

TABLE OF CONTENTS

- **I INTRODUCTION**
- 2 METHODOLOGY
- 3 HISTORY
- **4** NEIGHBORHOOD ANALYSIS
- **5 STATISTICAL ANALYSIS**
- **6 LYNCH MAPS**
- **7** INTERVIEWS
- **8 SWOT ANALYSIS**
- 9 INTEGRATED ARTS SOLUTION
- 10 CONCLUSION

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Poets, Painters, and Actors: How art and culture are a force for change in the Roman periphery of Trullo

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ABSTRACT

The following report is a study of the Roman peripheral neighborhood of Trullo conducted between January and April 2015. We used a mixed-methods approach which included interviews with local residents, visual observations, and directed typological analysis to analyze the physical and social characteristics of Trullo. From our site visits and historical research of Trullo, we have deduced the following key themes which will narrativize and animate our analysis: arts and culture, grassroots organizing, guerrilla urbanization, and Placemaking. Despite--or perhaps because of--its long and often challenging history as a peripheral zone, Trullo has emerged as an incubator for a local, endemic arts movement used as a form of bottom-up activism. The tangible artistic contributions to the neighborhood have contributed to communal spaces and community organization which empower residents to claim Trullo as their own and manifest their shared ownership of the area. We elevate arts in Trullo to a prominent role as a source of hope, urban regeneration, and economic development in the coming years.



INTRODUCTION

"Chi ha detto che il Trullo e' una borgata abbandonata?" (Who said that Trullo is an abandoned borgata?) –Pier Paolo Pasolini, 1963

These words, spoken by Pasolini in the infancy of Trullo's history, I4 years after it was commissioned by Mussolini as a *borgata* of Rome, speak to the resiliency of a neighborhood that was made for displaced people. Trullo was built in the name of efficiency and functionality, intended for the residents forcibly evicted to build the *Via dei Fori Imperiali* and then for repatriated Italians returning from abroad during World War II. The physical structures of Trullo were built in the spirit of Fascism as a catch-all for overflowing (overflow) of people, reflecting the stark authoritarianism touted by *II Duce*. People came en masse to fill the *case popolari*, and when space ran out, they built abusivamente, or illegally and organically. The piecemeal development of Trullo laid the foundations for a diversity which persists today. As people streamed into Mussolini's *borgata*, they brought with them a strong sense of grassroots communalism, an artistic bent, and a fighting spirit--in short, anything but the abandoned *borgata* Pasolini defended.

Trullo is located to the South-West of Rome's city center, about 30 minutes on public transportation from the neighborhood of Trastevere. The zone is comprised of three sub-sections along the main axes of transportation: Via del Trullo, the original settlement, Via Monte delle Capre, and Via del Montecucco. There is no one image which elegantly defines the neighborhood; Trullo is instead a grand mixture of housing types (ranging from blocks of case popolari to villini to case a blocco stecca), street types (ranging from mixed-use residential and commercial to quiet residential streets), social groupings, and even topographies, with a large elevation gradient.

From its origins as a resettlement borgata after Mussolini declared demolition on Rome's historic city center to its modern-day attraction of immigrant populations, the story of Trullo is the story of real Romans, and the waves of immigrants who are the Romans of the future. As such, it is home to both families from the original resettlements as well as new communities who together create distinct and increasingly tense social dynamics. Other areas of concern with the neighborhood include a dearth of parking, a fraught relationship with the Comune of Roma, and a lack of educational opportunities for youth. However, Trullo is also known for using art to reclaim the neighborhood, with the groups *Poeti der Trullo, I Pittori Anonimi,* and Teatro San Raffaele bringing a voice to the people of the periphery. Institutions such as MACRO and the International Festival of Light have reinforced the theme of artistic regeneration by staging their own exhibits in Trullo. Trullo is hardly abandoned, like Pasolini said, but the question remains as to how the neighborhood can and if it will respond to the pressures of being a 21st-century Roman quarter.

MEET THE KEY PLAYERS OF TRULLO

One of the most salient features about Trullo is its strong arts culture, used as a means of community building and as a tool for unification. We have identified four key players that work to boost morale, provide public services, and make Trullo the vibrant and decorated area that it is today.

I Pittori Anonimi

I Pittori Anonimi, or the Anonymous Painters of Trullo, are a quiet but revolutionary force that is slowly and persistently beautifying the neighborhood, to critical acclaim. On the night of May 23, 2014, a group of unemployed residents snuck around painting the walls of the case popolari with vibrant swaths of color; the next morning, the inhabitants woke up to a veritable sea of color adorning their housing blocks. This colorification of the neighborhood has continued, always under the cover of darkness, as I Pittori Anonomi are still nominally illegal despite their advances in reputation, following, and publicity. According to their Facebook page, I Pittori claim to be apolitical, avoiding even associations with polarizing sports teams. Instead, they work towards the promotion of a neighborhood renaissance through art, color, and citizen engagement: "Coloriamo come vogliamo, ma evitiamo di accostare il giallo e il rosso, o il celeste e il bianco - spiegano - perché sennò li associano alle squadre di calcio"; "We color as we like, but we avoid combining yellow and red, or sky blue and white, because if not, these colors are associated with soccer teams."

I Pittori have teamed up with other similar grassroots cultural groups in the borgata, including I Poeti der Trullo, to carry out their missions of taking back Trullo. Together, they host events for local school children (the only people who can paint legally during the day time).



As all of *I Pittori* are unemployed, they collect offerings for their art supplies in a box in the local cafe, and as soon as they receive funds for new materials they continue their beautification projects.

The inspiring and passionate "guerilla" tactics of *I Pittori*--evident in their subtlely fearless and poignant work--can be well summed up in their mission statement, publicized on their Facebook page:



"Un tocco di colore, un colpo di ramazza al Trullo. Non cambiamo quartiere. Cambiamo il quartiere per chi ci vive e per chi ci passa. Per me, per te, per loro, per tutti"; "A touch of color, a sweeping blow in Trullo. We're not changing the neighborhood. We're changing the neighborhood for those who live here and those who pass through here. For me, for you, for them, for everyone."



"È una ragazza che piange - spiega - che rappresenta un po' tutti noi, perché la situazione qui non è facile"; "It's a girl crying, who represents a little of all of us, because the situation here isn't easy."

--Solo, name of the artist

This painting, executed by the Pittori Anonomi and accompanied by a poem written by the *Poeti der Trullo*, has become the focal point of Trullo's artistic achievement, a representation of the shared mission of both grassroots groups.

The girl, called Nina, cries because she lives in a difficult peripheral neighborhood, while the colors around her show a contrasting situation, one of life and exuberance.

Poeti der Trullo

Founded in 2010 at the complex of the Church of San Raffaele, *I Poeti der Trullo* are like *I Pittori Anonimi* in their common use of street art to improve the aesthetic condition of Trullo, yet *I Poeti's* artistic medium is poetry and their message is much more direct in celebrating the periphery, Pasolini-style, as a place of hope and character. They too alight at night when they will go unseen by police, as their work is technically illegal, but unlike *I Pittori*, their organization is much more controlled. There are only seven poets, representing the seven hills of Rome, and they are hesitant to offer interviews which may incite tension surrounding their work.





I Poeti founded themselves on the memories of the criminality that racked Trullo in the 80s and 90s, their foundational creed being: "l'arma per il cambiamento e' la poesia", or, "The weapon for change is poetry," because, "Tutta la periferia esistente puo'essere seme e frutto di poesia," or, "All of the existing periphery can be seeds and fruit for poetry." They are thus compelled by a strong sense of pride and loyalty to the periphery, seeking to use its isolation and social characteristics as inspiration. I Poeti tout a style called "Metroromanticismo," which combines the sentiment and vivid imagery of the Romantic period with the realities of the peripheral conditions. For I Poeti, Trullo has a double significance, as both a real neighborhood and also a microcosm for all peripheries, and thus by acknowledging the borgata as a source of art, I Poeti pay it homage and create a sense of place rooted in history. This style is best described by the following quote from I Poeti: "Le case popolari sono i nostri castelli," or, "Public housing are our castles," which shows how art can transcend banality to create beauty.

Church of San Raffaele

The Church of San Raffaele is one of the central gathering places in Trullo and serves in a multifunctional capacity as both a religious site as well as a community and social services resource. The parish of San Raffaele was established in 1952 by the Capuchin monks, the first holy order to establish a presence in Trullo. San Raffaele was aptly chosen as the patron saint of the church because he is the protector of travelers and immigrants, and Trullo has always been largely comprised of migrants. In 1957, a new church of San Raffaele was built which still houses the parish today. In the hard period of the 80's and 90's, when Trullo was a bastion of drug use and gang violence, the church remained standing but did not have a strong punitive presence. However, in 2005 with the advent of a new order of priests, the Sons of the Cross, new social programs were offered which helped educate a new generation of neighborhood youth and in turn began to change Trullo for the better. Currently, the parish is a community resource, offering computer classes, social events, and summer camp for children.





Teatro San Raffaele

Founded in 1970, the Theater of San Raffaele has since become something of an institution all over Rome, offering musical theater productions for school children who come in hordes on buses. The actors are mostly young and hail from the entire Italian peninsula, although some actors are from Trullo itself. Their lively productions, such as Peter Pan and the Magic Flute, contribute to providing youth of not just Trullo but Rome with cultural activities and education.

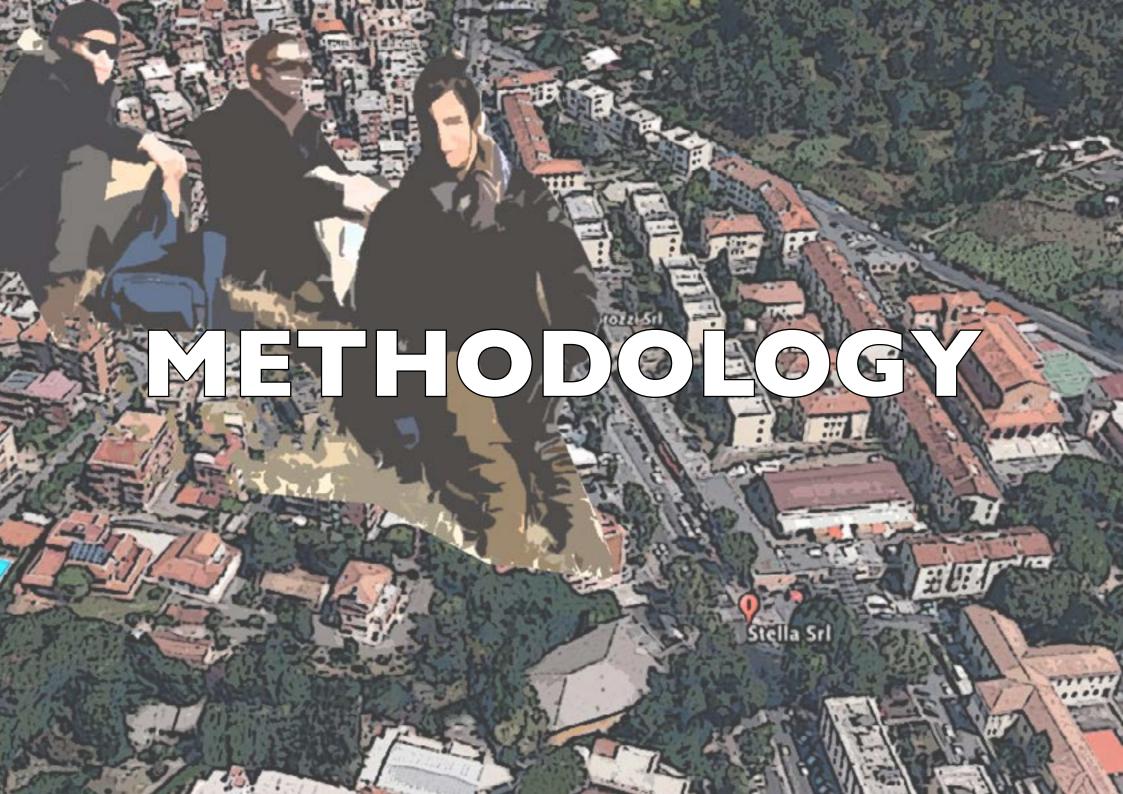
Faro

One of the most prominent buildings in Trullo is the occupied social center along Via del Trullo. Seemingly vacant during the day, FARO actually has an intensely and unabashedly political presence in the neighborhood by night when it hosts its frequent meetings and cultural events. The FARO building used to be a movie theatre, however, criminal and drug activities in the 1960s and 70s rendered Trullo too dangerous and the cinema was shuttered until it met its renaissance on April 4, 1987. At that time, a group of young inhabitants of the periphery began to occupy the old movie theatre, dubbing it the Centro Sociale Occupato "Ricomincio dal Faro" or the Occupied Social Center "Reigniting the Guiding Light." Besides the obvious reclamatory statement the occupiers were making, they also would come to define three main points of "reignition" that FARO would address: creating a communal, social space; respecting the self-determination of the occupiers; and maintaining a meaningful and substantial presence in Trullo. Since its initiation, FARO has never shied away from political protests, having led the periphery's Antifascist, marijuana legalization, and the anti-privatization of water movements. FARO is at the center of Trullo's efforts towards becoming more democratic and better represented in relation to the Comune of Roma.

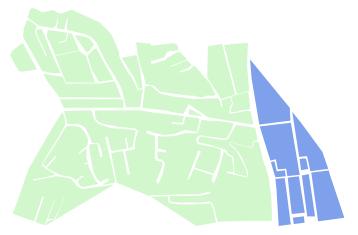
Besides from its political activity, FARO is an important promoter of cultural events. Especially in the 1990s and increasingly today, FARO has witnessed the performances of the music groups 99 Posse, Africa Unite, Area, Almamegretta, Casino Royale, Chumbawamba, Motorpsico, among others. Additionally, FARO has reconvened its original cinematic activities with the Cinefaro movie series.



Finally, in relation to Trullo's theatrical activity with the Teatro San Raffaele, FARO has hosted actors such as Ascanio Celestini, Antonio Rezza e Stefano Vigilante on its stage. With this track-record as an informal, occupational stronghold for Trullo, FARO has proven its capacity as the beating heart of Trullo's gritty, anti conformist attitude.



METHODOLOGY





We chose our survey area based on a number of different factors regarding the Trullo neighborhood. By focusing on both major focal points in the area as well as the peripheral borgate neighborhoods, we formed distinct boundaries for our survey area. We call these boundaries and their areas the "Eastern Zone" and "Western Zone" based on their relative locations. These zones can be seen above in Blue and Green respectively and will be explained in further detail later in this booklet. We divided our neighborhood analysis into sections to perform a more comprehensive study of the area: historical background, Italian National Institute for Statistics (ISTAT) data analysis, civilian interviews, Lynch maps, and neighborhood design analyses. These tools allowed us to develop an extensive analysis and detailed policy proposal of Trullo.

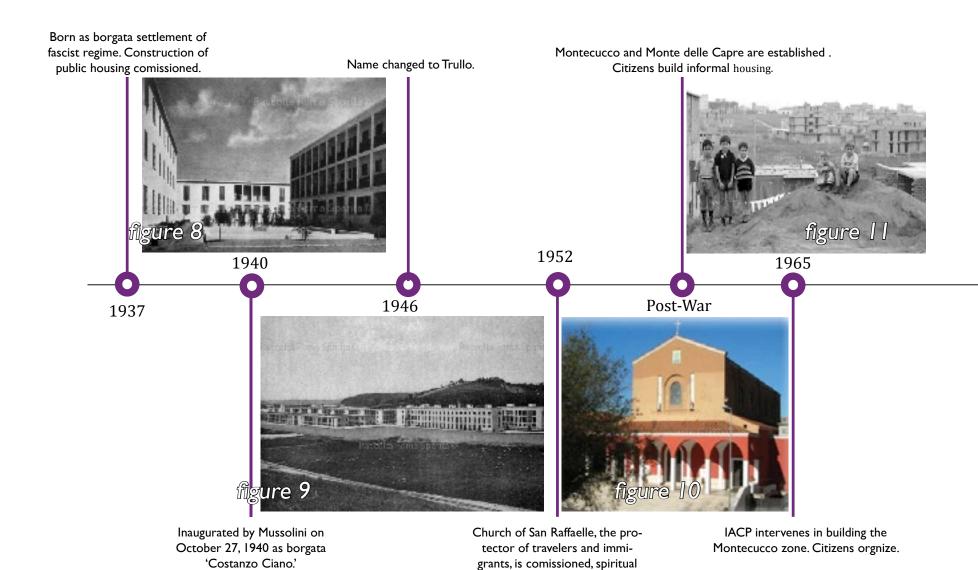
We note the following weaknesses in our data and observations. We always went to the field at the same time on the same days (Mondays from 9.00-13.00 and Thursdays from 9.00-16.00). While this allowed us to form deeper connections with some of the residents who are working in Trullo or are available at this time, it prevented us from experiencing social interactions in the evenings or on weekends when the general population is not at work or school. Additionally, there was a fundamental error involving the ISTAT data. The majority of the ISTAT information is only available for the year 2001, with the most recent (incomplete) data available for 2011. Because of this, the accuracy of our statistical analysis was automatically reduced.

Despite these two shortcomings, we believe our research and findings paint an accurate portrait of the Trullo area and give an indepth insight into the character of the neighborhood. We have data and evidence to support our conclusions involving the strong artistic base and community organizational capacity of this neighborhood.

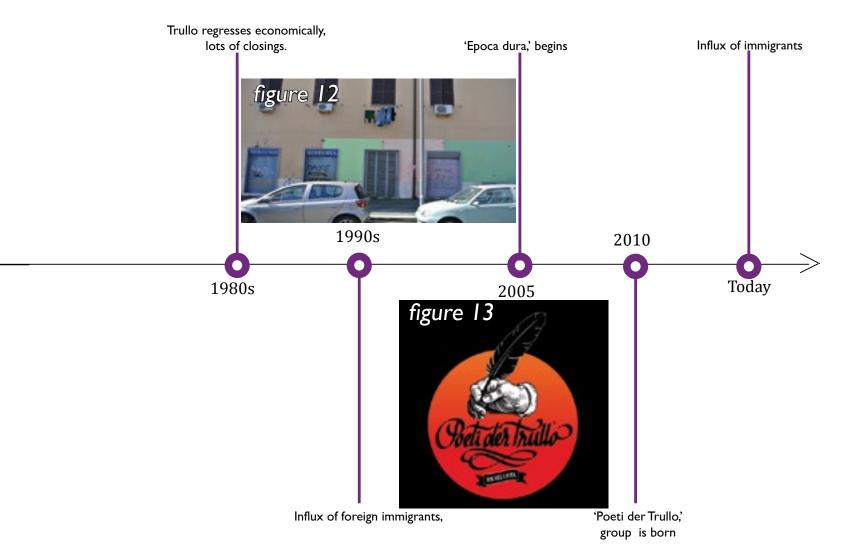
TRULLO 14



HISTORICAL TIMELINE



and community center.



HISTORY

Trullo's is a history of movement, displacement, and reinvention. Officially beginning in 1939 with the commissioning of mass public housing by the Fascist government. Trullo is a neighborhood planned from the top-down but that grew into its own from every angle.

1920s & 1930s

In the early 19th century, the land that will become Trullo is mainly a sparsely inhabited agricultural zone. The majority of immigrants to the region are from the South of Italy (Calabria and Sicilia).

1939

In April 1939, the land rights to Trullo are acquired to be a 'abitazioni popolari' (social housing) and 'abitazioni popolarissimi,' (social housing on an extremely dense scale) as part of a 'citta' di fondazione' (a planned city) designed by architects Giuseppe Nicolosi and Roberto Nicolini. The city is executed in 8 months since its contract was signed, indicating the rapidity and urgency of both the construction and its motives. The borgata was built to accommodate the forcible removal of the residents of Rione de Monti to build the Via dei Fori Imperiali under the Fascist government and was supposedly a 'residenza temporanea' (temporary residence) for them, except most residents stayed permanently. The regularity of the 'La Parrochietta' zone of the neighborhood, or the public housing district adjacent to Via del Trullo to the east, reflects Fascist sentiments and the need for efficient construction; subsequent additions to the neighborhood are more irregular and organic since they are built as 'abusivismo edilizio' (illegal developments).

1940

On October 27, 1940, the neighborhood is inaugurated by Mussolini under the name 'Costanzo Ciano.' Il Duce describes the borgata as: 'piu' simile a una caserma che a casa' (more similar to a barracks than a house) due to its stark and hyperefficient character. In the subsequent years during the war, Trullo is also used to house 'famiglie di rimpatriati' (repatriated families returning to Italy because of the war).

1943

Trullo experiences its first name change, to 'Borgata Duca d'Aosta.'

**Sourced from Abitare a Roma at http://www.abitarearoma.net/trullo-una-storia-interessante/

1946

Trullo experiences its second name change, this time permanently to the current name of Trullo. The origin of the name Trullo derives from an ancient Roman burial ground from the 1st century AD found near the Tiber which resembles a Trullo structure from the Italian region of Puglia.

1952

The Capuchin monks establish a presence in Trullo and found the church of San Raffaele, who is the protector of travelers and immigrants.

1957

A new church of San Raffaele is built which still houses the parish today.

Post-War Period

In the years after World War II, the district of Montecucco is established. It contains 'le palazzine popolari' built in part by the IACP (L'Istituto Autonomo Case Popolari or IACP or The Institute for Public Housing) to house people displaced from Borgo Pio and the Via dei Fori Imperiali renovations. Due to its isolated nature, this district is referred to as a 'ghetto chiuso.' During this time, the Monte delle Capre begins to experience illegal building and is characterized as a borgata for the middle Roman bourgeois and new immigrants, a tendency which still remains.

1960

As people continue to move to Trullo, debate ensues about the naming of the district but the name never changes from Trullo. Proposed names include 'Valle Portuense' and 'Borgata San Raffaele' but supposedly the name doesn't change because 'Trullo fa rima con citrullo,' (Trullo rhymes with citrullo, which is a slang word meaning dumb), and authorities want to keep Trullo as an inferior neighborhood.

1963

Pier Paolo Pasolini, the hero of the Roman periphery, says, "Chi ha detto che il Trullo e' una borgata abbandonata?" (Who said that Trullo is an abandoned borgata?) (Abitare a Roma). This theme will continue into the present time as Trullo develops its grassroots artistic identity.

1965

As the Montecucco and Monte delle Capre zones continue to build out, there is little integration between the various street zones of Trullo. It is up to inhabitants to organize from within and stabilize their respective zones, which happens to varying degrees.

1980s & 1990s

These decades begin the 'Epoca Dura' for Trullo, which is characterized by drug use and gang violence. There is disinvestment in the neighborhood as a result in which educational and social programs are pulled by the municipality of Rome. Trullo becomes a dangerous, unattractive place.

2005

A new order of priests, the Sons of the Cross, arrive in Trullo and initiate a daily after-school program for youth. They help crack down on the gangs that prowl outside the church. This combination begins the revitalization process of Trullo and marks the end of the *Epoca Dura*. Arts will become an important factor in this process.

2010

The *Poeti der Trullo*, a grassroots, "guerillia" organization of poets who paint the walls of Trullo with poetry inspired by their experiences in the periphery are founded by the church of San Raffaele. They have become a revolutionary force of inspiration in Trullo and continue their work.

2014

The *Pittori Anonomi* are founded on the night of May 23 when they begin to decorate the walls of the public housing. Much like the they have a democratic mission of beautifying public space in Trullo and educating youth in the hopes of transforming the neighborhood from what it used to be.

Today

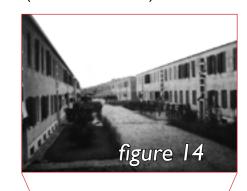
Today, most immigrants are from Eastern Europe, North Africa and Asia. The parish of San Raffaele is a community resource, offering computer classes, social events, and summer camp for children. The arts have become a consistent and central theme in Trullo, which has become notable for its unique street art and wall poetry.

^{***}Sourced from Roma Segreta at http://www.romasegreta.org/2010/07/via-del-trullo.html

HISTORICAL MAPS

1939

The 1939 fascist public housing was the first development in the Eastern Zone. This area has an organized and systemic appearance, as it was developed according to a plan (Abitare a Roma).

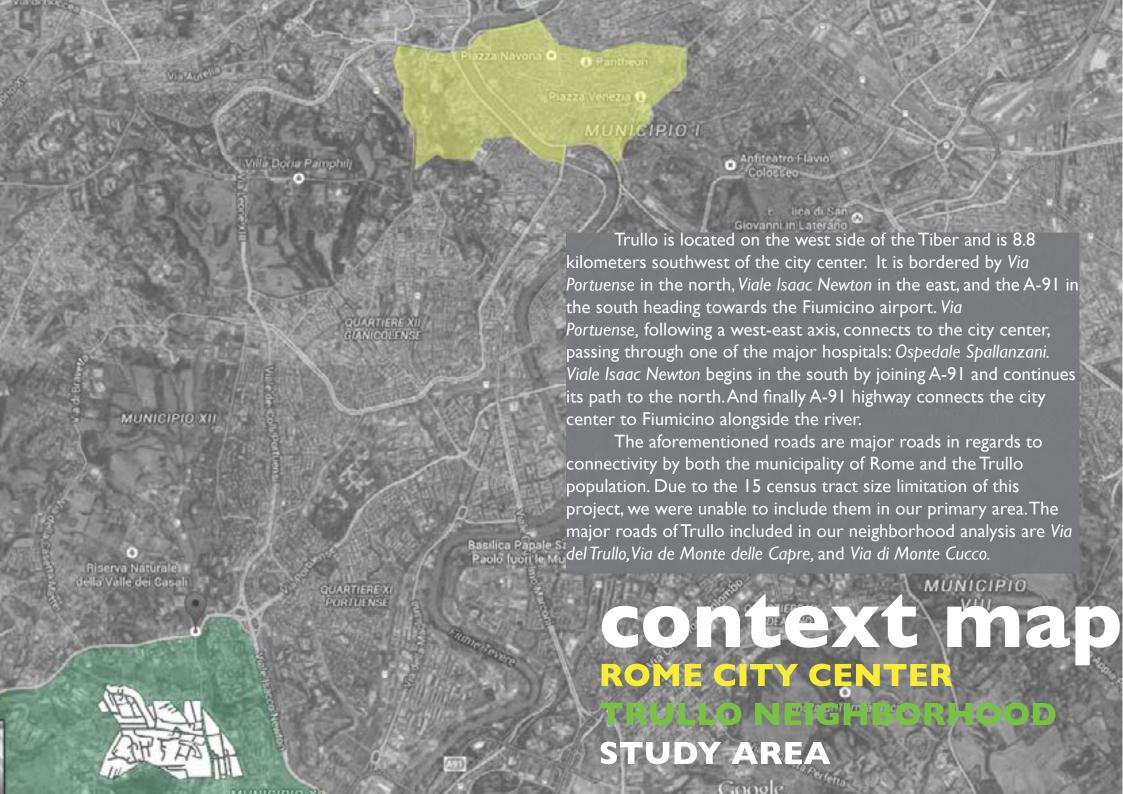






After the original development, people continued to move to Trullo and settled in the Western zone. This area developed informally and organically, resulting in a more scattered and chaotic layout (Interview with Residents).



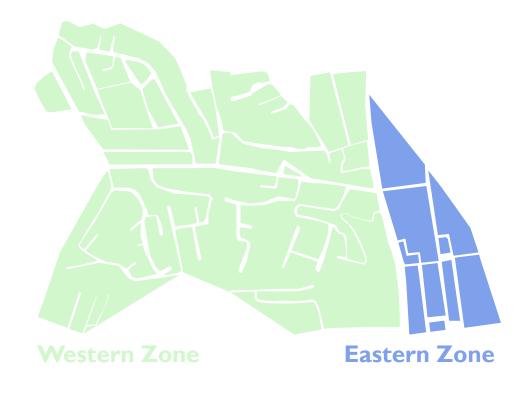


FOCUS AREA



ZONE DIVISION

Throughout the course of this analysis, we will split our area into two sections, the Eastern zone seen in BLUE, and the Western zone as shown in GREEN. We divide our neighborhood as such because although this whole area is formally known as Trullo, there are distinct differences in the two zones. These differences are rooted in the time of their creation, the nature of their construction (formal and planned v. informal and organic), and the demographic makeup of the residents.



In general, we have noted the following trends which will be expanded upon in our following neighborhood analysis:

Western Zone

Later development- 1950's through 1960's Organic construction
Most land dedicated to residential use
Higher building typology and design variation
High automobile dependence

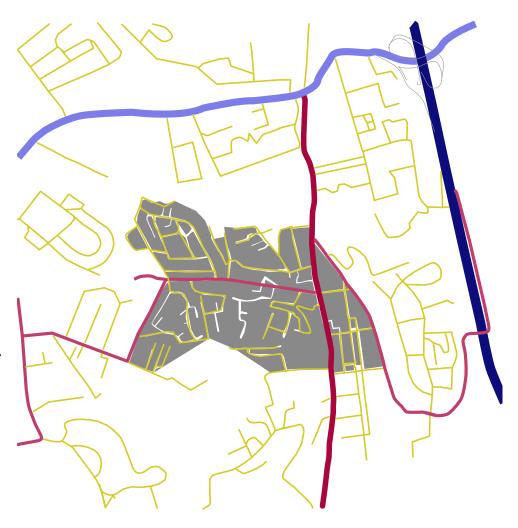
Eastern Zone

Older development- dates back to 1939
Planned area with provision for different types of open space
Little building typology variation
Public housing
Older population
Better connected to city center via transportation options

STREET TYPOLOGY

Trullo's street morphology follows a typical street hierarchy that defines the neighborhood's character.

It is within this square form perimeter that we found Trullo at the center. Via del Trullo serves as the main neighborhood street, connecting the north to the south, clearly creating a west and east divide. This major double lane road, with fishbone parking on both sides and wide sidewalks, is perpendicular to via portuense in the north. It is then complemented by secondary main neighborhood streets: Via del Montecucco leads to the east and later reconnects with Viale Isaac Newton; Via del Monte Capre leads to the east. Those secondary main streets further penetrate the neighborhood in excluded areas, with residential streets. Characteristic of these residential streets is the fusion of sidewalks with parallel parking, leaving little safe place for pedestrian activity and mobility. They generate an unconventional and chaotic layout, and enjoy little low traffic although the efficient mode of transport to connect these remote areas to the center of the neighborhood remains cars.



main metropolitan artery main metropolitan street main neighborhood street secondary main neighborhood street residential street











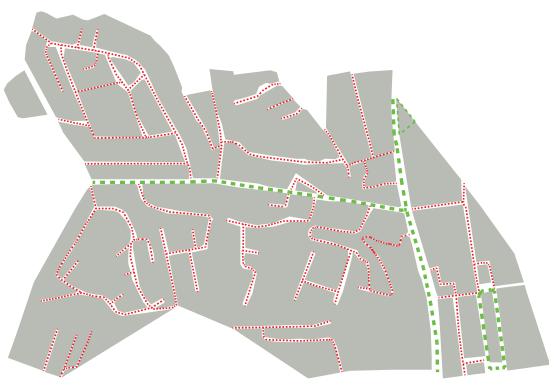
Mobility

"ci vogliono dieci minuti per arrivarci; it takes ten minutes to get [to the city center]"

-Gloria, age 22

Although this quote from a Trullo native is over exaggerated, it demonstrates Trullo is well connected to the city center through several bus routes that pass through Via del Trullo, Via del Monte delle Capre, Via Portuense, and others. 6 different bus lines currently run through this neighborhood. In Chapter 6 of John Agnew's Rome, he states that the "simple centre-periphery polarity is now misleading and must be seen as imperative standard rather than description of empirical reality" (Agnew, 103). This is firmly demonstrated through extensive transportation network found in this area. As we discovered in a resident interview, citizens from other areas surrounding Trullo currently drive in to this area, park, and continue to take a bus in to the city center. This connectivity is beneficial to the citizens of Trullo as it gives them mobility throughout the city and brings outside revenue dollars to the caffes and markets. However, the excessive informal parking presence in this area can create problems when outsiders double park or park in front of residents homes.

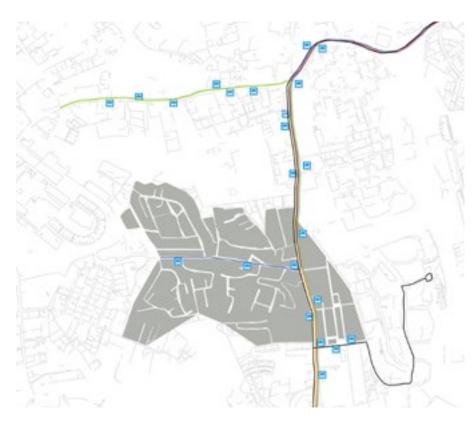
A difficulty with the current public transportation lies in the fact that the busses are rather slow and inefficient. While numerous routes can take citizens to various parts of the city, it is a slow process- especially because there are no nearby metro lines. While the planned areas of this neighborhood are just a short walk away from a bus stop, it is a bit harder for the residents living in the informal housing of the TRULLO 30



formal parking zone informal parking zone

Western Zone to access their a stop from their homes. Since these buildings are built on high elevations and were developed outside of a general plan, they are not reached by any form of public transit. Consequently, many of the elderly residents in this area are dependent on automobiles in order to reach their homes as they cannot walk up the steep hills in this area.

bus route map



Statistics: In order to quantify the trends we noticed, we counted the number of busses, cars, and people that passed a predetermined bus stop along 3 different roads in this area within a 30 minute timeframe.

Monte delle Capre

I bus 400 cars I00 people

Via degli Orti della Magliana

0 bus

2 cars

3 people

Via del Trullo

5 bus

700 cars

450 people

The heaviest traffic (both automobile and pedestrian) occurs along *Via del Trullo*, which we have identified as our primary road. There was significantly less traffic along *Via Monte delle Capre*, which creates an issue for the average resident seeing as most private home owners live in and along the Western Zone.

These numbers, although telling, do not account for the heavy automobile, pedestrian, and bus traffic that occurs along *Via Portuense*, and the heavy car traffic along *Viale Isacco Newton-* a major highway in our secondary area. Viale Isacco Newton connects the neighborhood to Grande RaccordoAnulare, facilitating movement from Trullo to other parts of the city.

LAND USE

Trullo is characterized by a mix of residential, commercial, and social service buildings, which serve educational, religious, and community uses. Via de Monte delle Capre is comprised of mostly mixed use residential-commercial buildings, and Via del Trullo features mixed use residential-commercial buildings on one side and public housing units on the other side. Of the mixed use residential-commercial buildings, we have indicated a difference between occupied mixed use buildings and vacant commercial mixed use buildings. This is an important distinction because it marks the economic hardship that Trullo has undergone in the past few decades. The constant presence of vacant housing and commercial space in this area result in an ever changing land use pattern in this area.



single residential use mixed use residential/commercial mixed use residential/closed commercial community buildings commercial vacant space

Western Zone

Moving away from the major street in the Western zone, there are several arteries that lead into a previously informal (but later adopted into the general plan) mostly single-use residential area. These plots are much smaller and more irregularly shaped than those found near the major streets, because they were constructed outside of a clear plan. The lack of cohesion in the smaller arteries is indicative of the informal nature of the housing in the area.

A major social service building, the library, is located in this zone. It is the only community based social service building in this area and is located here as a result of urban reuse, not design. This space previously had an industrial use- it served as a specialty American camera factory during the Korean war- but after the war finished it failed, was abandoned, and had no use. The community saw this as an opportunity to provide a service to the people and a space for learning and the library/ community center in the Western zone was born.



Eastern Zone

The Eastern zone's public housing units are a result of the 1939 fascist construction. Although these buildings were meant to be a temporary solution to the housing crisis facing rome in that time period, these original structures are still in place today. A major community center, the church of San Raffaele, is located in the heart of this zone. Today this parish serves as a community resource. It offers computer classes, social events, and summer camp for children whose parents cannot afford conventional childcare. In 2010 the *Poeti der Trullo*, one of our major existing community mobilization groups, was founded at this church. The Eastern Zone is also home to II Teatro San Raffaele, that puts on productions for neighborhood children on a daily basis.



BUILDING TYPOLOGY

Trullo has a wide array of building types: Villino, Casa in Linea, Palazzina, and Casa a Blocco Stecca. Yet, as time passes and new building are built, variations of these building types are implemented.



Western Zone

The western zone contains a wider variety of building typologies due to the more informal nature of its construction. These buildings were typically self-constructed by lower income people displaced from the city center and migrating from other areas across Italy and Europe, so there is no uniform appearance in these homes. As subsequent additions to the neighborhood, they are more irregular and organic in appearance since they are built as 'abusivismo edilizio' (illegal developments). They range from single family dwellings with gated yards to large

Casa a Blocco. Some of these homes still have an unfinished appearance to this day, with layers and/ or paint missing. The Pittori Anonimi do not have as much of a presence in the Western zone because these areas are more closed off, often times gated, and all the homes are privately owned. Exceptions in the ownership pattern of these homes include a small number that are externally owned and rented out to citizens, but these till take on a "private" ownership form when compared to public housing.



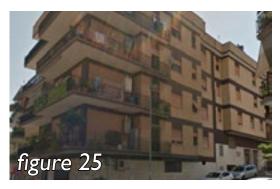
palazzina



villino



casa a blocco



casa in linea

Eastern Zone

The first buildings of Trullo, cornered by *Via del Trullo* and *Via di Montecucco*, are variations of *casa in linea*. These buildings were constructed as *Casa in Linea* and *Palazzina*, and today are the only building types found in the Eastern Zone. This original constructed area was commissioned in April 1939 to be "social housing on an extremely dense scale" as part of a planned city to accommodate the forcible removal of the residents from the city center (Abitazione a Roma) The contract and building were completed in only 8 months. When constructed, these buildings were described as "army barracks" due to their unoriginal design. The regularity of the planned portion of the city's original architecture reflects Fascist sentiments and the need for efficient construction. The "cookie cutter" *Casa in Linea* and *Palazzina* of this area are space effective and can easily house many people.

These buildings were originally painted in the typical yellow color of all public housing at the time. Today residents have organized, led by the *Pittori Anonimi*, to paint the walls different colors in order to add character and life to these *Casa in Linea* and *Palazzina*.



PUBLIC vs PRIVATE MAP

There is a clear divide between the planned, uniform public housing located in the Eastern zone and the informal housing located in the Western zone.

Comparison

Public v. Private ownership

The current sharp contrast between the spatial location of private/public housing and of private housing stems and follows the inception of Trullo. All the private/public housing units are located in the Eastern zone, which is first location of the planned built public housing by fascist authorities in the 1930s. However, in the past 10 years, these housings have been in the process of privatization as families begin to buy individual units from A.T.E.R.— with the rest remaining public under A.T.E.R. The west side of *Via del Trullo* is an organic self-built development out of the Trullo zone. These housing are entirely privately owned with few exceptions.



private ownership public ownership

OPEN SPACE MAP

We categorized the "open space" of Trullo into 7 categories: public gardens, gated gardens, formal markets, wide social sidewalks, playgrounds, informal markets, and lost space. Out of these seven categories, all five were found in the Eastern zone, and only lost space was found in the Western zone. These trends directly correlate with the fact that the Eastern zone was formally planned by the Fascist government and longer standing, so more thought went in to the building placement and land use. The architects involved in the original plan and construction of this zone were also commissioned to make similar public housing complexes throughout the city. In Western zone, there was no formal development and the buildings resulted from organic citizen building. Consequently, all the land was consumed by housing, leaving little to no room for the later development of gardens and playgrounds.

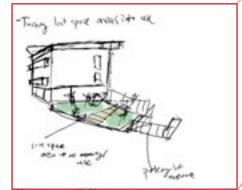
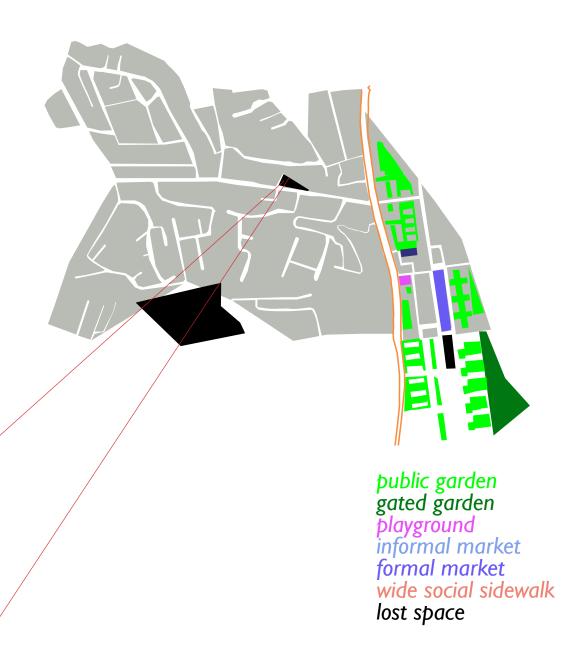


figure 28



OPEN SPACE EXAMPLES



playgrounds



formal market



informal markets



wide social sidewalk



public gardens



gated gardens

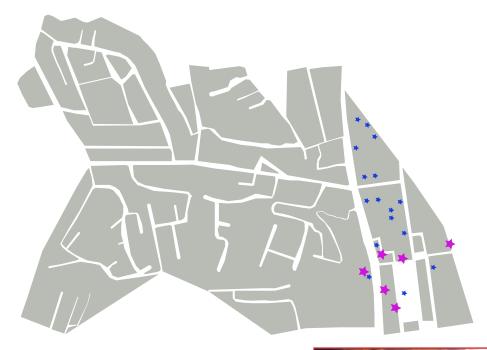


filgure 27 lost space

TRULLO ARTS MAP

As has been duly noted, Trullo is known for its ever-growing arts scene. In fact, Trullo has been attracting notability across Rome and has garnered attention from outside art groups who have activated exhibitions in the neighborhood. This includes the MACRO-sponsored 'Musei in strada - Dal MACRO al Trullo. Andata e Ritorno,' which engages middle and elementary schools in Trullo with street art, the Italian singer-songwriter Emilio Stella filming a music video in Trullo and a recent pop-up light installation celebrating the Festival of Light. There is even a page on Rome's Official Tourism website highlighting Trullo's street art. I Pittori Anonimi, the guerilla painting squad has worked extensively decorating the relatively bare facades of the case popolari, and I Poeti der Trullo have added their unique poems in Roman dialect to create a synergy between written and visual representation of peripheral identity. As shown on the accompanying map, art in Trullo is predominantly located in the Eastern Zone of case popolari since the very point of the street art is to beautify the Fascist-era buildings. However, this excludes the Western Zone of Trullo--namely, Via Monte delle Capre--from experiencing the revitalizing energy of street art. This adds to the subtle feelings of differentiation between the Eastern and Western zones.

The key artistic work of Trullo is the *Nina*, which depicts a crying girl lamenting the fate of the peripheral life. Nina has been described as somewhat of a Mecca or pilgrimage site for tourists and Romans seeking out an authentic and artistically charged peripheral experience. Another important work is the

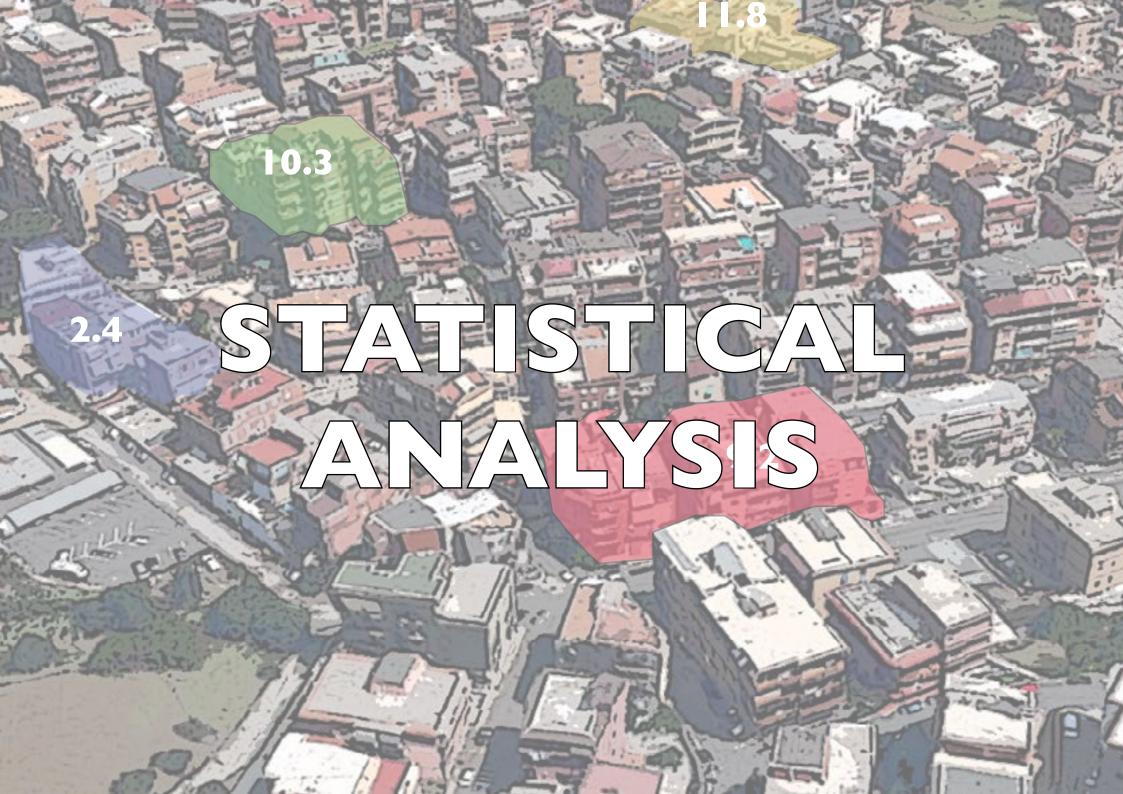


> landmark street art





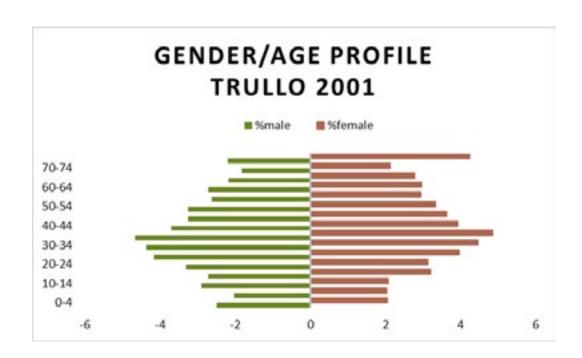
stairway leading from the piazza near the Church of San Raffaele to *Via Montecucco*, which features brightly painted steps and a poem by *I Poeti der Trullo*. While each painted slab or poem does not amount to much on its own, together the combination of all the ongoing artistic activity in Trullo creates a dynamic intermixing of media, inspiration, and celebration of what it means to live in Trullo.



INTRODUCTION TO STATS

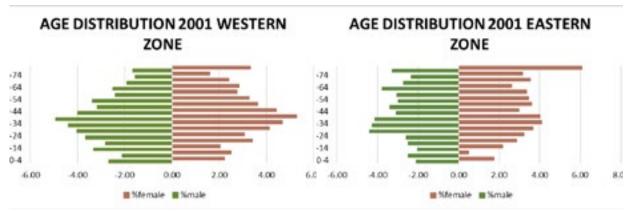
The statistical analysis of our area draws from Rome's national institute for statistics (ISTAT) data from 2001 and 2011. The study area is bound by 18 census tracts, covering the neighborhood of Trullo, to which we compare the city of Rome. Our entire study area comprises a very small portion of the Rome's population: less than one percent. *Via del Trullo* divides the neighborhood into two distinct parts: the Eastern zone and the Western zone. Interestingly, the statistics follow that divide in terms of key differences in building types and developments. Western zone, a primarily commercial area, is comprised of 12 census tracts, and Eastern zone, a public housing district, is comprised of 6 census tracts. The statistical analysis will shed light on differences in age distribution, foreigner distribution, educational attainment, employment, and family size.

AGE DISTRIBUTION

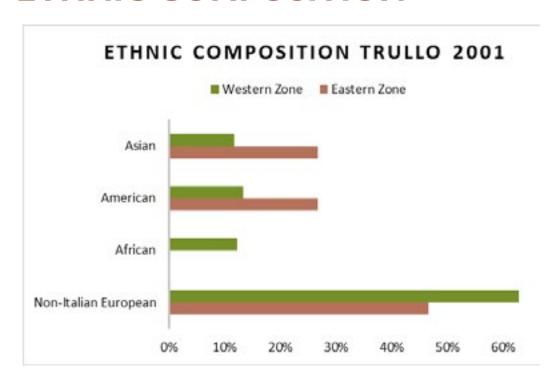


The age-gender distribution pyramid in Eastern zone differs greatly from that of Western zone. Most of the population in the latter is between the ages of 30-40 and shows a fairly even distribution of males and females, except for a large number of females past the age of 74. The age-gender distribution of Western zone resembles that of Rome, with a large generation in their thirties and forties. The "box" like structure of the Eastern zone chart indicates an aging population, slow population growth and long life-expectancy. This difference could be due to the public housing that characterizes it, whereas Western zone is largely defined by commercial activity and private residences.

The age distributions in Trullo resemble a "cup" structure, indicating a recent trend of low birth rates, shrinking population, and long life expectancy, implying a growing older population and lower percentages of younger people. These trends are consistent with Rome as a whole, and with the rest of the global population with Women (shown in brown) consistently outliving their male counterparts (shown in green).



ETHNIC COMPOSITION



There is a slightly larger population of immigrants in Trullo than there is in Rome. This could be due to Trullo's location as a more economically sensitive alternative to the city center. For both areas, non-Italian Europeans comprise the largest immigrant group.

Yet there are differences in the repartition of other immigrant groups in Western and Eastern zone. The former hosts a more even distribution of Africans, Americans, and Asians, while Eastern zone not only has no Africans but also contains a higher percentage of Americans and Asians. The even distribution of foreigners in Western zone may be due to its high level commercial activity.

	Percent Foreign Population	
2011 Trullo	11%	
2001 Trullo	6%	
2011 Rome	4%	

VACANCY RATES



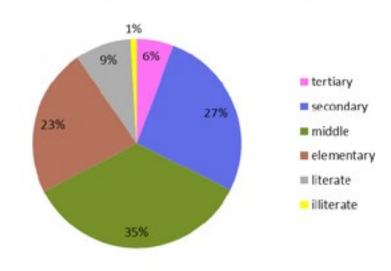


The vacancy rates in Trullo demonstrate a larger vacancy rate in the Western Zone of the neighborhood. The Western, more organically developed citizen housing district has a vacancy rate of close to 8 percent, while the Eastern, more formally planned district has a vacancy rate of 5.4 percent. This shows that most of the vacant spaces are in the western zone where the buildings are mostly mixed-use residential and single-use residential buildings. These vacant buildings provide an opportunity for the future development of the neighborhood.

EDUCATIONAL ATTAINMENT

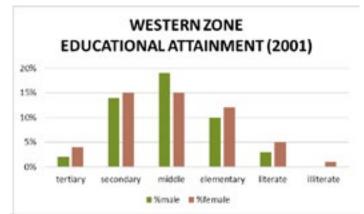
Compared to Rome ISTAT data from 2006, Trullo falls behind in attainment of higher education. 26% of Trullo's population has completed secondary education, compared to 32% for Rome. Additionally, 6% of Trullo's population has completed a tertiary level of education (such as university) whereas 14% of Rome's population has attained this level of education.

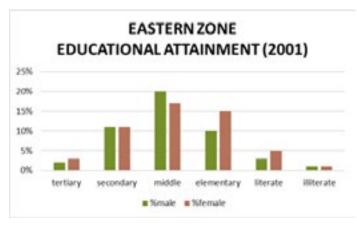
Trullo Educational Attainment 2001



The educational attainment of students in Trullo is quite low. A third of the population has never progressed past a primary level of education, and two thirds have never passed a middle school level. This reflects the lack of educational institutions in Trullo.

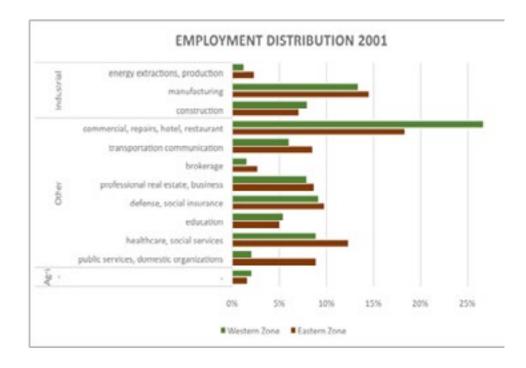
Interestingly, students in the Western Zone are more likely to complete education at the University level than those living in the Eastern Zone. This might be because the Eastern Zone hosts more citizens in public housing, so the financial means and motivational levels to continue on in education might not be present.





Gender differences in educational attainment are similar in both the Western and Eastern zone as more women reach university.

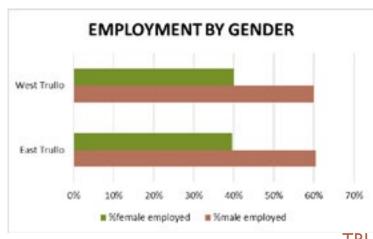
EMPLOYMENT



In both East and West Trullo, women constitute around 40% of the workforce while men constitute around 60% of the workforce. The Western zone is home to the majority of employment in commercial services, repairs, hotels, and restaurants. This reflects the fact that the west has Via de Monte delle Capre which hosts a wide variety of smaller stores and shops. Many residents also own and operate small repair stores in the garages of their private homes.

The Eastern zone offers more employment in health-care, social services, public services and domestic organizations, since it hosts all private/public housing as well as the church and the theatre.

It's also interesting to note that 98% of employed residents in Trullo work locally, and only 2% commutes out to other places.



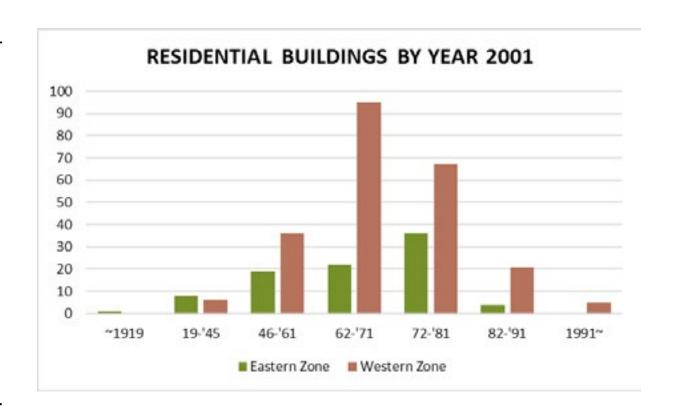
HOUSING

In accordance with the history of Trullo, densely organized public housing began to appear in what we now call the Eastern Zone in the late 1930s.

As demonstrated in the chart, the Western Zone experienced many post-war organic development beginning in the late 1950s and throughout the beginning of the 1980s.

Development tapered towards the 1990s, perhaps due in part to disinvestment as one of the many consequences of the *Epoca Dura* of the 1980s and 1990s.

There is a slightly higher occupancy rate in the organized public/private housing of the east than the organic residential structures of the Western Zone.

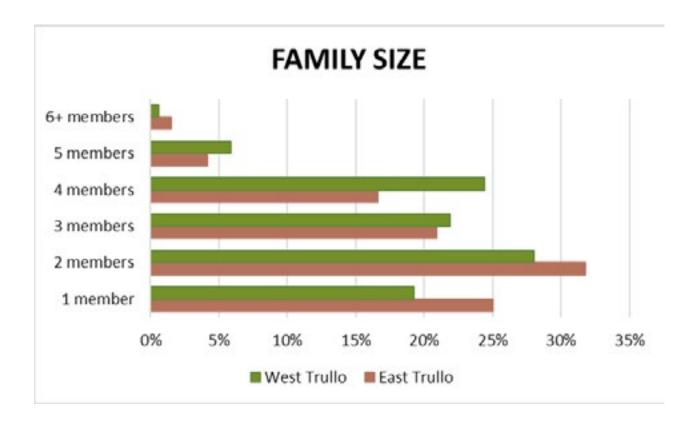


FAMILY SIZE

The distribution shows that families in East Trullo mostly have 1 or 2 member families, while families in West Trullo mostly have 2 or 4 member families. This is reflective of the population age in Trullo, which clearly demonstrates the fact that the Western Zone has more children of both genders than the Eastern Zone.

Trullo as a whole tends towards a slightly larger family than the average Roman family.

Average Family Si	ze 2011
Rome	2.42
Trullo	2.63
Eastern Zone	2.48
Western Zone	2.71





INTERVIEW APPROACH

Our initial crop of interviews reveal the heart of Trullo, the people who walk its streets on a daily basis and know it best--its residents. Most of them long-term Trullians, they tend to be both staunch supporters of their decisions to live in the neighborhood, despite the many drawbacks they don't fail to mention. They are candid and matter-of-fact, neither romanticizing nor dramatizing their opinions of a neighborhood that, in its game with history, has often lost.

In general, residents both young and old make clear that they are not going anywhere, even if they could, because their family roots are to be found in Trullo. Their connections are too strong to their home. Connections are good to the city center ("ci vogliono dieci minuti per arrivarci; it take ten minutes to get there"—Gloria, age 22), there is a strong sense of community, and cost of living is not too high. Most of all, Trullo is a small town within the city of Rome, providing the kind of familiarity and support system that seems to appeal to the residents.

However, even though many Trullians hesitate to move from their hometown, their Trullo is not without problems on every side of the spectrum. The influx of immigrants has robbed the community of jobs and peace of mind, according to some, infrastructure and public services like parking and security are dismal, and the economic crisis has led to the closure of many stores. Residents are living in a tenuous balance in a neighborhood that is constantly in a state of flux, both internally with demographic changes and externally with unpredictable market forces. The following compilation outlines the most striking quotes from those as yet interviewed:

The old nucleus of people in Trullo is still very connected "il vecchio nucleo e' molto legato"

-- Maria, Age 64

It is a little bit of a small town, it has remained a town "e' un po' un paese, e' rimasto un paese"

--Priests

We're not in the periphery anymore

"siamo non piu' in periferia "

--Priests





There's another type of solidarity here, together.

"c'e' un altro tipo di solidarieta' qui-insieme"

--Priests

The neighborhood is what it is; it's the people that change "la zone e' quella che e', la gente cambia"

-- Tony, owner of Barbiere Tony



figure 39

Scholastically, trullo is a disaster, this generation is a little ignorant

"scolasticamente, Trullo e' un disastro, questa generazione e' un po' ignorante"

--Priests

Little by little everything is being renewed. "piano piano rinnova tutte le cose"

--Priests

figure 38

Here there is Italian delinquency and nothing is being done about the problems

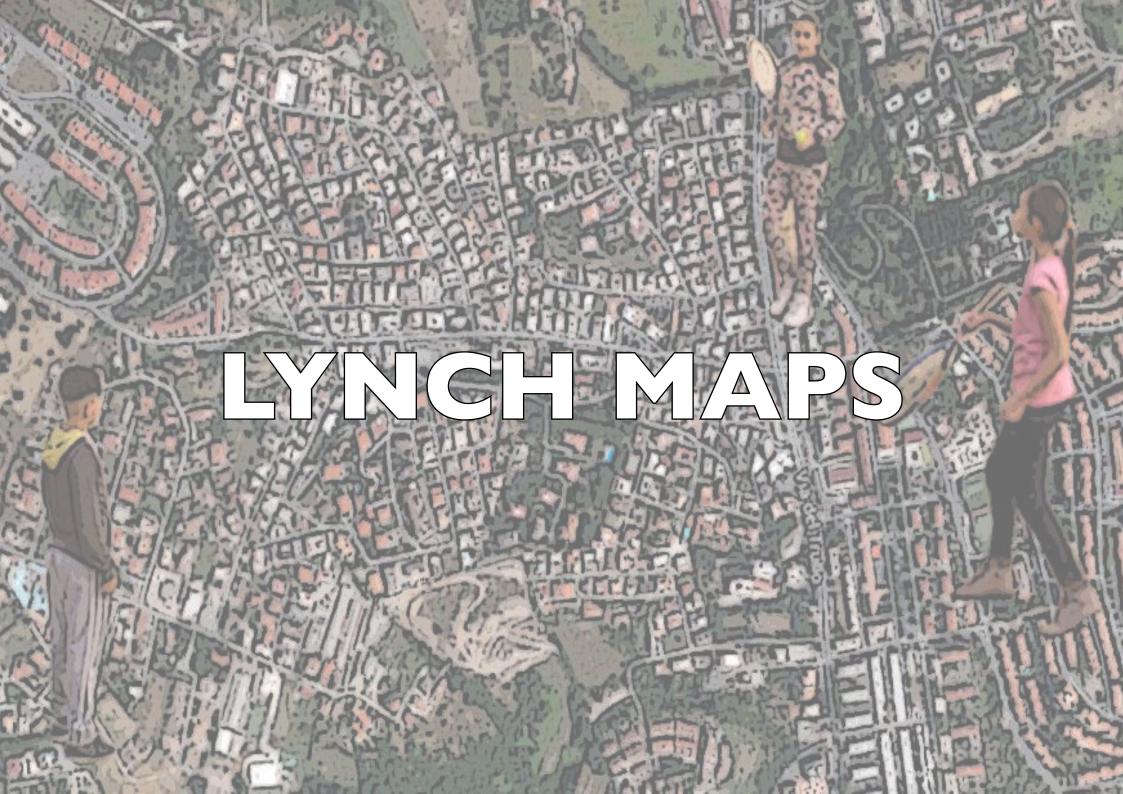
"c'e' la deliguenza italiana qui e nulla facenti dei problemi"

-- Colauti, owner of a Cartoleria

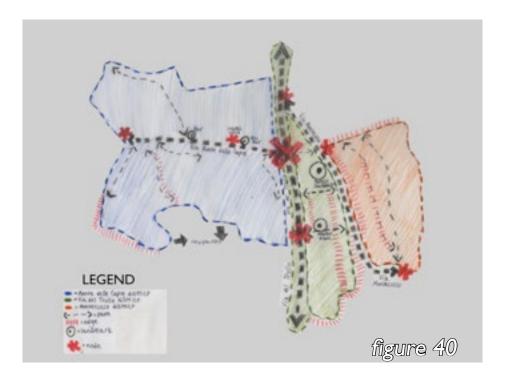
Trullo is a bomb that's ready to explode "il trullo e' una bomba che sta per scoppiare"

--Romanian bar owner





GROUP LYNCH MAP

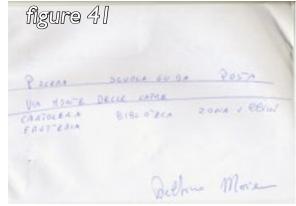


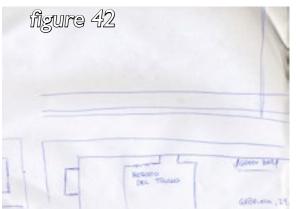
Our group Lynch Map seeks to clearly identify the major districts of Trullo. To the west of *Via del Trullo* lies *Via Monte delle Capre* and the surrounding commercial and residential zone, which we are calling the Western Zone. To the east of *Via del Trullo* lies the original Fascist *case popolari* and *Via Montecucco*, the other main residential zone, which together make up what we are calling the Eastern Zone. The main "landmarks" are noted as the bars along *Via del Trullo*, the Trullo Marketplace, the Church and Theater of San Raffaele, and the community organization *Insieme per Il Trullo*.

The major "nodes" are the intersection of *Via Monte delle Capre* and *Via del Trullo* as well as the triangular lost space area about halfway down *Via Monte delle Capre*. These same roads make up the major "pathways" of Trullo, although smaller, more organic pathways are indicated with dotted lines. Taken together, the symbology creates a "legible landscape" of Trullo's physical and social characteristics. Here, we are using the Lynch maps and general terminology loosely. We do not implement his full methodology, rather we adopted general ideas in the ways we believed would best serve our study.

RESIDENT LYNCH MAPS

Residents who drew Lynch Maps generally tended to depict a small subsection of Trullo corresponding to their daily activity patterns. These included most frequented businesses and caffes in the immediacy of residents' homes, usually drawn along a major street axis. Thus segmented, the Lynch Maps speak to the inherent separation we felt between the East and West Zones of Trullo. Each Lynch Map is a world within the larger confines of Trullo. The streets and shops included by citizens directly correlated with where the participants work, where they live, and where they were at the time we asked them to make the maps. Every participant either included Via del Trullo or Via di Monte Delle Capre, but never both. The only shared boundaries and collective visions shared by citizens exist depending on whether they associate with the Eastern or Western Zone. There is no overall vision of Trullo as a whole.





This Lynch Map by Maria, aged 62, who is one of the organizers of Insieme per II Trullo, shows the *Via Monte delle Capre* region of Trullo including key businesses and landmarks she frequents, such as the post office. Interestingly, this map does not even show Via del Trullo despite its close proximity at the eastern node juncture with *Via Monte delle Capre*.



figure 43

Garbriele, age 24, artist of this Lynch Map, adamantly stressed the importance of the communal meeting places along *Via del Trullo*: the bars and marketplace. Green Bar, which is owned by his family, is clearly indicated on the lower right corner of the Lynch Map as a major landmark. He shows a basic outline of the node where *Via del Trullo* intersects with *Via Monte delle Capre*, however, he does not go as far as to indicate activity on the latter street.

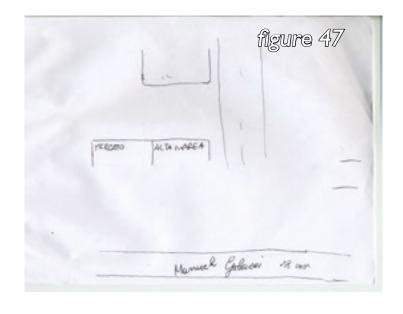
Gloria, age 22, put the most detail on her Lynch Map, sketching the demarcation between the East and West Zones. She highlighted the Church of San Raffaele and the Theater of San Raffaele as Trullo's focal point, with *Via Portuense* as the main Northern boundary. Interestingly, Gloria also commented on the efficiency of public transportation into the city center of Rome, which is one of the reasons she is happy to keep living in Trullo.

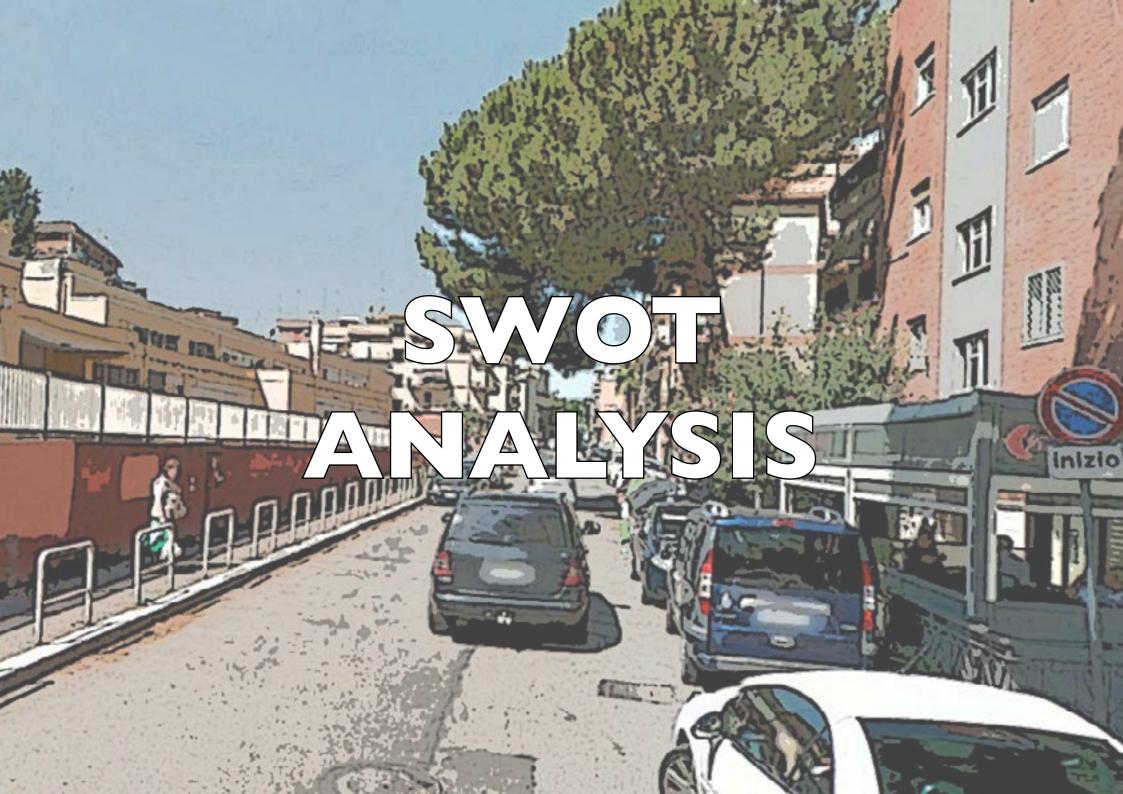




Similar to Gabriel, 18-year-old Manuel earmarked the bars and the market along *Via del Trullo* as the major landmarks and gathering places of Trullo. This makes sense, since his family operates a butcher stand at the market and he spends most of his time working there (he does not attend high school). Manuel indicated that *Via del Trullo* is the main arterial path through the neighborhood and also the most social zone.







STRENGTHS

Trullo possesses a strong visual arts presence through the activities of the *I Pittori Anonimi*, a group that dedicates its time to embellishing the neighborhood through public art.

Simultaneously, a palpable trait of Trullo remains its strong tight-knit community that translates in its cross-generational connection and community programs. Some citizens of Trullo have been living there since its inception in late 1930s, residing in the "Trullo" zone where the planned social housing were built.

Furthermore, many young people forego the common migration to the periphery beyond the GRA, and instead opt to stay in Trullo close to their families for a variety of reasons. The physical layout and urban fabric is conducive to huge gatherings on the major axis: the wide sidewalks with ground floor shops attract citizens. This is reinforced by the presence of the daily formal and informal market, providing a constant social gatherings for individuals of different backgrounds living in Trullo. The church and the theatre continue to be heavily involved in community development by providing daycare and performances, respectively.

strengths

grassroots public arts

cross generational connections

formal and informal markets community programs

weaknesses

low educational attainment

lack of educational institutions

marginalization of immigrants and ethnic vendors





WEAKNESSES



While Trullo possesses many assets, it certainly bears the burden of systematic and consequential problems. One of the most pressing issues for Trullo is the lack of educational institutions and the low educational attainment of students. With merely two comprehensive schools that cover the obligatory requirements in Trullo, students who choose to attend *liceo* have to commute long distances, which contributes to only 26% high school attainment rate. This certainly provides an explanation for the dire economic situations, as there exists a correlation between educational attainment and economic level.

Although a great majority of the population is employed, they generate low income. In the Eastern zone, they are mainly concentrated in the service industry, limiting the economic growth of Trullo. The Western zone contains more workers in the commercial industry. Furthermore, the spatial marginalization of immigrants and ethnic vendors illustrate the public local sentiment towards non-locals. Immigrants are indeed concentrated close to the commercial streets and all ethnic vendors participate in the informal market.

OPPORTUNITIES

Trullo has many opportunities for improvements in the future. First and foremost, there are two potential areas for regeneration and development, currently abandoned lots used informally. Integral to that process, the newly renovated green spaces around Trullo could enhance street activity. Another area of exploitation could be the fact that there remains a young and active population in Trullo that choose to stay here, which can attract long term investments. There is also the potential of expanding the breadth of the economy in this neighborhood.

opportunities

lost space

young population

expansion of economy green spaces

threats

lack of public funding and investment

inefficient public transportation system





THREATS



Although there are many opportunities for revitalization, there are many threats and barriers to them. One of them is clearly the lack of public funding and investment in the area. Since its inception by the government, Trullo has witnessed little attention from public agencies. One resident even lamented this lack of attention by public officials and police officers in an interview. This is clearly evident with the only two educational institutions and one community-based library.

A strong establishment of both aspects are critical to the development of any neighborhood. Although it is useful to have community driven and grassroot participation, they are limited in their abilities and efficiency. Another point of barrier may arguably be public transportation. Although it is well connected to the city center, its inefficiency outplays its assets. Public transportation is certainly slower on secondary main streets like *Monte delle Capre* and *Montecucco*, with one bus every 30 minutes.

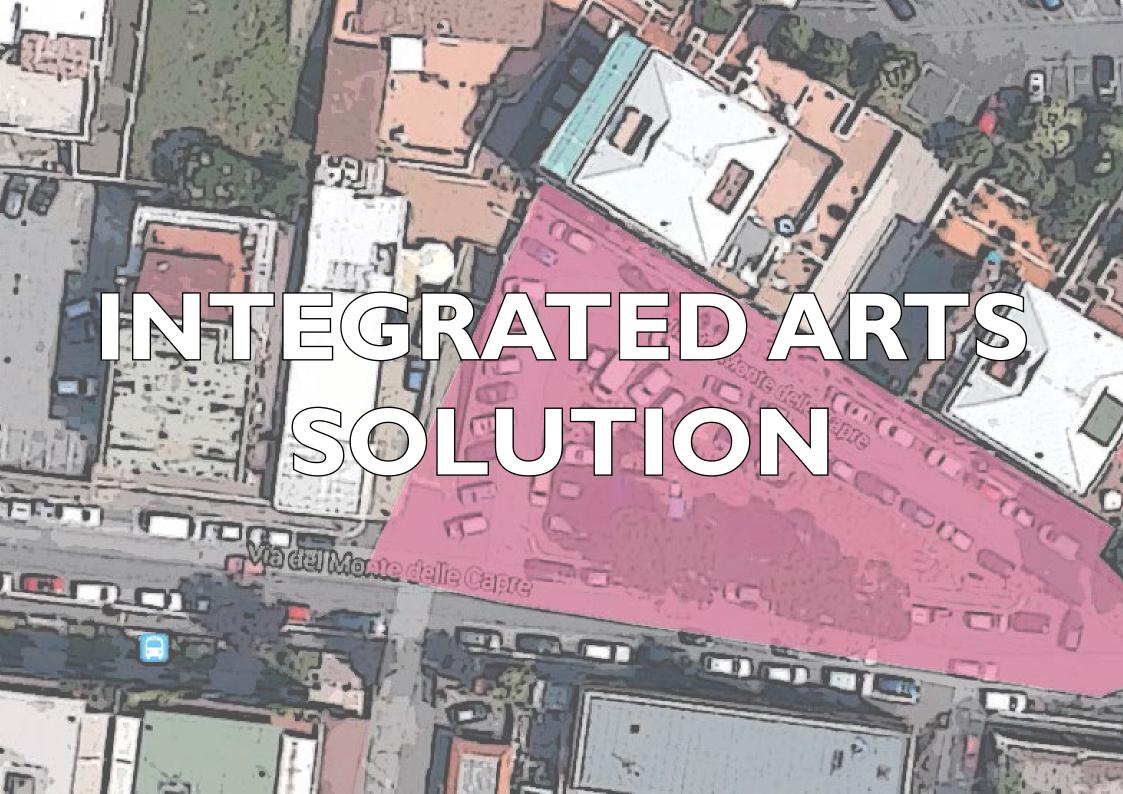
CONCLUDING REMARKS

Since its conception as a Roman borgata in 1939, Trullo has faced a host of recurring challenges: waves of migrants and immigrants, economic downturn, and public safety, to name a few. These problems undeniably persist today, to different extents--they are inevitable for a neighborhood conceived of as a receptacle for displaced persons. Many of the relatives of these originally displaced citizens still live in the same homes that their relatives moved in to or built many years back. However, Trullo's unique history, a mix of planned development and organic building, as well as its challenges have created the perfect storm of conditions for it to tional in its diversity, community can-do spirit, and especially for its grassroots arts activism. Instead of smoldering in the problems that have plagued the neighborhood, such as lack of educational opportunities for youth, Trullo's residents have pieced together their time, talents and funds to create something of meaning and beauty. A walk along Via del Trullo, the main artery of the neighborhood is like walking along the Yellow Brick Road--the walls lining the sidewalk are literally resplendent with color, thanks to the commitment of the Pittori Anonimi and the Poeti der Trullo, two local arts movements. People greet each other as they pass, since everyone knows each other in such a tight-knit community; children can be heard playing on the nearby playground; Giulio from the Altamarea Bar floats in and out of his shop, staying in touch with his surroundings. This is the epitome of Jane Jacobs' 'eyes on the street' concept, in which a place is rendered more secure when it is actively watched over and cared for by its residents. Trullo's residents watch because they care.

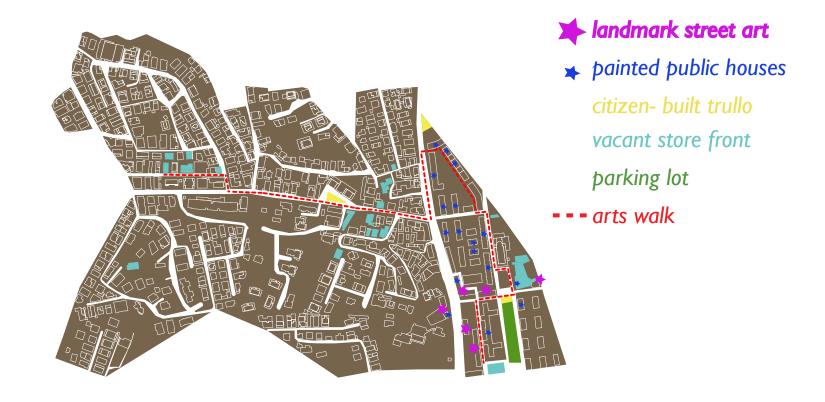
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INTEGRATED ARTS WALK



This is the general plan for our Integrated Arts Walk. The individual aspects of it will be explained in further detail in the following pages.

TRULLI

We will involve various citizen groups of Trullo in order to build temporary "Trulli", or a Apulian traditional dry stone hut with a conical roof. This play on words will help citizens feel more connected to their community, better understand the context of where they live, and the trulli will also serve a dual purpose as a citizen meeting place. Currently, most residents of Trullo only socialize in and around caffes with their close friends. We hope that by providing them with a public and functional space, they will venture out and meet new people. We seek to mobilize various residents of Trullo to build and decorate these trulli in whatever way they find most appropriate to capture the spirit and character of their neighborhood. An example of what we imagine these trulli looking like can be found to the right.



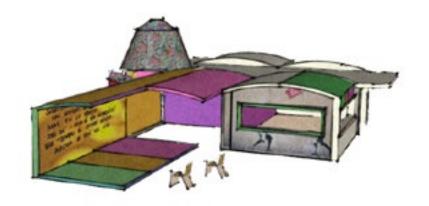


figure 51

PRE-EXISTING PAINTINGSBY PITTORI ANONOMI and POETI DER TRULLO

We are basing the majority of this arts walk off of the abundance of preexisting paintings by I Pittori Anonomi located throughout the Eastern Zone. The majority of our community based arts walk seeks to compliment and add to these preexisting art pieces that currently give Trullo its palpable artistic flair. Unfortunately, I Pittori mainly painted in the Eastern Zone because it historically contained solely public housing units and they wanted to add character to the ugly yellow paint of said units and eradicate any shame citizens might feel by living in public housing. Consequently, we must heavily supplement these paintings in the east with citizen created artwork in the west.

TRULLO 65

PARKING LOT PROPOSAL

While we have continually shied away from excessive design in our proposal, we do have one particularly design-oriented element we feel is important to the efficacy of Trullo as a peripheral district. We thus propose a parking lot in the currently vacant power line strip below the San Raffaele Church, which is currently fenced off due to asbestos contamination. A parking lot seems to be necessary because we have observed qualitatively and through interviews that there is a paucity of parking in Trullo. For example, cars double park and park on the sidewalks, creating dangerous conditions for pedestrians and other drivers. This was worsened a few years ago when the Comune of Rome expanded the sidewalk along Via del Trullo, thus reducing the number of lanes and parking spaces along the street. Since Trullo is a peripheral community, many residents have expressed the need to drive outside of Trullo to run errands and thus need cars; not all homes and especially the case popolari do not include built-in parking which leads to the parking disaster on the street.

While we acknowledge this is an expensive infrastructure project which will require support from the Comune and that the site will first have to be cleared from complications with asbestos contamination, we believe there is a demonstrated need for more parking area in Trullo. Furthermore, a parking lot provides room for potential visitors if Trullo continues to thrive as a vibrant cultural center of the periphery.



PAINTED GUIDING ARROWS

The entirety of this walk will be connected by arrows painted on to the streets which will guide the residents and visitors through the Trullo Arts Walk. It begins in the Southern portion of the Eastern Zone, will continue North to where Via del Trullo meets Via di Monte Cucco and then will make its way through the Western Zone. Although this is how we suggest citizens go about the arts walk, the overall goal is to connect the entire neighborhood through an arts medium so the exact order that citizens enjoy this walk in is not as important.

CITIZEN ART IN VACANT STOREFRONTS

Trullo's vacant storefronts provide us with the perfect canvas through which we can showcase citizen art and connect the mostly single family residential buildings of the Eastern Zone to the arts walk. Multiple vacant storefronts will provide us with ample opportunity to carry out this aspect of our Integrated Arts Solution. We will solicit contributions from Trullo residents and display various pieces of citizen artwork on a rotational basis in these currently vacant windows. The ultimate goals of this aspect of the arts walk are as follow:

-To get citizens from different socio-economic classes excited about and involved with the arts. We do not want this art walk to be monopolized by pre existing groups such as I Pittori Anonomi, we want to motivate the average citizen to create their own pieces that they can take pride in. If members of the community are enthusiastic about their art piece being displayed for public viewing, they will be more likely to go out and view it with their friends and family, thus bridging generational gaps through the arts and making residents excited about what is going on in their immediate neighborhood.

-To reduce the number of vacant windows. Vacant windows and dark, abandoned buildings automatically convey economic hardship and problems in the neighborhood. By giving the windows of closed shops purpose and decorating them with art, we hope to eradicate any negative thoughts or assumptions associated with vacant storefronts and bring life and character back in to these buildings.





POLICY FRAMEWORK

Placemaking

How does Placemaking work?

- A community-led process of claiming space and improving collective identities by invigorating public space with relevant programming.
- Initial strategies (led by outside partners) tend to be temporary until the community is mobilized and inspired to create their own lasting changes

How can Placemaking be applied to Trullo?

- Generates a mechanism in which Trullo can sustain energy throughout the entire neighborhood, especially across its historic divisions.
- Provides multiple attractions that encourage community participation in everyday life, creating a vibrant, safe street life.
- The 'Lighter, Quicker, Cheaper' approach would activate participatory strategies based on reasonable budgets, timelines, and necessary skills. This is crucial for Trullo given its slow recovery from the economic crisis.
- 'Lighter, Quicker, Cheaper' also supports the kind of grassroots artistic drive already present in Trullo, where residents are familiar with using the materials they have to make the most of their space.

Everyday Spaces

What are everyday spaces?

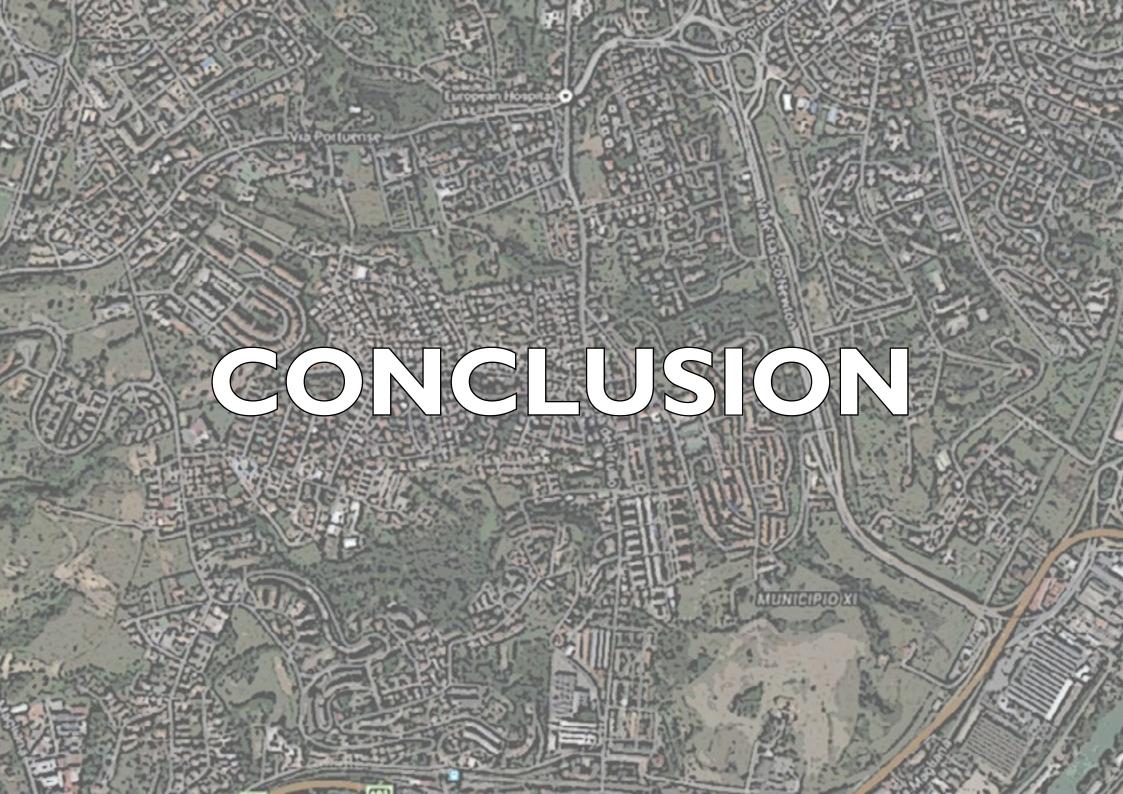
- Everyday spaces are informal, unplanned, and community-oriented that contribute to the everyday experience of urban life in how people claim a city and own their space
- They are organic and temporal, pertaining more to a flow instead of a locked-in plan

How does this apply to Trullo?

- Trullo has become a mix of pre-planned places, such as the 'Arts Walk,' which is the string of pavilions for arts programminng. A space could be a painting festival that occurs at one of the pavilions.
- Trullo would benefit from some structured organization of its arts tradition so that it can capitalize on its strengths and improve upon its weaknesses.

What do everyday spaces have to do with Place-making?

- Placemaking pertains to the physical place, and the everyday space are the activities and culture that grows up from that place; it is how the place is used
- The dynamic synergy of both makes a place exciting and aesthetically appealing based on the community's needs and desires. Neither the physical place of Placemaking or the spontaneous energy of everyday spaces is sufficient to keep a place vital.



CONCLUSION

Through the use of Placemaking and the strong existing arts culture in Trullo, we seek to regenerate and revitalize the Trullo area. There is currently a notable divide between the Eastern and Western Zones, different immigrant groups, and the various age groups of this area. We hope that the incorporation of a neighborhood-wide Integrated Arts Walk will mobilize the various socio-economic groups of this neighborhood, bring them together, and give them ownership of their surroundings. The ultimate goal is to empower these citizens to change their neighborhood for the better and instill a renewed sense of pride for Trullo amongst them. This design policy capitalizes on the undeniable arts presence in this area and is not an overly-intrusive, top-down measure that the citizens will eventually resent. It involves the citizens and actively requires their artistic input and aid, thus respecting the grassroots, citizen-led character of the citizens of Trullo. We hope this Integrated Arts Walk will be the first of many Everyday Spaces that will be born in Trullo,



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PHOTO AND GRAPHIC CREDITS

Cross Section-Winston Chang

28)

I)	Via di S. Raffaele Steps-Trullo-Montecucco	29)	Via del Trullo Social Building- Amy Tomasso Photography
2)	Crying Nina from Pittori Anonomi- Amy Tomasso Photography	30)	Pittori Anonomi Paintings- Amy Tomasso Photography
3)	Poeti der Trullo- Poetti der Trullo Website	31)	Informal Market Photo- Amy Tomasso Photography
4)	Poeti der Trullo- Poetti der Trullo Website	32)	Villino- Amy Tomasso Photography
5)	Teatro San Raffaele-Teatro San Raffaele Website	33)	Lost Space- Amy Tomasso Photography
6)	Church of San Raffaele- Roma Locale	34)	Private/ Public Garden- Amy Tomasso Photography
7)	Via di S. Raffaele Steps-Trullo-Montecucco	35)	Eastern Zone Housing- Amy Tomasso Photography
8)	Original Trullo Fascist Development –Archivio Foto	36)	Trullo Resident - Amy Tomasso Photography
9)	Original Trullo Fascist Development - Archivio Foto	37)	Trullo Resident - Amy Tomasso Photography
ĺO)	Church of San Raffaele- Roma Locale	38)	Trullo Resident - Amy Tomasso Photography
H)	Original Monte delle Capre Development - Archivio Foto	39)	Trullo Resident - Amy Tomasso Photography
12)	Trullo Housing Unit – Amy Tomasso Photography	40)	Group Lynch Map- Team Trullo
13)	Poeti der Trullo Logo- Poetti der Trullo Website	41)	Maria Lynch Map- Maria Trullo Resident
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27 [°])	Open Space Collage- Team Trullo	,	-
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