

ROMAN ARCHITECTURE AND URBANISM

Since antiquity, Roman architecture and planning have inspired architects and designers. In this volume, Fikret Yegül and Diane Favro offer a comprehensive history and analysis of the Roman-built environment, emphasizing design and planning aspects of buildings and streetscapes. The authors explore the dynamic evolution and dissemination of architectural ideas, showing how local influences and technologies were incorporated across the vast Roman territory. They also consider how Roman construction and engineering expertise, as well as logistical proficiency, contributed to the making of bold and exceptional spaces and forms. Based on decades of firsthand examinations of ancient sites throughout the Roman world, from Britain to Syria, the authors give close accounts of many sites no longer extant or accessible. Written in a lively and accessible manner, *Roman Architecture and Urbanism* affirms the enduring attractions of Roman buildings and environments and their relevance to a global view of architecture. Lavishly illustrated with over eight hundred images, including numerous new plans and drawings as well as digital renderings, the book will appeal to readers interested in the classical world and the history of

architecture and urban design, as well as a wide range of academic fields.

Fikret Yegül is a distinguished professor emeritus at the University of California, Santa Barbara. Trained as an architect and architectural historian, he has extensive field experience in archaeology, notably as a long-term member of Harvard's Sardis Excavation. Yegül is completing a major publication on the Temple of Artemis. Among his other books is *Baths and Bathing in Classical Antiquity*, which received the prestigious Alice Davies Hitchcock Award from the Society of Architectural Historians.

Diane Favro is a distinguished professor emerita in the Department of Architecture and Urban Design at the University of California, Los Angeles. Author of the influential book *The Urban Image of Augustan Rome*, she has pioneered research applications of virtual reality digital reconstructions with *Rome Reborn* (1993), the *Digital Roman Forum* (2002), and *Digital Karnak* (2007). She was a director of the UCLA Experiential Technologies Center, president of the Society of Architectural Historians, and the Samuel H. Kress Professor at the Center for Advanced Study in the Visual Arts at the National Gallery of Art.

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FROM THE ORIGINS TO LATE ANTIQUITY

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PREFACE AND ACKNOWLEDGMENTS

This book has been a long time in coming – fifteen years or so. We thank Beatrice Rehl for entrusting us with this challenging project and having the patience while we attended many other unfinished ones on the front and back burners. Actually, this book has been in preparation for thirty-nine years for one of us and thirty-one years for the other, exactly the number of years since we first stepped into a classroom to teach “Roman Architecture.” We knew somehow that we were writing the book all along in response to our thousands of students’ needs, wishes, and input. Therefore, our first and comprehensive thanks goes to generations of our students, graduate and undergraduate – some of whom went on to become valuable teachers of the subject themselves – whose interest in Roman architecture gave us the inspiration and courage to start and finish this work.

A book that takes some forty years of gestation is naturally shaped in accordance to the changes and developments informing the field through the hard work and discoveries of hundreds of our colleagues. We are the grateful beneficiaries of the evolving archaeological, architectural, historical, literary, and theoretical research on Roman architecture and urbanism; we followed with admiration (and sometimes contributed to) the research, analyses, and re-creative syntheses of the present and the past. Four decades brought a lot of new, hard data on which to base our knowledge, but more importantly they changed the way we look at and see the evidence. Naturally, it also brought a lot of differences and controversies in our perceptions and interpretations of issues and their meaning. We are thankful to all searchers and researchers for their tireless labors and insight, ideas, and recommendations, some of which we shared and reflected, others we

considered, always with interest, and merged them in greater or lesser degree into our own understanding of Roman architecture and its evolving parameters. Being aware, even appreciative, of conflict and polemics does not necessitate the taking of sides, especially in a book of this sort, but when we needed to we tried to make our critical opinion clear and accessible. (Roman art and architecture has its own strong, indigenous, Italian roots, as recent scholarship underlines, but was not deaf to the influences from their Etruscan and Greek neighbors; Greek and Jewish civilizations were not the only ones that shaped the Roman presence in the Near East as occasionally claimed; there are architecturally more meaningful and gratifying ways of looking at Nero’s Domus Aurea than endless antiquarian debates about its rotating dining hall, etc.) Throughout, our tendency was to emphasize the aspects of concern to architects – structure, space, light, experience, sequencing, order – without compromising those of classicists, historians, and archaeologists.

Now, to the book itself. The primary audience for this book is the university community, interested public, architects, and designers. It is a broadly conceived book on the architecture, cities, and urbanism of the ancient Romans from the early Republic to the end of their Empire. We aim to cover this vast architectural geography with many examples and many illustrations presented in the context of a continuous and chronological narrative emphasizing social, political, and cultural issues that served as a framework for the world they shaped and built. Although we try to avoid detail and sometimes privileged overviews, we seek general meanings that illuminate the particular. Still, we include in our discussion the new horizons and the new controversies current in our field not so much to

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advocate specialized views, but to illustrate how such controversies, varying opinions, creative debates, and new discoveries can enliven scholarship even when they may not lead us to verifiable solutions.

While acknowledging that Rome was the center of power that ruled and shaped the cultural and artistic output of the far-flung periphery of the Empire, as strong believers in the dynamism of the provinces, we try to avoid the all-too-common Rome-centric and Italo-centric approaches in our coverage. We thus explore the creative role played by the provinces in shaping Roman architecture and urbanism. We enjoy providing ample stage to the contributions of this vast periphery (five or six of the total twelve chapters), but enjoy even more presenting on this stage the interdependent and interactive nature of the play between all sides. Neither Rome nor its creative provinces stood alone.

We start each chapter with a relevant background of social and political history – fundamental to any study of Roman art and society. Yet, as trained architects and architectural historians, our emphasis lies in elucidating the structural, spatial, functional, and symbolic aspects of architecture within its larger civic and natural setting. We strive to highlight the human component of architecture by attempting to recreate the world of Roman patrons and builders; and by inviting the reader to an experiential tour of the realm they built and left for us. Following a traditional framework, we present our narrative in twelve chronologically and/or regionally organized chapters. During our research it became clear to us that a tightly organized chronological framework following the traditional sequence of emperors, their architectural and civic contributions, is effective for Rome and Italy, but less so for the provinces. Although an overall chronological narrative of the policies and events in each province can set the stage and highlight certain specific imperial themes (such as those of Hadrian in Athens and Septimius Severus in Lepcis Magna), a more cogent discussion results by treating buildings and architecture as types in the context of cities. Consequently, our methodology varies in different chapters depending on what we think serves best in presenting the material clearly and cogently.

The scope and complexity of the field makes certain overlaps in the material unavoidable, even meaningful and beneficial. Early chapters on the technology and process of building and on residential architecture inform more specialized discussions in other chapters. We are comfortable with repeating some information in specific cases if it makes the chapters individually more complete and clarifies their meaning. In order to maintain an integrated and running narrative, we avoid

notes except when we refer directly to ancient or modern sources, or quote from them, where they are given in short form in the text. However, we include a fairly extensive and specialized bibliography for each chapter that verifies our indebtedness to the community of Roman scholars and archaeologists, but goes far beyond what we are able to cover in our discussion. Our gratitude in acknowledging those who gave us the facts and ideas, new discoveries and theories, gave us the courage to plow our own rows in the field.

When we were completing our studies, an outstanding cadre of scholars, who had come of age in the 1940s and 1950s, were changing our views and our understanding of Roman art, architecture, and urbanism in an outpouring of seminal and synthetic research. We are fortunate to have had many of these names (which still define the modern approach to the study of Roman art, culture, and identity) as directly our teachers or mentors: George M. A. Hanfmann, Ernst Kitzinger, Frank Brown, Richard Brilliant, Larry Richardson, John B. Ward-Perkins, and, of course, William L. MacDonald – we modestly perceive that one could not have asked for a better tutorial staff in our chosen field. Our book, of course, reflects much of their inspiration, knowledge, and methodologies; but it goes beyond to include the contributions of a very large number of our valuable peers, and students, who are defining the new and future horizons of the field – as the many quotations and acknowledgments included in our text show. We refrain from giving long, customary lists of thanks to individuals. Those whom we owe thanks, and there are many, know it, and to them we send our gratitude. We also send special thanks to colleagues and institutions who generously shared their visual material as a matter of friendship and courtesy. We thank the students and friends who created and critiqued the numerous new drawings which we hope enhance understanding and visual pleasure. We thank the readers of our lengthy manuscript for their positive and invaluable advice. Our respective home institutions, the University of California, Santa Barbara and University of California, Los Angeles, provided professional and financial support through sabbaticals and minor research grants. These were helpful in allowing us to travel far and wide into the world of the Romans; there are very few sites and monuments mentioned in this study that we have not actually seen, often repeatedly. The American Academy in Rome, especially its library (where much of this book was written) provided over many years the privileged atmosphere of research and collegiality, our heartfelt gratitude is extended to their administrators and staff. The Center for Advanced Study in the Visual Arts at the National Gallery gave us an

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inspiring collegial and architectural environment in which to finalize the manuscript, and the unstinting help of Lara Langer and Elise Ferone with image permissions. And, of course, our families in America and Turkey have been in our minds as they lavished their interest and impatience through every stage of this long project (“Now, when are you going to finish that book!”).

Like Cicero’s three aims for a story – to interest, to teach, to move (and, add Vitruvius’ quest for delight) – this story, too, aims to do those things and inspire our readers to set their own sails for further adventures in Roman architecture across three continents; it has certainly instructed and delighted us in its stages of research and writing. One of us an architectural historian, the other an architectural historian and architect, Roman architecture and cities have been our lifetime love and inspiration. This is partly because Roman architecture is complex, sophisticated, and endlessly engaging, reflecting the full range of the factual and symbolic experiences of a complex and sophisticated society. For the researcher, the subject offers the challenge and satisfaction of an all-out multidisciplinary and scholarly involvement. It is informed by institutional and personal concerns alike. It can be appraised

from a practical and technical angle, as well as from an intellectual and theoretical one with equal pleasure and passion. Yet there is a final secret we would like to share with our readers. Like all true architecture, the value and appeal of Roman architecture, too, ultimately and beyond all archaeological, cultural, and symbolic content, resides in its own architectonic qualities: its dramatic setting; its powerful, sublime, immeasurable form; its space, shape, mass, volume alive in rotating light – ultimately it is about its sheer, joyous, visceral presence – the great arches of Alcantara leaping over the fast-flowing Tagus; the complex spaces of Nero’s Octagon searching for their order in light; and the complex iterations, endless variations, multiple curves and countercurves of intersecting Roman vaults and domes everywhere. As we finish writing this introduction, we enjoy looking at one of these vaults just above our desks at the library of the American Academy in Rome, windows cut into the cryptoporticus vault with superbly modeled curves of dissolving light – designed in the early twentieth century by the firm of McKim, Mead and White, many of whose masterful neoclassical creations, such as these windows, were directly inspired by Roman architecture.



MAP 1



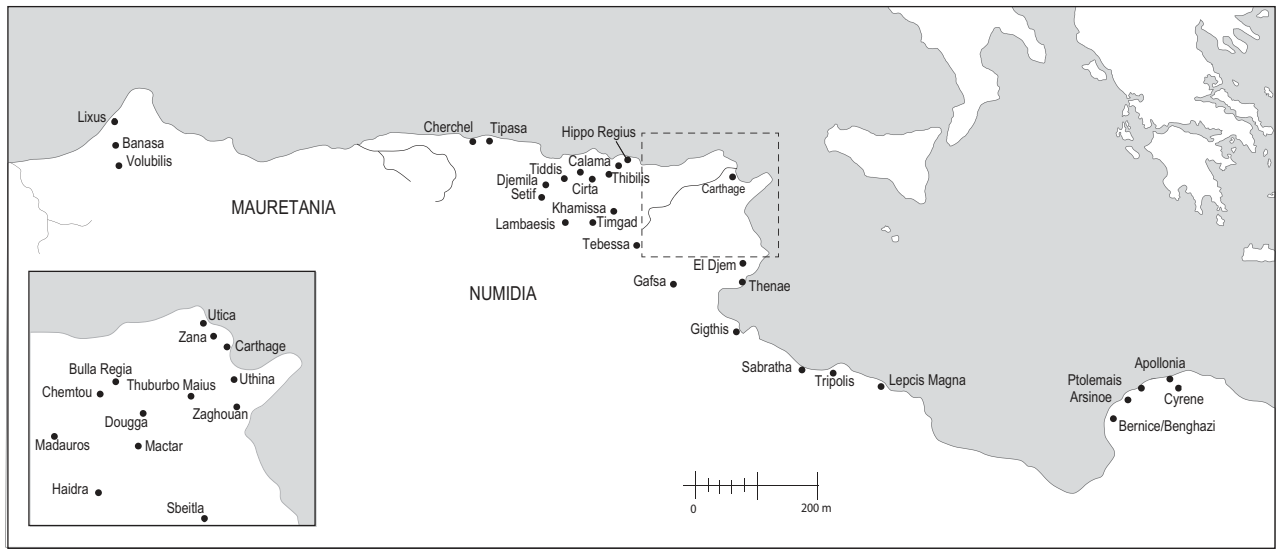
MAP 2



MAP 3



MAP 4



MAP 5



MAP 6



MAP 7