del Mulino a Vento, now Corso Seicà;

1783 Piazza Caracciolo is arranged; the suburban street of Sant'Antonino is aligned, today via Lincoln;

1785-95 Botanical Garden is realized, with the Gymnasium, by Leon Dufoury; Dufoury receives this assignment by the Deputation of Studies of Palermo;

1790 Palazzina Cinese by V. Marvuglia, is situated in the Parco Reale della Favorita;

1795 Botanical Garden and Gymnasium are completed by Dufoury;

1799 Parco della Favorita was built by Ferdinand IV of Bourbon as a hunting reserve;

1817 Marina promenade is arranged "with trees". In the 1843 it is equipped with gas lighting;

1818 The Plan of Palermo by Gaetano Lossieux, is dedicated to the Prince of Salerno;

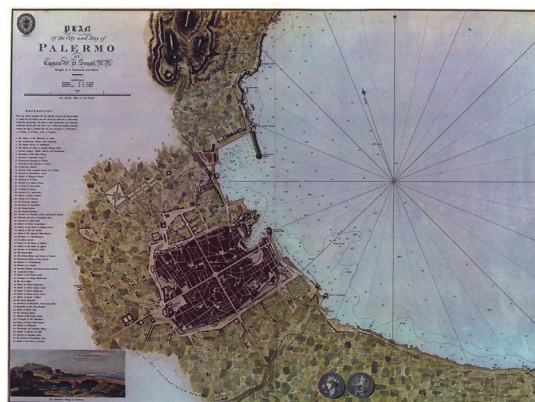
1819 Addition of two new mandamenti (district): Oreto and Molo;

1821 General Vito Nunziante ordered the destruction of the Conceria district; this area will be arranged with a creation of a new square (Piazza Nuova), which will be destroyed after the war;

1822 The plan of Palermo by Colonel De Behrend, updated by Marquis of Villabianca in 1777;

1823 The plan of Palermo by the English Captain W.H. Smyth.

It is based on a 1814-16 relief. It is already defined the *Addizione Regalmici*. A large number of buildings are also clearly visible in the North-West of the city. The plan indicates the tendency to develop along the *Piana dei Colli* and *Mondello*; while, in the South-West and South-East, seem to exist only the *Albergo dei Poveri* and *Villa Giulia*, two significant structures of the XVIIIth century;



1830 G. Semper's trip to Sicily;

1831 The *Papireto* marshy area is restored, a large circular square is created;

1832 Via dei Lollì is extended, between via Malaspina and via Serradifalco;

1834 Duca di Serradifalco, *The Antiquities of Sicily*. Levelling of Royal Palace square. Reclaim of the Oretea river; the prison of Ucciardone is built by architect De Martino, is situated in the Piano del Ciardone;

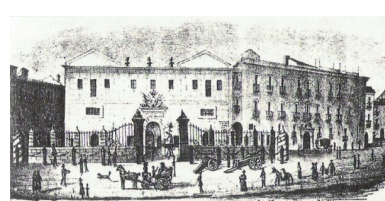
1836 The plants of Palermo by Antonino Musumeci, is based on two different reliefs. It is already visible the Ucciardone prison, it is under construction;

1838 E.E. Viollet-le-Duc's trip in Sicily;

1841 Vincenzo Florio, has a fundamental role in the industrial development. Founding the Oretea Foundry; there are many implementation of port improvements: the extension of the north and south piers; the creation of four winds quay, they are parallel to, the current, via Cristoforo Colombo, and the banchina Puntone; Canalisation of Maredolce;

1842 Appointment of a Building Council to deal main problems of the XIXth century town (decorum).

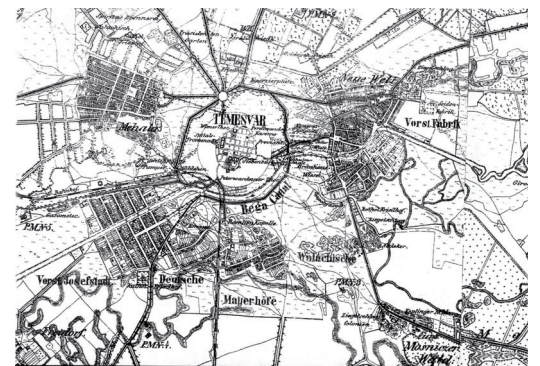
1844 Oretea Foundry is realized, between via del Molo and via Mariano Stabile, whose arrived by sea raw materials, iron and coal, with the Florio fleet's steamship network;



1848-09 The construction of via Libertà begins, it is divisible into 5 sections. It is the most important urban transformation by Revolutionary Government, presided by Ruggiero Settimo. He decided to extend via Maqueda from the Piano di S. Oliva to the contrada dei Colli. The Revolutionary Parliament wanted to call the street: Strada della Libertà. The work continued under Bourbon restoration.

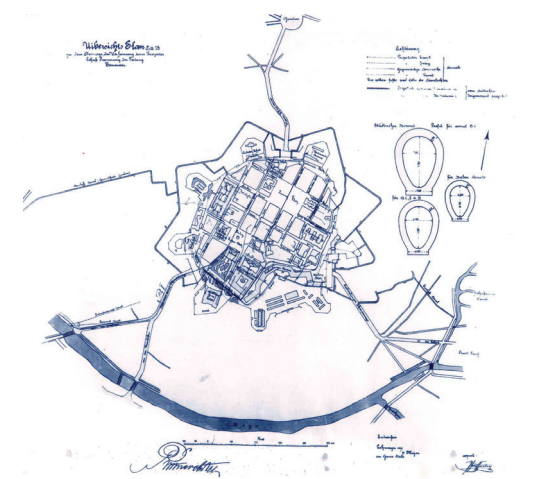
1850 The construction of Via Libertà is continued, with the name of Strada della Favorita: 1st section (1848-49), from Piazza Politeama to Piazza Croci; 2nd section (1849-1860) from piazza Croci to piazza Alberico Gentili; 3rd section (1876-87) from piazza Alberico Gentili to the canal Passo di Rigano; 4th section (1887) from Villa Pajno to vicolo Pandolfina (now viale Lazio); 5th section (1909) to Piazza Vittorio Veneto;

TIMIȘOARA



1782 Timișoara is named Oraș Liber Regal (excluding the suburb of Mehala, with its own autonomy since December 21, 1781);

1784 Military plan of Timișoara, the quarters general layout is already defined;



1808 Cetate's plan;

1812 The South front (Casa Makry) of Libertății square is completed; the construction of buildings in Unirii square begins, on the East side;



1825-26 The Orthodox Basilica Sf. Ilie and the Rosalia Chapel are built in Fabric, both structures incorporate neoclassical forms;

1827 Santul Sanitar is arranged (an old canal built in the 1729, in the west of Cetate, today's boulevard Republici); many private houses in Cetate were connected to the canal's drainage system;

1828 The plan of Timișoara with indicating Cetate's allotment. Completion of Orthodox Community House in Unirii Square;



1836 Cetate's plan;



1846-57 Development of the first factories along Iosefin north-west edge; in 1846, the tobacco factory (Titulescu, strada Pop de Băsești) and in 1857, the kerosene factory (strada Gării Gelu);

1849 Direcția de Construcții a țării, a body created by the new state Voievodatul, with aim of providing constructive guidance for the city. The plan of Cetate with highlighted internal urban allotment, and the rigid urban checkerboard mesh;

1849-60 New buildings are constructed: the Palatul Dicasterial, the cazarma Franz Iosef (in place of old barracks in Unirii Square), the General Staff building (strada D. Cantemir, Marx, Pietrosu, Bocșa), the Castle (cazarma de Artilerie). The construction of Libertății square western front is completed. Anton Schmidt (1786-1863) is the greatest representative of the architecture of the period;

1851 J.Paxton, the *Crystal Palace* in London, it is built with structures made entirely of cast iron elements; the first Universal Exhibition in London; the first laws on subsidised housing: the *Labouring Classes Lodging Houses Act* and the *Common Lodging Houses Act*;

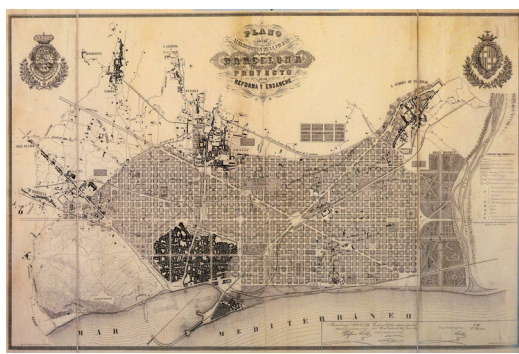
1853 The Plan of Paris by G.E. Haussmann;

1855 The Universal Exhibition in Paris;



1858 Ludwig C.F. Forster, the *Vienna Ringstrasse*. A. Alphand, restructuring of the *Bois de Vincennes*, establishment of the *Caisse des Travaux de Paris*; I. Cerda, Extension Plan for Barcelona; C.Maria de Castro, the extension Plan of Madrid;

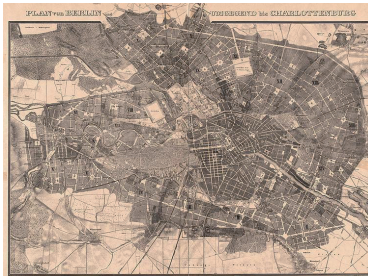
1859 Vienna building regulations, the judgement on the design quality, is reserved for a municipal commission (*Stadterweiterungsfond*); The old Parisian building regulations (1783-84) are modified and are fixed new ratios between houses height and width streets, the roofs inclination is limited to 45°; M. Deschamps is the head of the Paris plan office;



1861 J.I.Ch. Garnier, *Paris Opera*; *Furens Dam*, a drinking water reservoir in the city of *Saint Etienne*, the first modern dam;

1862 J.F.L.Hobrecht, expansion plan of Berlin; Universal exhibition in London; extension project of the port of Trieste;

1863 The first underground railway is inaugurated in London, with steam locomotive;



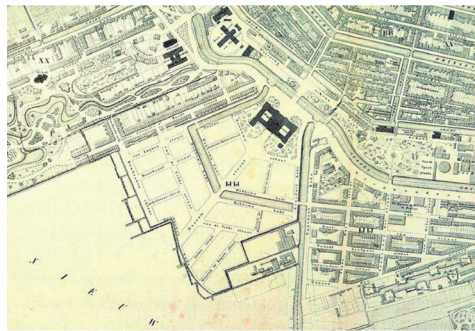
1865 The first Italian law on urban expropriation. The urban plan of Florence by Poggi;

1866 N.Y.Lindhagen, the extension plan of Stockholm; J.G.Niftrik, the extension plan of Amsterdam; the Copenhagen urban plan by Meldahl; the Amsterdam urban plan proposal by J.G. Van Niftrik;

1867 Universal Exhibition in Paris; Brussels, rehabilitation law on unhealthy areas; arrangement and new opening streets in Amsterdam;

1868 Copenhagen, model district (550 single-family houses are arranged in four two-storey buildings) are studied by the *Danish Medical Association*;

1869 Trieste, arrangement works of the *Piazza del Municipio*. The *Palazzo Municipale* will be completed in 1876;

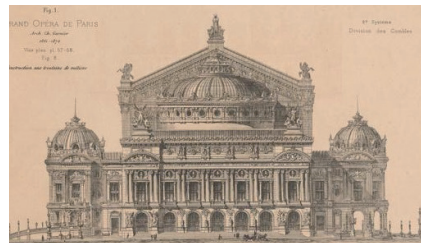


1870 Urban planning Municipal Commission is established in Budapest;

1871 Essen, workers quarters for the *Krupp* factory : *Neu Westend*, *Schederhof*, *Kronenberg*; International competition for the urban plan extension of Budapest (boulevard ring structure);

1872 Universal Exhibition in Vienna; Meinz, agreement on *Gartenfeld* areas, between the governmental and the Prussian authorities;

1875 The *Artisans and Labourers Dwelling Act* in England;



1877 Kalf, enlargement urban plan of Amsterdam;

1880 Cologne extension competition, K.Henrici and J. Stubben;

1881 Industrial Exhibition in Milan; Universal Exhibition in Amsterdam;



1882 The *Ciudad Linear* by Soria y Mata is published;

1884 Urban restoration and expansion plan of Naples. Turin, National Exhibition. France, *Plans d'alignement*;



1885 C. Berutto, Milan town planning plan; the *Worker Class Act*, is a single document that unifies all the health and social housing laws. The *Naples Law* (n. 2892) on the urban rehabilitation;

1851 The *Giardino Inglese* is created, along the *via Libertà*, it is designed by Giovan Battista Filippo Basile;

1853 The *Via Libertà* was renamed *Strada della Real Favorita*, by the Bourbon restored government;



1860 A. Castiglia, F.E. De Simone, R. Torregrossa, G. Moscuza, P. Ranieri, G.B.F.Basile, *Progetto di riforme topografiche e decorative*. The first project, was the economic one, which foresaw a cautious system of cuts, demolitions and rectifications; the second project, the grandiose one, proceeded with four roads opening, twenty metres wide, which would divide Palermo into sixteen quarters, crossing perpendicularly between them and with the *Cassaro* and *via Maqueda*.

The plan of Palermo by Francesco Di Lorenzo. *Via Libertà* makes irreversible the development of the city towards *Monte Pellegrino*, requiring a plan to regulate the expansion of the city to the North. The plan was drawn up in 1859, it is the last act of Bourbon administration;

1861 The Civic Council authorizes a further development towards *Molo* district; the following actions are being planned: a new district on *Orti Carella* area, the demolition of the building curtain, called *Itria* walls, and new roads in *Castellammare* district. G.B.F.Basile, arrangement of the *piazza Santo Spirito*; the *via Libertà* is completed, until *piazza Alberigo Gentili*;

1862 The plan of Palermo by prefect *Torelli*;

1863 The Municipal Technical Office is established. G.B.F.Basile realizes the *Garibaldi* Garden situated in the *Piano della Marina* (an anglo-saxon square);

1864 *Politeama* Theatre project by G. Damiani Almeyda. Announcement of a international competition for the construction of the *Teatro Massimo*, it was to be built near the *Strada fuori Porta Maqueda*;

1865 The construction of the *Politeama* theatre starts. *Via Colonna* is opened;



1869 G.B.F.Basile wins the competition on the construction of the *Teatro Massimo*; the architect G. Semper is president of the jury for the *Teatro Massimo* competition;



1871 Slipway steamships and 7 km long railway (from port to the station) construction by *Società di Navigazione Ignazio e Vincenzo Florio*; railway line located between *Serraglio Vecchio* and *Vanella del Secco* (new railway station inaugurated in 1886);

1873 *Boscogrande* urban area is allotted;

1874 *Piazza Croci* is arranged; *Teatro Massimo* works began. Inauguration of the *Politeama* Theatre.

1875 The works of the *Politeama* Theatre were completed, by *Giuseppe Damiani Almeyda*. The final arrangement of *Piazza Croci* (Royal Decree). The gutting works of the *San Giuliano* district;

1877 *Via Emerico Amari* was built. Public lighting and trees are placed in *Piazza Politeama*. F. Fichera and G. Moscuza, project to extend *via Libertà*, from *Piazza Leoni* to the *Favorita*.

1881 *Ranchibile* area is allotted; *Firriato* areas allotted. Work started on the Central Station by a project of engineer *De Giovanni* and *Cajo*. Wagner's stay in Palermo. *Radaly* area is allotted (*Politeama - Croci* and *Borgo Vecchio*).

1882 *Lolli* Station is realized in the *San Lorenzo* district.

1884 *Patemostro* and *Scichilone*, hygiene and public works councillors of the city council, propose the common and urgent necessity for a land reclamation plan; the Land Reclamation Project is entrusted to the technical Office City Council. Two different elaborations of the plan are drafted: the version drawn up by Achille Viola and that of Luigi Castiglia;

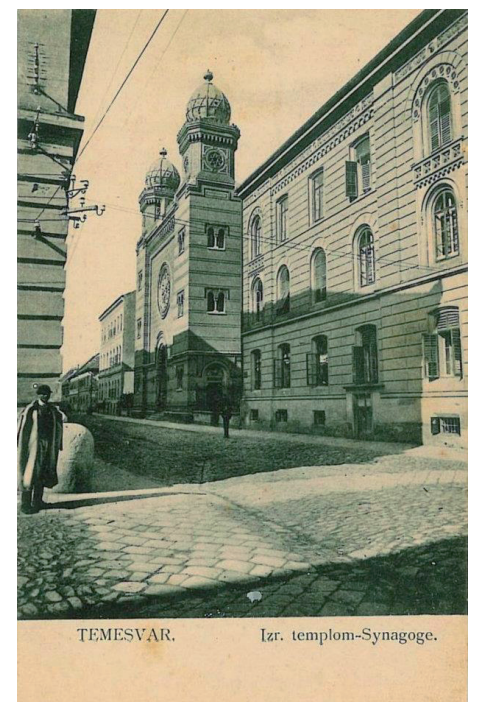
1885 The first draft of the renovation and extension urban plan by Felice Giarrusso, it would have obtained the facilities granted by the Naples law;

1853 In *Iosefin*, *Văcărescu* street is the only one that has a bridge on the navigable canal. Introduction of telegraphy;

1857 Timișoara is connected to the Central Europe (*Gara de Nord* in *Iosefin*) by a railway system; other railway connections were: *Baziaș/Dunare*, in the 1858, *Arad*, in the 1871, and *Orșova/Dunare* in the 1876. The railroad came from the North-West, and was built along the *Santului Sanitar*; this railroad served entire the *Balkan* area. The map of Timișoara, in 1857;

1859 City plan of 1859; a new military barracks, *Comenduirea corpului de armata*, it is built in *Libertății square*;

1860 Buildings (on two levels) are constructed in *Cetate*: the *cazarma U. Franz Joseph* in *General Eremia Grigorescu street* 1; the *Palatul Dicasterial* in *Eugeniu de Savoia street* nr.2; the *Casarma statului Major* in *Janos Bolyai street*;



1862 The plan of *Coronini Park* is designed (*Parcul Poporului* or *Regina Maria*);

1863-65 The synagogue of *Cetate* was built;



1867 Municipality of Timișoara, activation of the *Serviciul tehnic*, it had the duty to control the urban planning activities; it was composed: a chief engineer, three engineers, an architect and a sub engineer;

1868 The *Esplanada* area is reduced from 948 mt to 569 mt;

1869 The first tram line was inaugurated: *Roaită* square - *Romanilor* square; a second tram line was inaugurated in the same year: *Roaită* square - *Văcărescu* street; in 1871 this line was extended until the *Iosefin* station. The expansion of *Iosefin* beginning, secondary roads are opened, they are perpendicular to main axis, the *boulevard Carol I*; The developed of *Iosefin* was possible thanks to the railway, that has attracted the industrial development. After 1868, the urban fabric found continuity with the *Cetate* urban fabric. Until 1912, numerous houses were built on two levels, forming continuous road fronts;

1870 *Parcul Central*. Work was carried to rebuild the fortified belt;

1872-73 Economic crisis;

1872-75 The National Theatre was built, it is located in *Cetate*, (arch . F. Fellner and H. Gottfried);



1877 *Uniunea Inginerilor si Arhitecților din Timișoara* was founded;

1879 The first installation of a Telephone network;

1882 The municipality accepts the offer made by *Anglo Austrian Brush Electrical of London* (contract signed on 22-12-1887);

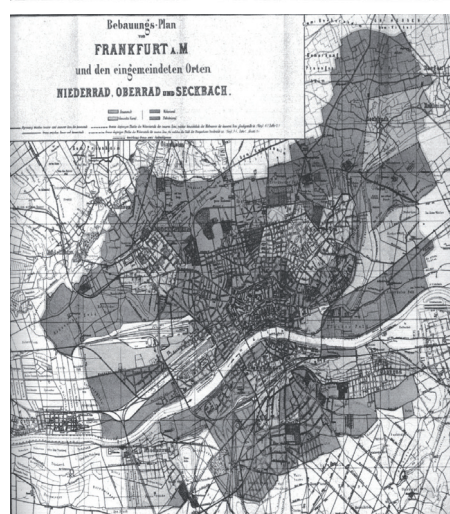
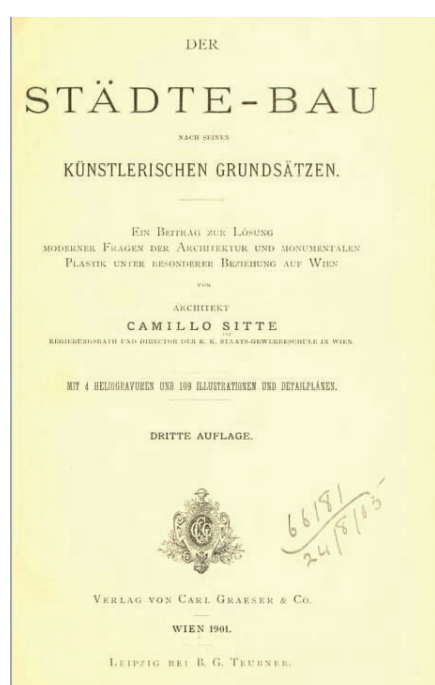
1884 Timișoara is the first city in Europe with electric street lighting;

1885-86 *Palatul Baroc* is reconstructed in the *Unirii* square, in eclectic historicist style, by architect Jacques (Jakob) Klein;

1887 F.Engels, *The Housing Issue*. Universal Exhibition in Barcelona, Copenhagen and Brussels;

1888 Italy, health law by Crispi; to the city of Cologne are annexed the suburbs of: Nippes, Ehrenfeld, Lindenthal and Deutz;

1889 G.Eiffel, Tower of Paris. C.Sitte, *Der Städtebau*. Paris, exhibition of 1889; Enlargement of the urban plan of Bologna;



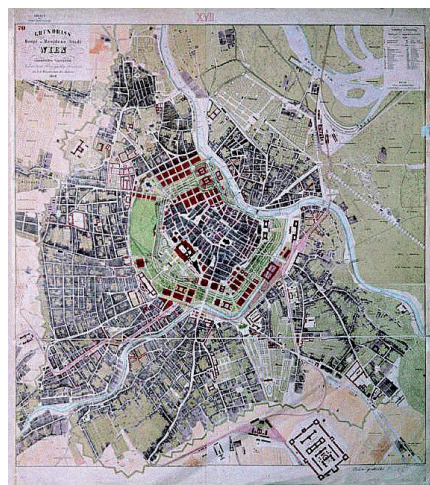
1891 *Bauzonnenplan* in Frankfurt;

1892 National competition for Munich new master plan, 1st prize Henrici and J. Stubben, based on a wide ring road;

1893 Vienna urban plan by O.Wagner; *Great Vienna* urban plan by E. Fassbender; *J.Stubben, Der Städtebau handbuch der architektur*;

1894 A.Soria y Mata, linear city theory application in the Madrid outskirts. Lyon Exhibition. Anversa International Exhibition ;

1895 Dresden International Exhibition; *Jugendstil* affirmation;



1896 V.Horta, *Maison du Peuple* in Brussels. International Exhibition in Budapest. Universal Exhibition in Kiel, Stuttgart, Berlin, Geneva;

1897 The mayor of Vienna, Luger invests on low-cost housing;

1898 Howard publishes *Tomorrow a peaceful path to real reform*;



1901 Tony Garnier, *Cité Industrielle*; to Berlage is assigned the draw up of a urban plan of Amsterdam South, the final solution will be reached in 1915;



1902 H.P.Berlage, Amsterdam South expansion urban plan. Turin Exhibition pavilion;

1886 The urban plan of the *Via Mariano Stabile* and *via Domenico Scinà* is approved (*Royal Decree* of 27.6.1886. On 27 November 1886). The Municipal administration approved the sewerage system project drawn up by *Castiglia*, and the new rehabilitation and expansion urban plan by *Giarrusso* and *De Simone*;

1887 Some urban areas are expropriated in the districts of *Kalsa*, *Porticatello*, *S.Isidoro* and *via Bandiera*. The urban plan by *Giarrusso* is approved (the restoration urban plan only). The *Ranchibile* district is extended. The districts of the *Kalsa*, *Albergheria*, *Pozzo*, *Pozzillo* and *S.Agata* are withdrawn. Demolition are made in the *Porta Carini* urban area. Disembowelment proposals are made for the *Albergheria* and *Tribunals* districts;

1888 The Public Works Ministry approved a new Regulations of building and hygiene (decree of 15.7.1889), which prescribed new rules for the buildings construction.

1889 On 11.10.1889, the City Council approved only the rehabilitation urban plan by *Giarrusso* (D.L. n.177 of 19.7.1894 public utility reasons). G.B.F.Basile, *villa Favalaro*.

On 27.1.1889, the Town Council approved the district urban plan of *Madonna dell'Orto* (*via Villafranca*, *piazza S. Oliva*, *piazza San Francesco di Paola*, *via Villa Filippina*, *piazza dei Marmi*, *corso Alberto Amedeo*, *corso Olivuzza*, *via Serradifalco*, *via Malaspina*, *via Cannatella* and this district urban plan included also the properties: *Boscogrande*, *Guarnaschelli*, *Gallitano*, *Withaker*, *Cavarretta*, *Scordia* and *Lo Verde*). The Town Council approved the contract, dated 9.2.1889, with Prince Radaly, which regulated the building land owned by Radaly;

1889-1930 The operation for the construction of *Via Roma* began: 1st section (1889) from *corso Vittorio Emanuele* to *piazza San Domenico*, according to renovation urban plan, approved in 1889, by *F. Giarrusso*, (*Conceria*); 2nd section (1905-08) from *piazza San Domenico* to *via Cavour*, according to renovation urban plan, approved in 1889, by *F. Giarrusso* (*Olivella*); 3rd section (1908-20) from *corso Vittorio Emanuele* to *via Divisi*, according to the 1915 detailed of *via Roma* urban plan, between *corso Vittorio Emanuele* and the central station (*Giardinaccio-Lattarini*); 4th section (1922) from *via Divisi* to *Central Station*, according to the 1915 detailed of *via Roma* urban plan between *corso Vittorio Emanuele* and the Central Station (*Stazzone*);

1890 Map of Palermo by Treves; Map of Palermo by Vella - Gambino. Renovation urban plan by *Giarrusso*, detailed urban plans of the *San Vito*, *S. Antonino*, *S. Giuliano* and *Serraglio* districts.

1891 The enlargement project of the *Foro Italico* is approved. The marshes reclamation of *Mondello* begins;

1891-92 The National Exhibition, on an area of about 12 ha, between *via libertà* and *via Villafranca* and between *Castelnuovo* squares and *Croci* square; A new edition of the plan of Palermo by Treves, which marks the vast National Exhibition complex area, along *via Libertà* (*Firriato dei Villafranca*); Are renovated the districts urban plan: *S.Antonio*, *Conceria* and *Lattarini*;

1893 The *Massimo* theatre was constructed. The urban plan of implementation of *Felice Giarrusso* is approved; it is called "Public Utilities Rehabilitation urban plan" (Law no. 344 of 19 July). The *Porta Sant'Agata* is demolished;

1894 The urban project of *Lattarini* district by Municipal Technical Office (*Cassa di Risparmio*) is being processed. *Corso dei Mille* is arranged. The urban district of *Porta Sant'Agata* is renovated.

1895 The urban district *Sant'Antonio* and *Conceria* were cleared, this work was completed in the October of 1898;

1896 The square of the *Lattarini* urban district is renovated (*Cassa di Risparmio*);

1897 Was inaugurated the *Massimo* theatre;

1898 Was demolished the bastion of *San Giorgio*; is being processed the project of *Piazza Vittorio Emanuele*;

1899 The urban plan of *Via Roma* is approved, the stretch between *via Biondo* and *via Cavour*. The land are granted to the *Biondo* brothers for the construction of a popular theatre in the district of *Conceria*. Shipyards (*cantieri navali*).

A contract is made between the *Tramways Omnibus Company* and the Municipality of Palermo for the constitution of urban and suburban electric trams and omnibuses lines on horseback. Is established the Tramway line from *Piazza Bologna* to *Rocca* (*Corso Calatafimi*); the line was extended, subsequently, to *Monreale*. The Tramway system is designed and constructed by the *Schukert e co.* and *Nuremberg Electric Companies*;

1900 *Oreto* river reclamation. *Teatro Biondo* construction;

1901 Demolitions are made in the *Lattarini* district (*Mercè* church) and *Kalsa* square. Is designed the *Policlinico* hospital;



1902 A staircase is constructed, it connects the *via Roma* with *Piazza Caracciolo*;

1889 Timișoara, *Regulament de Constructii*;

1890 The first urban plan of *Liber și Regal Timișoara*. The construction of *Fabric* district begins; four blocks are built on *12 Aprilie* street, between *Romanilor* square, *Mircești* street and *slargo Coloniei* (1889-1894).

Fabric is dominated by the monumental *Biserica Mileniului* (1896-1901); the northern front of the *Boulevard 12 Aprilie* will be built, with *Palatul Steiner* (1898) and *Palatul Neptun* (1913);

1891 *Maiere* district (called *Elisabetin* since 1896) lost its autonomy administrative and it is joined to *Iosefin*; *Pionierilor* Park. Industrial and agricultural national exhibition;

1892 *Defortificarea*, cancellation of the urban military character. Begins the construction of the buildings in the *Boulevard 12 Aprilie* (now *3 August* 1919), from architect *Szekely*.

By the sale of land freed from fortifications was established *Fondul pentru Dezvoltare Orașului*.

1893-95 *Planul general de dezvoltare in Orașului* (general development urban plan) is reworked many times, until 1913, by architects *Ludwing Von Ybl* and *Aladar Kovacs Sebestyen*, they solved urban general structure planning a radial - concentric system: *Cetate* is surrounded by two *boulevards*, a wider one approximately follows fortifications inner contour. It was planned to demolish completely the fortifications and, to move towards *Bazias* railway road to the west of the city, while the one towards *Lugoj* to the north of *Cetate*. The main station was placed at the intersection of *Aradului* road with the second ring. Large radial arteries would connect the inner ring with the outside districts of *Cetate* (*bd. Lazar, Republici, 30 Decembrie, Michelangelo, 23 August, Sălăjan*). It was proposed to surround the *boulevards* with monumental buildings on several levels, and with continuous fronts. In front of the *National theatre* (*30 Decembrie square*), it was planned a large *esplanade*. The main circulation, between *Cetate* and *Iosefin*, was made through a artery located in the west of the theater, while the *esplanada* remained pedestrian. To the north-west of *Cetate*, was planned a large city park, while to the south of the *Bega*, it was planned houses *de vara* (holiday homes) and gardens area;

1896 The *Biserica Mileniului* was built (Arch. *Lajos Ybl*) in *Romanilor* Square. The *Maierele Valahe* and the *Maierele Germane* districts are joined together and took the name of *Elisabetin*;

1898 The northern front of the *Boulevard 6 Martie* is realized in the *Iosefin* district, until the palace of *Timiș Bega Society*. *Doina* Park is realized in the *Elisabetin* district, in the south of the city.

1899 The demolition operations of fortifications began, until 1902. Electric tram.

1900-09 The construction of buildings begins in *Traian* Square. The *Blaşcovici* colonies was constituted in *Mehala* (*strada Mărăcine Hasdeu*), *Anheuer* (northwest of *strada Mărăcine Hasdeu*) and *Ronaș* (in the area of *Războieni* and *Cireșului* streets);

1901-04 Urban plan by *Laszlo Szesztay*. The focus is on the recovery of the *Fabric* district, and on *Cetate* and *Fabric* union through the *bd. Revoluției* 1989 and *3 August 1919*. *Szesztay* greatly narrows the urban plan area considered: towards North and West, the margin is placed in the railroad towards *Lugoj*, and towards South-East the limit is placed with *Bega* canal.

There was a single semicircular *boulevard*, at south-east of *Cetate*, the *bd.Victoriei*, it is intersected by many radial roads.

In front of the theatre there was only a *boulevard*, which led to a circular square with a 100 meters diameter; in this area were located the *boulevard Victoriei*, *Politehnicii* and *6 Martie*; a green belt spaces was placed along the *Bega* canal.

1902 *Emil Szilard*, city chief engineer, designed a project for the regulation of the *Bega* water canal in *Fabric* district. Are reclaimed the river canals for the operation of the mills, around *Fabric*. The railway road towards *Lugoj* is changed, according to the north current route of *Cetate*;

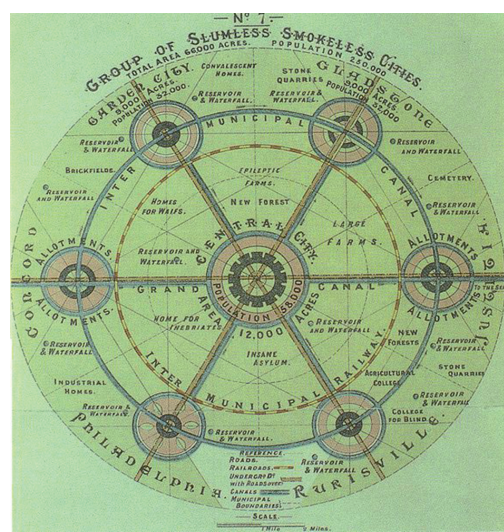
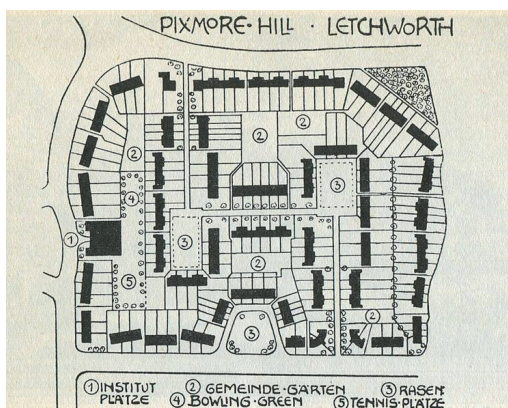
1903 R.Unwin and B.Parker, *Garden City Letchworth*. Social housing law in Italy;

1905 The Amsterdam building regulations, it imposes precise restrictions on the private property;

1906 International Exhibition in Milan;



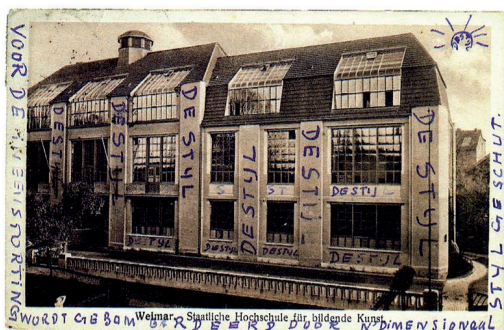
1908 Fischer's Plan for Munich;



1912 International Association of Garden Cities is established; Lyon commission for the expansion and beautification urban plan (Tony Garnier and E. Herriote);

1913 Victorian culture diffusion in Italy (Giovannoni);

1914 Manifesto of the Futurist architecture;



1917 The first publication of *De Stijl* magazine;
 1918 Le Corbusier and Ozenfant, *Apres le Cubisme*;
 1919 W. Gropius, the Bauhaus of Weimar; Tatlin, *Monument to the Third International*, Moscow;
 1920 Le Corbusier publishes the *Esprit Nouveau*.



1903 Expropriations and demolitions are made in the *Conceria* district (via *Maccheronai*);

1904 The urban plan of *Via Roma* is presented, the stretch between *via Bandiera* and *via Bara*. The urban extension of *Via Alloro* is approved until *Foro Italico*; *Mura delle Cative* are demolished;

1905 The urban plan variant of *Via Roma* is approved; *Vittoria* square is placed with green area (*Villa Bonanno*);

1906 *Via Volturmo* is arranged; *San Vito* bastion are demolished;

1907 Continued the works for the accomodation of the *Oreto* river; *Cassa di Risparmio Vittorio Emanuele* is built;

1908 *Via Roma* reaches *via Cavour*. A contract is made for *Palazzo delle Poste* construction;

1909 From the sale of *Via Roma* land, the city began to be equipped with civil buildings; the buildings of *Banco di Sicilia* and *Cassa Vittorio Emanuele* were built. Is taken the decision to extend *Via Libertà* until *via Resuttana*;

1910 The engineer E. Simoncini design an area of the port.

1911 E. Basile built the *Monumento alla Libertà*, and, at the end of *via Libertà*, is designed *Piazza Vittorio Emanuele*. Tramway tracks comes defined to *San Lorenzo* and *Tommaso Natale*;



1912 Urban and suburban tramway lines are designed. Allotment of the *Modello* urban area; a Belgian company obtains a concession, from the Municipality of *Mondello*, to open a public bathing establishment;

1913 A compromise was signed with the company *Porcheddu* for the construction of the second *via Roma* stretch. E. Basile, *Kursaal Biondo* in *via Emerico Amari*;

1914 A compromise was signed with the company *Bonci e Rutelli* for the construction of the second *via Roma* stretch. *Via Cantieri Navali* is arranged. *Cinca Excelsior* in *via Mariano Stabile*; Giuseppe Lanza di Scalea councillor recognizes the need for a new town-planning plan, but it was shelved because of the restrictive legislation in force.

(...) sempre la Legge n.2353 del 25.6.1865, sulle espropriazioni per pubblica utilità, subordinava ogni previsione di futuri sviluppi edilizi alle possibilità finanziarie del bilancio comunale, e non agli effettivi bisogni; un finanziamento alla città di Palermo per la realizzazione di alcune opere pubbliche e la redazione di un piano di risanamento e di ampliamento, fu accordato nel 1926 con il decreto legge n.886 (...).

(S. M. Inzerillo, *Urbanistica e società negli ultimi duecento anni a Palermo. Piani e prassi amministrativa dall'Addizione dei Regalmici al Concorso del 1939*, Palermo 1980, p.57);

1915 *Via Dante* is arranged.

1904 The fronts north, east and west of *Plevnei* square (*Doja* square) are built. The *Elisabetin* district acquires its own administration and it is recognized as a city district.

1904-07 Stan Vidrighin realizes a plan for the canalisation and the water supply.

1905 A workers commission for social housing was established;

1905-13 A strong constructive development are witnessing in all districts. Peak year is 1911. During this period, are defined: the *boulevard 16 December 1989*, which links the *Josefin* and *Elisabetin* districts with *Cetate* and the *bd. 3 August 1919*, which links *Fabric* with *Cetate*. In *Elisabetin*, three fronts are built, in the *Plevna* square. *Liceul Pianist* complex, most of *Victoriei* square building, the *Opera* and the *Cathedral* are built;

1906-10 *Elisabetin* is the district with the most built volume. The urban fabric now includes the *Cruci* and *Eforie* market areas, until the *Babeş boulevard* and also to include the streets *Doja* and *Romulus*. *Elisabetin* district is dominated by the basilica of the *Bălcescu* square (it is finished in 1919). *Fratelia* was founded, it is a workers former colony, in the south-west of the city.

The fortifications are demolished; many *boulevards* are defined: the *23 August boulevard* and the *Victoriei* and *Horatiu* square. Between the *boulevard 23 August* and the *Victoriei* area, many socio cultural buildings are built: women's and men's high school, state bank, central post office, theological institute. Adjacent the *Horatiu* square area, the west side of the *Victoriei boulevard* is built: vocational school (between the streets *Asanesti* and *Săvineşti*), the kindergarden, the children's hospital, and finally the High School *Piariştilor*;

1909 With the funding of the Budapest Agriculture Ministry, some houses are built for agricultural workers;

1910 The *Municipiului Serviciul Tehnic*, in his urban plan, proposed four categories of main streets: some of these, with a width between 45 mt (*bd. Michelangelo*) and 40 mt (*Cluj* street and *bd. 23 August*, and *Salajan*), others with a size of 34 mt (*Kogălniceanu* street) and 30 mt (*Eminescu* street), a third streets category of 24 mt (*bd. Victoriei, Politehnicii*) and 20 mt (*bd. Republicii, Hector* street); and finally, a last category with a size of 16 mt width (*BuŃtea* street, *Lenin*) and 14 mt (*Lenau* street). It is appears the idea to widen the streets *Zapolya* (it was *Transilvaniei* street), *9 Mai*, *Alba Iulia*, as well as to extend, towards North and South, the *Libertăţii* square (the North part of *Victoriei* square, still not well defined towards *Huniade* square, was balanced by a semicircular area opening, where the *Mărăşeşti, 1 Mai* and *Republicii* streets would arrive). The National theatre was resolved, in the front area, with a wide *esplanade*.

Mehala was unified to the city, and its inhabitants obtained the status of *Timişoara* citizens;

1911 Szilard and Briger urban plan, which will come into force in 1913. It was proposed to extend the city centre to 3,475 hectares. Railway route road to *Bazias* was modified, which until then had passed through the area of today's *Roman Orthodox cathedral*; while *Lugo* route was maintained, extending the town to north of this railway road. At the north-eastern edge of the city, a large hospital complex was planned, with pavilions (*Renăşterii, Lorena, Spitalul Nou* streets). In order to connect *Cetate* with *Fabric* and *Mehala*, a cut was planned with a large and unique *boulevard*, corresponding to the streets *23 August, Eminescu, 9 Mai, Brediceanu*, thus to intersect *Cetate* in an East-West direction. The area in the south of the theatre is designed; the area, in continuity with *Victoriei* square, towards *Fabric*, is settled with the *boulevard 23 August 1919* (now *RevoluŃiei din 1989*) to be connected to the street *12 Aprilie* (now *3 August 1919*);

1914 Six houses block are constructed for worker, on *bd. Sălăjan*. The Water Tower is constructed in *Iosefin* and the Municipal Slaughterhouse in *Fabric*, by the architect Laszlo Szekely.