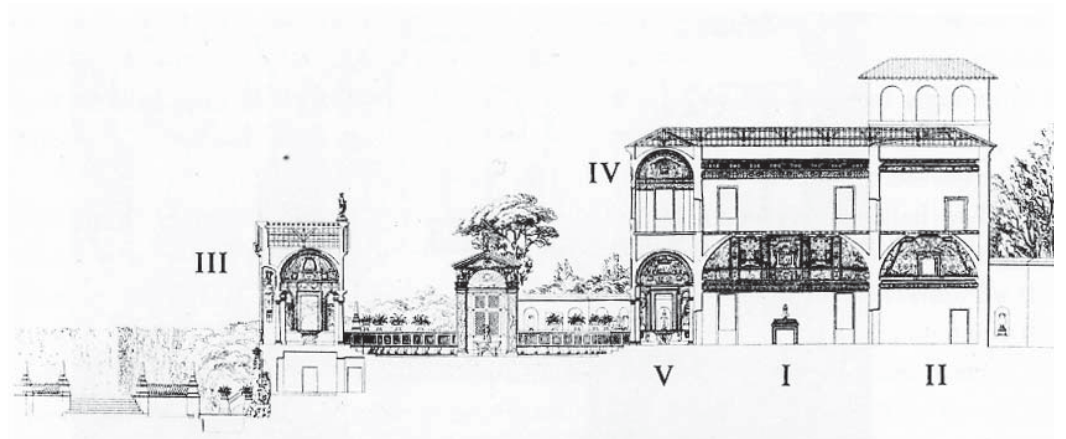


First Floor Plan

“a gem of mannerist architecture” (Smith, 8)
 “Amid the Vatican Gardens, visible from the Museums’ galleries leading to and from the Sistine Chapel, stands the Casina of Pius IV. The Casina was begun in 1553 by Pirro Ligorio and Sallustio Peruzzi, and completed between 1560 and 1562. This villa consists of four separate sections, with two pavilions and two arched gateways, connected by an oval inner court like an ancient nymphaeum, decorated with statues in the round, high reliefs, bas-reliefs, festoons, friezes, escutcheons and frames in stucco, where putti ride on water spewing dolphins. It was here that Pius IV used to enjoy moments of peace and solitude. Also his nephew, St. Charles Borromeo, then Cardinal Secretary of State, held here his famous literary evenings.

“Since 1926, it has been used as the seat of the Pontifical Academy of Sciences, which encompasses both the Academy of the Sciences and Social Sciences. The Pontifical Academy of Sciences consists of eighty scientists (Sciences and Social Sciences) selected from around the world who are appointed for life by a sovereign act of the Pope. Candidates for a seat in the Academy are chosen by the Academy on the basis of their outstanding original scientific studies and their acknowledged moral personality, without any ethnic or religious discrimination.”
 (<http://mv.vatican.va/>)



Section through loggia, court and casina

Casina of Pius IV

Vatican Gardens

Pirro Ligorio and Sallustio Peruzzi

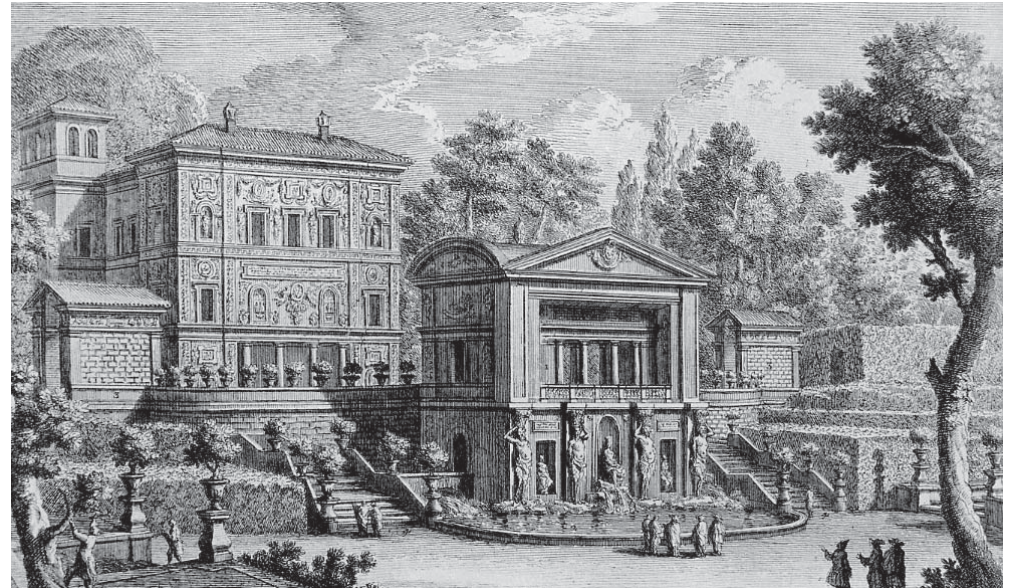
End of 15th century - middle of 16th century

Karen Esswein
 Spring 2005

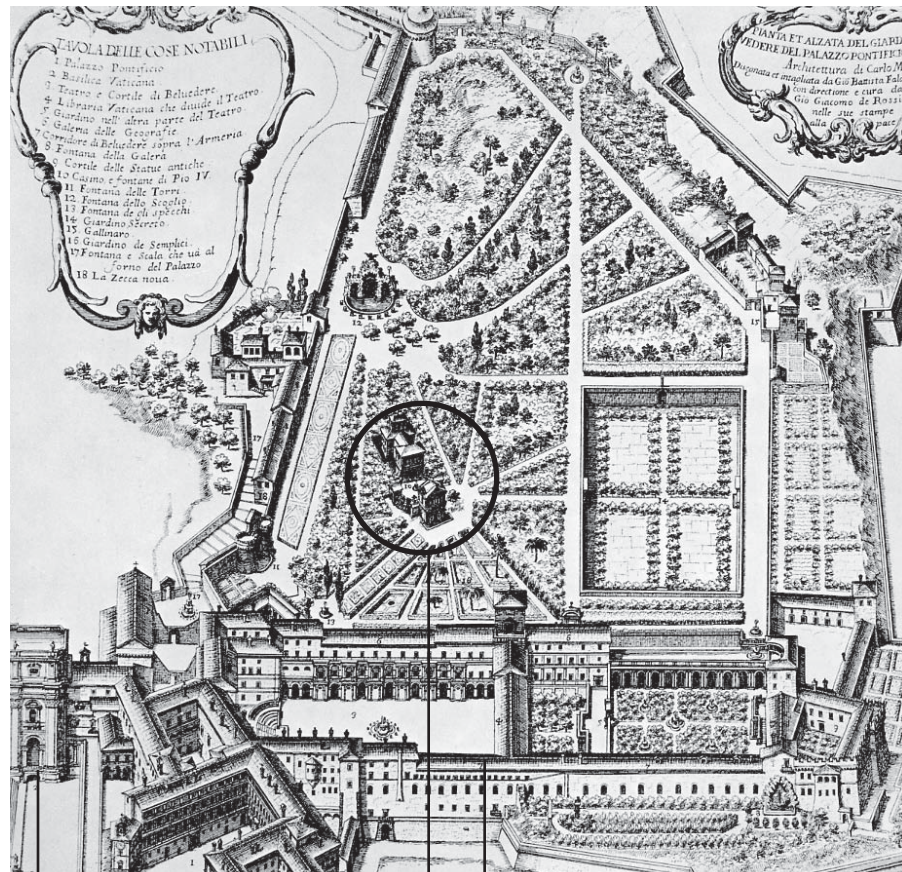
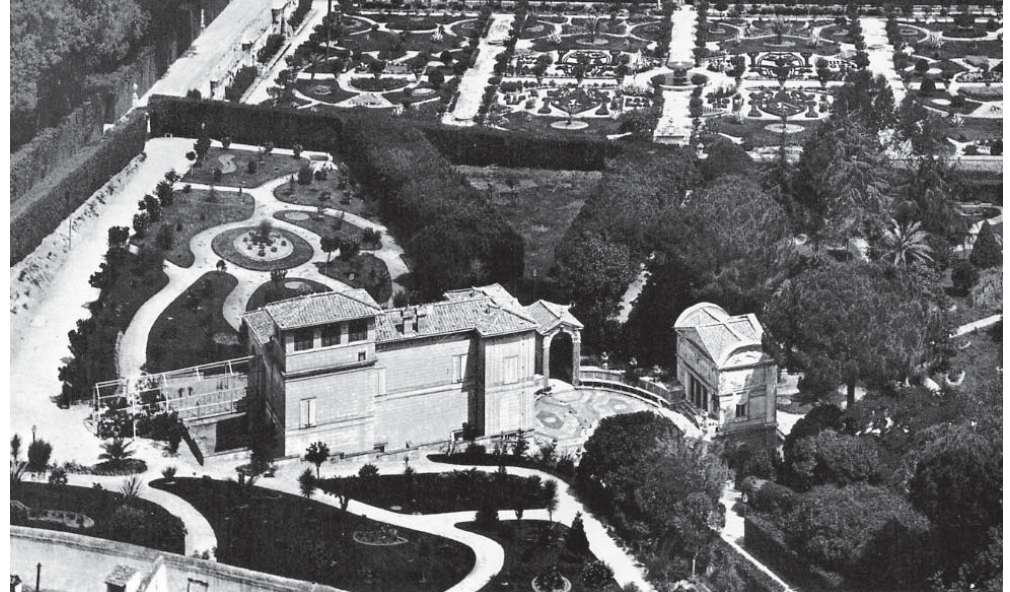
“the little palace in the bosco” (Smith, 64)

The Casina is a papal villa built within the Vatican gardens to the west of Belvedere Court, near the Vatican Palace and St. Peter’s. Casina describes the architectural complex as a whole and also the accommodation block opposite the loggia.

Originally, “Pope Paul IV had commissioned Pirro Ligorio to build a small villa in the “forest,” (bosco in Italian) where the pope could spend his leisure hours” (Papafava, 46). The project started as “a fountain with a loggia next to it and a few rooms” (Smith, 8).



The etching above and photo below (taken from the dome of St. Peter’s) show the relationship of the Casina and the ‘forest’ as it exists within the Vatican.



Bird’s eye axonometric of Casina

and the bosco.

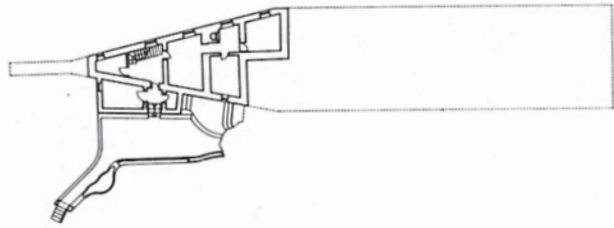
Facade of St. Peter’s

CASINA Vatican Palace

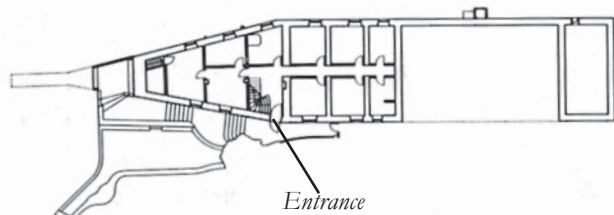
bosco:
forest or wood

Casina of Pius IV
Vatican Gardens

Pirro Ligorio and Sallustio Peruzzi
End of 15th century - middle of 16th century

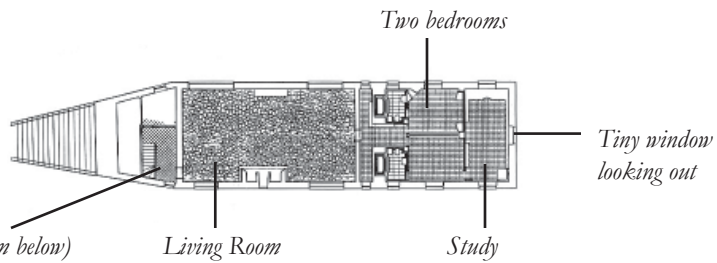


Lower Level Plan

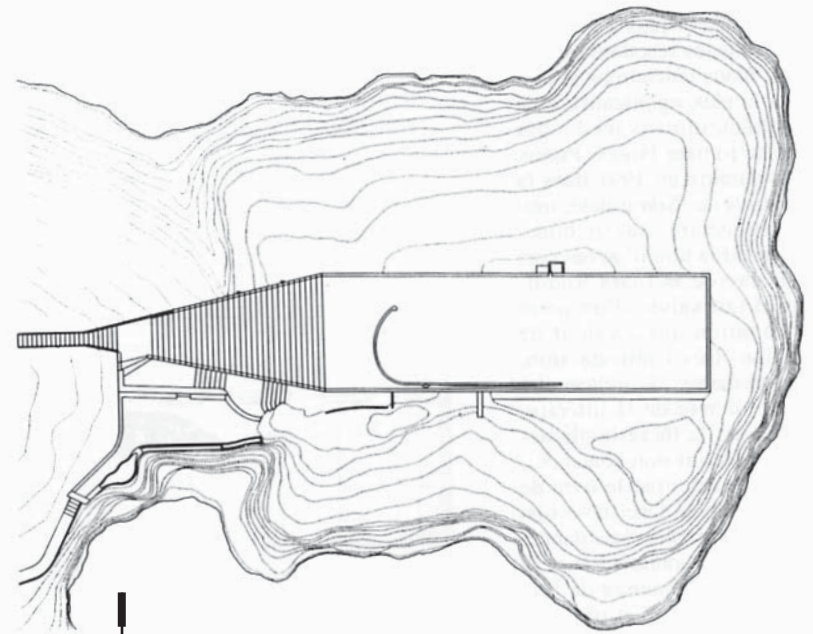


First Floor Plan: service quarters and guest rooms

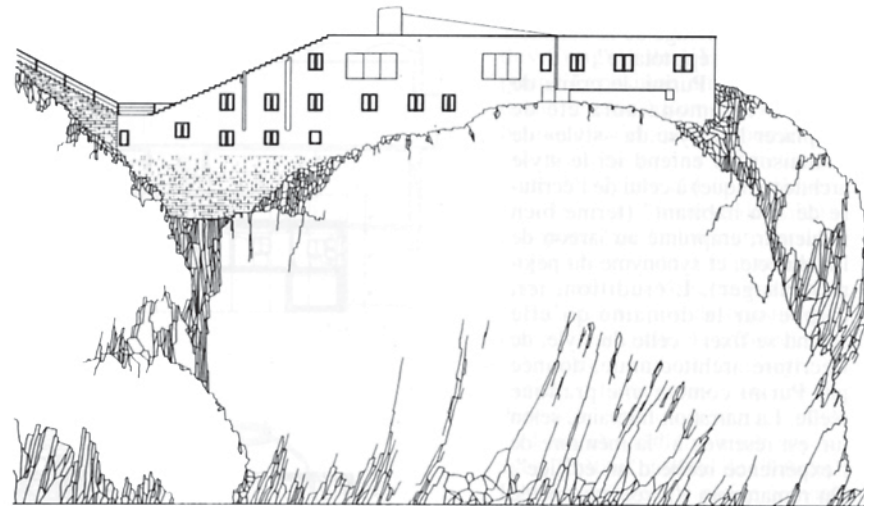
Entrance
(from sea)



Second Floor Plan: Malaparte's apartment, large living room, two bedrooms, and a study



Roof Plan



South Elevation

Villa Malaparte

Cape Massullo, on the south coast of Capri

Adalberto Libera

1938-1942

Karen Esswein
Spring 2005

A house for a writer: Curzio Malaparte

With the help of the architect Adalberto Libera, and a powerful network of friends, Malaparte gained the building permits necessary to build his house on a site normally forbidden to construction and under a conservation order. There is some question as to Libera's involvement in the overall design of this project. Whether Libera designed it in truth or not, Malaparte refused to credit him. He wrote in 1940 that "the day I began building my house, I had no idea that I was drawing a portrait of myself. . . . It was with fear and respect that I set myself to the task, without the help of architects and engineers (except for legal questions, formalities), but with just a simple foreman" (Robert, 128).

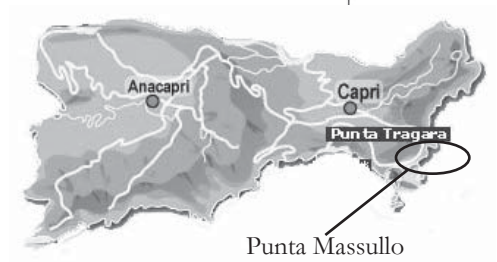
In a book published in 1990 titled *Casa Malaparte*, Robert establishes: "a truth that diverged radically from common opinion; the villa was the work of Malaparte himself, seconded by a master stone worker from Capri by the name of Amitrano; Libera did nothing more than help pass the dossier to secure a building permit on a protected site, which in principle could not be built on" (128).



Longitudinal Section



Island of Capri

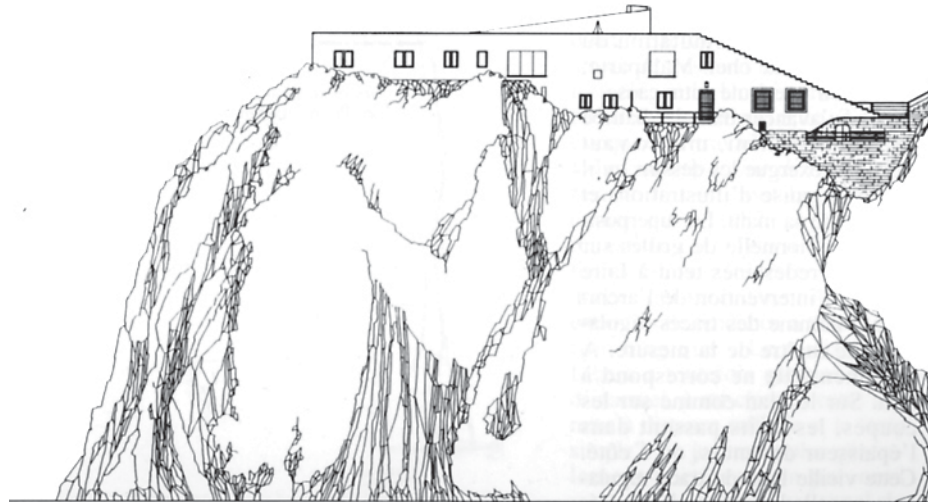


Punta Massullo

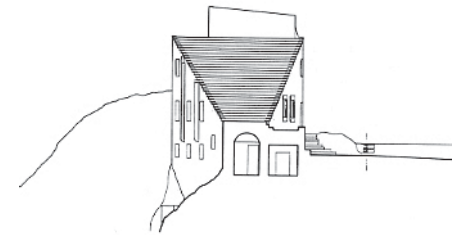


The approach is intended to be from the sea and up the cliff on the south side-- reinforcing the wildness and interiority of the building.

East Elevation



North Elevation



West Elevation



i faraglioni:
rocks that stick out of the sea

Villa Malaparte
Cape Massullo, on the south coast of Capri
Adalberto Libera
1938-1942

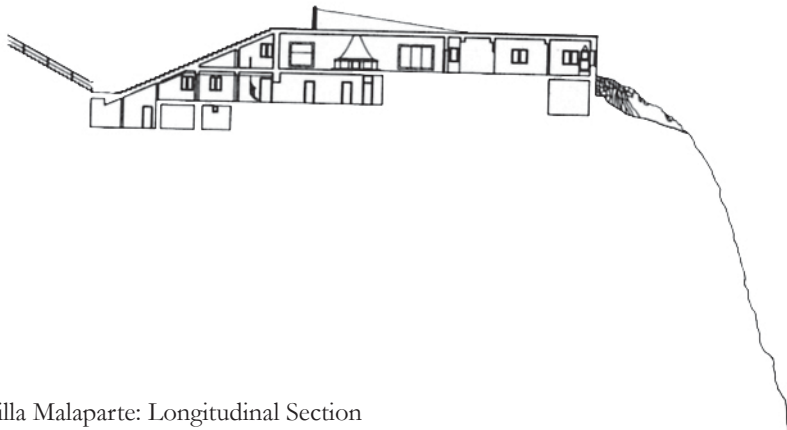


Villa Malaparte: Conceptual Sketch by Libera

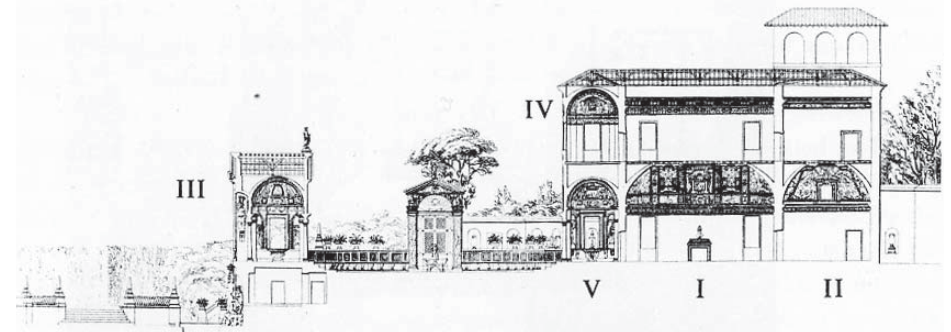
The sections of these buildings describe their similarities and differences best.

For Villa Malaparte, almost all of the interior spaces are *inside* the cliff and there are only small and discrete openings out. The finite views you get from the inside provide a counterpoint to the infinite that the rooftop solarium exposes you to. It is both an introverted refuge and the ultimate prospect. The building itself is simply a platform with a stair that has some rooms inside it. It's an archaic, primitive building.

For the Casina, the relation of rooms to each other is also important but so is the relation to the outside rooms. Some spaces have walls and a roof, others have more permeable walls of columns, others are enclosed by a loggia and are open to the sky. This building provides more intricate varieties of prospect and refuge in its spatial organization, but never gives the extreme of either, as the Villa Malaparte does. The building is refined, social, very civilized, in spite of its being conceived as a 'retreat in the woods.'



Villa Malaparte: Longitudinal Section



Casina of Pius IV: Section through loggia, court and casina

Comparison: Villa Malaparte and Casina of Pius IV

Comparative Essay

Even though the Villa Malaparte was built in the 20th century in the modern, spare, undecorated style, it retains a sense of the ancient and mythic in its traditional plan organization, reliance on local crafts people to execute its construction, and responsive relationship to the landscape.

The plan has been compared to that of a Roman Villa, of which the Casino of Pius IV is a 16th century example. Both buildings were built as personal retreats with rooms organized axially according to public and private functions, the most public being closest to the entry.

Though the Villa Malaparte is purposefully undecorated, there is a comparable reliance on local crafts people to formulate the appearance of the surfaces. In the Villa Malaparte, the decoration is the modulation of natural stone surfaces while at the Casino of Pius IV it is a continuous series of intricate carvings and paintings.

Both buildings are built into hilly sites and organize their entries at the low end, where all floors are exposed. At the high side of the hill, the building appears lower and the top floors have a more intimate relationship with the landscape.

The Villa Malaparte sets up a point of prospect in the natural landscape, it is topped by a solarium open to the sun, wind and views, a landing pad for the gods. Exterior stairs ascend along its main axis to the rooftop platform, open to the sky and an infinite view over the Mediterranean Sea. The Casino of Pius IV however captures a space of refuge within the forest. The cortile (courtyard) is oriented on a cross-axis of with the Casino. The Casino, loggia, and curving walls enclose the oval shaped cortile, theatrically framing the view of the gardens beyond. If Villa Malaparte is Prometheus' rock, the Casino of Pius IV is Adam's garden.

Annotated Bibliography

Sources on Villa Malaparte:

Robert, Jean-Paul. "Cap Malaparte." L'Architecture D'Aujourd Hui, no. 289 (1993): 116-129.

This article is in French; the English translation is seventy five percent shorter than the original French. It is mostly concerned with the authorship of the villa and does not go into much detail about the villa itself. The site drawings are complete and very clearly reproduced. There are also some good black and white photos of the building.

Garofalo, Francesco and Luca Veresani. Adalberto Libera. Princeton: Princeton Architectural Press, 1992.

This book is a catalogue of all of Adalberto Libera's projects and only gives a brief description of the villa. It has a very clear plan, elevations and a section.

Sources on the Casino of Pius IV:

Smith, Graham. The Casino of Pius IV. Princeton: Princeton University Press, 1977.

This book is dedicated completely to the Casino. It verbally and photographically catalogues the stucco and fresco decoration and then sets out to analyze each.

The pictures of the decorations are all black and white, but are of very good quality. Also included are some old maps of Rome, photos and drawings of a few other buildings in Rome, and some process drawings by some of the artists who worked on the Casino.

Papafava, Francesco, ed. The Vatican. Florence: Scala Books, 1984.

This book is about the Vatican as a whole. The text is broken into sections on different portions of the Vatican and is interspersed with short pope related essays by different authors.

The book contains many beautifully reproduced color images of different buildings and art pieces at the Vatican.

Vatican Museums' web site: <http://mv.vatican.va>

This web site is sponsored by the Vatican Museums and is very up to date and informative.