

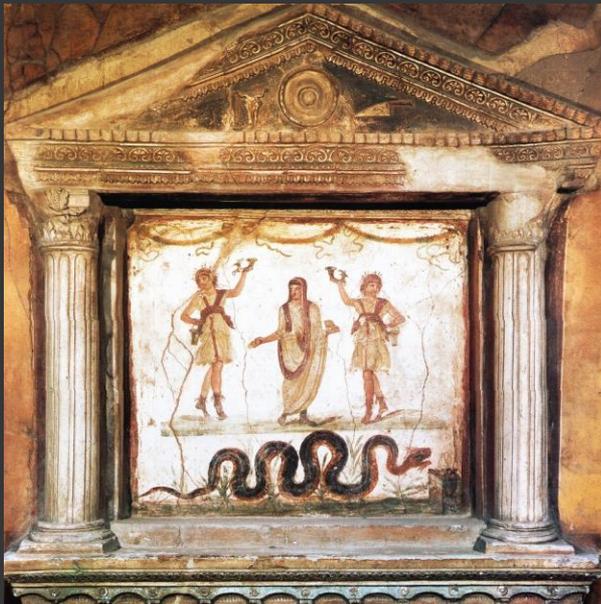
# ROMAN PRIVATE BUILDING



In the atrium: wardrobe with terracotta or waxed wardrobe containing dresses wore during funerals, and the lararial altar of the home worship where the Lari were venerated, home and house protectors, and even penives (the gods deity tutors of family reunion)



Sacred paintings of the lararies (mostly known from Pompeii), with a recurrent iconographic pattern: in the middle is the family Genio, cloaked and in the act of sacrificing; on his sides the two young Lari, dressed with short tunic and high boots, dancing, pouring from the horn pоторio, held upwards, a row of wine, held by the other hand. At the bottom is often represented the domestic arae, to which one or two snakes are approached to devour their offerings, including pine cones and eggs. In the larari next to the Lari are sometimes the Penati. In addition to the painting, in the lararial place was the sacred furnishings, consisting of statuettes (Genio, Lari, Vesta, Penati etc.) and in votive offerings: fresh garlands, incense, fruit, grape bunches, wheat ears honey, wheat buns and so on.



Tablinum = Tabulated derivative term (perhaps = archives that annotated the ancestral companies or pictures with the images of the ancestors). Closed by wooden curtains or partitions (Casa Ercolano), originally contained the double bed and perhaps served as a dining room; later with the introduction of the triclinium, it became a reception room.



Even the cubicula (small rooms that served as a cubic bed = lying) bedroom with wooden beds and vaulted ceiling above (alcove), have underneath the bed a simplest floor decoration with respect to the rest of the room.

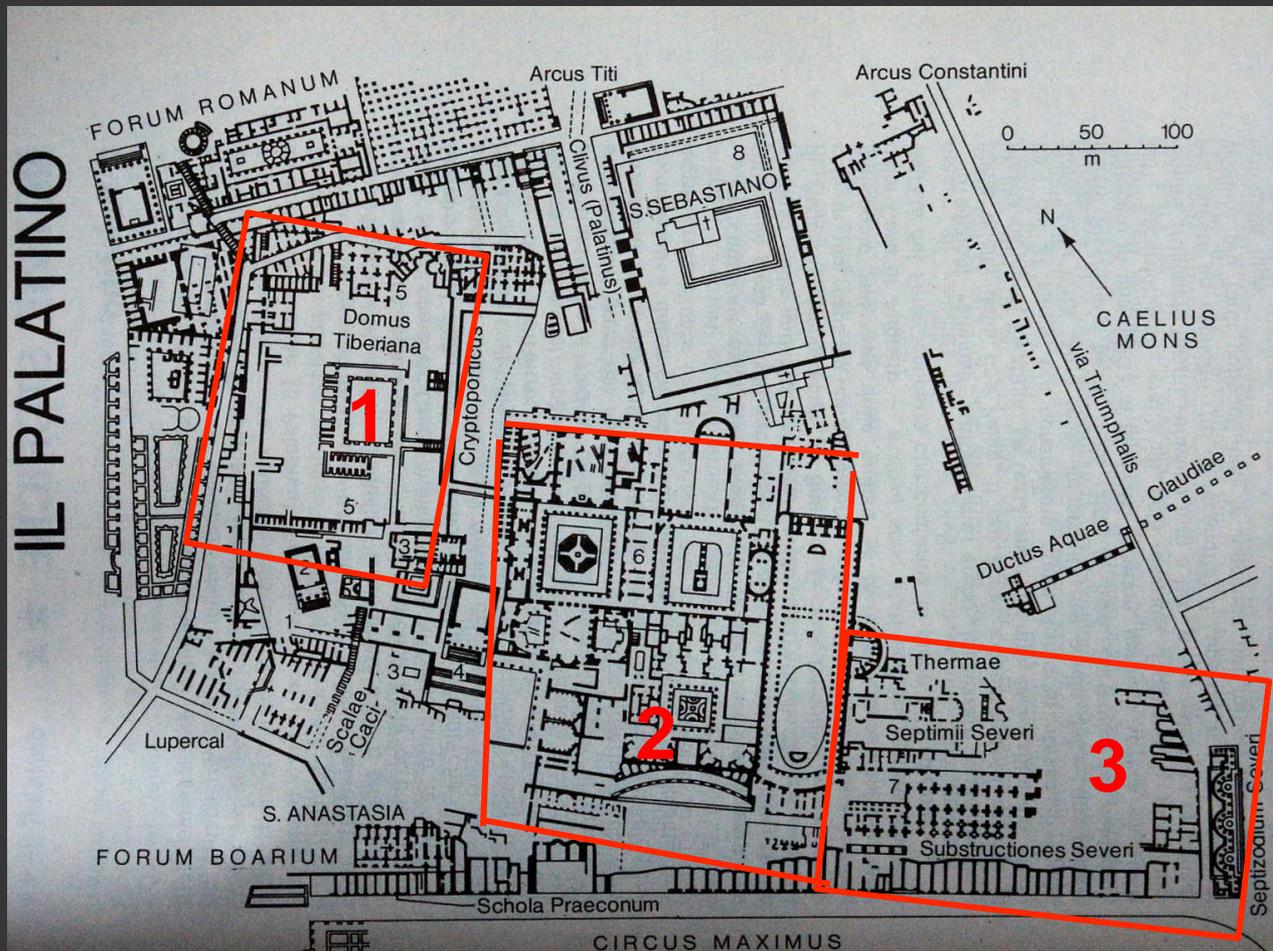


Vitruvius, 2, 8, 17: Considering the importance of the city of Rome and the extreme density of its population, many houses were needed. Since the ground floor units could not suffice to accommodate the mass of urban population, high-rise buildings had to be used. From I - II sec. A.D. they begin to build overlapped apartment houses, insulae, consisting of a ground floor, usually designed for workshops, and getting simpler as they rise in height, without toilet facilities. Due to the city center, the edifices had grown to a height of up to 10 floors despite the attempt to limit their height by law: under Augustus the maximum limit had been fixed at about 21 mt. After the fire of 64 AD Nero dictated strict rules and ordered that the floors could not be more than 5.

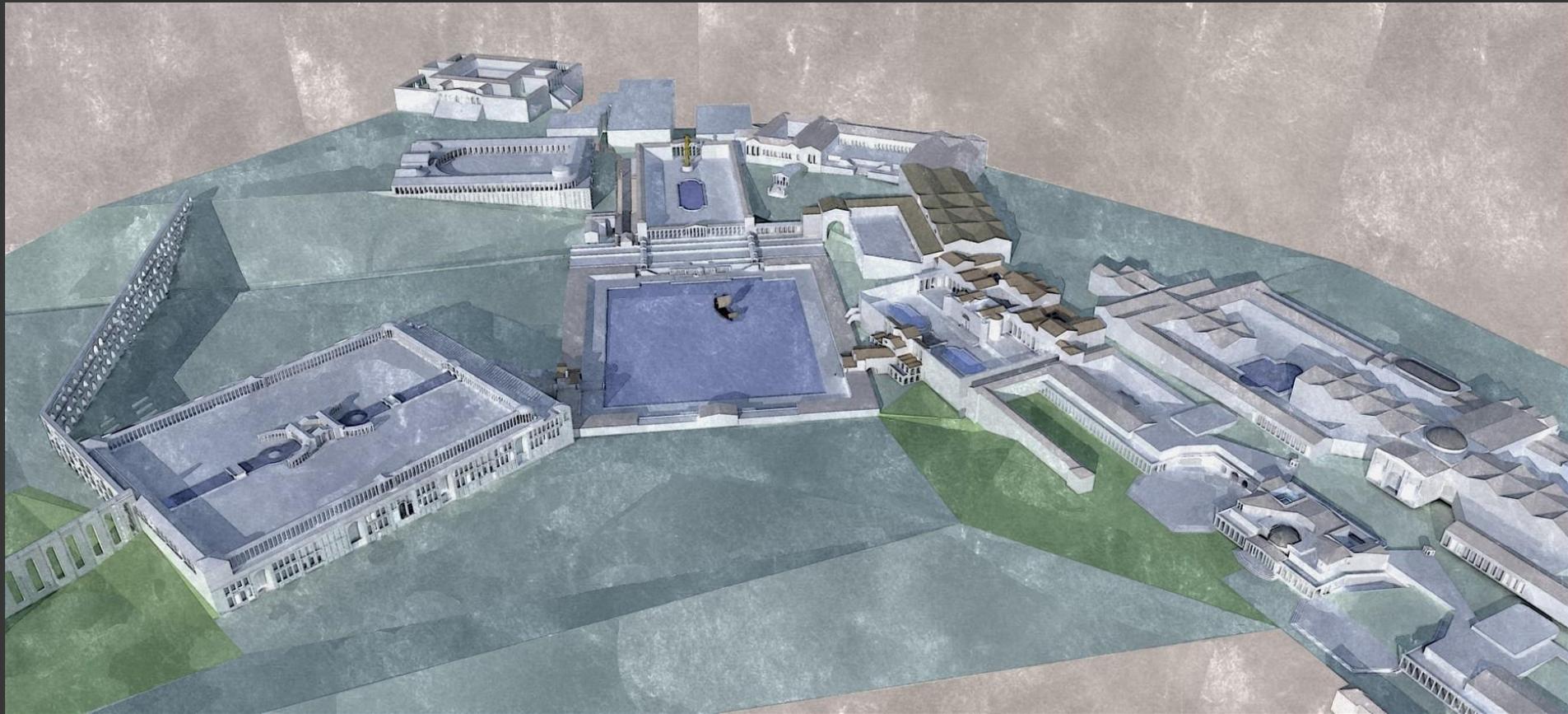




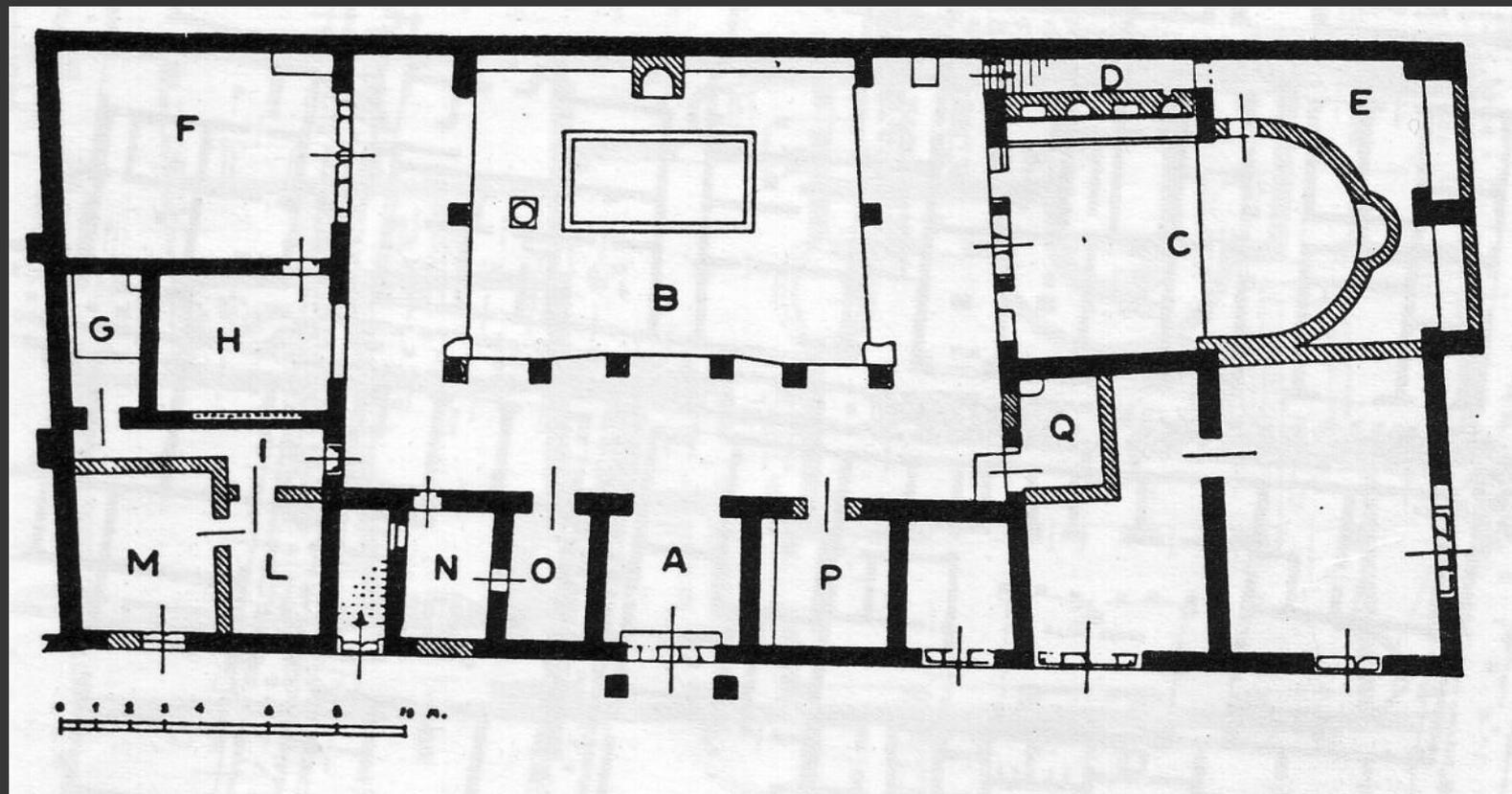
The palaces (rich houses of court officials or emperors) were exceptional in size and complexity. Imperial Palaces on the Palatine (1. Domus Tiberiana, 2. Domus of the Flavi, 3. Severian Expansion): that of Flavi is of great importance, consisting of three sectors: in the first are the rooms of representation; a second central, known as Domus augustana, is reserved for the private life of the emperor; the third sector is the racecourse (probably a riding school or private garden).



Nero first conceives a large palace called Domus Transitoria broadening until the Esquiline, but in 64 after a ruinous fire, he built a grand house (the Domus Aurea) that extended to the valley of the future Colosseum, regularizing the existing lake in its perimeter and disposing all around a series of residential pavilions. One of the statuary elements of particular importance was the bronze colossus depicting Nero in Apollo's robes. Daring are the architectural solutions adopted and refined the decorations.



In the late twentieth, the "social scissors" between rich and poor broadened: wealthy characters stand out for increasingly rich residences. The prominent element of the houses of this stage were the apshed halls often provided with large windows, isolated from the living environment, with a single facade overlooking an open area. Other recurrent items were water lilies and fountains. Accentuation of decorative elements: ex. domus of Porta Marina in Ostia with floor and walls in opus sectile.



Ostia, *Domus della Fortuna Annonaria* (IV sec. d.C.)