

Monumental Entrances of Roman Ostia *Architecture with Public Associations and Spatial Meaning*

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Abstract

*The monumental doorways of buildings in Roman Ostia offer a wealth of insight into the city's urban dynamics. Assessed diachronically Ostia's entrances provide a vibrant picture of a changing urban landscape. The focus is on their meaning and how these entrances reflect strategic considerations and individual choices. An array of influential factors relating to status and ownership, security, religious protection and negotiations between private entrance and public space will be investigated. Spatial factors with emphasis on location, security, distancing and visibility will be assessed to establish their degree of explanatory potential. The decisive factors that appear to have influenced choices and considerations are combined in ways unique to each particular entrance.**

The built environment of Roman Ostia has been the subject of increasing scholarly attention. The extent of the excavations, with perhaps one third of the town uncovered, and the richness of the material record make Ostia one of the key sites for the study of Roman architecture and urbanism. Within the excavated area numerous buildings are still extant to a considerable height, a substantial number of them are characterised by one or more monumental entrances. In spite of their prominence, Ostia's monumental entrances have attracted only limited attention resulting in selective treatments of specific buildings and their entrances.¹

Rickman's assessment of granaries and storage buildings provides thorough descriptions of the entrances to Ostia's *horrea*.² Packer discusses decorative aspects of particular entrances leading to Ostia's *insulae*.³ DeLaine investigates a distinct group of entrances to identify individual human actions and choices. Based on shared construction details DeLaine detects the 'signature motif' of an individual architect or contractor operating over several decades at Ostia.⁴ Apart from these specific studies a detailed, systematic assessment of these monumental entrances has been lacking.

Hence the aims of this essay are twofold: first to present the results of a survey in which the monumental entrances visible at Ostia have been recorded and documented (*fig. 1*),⁵ and second to explore the significance of these entrances within the configuration of Ostia's urban space. Furthermore the study has served as a starting point for a larger project investigating Ostia's built environ-

ment, partly applying the analytical possibilities inherent in the *Space Syntax* method for spatial analysis.⁶

Entrances are interfaces between the outside and inside of buildings and as such there are two ways in which they can be considered. This study is foremost concerned with the ways in which these entrances are related to buildings from the outside. Thus the analysis focuses on the communication between the entrances and Ostia's street network and explores this mutual relationship. The survey is restricted to certain types of buildings; it excludes temples, large civic buildings, the generously proportioned imperial baths, and the theatre and guild houses. These buildings were, by their very nature, monumental in their conception.

The emphasis is on buildings where those responsible for their construction were faced with a choice and the presence of one or more monumental entrances is a reflection of a deliberate decision. Monumental entrances are defined as those entrances that are articulated or emphasised by means of pilasters, columns, pediments or other architectural means. The survey includes buildings from across the whole Imperial Period to present a diachronic picture of Ostia's urban development.⁷

Initially, the monumental entrances identified in the study will be introduced, and their place within the overall picture of Ostia's urban development will be outlined.⁸ Following this, stylistic considerations will be discussed. Finally an interpretation of the significance of the entrances will

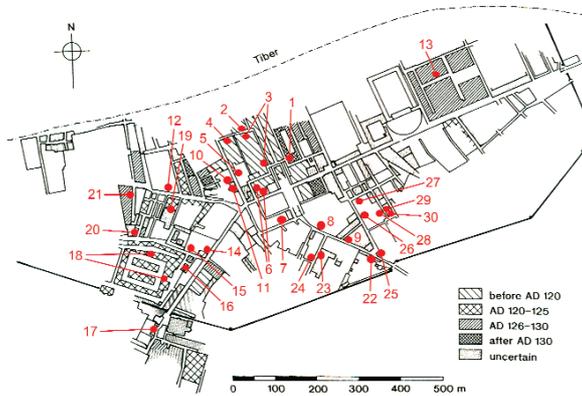


Fig. 1. Map of Ostia indicating the location of monumental doorways. Town plan with late Trajanic/Hadrianic constructions (after DeLaine 1996, 180, fig. 10).



Fig. 2. Horrea, III ii 6, with monumental entrance, located on the *Cardo degli Aurighi* (photo author).

be offered, derived from the survey data and an assessment of the spatial distribution and integration of the entrances within Ostia's urban texture.

DOORWAYS AND URBAN DEVELOPMENT

Although the city existed for some 13 centuries, the material remains are predominantly those of the 2nd century AD, with some 3rd and 4th century AD buildings of note and pockets of construction going back to the walls of the so-called *castrum* of the early 4th century BC.⁹ The early monumental

entrances cannot be traced. The private buildings with atrium and peristyle dated to the Republic and Early Empire are now buried under the later imperial city. The entrances of the few remaining atrium style houses of Ostia are not sufficiently preserved to allow conclusions to be drawn. The remains point to entrance arrangements with *fauces*-like corridors leading to the atrium, similar to the houses of Pompeii.

Trajanic Period (AD 98-117)

The earliest examples of monumental entrances encountered in this survey are dated to the period of Trajan (AD 98-117).¹⁰ These entrances characterise two storage buildings, *Horrea*, III ii 6 (fig. 2), located on the *Cardo degli Aurighi*, and the *Horrea dei Mensores*, I xix 4 situated on the *Via della Foce*. During this period an expansion in the number of *horrea* took place, particularly to the west of the centre of the city, connected to the new harbour constructed under the reign of Trajan, the *Portus Traiani*.¹¹ The volume of goods that could be handled increased, and correspondingly so did the importance and prosperity of Ostia.

The *Terme di Buticoso*, I xiv 8 and its portico along the *Via Epagathiana* were also built under Trajan. A monumental doorway marks the entrance connecting the portico and the baths. Between the *Via della Foce* and the river, westwards from the *Via Epagathiana*, the brickwork is predominantly dated to Trajan's principate. Further west, beyond the *Serapeum*, large *horrea*, which are not yet excavated, were constructed. Brick-stamps dating to the Trajanic period were also found in buildings near the *Tor Boacciana*, marking the western limit of Ostia's built up area.¹²

Hadrianic period (AD 117-138)

This survey includes twelve buildings featuring 'monumental entrances' from the early 2nd century AD. During this period construction techniques at Ostia, as elsewhere, reached a level of precision not reached before or equalled afterwards.¹³ Among the many building activities was the development of the area between the *forum* and the river, bounded on the east by the *Via dei Molini* and on the west by the *Via Epagathiana*. The area west of the *cardo maximus* was developed into an area of markets, warehouses and storage facilities. Along the *Via dei Misuratori del Grano*, all Hadrianic buildings feature monumental entrances. Significantly, the entrances to the *Piccolo Mercato*, I viii 1, and *Horrea*, I viii 2 face north towards the river, which

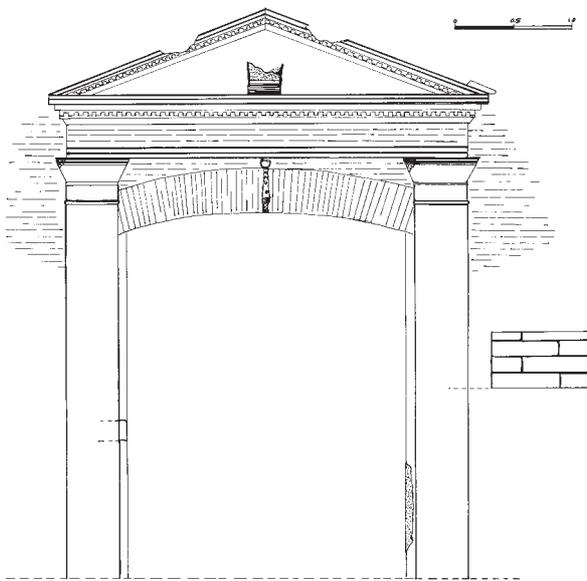


Fig. 3. Caseggiato Misuratori del Grano, I vii 1-2, entrance facing south (drawing author).



Fig. 4. Case a Giardino, III ix 1-22, main entrance opening to the Via delle Volte Dipinte (photo author).



Fig. 5. Insula delle Volte Dipinte, III v 1, a freestanding building with a pediment above the main entrance (photo author).

was the centre of activity for goods being unloaded and dispatched. The position and orientation of the *horrea* reflect that fact.¹⁴ The *Caseggiato Misuratori del Grano*, I vii 1,2 (fig. 3) on the other hand, was entered from the south. However, the building is only partly excavated, and the river has washed away large parts of its structures; an additional entrance facing north cannot be excluded. Under Hadrian's principate the rebuilding of the district north of the Via della Foce and westwards from the Via Epagathiana was continued. The *Caseggiato* I xiv 9 with its double entrance framed by regularly walled pilasters, forms part of the development along the Via Epagathiana and is also structurally connected to the sanctuary of Hercules. South of the *Cardo degli Aurighi* the single largest residential development, the *Case a Giardino*, III ix 1-22, catered for the upper end of the housing market, offering spacious apartments surrounded by gardens. Monumental entrances, placed strategically at cardinal points, screened the area off from the traffic and noise of the city (fig. 4). Located east of the *Case a Giardino*, the *Insula delle Volte Dipinte*, III v 1 (fig. 5) represents a freestanding building, probably a guesthouse. A walled pediment above the lintel crowns the central doorway. The *Insula delle Volte Dipinte*, III v 1 was built before the grand *Case a Giardino*. The latter appears to respect the boundary lines of the earlier structure. In the centre of the town further development took place. The *Caseggiato del Larario*, I ix 3, a market-like commercial building with monumental entrances opening to the *decumanus* and the Via del Larario, forms part of the development programme in the *forum* area. The *Caseggiato dei Dipinti*, I iv 2-4 is also part of these re-building activities. Pilasters and pediments embellish the building's entrances along the Via dei Dipinti. Near the Porta Laurentina a large triangular area was dedicated to the cult of Cybele / Magna Mater. The sanctuary was entered from the *cardo maximus*. A monumental gateway, IV i 9 flanked by shops on both sides marks the opening to the sanctuary. On the south side of the eastern *decumanus*, east of the *Semita dei Cippi*, the *Domus del Pozzo*, V iii 3, (fig. 6), as well as the adjacent *Insula* V iii 4, are part of the development of this area during the period of Hadrian. Both structures are characterised by impressive monumental entrances. The *Caserma dei Vigili*, II v 1, the barracks of the fire fighters, were built in a single uninterrupted campaign during the closing years of the reign of Hadrian.¹⁵ The imposing entrance arrangements underline the building's monumental structure. The barracks were part of the rebuilding of a large

area north of the *decumanus*, and east of the theatre including *horrea*, taverns, apartments and the splendid *Terme di Nettuno*, II iv 2.



Fig. 6. *Domus del Pozzo V iii 3*, engaged columns flanking the central doorway (photo author).

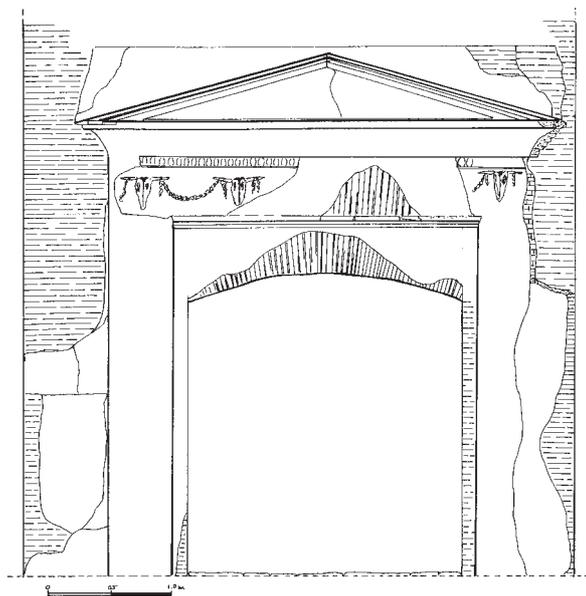


Fig. 7. *Caseggiato del Serapide, III x 3*, gateway placed at the point of intersection between two buildings (drawing author).

By the end of Hadrian's principate Ostia had developed into a booming commercial centre.¹⁶ The amenities had been improved by the increase in the number of public baths as well as the increasing emphasis on the side of the town closer to the seashore. While deliberate planning and imperial policy may have been responsible for impressive planning projects north of the *decumanus*, and north of the forum along the river,¹⁷ private development was also very active, as can be deduced from large-scale development as the *Casa a Giardino*, III ix 1-22 and smaller-scale individual projects.¹⁸

Antonine period (AD 138-192)

The end of Hadrian's principate seems to mark the end of large-scale development; new buildings continued under Antoninus Pius, albeit on a smaller scale.¹⁹ Between the late Flavian period and the death of Antoninus Pius few new independent houses were built; development concentrated on adaptive and augmentative activities and existing houses were pulled down to be replaced by *insulae* or *caseggiati*. Still, some important building programmes were carried out under Antoninus Pius, notably the *Terme del Foro*, adding curvilinear structures to the otherwise straightforward rectilinear planning prevailing in Ostia's architecture.²⁰ For the period in question the survey includes two buildings featuring monumental entrances. One is the *Insula*, I xii 9 situated on the *cardo maximus*. It forms part of the larger *Terme del Foro* complex. The baths had a roughly triangular *palaestra* on their southern side, surrounded by a colonnade onto which *Insula*, I xii 9 was joined. Building 9 opens onto the *cardo*. Pilasters frame its central entrance, to set it apart from the shop openings on either side. The other building dating to this period with a monumental entrance is the *Horrea Epagathiana et Epaphroditiana*, I viii 3. Although the building is designated as *horrea* by the inscription on its architrave, it is not comparable with the great storehouses. An elaborate arrangement marks the main entrance. The *horrea's* plan reflects the dominant aristocratic house-type emerging during the period of the High Empire, consisting of a central peristyle flanked on all sides by ranges of rooms.²¹ The entrance from the street is in the middle of one range, and the main reception room is located in the centre of the opposite range. Monumental architecture was deliberately employed to emphasise the building's grandeur. After the enormous building boom at the beginning of the 2nd century which saw the

construction of a large number of *horrea*, seven of which are located in the excavated area,²² only two further *horrea* dated to the Antonine period were identified: the *Horrea Epagathiana et Epaphroditiana*, I viii 3, and the large but unexcavated *Horrea Antoniniani*, II ii 7, built under Commodus. Subsequently, larger *horrea* were constructed at Portus directly, where the shipping activities for bulk commodities took place.²³ However, Ostia's *horrea* remained in use, and suggest an additional trading potential rather than a major shift of port activities to Portus.²⁴

Severan Period (AD 193-235)

Urban development during the early Severan period seems to have been mainly confined to restorations. What appears to have been an architecturally barren phase was brought to an end by the construction of the *Tempio Rotondo*, I xi 1, one of the boldest and most interesting buildings in Ostia. The survey includes eight entrances decorated with pilasters, dating to the late 2nd and early 3rd century AD.²⁵ The pedimented entrance found inside the *Caseggiato del Serapide*, III x 3 (fig. 7) is of particular interest. The large *caseggiato* was constructed during the period of Hadrian; it is joined with the *Terme dei Setti Sapienti*, III x 2. At the point of intersection between the two buildings, a shrine dedicated to Serapis was installed during the Severan period. The elaborate entrance draws attention to the shrine. During the Severan Period adaptive and augmentative development continued creating typical lines of shops with apartments situated on the upper floors.²⁶ Pilasters mark the entrance to a *caseggiato* located on the street frontage of the *Domus sul Decumanus*, III ii 3. Several of these typical *caseggiati* were built along the *cardo maximus* towards the Porta Laurentina. The entrance to the *Caseggiato* I xiii 5 is framed by pilasters, to distinguish it from other entrances. The *Caseggiato* V i 1 adjacent to the Porta Laurentina, is characterised by a wide entrance arrangement framed by pilasters. The entrance faces the gate to the sanctuary of Cybele/Magna Mater located on the opposite side. Tucked away in a quiet street, south of the *cardo*, the *Caupona del Pavone*, IV ii 6 served as guesthouse or hotel; narrow pilasters frame its central entrance.

4th Century AD

Ostia's urban development of the late 3rd and 4th centuries appears to be more concerned with amenity than with the needs of trade.²⁷ Public



Fig. 8. Domus del Protiro, V ii 4-5, entrance with porch supported by marble columns (photo author).

baths were kept in repair and their number even increased. Space was less precious within the city in the late Empire. In domestic architecture the emphasis shifts back to the independent house. These late houses are widely distributed. There is great variation with regard to the style and layout of the Late Roman *domus*. The common factor between them is the lavish use of marble in the interior decoration.

The survey includes five buildings with monumental entrance arrangements dating to the 4th century. The *Domus del Protiro*, V ii 4-5 (fig. 8) and the *Domus Fortuna Annonaria*, V ii 8 display impressive porches supported by marble columns. The *Domus Fulminata*, III vii 3-4 engages two marble columns framing the entrance. The entrance to the *Caseggiato di Bacco e Arianna*, III xvii 5 is characterised by piers flanking the entrance. The walled porch of the *Domus di Via Caupona* IV iii 4 projects into the street, taking away public space. The other houses of the Late Empire are not included in this survey since their entrance arrangements are not emphasised by monumental structures.²⁸

Within the broad lines of Ostia's urban formation the buildings featuring monumental entrances fit well into the overall picture of the city's development between the Early and the Late Empire. In conclusion, this diachronic survey seems to have returned to its point of departure - the indepen-

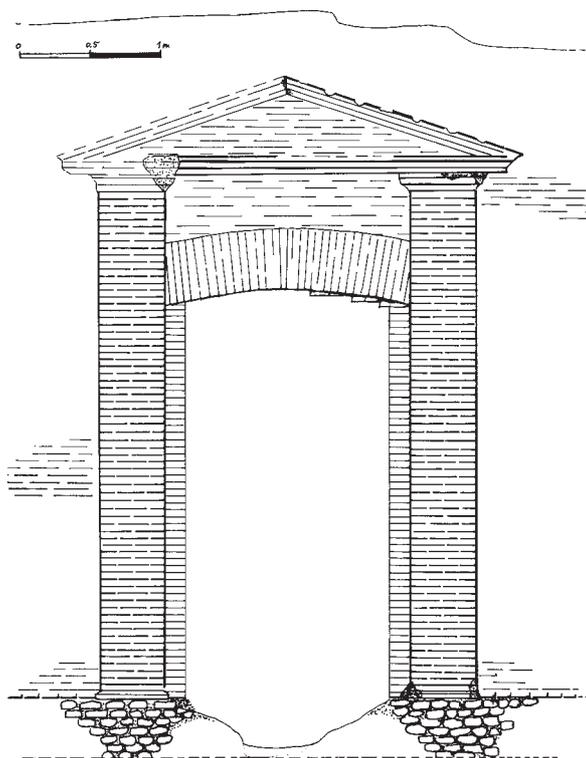


Fig. 9. Caseggiato dei Dipinti, I iv 2-4, doorways are flanked by pilasters (drawing author).



Fig. 10. Horrea Epagathiana et Epaphroditiana, I viii 3, entrance is flanked by engaged half-columns (photo author).

dent house of the local aristocracy - again characterised by a monumental entrance. For some three generations the *insula* became the dominant house type of Ostia; it did not, however, survive long beyond the period of Ostia's prosperity. The decline of the *insula/medianum* apartment and the renewed emphasis on the *domus* - seems to demonstrate that the lower middle-class that made up the social fabric of Ostia's commerce oriented society, lost out in the course of events.

THE CHRONOLOGY OF OSTIA'S BUILDINGS - SOME CONSIDERATIONS

The history of Ostia's urban development during the Empire depends largely on the dating of brickwork. For the high imperial phase in the town's development brick stamps make it possible to establish remarkably precise construction dates for most of the buildings and supply a firm chronological framework.²⁹ The stamping of consular dates on brick stamps begins toward the end of Trajan's principate. For periods from the time of Antoninus Pius onwards the use of brick stamps becomes less common.³⁰ Whilst this approach provides firm dates it also creates a very rigid chronology that stresses conformity at the expense of diversity. Against this framework Ostia appears to have been stagnant at some point in the 2nd century AD. While brick stamps tend to provide a reliable date for the initial construction; later interventions using different often re-claimed materials create problems.³¹ An over-reliance on brick stamps seems to lead to a consideration of buildings as static entities and takes no account of their dynamic nature over time. However, recent studies have broken this pattern. Some of Ostia's structures were in use for 700 years and changes that occurred over time are attracting attention.³²

The chronology offered for the monumental entrances of this survey is mainly based on the dates established in the SO I.³³ For those cases where the survey data would suggest different dates amendments have been made accordingly.³⁴

STYLISTIC OBSERVATIONS

Packer's work on the *Insulae of Imperial Ostia* discusses various stylistic aspects of the external decoration of Ostia's building.³⁵ He distinguishes three categories of entrance arrangements. The most common type is executed in low relief, with pilasters and pediments not protruding more than 20-30 cm. The pedimented entrances of the *Caseggiato dei Dipinti*, I iv 2-4 (fig. 9) well exemplify this

type of doorways. Less common are entrances flanked by engaged half-columns which carry pediments that form semi-independent architectural members. The best example is the entrance of the *Horrea Epagathiana et Epaphroditiana*, I viii 3 (fig. 10). In a third type of Ostian doorway the columns flanking the entrance are freestanding, supporting a three dimensional pediment. The best-preserved entrance is found in front of the *Domus del Protiro*, V ii 4-5. Packer's categories and observations are confirmed by this survey.

The earliest use of walled columns encountered was in the entrance to *Horrea*, III ii 6 dated to the Trajanic period (AD 98-117). Columns are also present between the portico and *Terme di Buticoso*, I xiv 8 constructed around AD 112-115, walled columns are also seen in the entrances of three buildings from the Hadrianic period. These are the *Domus del Pozzo*, V iii 3 (AD 117-138), *Horrea*, I viii 2 (AD 119-120) and the main entrance of the *Casa a Giardino*, III ix 1-22. Entrance arrangements featuring columns do not appear to have been an architectural language that was reserved for a particular type of building but could be employed equally in public, commercial and domestic architecture.

The first evidence for the use of moulded pilaster bases in bricks (of a different colour to the bricks used for the pilasters) placed on top of a plinth of travertine comes from the Trajanic period. The earliest example of this technique is seen at the *Horrea dei Mensores*, I xix 4 (AD 112-115). During this and later periods this technique appears to have remained uncommon. Only one further example of moulded pilaster bases was found at the *Caseggiato del Larario*, I ix 3 (AD 117-120) (fig. 11). By the Severan period the use of moulded bricks atop travertine bases in pilasters appears to have become slightly more frequent. Two examples of this technique have been traced at the entrance to the *Domus del Tempio Rotondo*, I xi 2-3 (AD 210-235) and the *Caseggiato* I xiii 5 on the *cardo maximus*.

The outstanding quality of brickwork in the pilasters framing the entrance of the *Piccolo Mercato*, I vii 1 (AD 119-120) is striking. The bricks seem to have been selected for their uniformity of colour and fabric. Equal care has been taken in rendering the pilasters framing the entrance to the *Caserma dei Vigili*, II v 1 (AD 132-137). Shallow mortar beds add to the uniform finish. The pilasters are laid separately from the main wall and five courses of bricks on the pilaster are generally equal to four on the wall proper. The prevailing width of pilasters in the Hadrianic period is c. 44-45 cm, complying with the Roman *sesquipedales*.³⁶



Fig. 11. *Caseggiato del Larario*, I ix 3, provides a fine example of a moulded pilaster base (photo author).

Marble, as expected, only comes into use in the Late Empire. It is seen in the entrances of the *Domus del Protiro*, V vii 4-5, the *Domus della Fortuna Annonaria*, V ii 8 and the *Domus Fulminata*, III vii 3-4,³⁷ all dated to between the 3rd and 4th centuries AD.

MONUMENTAL ENTRANCES AND THEIR MEANING

The doorway was a significant feature of the Roman streetscape. It marked the meeting point of space and the built environment, and the interface between the public and private spheres.³⁸ The doorway had an important role in describing the owner's or the resident's status, as is the case with Ostia's apartment houses and building complexes. Ancient written sources refer to a number of characteristics of doorways.³⁹ The doorway's role was also linked on a religious level with the god Janus, associated with the beginning of events. Allusions to the meaning of doors are found in Ovid's *Fasti* and Cicero's *De Natura Deorum*.⁴⁰

Architectural Features with Public Association

The architectural devices employed to articulate and embellish entrances are columns, pilasters and pediments; as such these elements deliberately evoked a public setting.⁴¹ A pediment may also be referred to as a *fastigium*, which could be the gabled

end of a room or a dwelling; it may also signify the triangular portico attached to the front of a building or placed above the doorway. The *fastigium* was characteristic of public buildings, particularly the temple, the palace, and the basilica. The Roman Senate decreed Caesar the privilege of erecting an external *fastigium* to his house. His house was joined to the *regia*, a structural link that seemed to have accounted for the extraordinary distinction of a 'fastigated façade'.⁴²

The column is another architectural feature with public associations. Its frequent occurrence in Roman architecture seems to have reduced it to a structural device. However, it was the hallmark of Greek public and sacred architecture. Wallace-Hadrill reminds us that for Pliny the Elder the column was still a sign of Roman extravagance and links it to the appropriateness of marble columns in public buildings.⁴³ Although Pliny refers here to the material, the comparison between public and private buildings becomes clear.

The public associations of the individual architectural elements are to be kept in mind; ancient sources and above all, architectural evidence, bear witness to the importance of doors and entrances. Doors and doorways are symbolic and physical thresholds in life. They mark transitional zones between private and public, profane and sacred. At the same time doors have a very pragmatic and utilitarian function. They provide security and protection from people and nature. Doors and entrances do not have a single function; their significance and meaning has many interrelated aspects.

SIGNIFICANCE - OR: WHAT JUSTIFIED A MONUMENTAL ENTRANCE?

Without doubt the most important question concerns the meaning of monumental entrances. The entrances encountered in this survey can in no way reflect the actual number of articulated entrances,⁴⁴ yet it is still interesting to note that only a small fraction of Ostia's buildings have monumental entrances (fig. 12). Out of Ostia's 22 *domus* and 228 *insulae* and *caseggiati*⁴⁵ only a few entrances to these buildings can be considered 'monumental'. Whilst the relatively low number might be expected, it is nonetheless necessary to identify the reasons that would account for this phenomenon. The use of monumental entrances may have been affected by many factors including location, visibility, function, dependence and status. Different factors may have contributed to dif-



Fig. 12. Insula del Soffitto Dipinto, II vi 5-6, an insula without monumental entrance arrangements (photo author).

ferent degrees towards bringing about this phenomenon. The presence of monumental entrances cannot be explained by considering only a single factor. This paper addresses each factor in turn in order to draw conclusions about their relative importance.

Utility and Security

The survey includes *horrea* and storage buildings that are all characterised by monumental entrances, and have columns or pilasters framing their doorways. However, it is evident that the door openings are comparatively narrow. In the case of *Horrea*, I viii 2, columns have been placed on the threshold inside the entrance, narrowing the opening space even more. The main entrance to the *Piccolo Mercato*, I viii 1, although it is almost five metres wide, is to a certain extent obstructed by its portico, making direct access impossible. Rickman has pointed to the 'economy of entrance'



Fig. 13. Pacifying passage between the western decumanus maximus and the Via delle Volte Dipinte (photo author).

as a striking feature of all plans of *horrea*.⁴⁶ The majority of these large storage buildings have just one central entrance, and usually only a small additional postern door. The need for small and easily barred entrances would be of primary importance in buildings used for storage purposes. Special locking devices are preserved in *Horrea Epagathiana*, I viii 3 and *Horrea*, III ii 6. The thresholds required for the locking devices as well as their comparatively narrow entrances make it unlikely that there was ever free circulation of carts and the unloading of merchandise under shelter was surely an impossibility. The most common method of transport was the human porter. The *saccarius* is much more adaptable than a vehicle or pack animal. All the goods must have been taken into and out of these buildings by manpower.⁴⁷ Wheeled vehicles probably played a minor role in the handling of goods; and were certainly of no concern to the architects of the *horrea*. The development of the area designated for *horrea*, towards the river and northwest of the *forum* during the period of Hadrian, points to deliberate planning. The monumental entrances seem to comply well with a development programme following an imperial policy, which was not only concerned with functional requirements but was also intended to convey the grandeur of the empire in architectural terms. On the other hand even smaller, private *horrea* made use of the architectural devices of columns and pediment to evoke public associations.

Security and Distancing

Built around 128 AD, the *Casa a Giardino*, III ix 1-22 are one of the most remarkable examples of Roman urban design. The architect appears to have appreciated today's problems of apartment living.⁴⁸ The presence of fountains and a garden

demonstrates a concern for much needed open space. At the same time the architectural design provided 'defended space'. By surrounding the central apartments with a frame of outer buildings, the inner space would have been secure and private. The eastern entrance, clearly distinguished by columns as the main entrance, is reached from the square at the end of the Via delle Volte Dipinte. Another monumental entrance provided access from the *Cardo degli Aurighi*. A further gate opened from the southern wing leading towards the *Terme Marittime*.⁴⁹ All entrances placed strategically at cardinal points, ensured that the area was secured and screened off from the traffic and noise of the city. Two lodges flank the main entrance. Their presence in itself is an indication of a consideration of security needs. Considering the relative proximity of the western *decumanus*, one of the city's major thoroughfares, the architect's foremost concern appears to have been to pacify the area. This preoccupation seems to have continued into later periods. An indication of this can be seen in the passage linking the Via delle Volte Dipinte with the *decumanus*. This passage appears to have been designed to control access from the *decumanus*. Pilasters placed on both sides of the passage are also evidence of the conscious desire to isolate the area from its immediate surroundings (fig. 13). At a later stage when the area became a prestigious residential area, as can be seen from the presence here of the impressive *Domus dei Dioscuri* III ix 1, this concern for the peacefulness of the neighbourhood remained.

Religious Protection

Some of the entrances encountered provide an axial link to a niche placed in the background of the building's inner courtyard. This axial entrance arrangement directs attention towards the room opposite the entrance. A link between entrances and niches may also be inferred from stylistic similarities between the architecture of the niche and the style of the entrance arrangement. This axial relationship was stressed in the *Horrea Epagathiana et Epaphroditiana*, I viii 3, in the *Horrea*, III ii 6, and in the *Caserma dei Vigili*, II v 1 where the fire fighters were faced by a shrine for the imperial cult upon entering the barracks. Other shrines have a prominent location, notably the niche in the *Casggiato del Larario*, I ix 3 and most significantly the cult room of Serapis installed in the *Casggiato del Serapide*, III x 3. In most cases these niches can be interpreted as shrines dedicated to protective deities. Where present, they served to

make visitors coming from the outside aware of the religious protection of the building and its occupants at the moment of transition from the street to the interior. The *Domus della Fortuna Annonaria*, V ii 8,⁵⁰ is an example of this phenomenon, dating from late antiquity. In the case of the entrance arrangement found here this concept is taken further. A niche placed in axial alignment at the back of the courtyard is visible from the entrance. A porch supported by marble columns was added to the house in the 4th century AD. The porch was placed outside the entrance, it projects c. 90 cm from the walls so that it covers the entire width of the pavement. By placing the entrance arrangement outside of the house, the architect or owner extended the visual axis. The columns and the door posts provided a series of symmetrical framing elements creating a much longer visual axis than the actual layout of the house afforded.⁵¹ The niche in the background thus becomes the focal point, drawing attention towards the statue.

Private Entrance and Public Space

The entrance arrangement of the *Domus della Fortuna Annonaria*, V ii 8 (fig. 14) also relates to the definition of the boundary lines of the house. These have to be understood within the broader context of changes in the street layout of Ostia in late antiquity. The *domus* is situated where the *Semita dei Cippi* and the *Via della Fortuna Annonaria* meet.⁵² During Ostia's period of prosperity, the *Semita dei Cippi* was a major thoroughfare, extending from the *Via dei Molini* southwards to meet the *cardo* and continuing as the access road leading to *Laurentina*. In late antiquity the picture changed drastically. The construction of an *exedra* along the *decumanus* completely blocked off the *Semita dei Cippi* and isolated the area from the centre (fig. 15). It can be assumed that the area then was of a purely residential nature and was not much frequented by people other than the local residents. Pavement space was probably of no concern to the public and could be easily claimed to extend the owners' private property.⁵³ This survey includes several *domus* dating to the Late Empire with similar entrance arrangements, all of them appropriating considerable road and pavement space. A notable example is the *Domus di Via Caupona*, IV iii 4 which has an entrance arrangement that projects 160 cm out into the street, significantly reducing the width of the road. The *Domus del Protiro*, V ii 8, located on the *Semita dei Cippi*, also displays a prominent porch, supported



Fig. 14. *Domus della Fortuna Annonaria*, V ii 8, with projecting entrance arrangement taking away public space (photo author).

by marble columns. It is a later addition to the house, placed in AD 320. The porch projects c. 90 cm from the entrance. The porch's *tympanum* survived in fragments. An inscription, dated to the early 5th century, only partially preserved, was found on one of the marble slabs composing the *tympanum*. It probably refers to the name of the last owner. In this way the monumental entrance was an overt statement of ownership and did much to signify the status of the house's owner.

Location and Visibility

A good example of the relationship that often exists between house location, the status of the owner and the use of monumental entrances is seen in the *Insula of Giove e Ganimede*, I iv 2, part of *Casggiato dei Dipinti*, I iv 2-4. Located on the *Via dei Dipinti* at the eastern end of the *Via del Capitolium*, the building's main entrance is aligned with this road. The entrance to the house is placed in a way that ensures maximum visibility through-

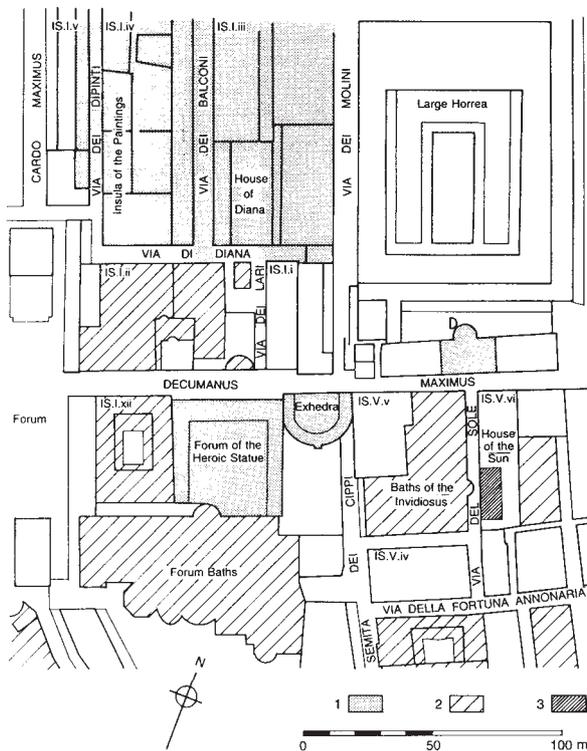


Fig. 15. Area east of the forum in the 4th century with exhedra blocking access to the Semita dei Cippi (after DeLaine 1995, 98, fig. 5.10).

out the entire length of the Via del Capitolium. The construction of the existing structure has been dated to the late Hadrianic period, by which time the area of the *capitolium* and its road network had already been developed.⁵⁴ Maximising visibility therefore seems to have been a consideration when placing this entrance (fig. 16, 17). The same seems to have been true for the monumental entrances of several other buildings, most notably *Horrea Epagathiana et Epaphroditiana*, I viii 3 and *Horrea*, III ii 6. A direct alignment exists between the monumental entrance of *Horrea Epagathiana* and a passageway that leads from the Via Epagathiana to the Via del Tempio di Ercole (fig. 18). SO I provides a date for the building of the Terme di Buticoso together with its portico of 112 AD. In any case, the entrance to the *horrea* has clearly been positioned so that it is directly opposite the passageway even though this required the corridor beyond the entrance to be skewed off a direct alignment with the rest of the rooms within. In the case of *Horrea*, III ii 6 the monumental entrance is clearly visible along the length of the Via delle Volte Dipinte opposite but the extent to which this was deliberately achieved is more dif-



Fig. 16. Caseggiato dei Dipinti, I iv 2-4, as seen from the Via del Capitolium, maximising visibility a decisive factor for entrance arrangement (photo author).

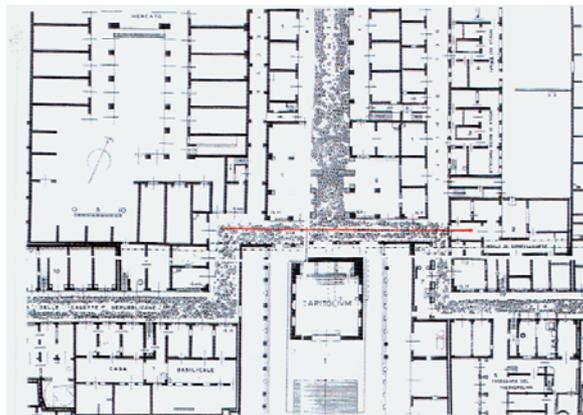


Fig. 17. Section of site plan SO I, Via del Capitolium, visibility of entrance.



Fig. 18. *Horrea Epagathiana et Epaphroditiana*, I viii 3, direct alignment between the monumental doorway of the *Horrea Epagathiana* and a passageway to the Via del Tempio Dell'Ercole (photo author).

ficult to say. The *horrea* are dated between 98 and 117 AD and therefore predate the buildings that define the course of this road. It cannot be established if a road was already in place in the same position prior to the building of the *horrea* or whether the entrance was positioned to be aligned with such a road. It can not be ruled out either that the course of the road may in part have been determined by considerations of visibility with regard to the entrance to the *horrea*.

Certain buildings and specific monumental entrances may have been deliberately designed to provide relief against a background of architectural monotony and to act as focal points to guide people around the city.⁵⁵ Further investigation of issues concerning the visibility of monumental entrances surely offers explanatory power to better understand this phenomenon.⁵⁶

Status and Ownership

Returning to the *Caseggiato dei Dipinti*, I iv 2-4, the main monumental entrance was clearly integrated into an architectural scheme designed to carefully control the 'entrance experience'. The rooms beyond the entrance were laid out in such a way as to maintain this control in terms of their accessibility and at which point they allowed visibility of the garden. The owner was playing 'elite games', just as the owners of the Pompeian *domus* seem to have been doing.⁵⁷ The building has several other entrances onto the Via dei Dipinti, three of which can be considered as monumental. Each of them allows visibility of the garden beyond, which seems to have been one of the few privately owned gardens in the centre of Ostia. All things considered, the owner of this house must have been an important individual, with a house in a prime location, who made use of monumental entrances in the construction of this house to emphasise his high status.

The *Case a Giardino's* northern entrance opening to the *Cardo degli Aurighi* is embellished with a decorative terracotta relief that resembles part of a motif above the entrance to the *Caseggiato dei Misuratori del Grano*, I vii 1,2. (fig. 19, 20). The latter has been interpreted as depicting a measuring rod.⁵⁸ However, the terracotta relief above the entrance to the *Case a Giardino* stands alone whereas the one at the other building is accompanied by a design that has been interpreted as depicting a corn *modius*. These motifs are displayed in very prominent central positions and it is tempting to think that they represent the use of entrance decoration to signify ownership. In the case of the *Case*

a Giardino the terracotta relief may also symbolize the club of Hercules and therefore might suggest a protective connotation. The real significance of these motifs and whether or not others have been found in a similar context has yet to be established but is certainly an area worthy of investigation.⁵⁹

Urban Memory

Another very tempting though highly conjectural exercise is to explore Ostia's monumental entrances in terms of their role within the reproduction of images of urban continuity. The majority of monumental entrances were constructed in the first half of the 2nd century AD. Ostia was then at the height of its prosperity. During that period the city had undergone major reconstructions. Radical transformations took place and the destruction of the traditional material environment of the city could have easily led to a fragmentation of unity of place. It is interesting to note that during this crucial phase the city placed a marble inscription to commemorate the foundation as the first Roman colony by *Ancus Marcius*, fourth king of Rome.⁶⁰ While this is an overt statement of creating a link with the past through tradition there are other less deliberate processes at play that are central to the production of memory. Images of continuity are produced through physical form. This happens not only as a visual experience of continuity of form but also through the act of renewing buildings and environment in ways as to emphasise a comfortable sense of making similar choices.⁶¹ In what way did Ostia reproduce images of continuity? Despite Ostia's large-scale urban redevelopment the city retained the original street network, the topography of its sanctuaries and the parcel size of the original land-division to a remarkable degree.⁶² One of the old roads from Rome, probably predating the so-called *castrum* is still preserved in the oblique lines showing in Region I iii 6; iv 5; xix; and xx.⁶³ A concentration of monumental entrances is found along the Via dei Misuratori del Grano, which represents a section of this earlier road. Its pre-existence is indicated by its diagonal course that oddly delineates and compromises the later rectilinear large-scale development of this area and *horrea* along this road are all embellished with monumental entrances. Various factors that might explain why these buildings have been invested with monumental entrances have been discussed above. The particular location connected to this traditional road may have added an extra factor that might have encouraged the need to reproduce urban



Fig. 19. Case a Giardino, III ix 1-22, northern entrance with terracotta relief (photo author).



Fig. 20. Caseggiato dei Misuratori del Grano, I vii 1,2, with terracotta relief depicting a measuring rod (photo author).

memory. The architectural language chosen, the pediments and columns clearly evoke public associations.

For any individual case the decision about whether or not to give a building one or more monumental entrances must have been made based upon a number of considerations, such as those that have been discussed here. In any individual case the physical locality of the building, the desires and resources of those responsible for

its construction and historical circumstance would have shaped these considerations. The wide range of factors that must have informed any decision about the creation of monumental entrances would therefore have been combined in ways that were unique to each particular case. However, we have seen how it is possible to determine which factors were likely to play a part in this process and how it is possible to work out the relative importance of these various factors in individual cases.

It is equally possible to discuss obvious reasons why certain other buildings were not invested with monumental entrances. One of the most common reasons why buildings lacked articulated entrances seems to be that porticoes surrounded them. In Ostia there are at least 29 *insulae* that were surrounded by porticoes.⁶⁴ In such cases, the porticoes were an integral part of the building and essential to the building's function and offered little opportunity for the monumentalisation of particular entrances.

CONCLUSION

It can be seen that the development of monumental entrances on buildings at Ostia fits well into the overall picture of Ostia's urban development. Tracing their development diachronically therefore helps to recreate a picture of a dynamic city and moves away from the temptation, brought about in the past by an over-reliance on brick stamp chronology, to view the city as frozen at a single point in time.

It is also clear that the architectural techniques used in creating these monumental entrances changed over time. Increasing architectural sophistication can be identified, beginning with the Early Imperial programme and continuing until the end of the period. Structural considerations changed and issues of decoration became more important. There was more concern for which materials to use and how best to use them in order to create a pleasing effect. These developments in the way in which monumental entrances were designed and constructed cannot be seen as being restricted to one type of building.

The study demonstrated that various reasons were influential, to varying degrees, in inspiring those responsible to embellish their buildings with one or more monumental entrances. The analysis has yet to fully answer the questions posed but as already stated, it provides the starting point for a more in depth assessment of Ostia's built environment using Space Syntax tools for urban analysis.

APPENDIX 1 - LIST OF BUILDINGS WITH MONUMENTAL ENTRANCES

1	2	3	4	5	1	2	3	4	5
1	I	iv	2-4	Caseggiato dei Dipinti	16	III	v	1	Insula delle Volte dipinte
2	I	vii	1-2	Caseggiato dei Misuratori del Grano	17	III	vii	3-4	Domus Fulminata
3	I	viii	1	Piccolo Mercato	18	III	ix	1-22	Case a Giardino
4	I	viii	2	Horrea	19	III	x	3	Caseggiato del Serapide
5	I	viii	3	Horrea Epagathiana et Epaphroditiana	20	III	xvi	1	Caseggiato on Via di Annio
6	I	ix	3	Caseggiato del Larario	21	III	xvii	5	Caseggiato di Bacco e Arianna
7	I	xi	2-3	Domus del Tempio Rotondo	22	IV	i	9	Entrance to Campo della Magna Mater
8	I	xii	9	Insula on Cardo Maximus	23	IV	ii	6	Caupona del Pavone
9	I	xiii	5	Caseggiato on Cardo Maximus	24	IV	iii	4	Domus di Via della Caupona
10	I	xiv	8	Terme di Buticoso e Portico	25	V	i	1	Caseggiato on Porta Laurentia
11	I	xiv	9	Caseggiato on Via Epagathiana	26	V	ii	4-5	Domus del Protiro
12	I	xix	4	Horrea dei Mensores	27	V	ii	8	Domus della Fortuna Annonaria
13	II	v	1	Caserma dei Vigili	28	V	ii	13	Insula del Pozzo
14	III	ii	3	Caseggiato/Domus sul Decumano	29	V	iii	3	Domus del Pozzo or Casa della Cantina
15	III	ii	6	Horrea	30	V	iii	4	Insula (part of V iii)

¹ number on plan, ² region, ³ *insula*, ⁴ building and ⁵ name according to plans of SO I 1953

APPENDIX 2 - CHRONOLOGY OF MONUMENTAL ENTRANCES (BASED ON SO I 1953)

AD 98-117 Trajanic Period

98-117	III ii 6	Horrea	Cardo di Aurighi	1953,235
98-117?	III xvi 1	Caseggiato ⁶⁵	Via di Annio	1953,235
112-115	I xix 4	Horrea dei Mensores	Via della Foce	1953,235
112	I xiv8	Terme di Buticoso e Portico ⁶⁶	Via Epagathiana	1953,218

AD 117-138 Hadrianic Period

117-120	I ix 3	Caseggiato Larario ⁶⁷	Decumanus	1953,235
119-120	I vii 1,2	C. Misuratori del Grano ⁶⁸	V. dei Misuratori del Grano	1953,235
119-120	I viii 1	Piccolo Mercato ⁶⁹	V. dei Misuratori del Grano	1953,235
119-120	I viii 2	Horrea	V. dei Misuratori del Grano	1953,235
117-138	I xiv 9	C. Via Epagathiana	Via Epagathiana	1953,235
117-138	IV I 9	Camp. Magna Mater ⁷⁰	Cardo maximus	1953,236
117-138	V iii 3	Domus del Pozzo ⁷¹	V. d. C. d. Pozzo	1953,236
117-138	V iii 4	Insula	V. d. C. d. Pozzo	1953,236
125-128	III v 1	Insula Volte Dipinte	Via d. Volte Dip.	1953,235
128	III ix 1-22	Case a Giardino ⁷²	Cardo d. Aurighi	1953,236
128-138	I iv 2-4	Caseggiato dei Dipinti	Via dei Dipinti	1953,235
132-137	II v 1	Caserma dei Vigili ⁷³	Via dei Vigili	1953,236

AD 138-161 Antonine Period

145-150	I viii 3	Horrea Epagathiana	Via Epagathiana	1953,237
160	I xii 9	Insula	Cardo Maximus	1953,237

AD 193-235 Severan Period

209?	III x 3	Caseggiato del Serapide ⁷⁴	Via della Foce	1953,237
210-235?	I xi 2-3	Domus del Tempio Rotondo	Via d. T. Rotondo	1953,237
210-235	I xiii 5	Caseggiato	Cardo Maximus	1953,237
210-235	III ii 3	Caseggiato	Decumanus	1953,237
210-235	IV ii 6	Caupona del Pavone	Via d. Caupona	1953,237
210-235	V i 1	Caseggiato	Cardo Max. & Semita dei Cippi	1953,237
210-235	V ii 13	Insula del Pozzo	Via d. C. d. Pozzo	1953,237

4th Century AD

300-	III vii 3-4	Domus Fulminata ⁷⁵	Decumanus	1953,233
300-	III xvii 5	C. di Bacco e Arianna ⁷⁶	Via del Serapide	1953,235
300-	IV iii 4	Domus di Via Caupona	Via Caupona	
320-	V ii 4-5	Domus del Protiro ⁷⁷	Semita dei Cippi	1953,234
300-	V ii 8	Domus Fortuna Annonaria	Via della Fortuna Annonaria	1953,238

NOTES

- * I am indebted to Anna Galina Zevi, Soprintendente di Ostia, for her kind permission to study the standing remains and to access archival material, and to Jane Sheperd and her staff in the Ostia archives. I am also grateful to L.B. van der Meer who suggested Ostia's doorways as a research topic for my MA at the University of Leiden.
- 1 Pompeii's doorways have been analysed in terms of their spatial meaning related to street activity (Laurence 1994), and their symbolic and spiritual significance (Mac Mahon 2003).
 - 2 Rickman 1971.
 - 3 Packer 1971, 35-40.
 - 4 DeLaine 2002, 44-48.
 - 5 All monumental entrances were recorded by means of a short description, located on the site plan, photographed and, if applicable, measured and drawn to scale. All the data referring to each specific feature were entered in a separate 'Data Capture Sheet'. The total of the collected data sheets make up the final catalogue. The underlying purpose was that each specific 'site-report' is able to stand-alone. This system allows for further data sheets to be added as required, as well as other data fields to be inserted at a later stage, provisions made for future use within a GIS-based spatial analysis of Ostia. The buildings recorded include *horrea* or storage facilities, housing complexes and individual houses and the so-called *caseggiati* (buildings often with a combined residential and commercial function).
 - 6 The term space syntax refers to a set of theories and techniques for the analysis of spatial configuration; see Hillier/Hanson 1984.
 - 7 See appendix 1 for List of Buildings with Monumental Entrances.
 - 8 See appendix 2 for a chronological sequence of Ostia's monumental entrances.
 - 9 DeLaine 1995, 79.
 - 10 See appendix 2.
 - 11 Most probably the port was inaugurated in AD 113, the year before Trajan's military operations in the east (Pavolini 1983, 278).
 - 12 Boyle 1968, 24.
 - 13 Boyle 1968, 26.
 - 14 Rickman 1971, 76.
 - 15 Boyle 1968, 79.
 - 16 Heinzelmann 2002.
 - 17 Hadrian's personal interest in Ostia may be inferred from the records of the *Fasti* for AD 126. This year shows that Hadrian held the title of *duovir*, chief magistrate of the colony, for the second time. Meiggs (1973, 75) claims that to hold this title for a second year seems to confirm Hadrian's concern for Ostia.
 - 18 DeLaine 2002.
 - 19 Meiggs 1973, 144.
 - 20 Meiggs 1973, 144.
 - 21 Ellis 2000, 41.
 - 22 *Horrea* constructed under the period of Hadrian: I vii 2, I viii 1, I viii 2, I xiii 1, I xx 1, III xvii 1, IV viii 5; cf. Heinzelmann 2002, 104, plate IV.2; Heinzelmann's site plan indicates all *horrea* identified in Ostia including those structures which were identified by the DAI geophysical survey carried out in the unexcavated areas of Ostia.
 - 23 Hermansen 1982, 9.
 - 24 Heinzelmann 2002, 112-115.
 - 25 The so-called 'Imperial Palace' has not been included in this survey. The building's southern entrance, constructed during the Severan Period, is framed by pilasters. These indicate monumental entrance arrangements. The 'Palazzo' is located in the western part of the ancient city on the banks of the Tiber (Regio III). Its location placed the 'Palazzo' outside the range of excavations. In recent years new investigations have revived interest in the 'Palazzo' (Spurza 2000, 127).
 - 26 The front of *Domus del Tempio Rotondo*, I xi 2 seems to have been reconstructed during the Severan period (SO I 1953, 237). Heres (1982, 378-385) provides a later date, AD 290-300, based on the walling technique in *opus latericium* composed of mixed and reused red and yellow brick. The construction and reconstruction dates for the *Domus del Tempio Rotondo*, I xi 2 are still debated. Recent excavations might shed new light on the history of construction of this building.
 - 27 Meiggs 1973, 146.
 - 28 The well-known *Domus dei Dioscuri*, III ix 1, is not included, but should be mentioned for its distinctive curvilinear entrance arrangement. See Becatti 1949 for Ostia's Late Roman *domus*.
 - 29 The chronology of Ostia's architectural development is primarily based on Bloch's study of brick stamps (see SO I 1953); for a critical assessment see DeLaine 2002.
 - 30 Meiggs 1973, 535-545.
 - 31 The structures dating to the Late Empire provide a special set of problems since a considerable amount of bricks and tufa was reclaimed and reused in new structures. Heres (1982) conducted a thorough survey of a representative amount of buildings to suggest a chronology for masonry structures of Ostia and Rome from 235 to 600 AD. Heres argues in favour of a diachronic approach taking all structural changes over time into consideration.
 - 32 DeLaine 1995; 1996; 2000, see also Boersma 1985.
 - 33 SO I 1953.
 - 34 See appendix 2.
 - 35 Packer 1971, 35-40.
 - 36 The Roman *sesquipedales* refers to one and a half Roman feet.
 - 37 cf. Van der Meer *et al.* 2005.
 - 38 Laurence 1994, 89.
 - 39 Ovid *Fasti* 1.250; Pliny *NH* 32.44; 28.86; Catull. 67; Apul. *Met.* 9.5; Petron. 28-29; Lucr. *De Rerum Natura* 4.269
 - 40 Ovid *Fasti* 1.125-130, 135-144; Cicero *De Natura Deorum* 2.67.
 - 41 Wallace-Hadrill 1994, 19, 220, see also Hales 2003, 104-105.
 - 42 Wallace-Hadrill 1994, 19.
 - 43 Pliny *NH* 17.1.6.
 - 44 When Ostia was abandoned its ruins were used as quarries and marble and stones were removed. Presumably more houses had porches supported by marble columns.
 - 45 These figures were produced by Hermansen (1982, 10).
 - 46 Rickman 1971, 79; see also DeLaine's investigations into Ostia's commercial landscape (2005).
 - 47 Landels 1978, 171.
 - 48 Ellis 2000, 74-75. See also Stevens 2005.
 - 49 The western part of the *Casa a Giardino*, III ix 1-22 is not fully excavated.
 - 50 Bakker 1994, 187.
 - 51 Cf. Clarke 1991, 4-6.
 - 52 The Via della Fortuna Annonaria seems to be a continuation of the outer *pomerium* street south of the *castrum* (Meiggs 1973, 122).

- ⁵³ It would be interesting to see whether these property extensions had any legal implications and if so who would have defended public interests.
- ⁵⁴ According to DeLaine (1995, 82) the excavations carried out in the 1960s identified earlier structures dated to the 1st century BC.
- ⁵⁵ See Kockel 1992, 115-116 on Ostia's porticoes and their uniform character lacking architectural punctuation. See also Lynch's concept of 'place legibility' (1960).
- ⁵⁶ Kaiser 2000, 57.
- ⁵⁷ DeLaine's study shows that the architecture of the house allowed a complex structuring of social relationships within its apparently disorganised and certainly non-Pompeian arrangement. The lack of atrium and central axis reflect a different way of displaying the house. The *Insula di Giove e Ganimede* is not an isolated example. Parallel use of space can be seen in other Ostian *domus*, like the house of the Muses (DeLaine 2000, 184).
- ⁵⁸ Bakker 1994, 57; see also Rickman 1971, 72.
- ⁵⁹ Cf. DeLaine 2005.
- ⁶⁰ Meiggs 1973, 16, note 1; S 4338: *a[nco] | mar[cio] | reg[] | quart[o] a r[omul[o] qui a[b urbe c] ondit[a | pri]mum colon[iam] | —] dedux[it]*.
- ⁶¹ Rowlands 2004, 480.
- ⁶² Mar 1991.
- ⁶³ Hermansen 1982, 3, fig. 1.
- ⁶⁴ See Hermansen 1982, 220-223 on the importance of porticoes for the purpose of fire protection.
- ⁶⁵ The entrance arrangement seems to be a later alteration; no secure dates can be provided.
- ⁶⁶ According to Bloch (SO I 1953, 218) the baths and the portico were built during the period of Trajan around AD 112.
- ⁶⁷ Dated AD 115-116, see DeLaine 2002.
- ⁶⁸ Dated AD 117-118, see DeLaine 2002.
- ⁶⁹ Dated AD 117-118, see DeLaine 2002.
- ⁷⁰ Construction in *opus mixtum*.
- ⁷¹ Construction in *opus mixtum*, later alterations about AD 250; change into *domus* of the Late Empire. The entrance is part of the original construction.
- ⁷² Construction in *opus latericium*.
- ⁷³ Construction in *opus latericium*.
- ⁷⁴ *Caseggiato del Serapide* c. AD 128, built during the period of Hadrian. The pedimented entrance was constructed during the Severan Period, together with a shrine dedicated to Serapis. See S.T.A.M. Mols in volume 1, p. 229 and fig. 2.
- ⁷⁵ The peristyle house dates to the Flavian period; later alterations took place. The entrance arrangement seems to be dated to the Late Empire (4th century AD) cf. Van der Meer 2005.
- ⁷⁶ The *Caseggiato di Baccho e Arianna*, III xvii 5, built during the period of Hadrian, remained in connection with the adjacent Serapeum. Alterations during the 4th century AD blocked the former connection to the Serapeum. The monumental entrance is part of these later changes.
- ⁷⁷ The *Domus del Protiro* dates back to the Claudian period, several subsequent interventions took place. The monumental entrance was built in the early 4th century AD.
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