

## ARCHITECTURAL DESIGN – ROME, SPRING 2014

<b>Professors:</b>	<b>Marco Basili, Riccardo d'Aquino, J.Scott Finn, Francesca Riccardo, Giuseppe Todisco, Davide Vitali</b>
<b>Regular Class Hours:</b>	<b>Monday, Tuesday and Thursday, 14:00 – 18:00</b>
<b>Required Field Trips:</b>	<b>as per calendar</b>
<b>Final Reviews:</b>	<b>May 2<sup>nd</sup> and May 3<sup>rd</sup></b>

---

*“If the city is like some large house and the house in turn like some small city, cannot the varied parts of the house ... be considered miniature buildings?”*

*- Leon Battista Alberti*



*View of an Ideal City - attr. Luciano Laurana - Galleria Nazionale delle Marche, Urbino*

### 1.1 COURSE DESCRIPTION

Focusing on the analysis of the Roman urban stratification (Palimpsest), the students attending the University of Arkansas Rome Center develop a series of critical works within complex urban conditions and scales of urban space. Sites are selected to address the issues of design within the layered cultural and historical context of Rome and to address the question of significance within the process of contemporary design.

The course engages the study of urban ideas, documentation, analysis and synthesis through observation and drawing, with specific reference to place-based learning and experience. Topics discussed include typology, mapping, neighborhoods, streets, urban spaces and fundamental issues of urban dwelling and design that shape the contemporary Roman city.

Through the development of adequate skills in drawing, sketching, and watercolor, special emphasis is placed upon the craft of making as a method of recording and analysis.

By studying urban and architectural spaces at different scales, the students are encouraged to use their analytical work as a tool to understand the existing relationships between urban and architectural forms, and as a means to address the public realm of architecture and its role in expressing epistemological values within a given society.

## 2.1 LEARNING OBJECTIVES

### Premises

The program is built upon three premises:

- To help the student learn to critically see;
- To develop an understanding of how the city of Rome is organized and its unique palimpsest, with three-thousand years of urban history coexisting in one urban aggregation;
- To foster personal growth through the focused experience of a (foreign) place;

By seeing, the intent is to structure exercises that ask the student to observe closely in a manner, which is analytical, critical and graphic (drawing). Through the study and analysis of urban form and the first-hand experience of the city, the student will better understand and be able to develop strategies for the making of public spaces and architecture in cities.

The first two premises are dependent upon the third: the holistic experience of the place, and active engagement in the life and analysis of the City.

### Objectives

The objectives can therefore be described thus:

#### 1. To understand the order and organization of urban spaces

*The city (of Rome) will be at the center of our studies, the urban conditions of each site will be addressed, studied and analyzed, and they will be central to the discussion and to the work;*

The work and the projects will emphasize Rome's space and space making procedures, with the intent of highlighting the deep relationship between site, history, and project;

#### 2. To understand the role of architecture in the Roman urban environment

Through a series of analytical processes, the urban conditions which generate and/or inform the architectural form will be explored, represented and highlighted. Similarly, the architectural projects which expressed a public and urban program within the city's context will be identified and studied;

A series of design proposals, based upon the critical interpretation of the analyzed sites will suggest potential urban or architectural transformations of the given sites as well as possible changes, future adaptations and/or improvement. These design proposals will be generated through the application of a critical use of precedent and analysis, rather than by the generation of autonomous rules.

### **3. To identify and critically articulate the generating ideas of an architectural process**

The generating rules of design, or canons, as a complex system of signs expressed by a culture within an historic period will be described, discussed and explored with the intention of emphasizing the role of design process/es (and its rules) within the architectural work.

The use of precedent will then be framed within the current dialogue in architecture. The course will encourage critical thinking in selecting and using precedent in design procedures.

### **4. To recognize the values of cultural diversity and civic engagement in the academy and the profession**

Through the active participation in workshops and seminars organized in collaboration with the local institutions and the development of urban proposals as well as developmental guidelines for urban areas and natural environments, the students are encouraged to comprehend the role of the architectural profession as a service to the community. The immersion within a new cultural environment, and the collaboration and exchange with the local communities aims at recognizing cultural diversity as a value for reciprocal understanding.

## **2.2 TOPIC OBJECTIVES**

### **Cultural diversity**

Understanding of the diverse needs, values, behavioral norms, physical abilities, and social and spatial patterns that characterize different cultures and individuals, and the implication of this diversity on the societal roles and responsibilities of architects.

### **Community and social responsibility**

Understanding of the architect's responsibility to work in the public interest, to respect historic resources, and to improve the quality of life for local and global neighbors.

### **Historical traditions and global culture**

Understanding of parallel and divergent canons and traditions of architecture, landscape and urban design including examples of indigenous, vernacular, local, regional, national settings from the Eastern, Western, Northern, and Southern hemispheres in terms of their climatic, ecological, technological, socioeconomic, public health, and cultural factors.

### **Integrated building practice**

Understanding of how sustainability and the impact of natural forces on organization inform the theory and practice of architecture.

## **2.3 KNOWLEDGE AND SKILLS OBJECTIVES**

### **Design Thinking**

Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

**Investigative Skills**

Ability to gather, assess, record, apply, and comparatively evaluate relevant information within architectural coursework and design processes.

**Use of Precedents**

Ability to examine and comprehend the fundamental principles present in relevant precedents and to make choices regarding the incorporation of such principles into architecture projects.

**Ordering Systems Skills**

Understanding of the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

**Pre-Design**

Ability to prepare a comprehensive program for an architectural project and a comprehensive analysis of site conditions.

**Applied Research**

Understanding the role of applied research in determining function, form, and systems and their impact on human conditions and behavior.

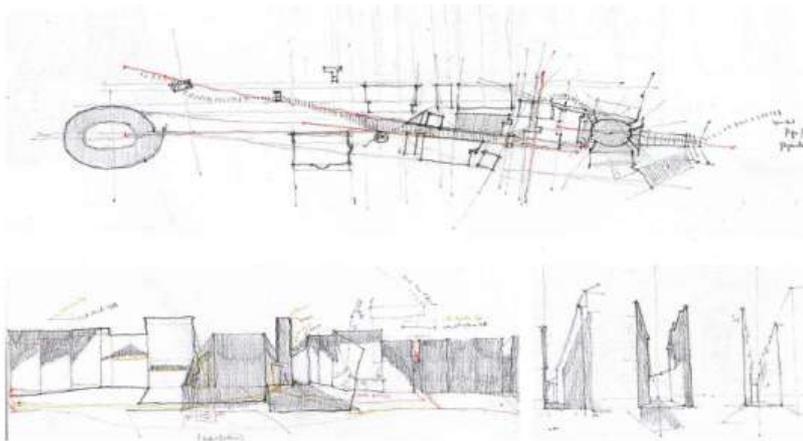
**Collaboration**

Ability to work in collaboration with others and in multi-disciplinary teams to successfully complete design projects.

**Human Behavior**

Understanding the relationship between human behavior, the natural environment and the design of the built environment.

**3.1 REPRESENTATION**



The use of sketchbook analysis will be a specific feature of this course and of the Rome Semester, a required and fundamental component of the work;

In the attempt to form a strong architectural vocabulary, extensive time will then be devoted to drawings on site;

Hand drawings will be encouraged in studio as well with the clear intent to provide value to the 'crafted' work;

Digital work will also be carried out in studio with the intention of exploring (and demonstrating) the deep relationship between urban and architectural scales in Rome and developing logic space making procedures.

#### 4.1 GENERAL REQUIREMENTS



*Ayumi-Sugiyama ,  
Yale School of Architecture*

Site sketches, analytical drawings, and other graphic or photographic research, will be required during the daily activities of the course.

A sketchbook (minimum size: 8 1/2" x 11" or A4 Uni) will be constantly evaluated and considered as an important component of the student's final grade.

Final boards and other media are required for each assigned project. These boards will generate a presentation of combined drawings, which will represent the end of semester final work. In order to achieve this final result, several exercises/projects are assigned during the Rome semester.

The projects will focus on the three different but related levels of investigation, these three study phases will be approached at different scales, related to the assigned projects.

Reading assignments and research work will be a fundamental part of this course. Individual consistency and rigor will be emphasized as an important component for the general progress of the class.

#### 4.2 CO-REQUISITE: Architecture of the City - Ways of Seeing

The course of Architecture of the City (University of Arkansas, Philadelphia University and University of Tennessee) - Ways of Seeing (Auburn University) is a co-requisite for the course of Architectural Design.

The aim of the Architecture of the City - Ways of Seeing course is to accompany you through the layering that composes Rome's urban form and to offer you a necessary basis of the historical and theoretical information, in order to take full advantage of your experience as students at the Rome Center. Weekly drawing sessions will be held on designated sites. With Rome and its environs as our laboratory, you will use drawing and observation as your primary methods of investigation and you will investigate the deep relationship between drawing and concept in design.

---

2 - In order to improve your drawing skills and to understand the relationship between drawing and conceptualization in design, a workshop devoted to drawing will be held from Monday March 24th till Saturday March 29th. This workshop will involve intensive drawing sessions on selected sites and it is considered a component of Architectural Design and of the Architecture of the City - Ways of Seeing courses.

## 5.1 PROJECTS AND SITES

### Project 1: *Abitato and Disabitato*

The project will engage the study of urban ideas, documentation, analysis and synthesis through observation and drawing within two different urban conditions inside the historic center of Rome: *Abitato and Disabitato*.



G.B. Nolli: "Nuova Topografia di Roma", 1748

Beginning from the 6<sup>th</sup> Century C.E., the events related to the history of the City of Rome brought a clear distinction between two different environments: the *Abitato* (inhabited), located in the western part of Rome, along the Tiber, was densely built and urbanized; the *Disabitato* (uninhabited), in the east part of the city, was characterized by the strong presence of landscape, gardens, ancient ruins, and sparse constructions, mainly churches and convents. The famous 1748 Giovanni Battista Nolli Plan still depicts these special Roman characteristics, which lasted until the end of the 19<sup>th</sup> Century, when the expansion of the city due to the transformation of Rome in the Capital of Italy led to the urbanization of the eastern area and, subsequently, to the progressive expansion beyond the 3<sup>rd</sup> Century Aurelian Walls.

Subdivided in groups, the students will explore the whole area and each group will focus on a specific assigned zone within Rome. Each team will record the transformations which occurred throughout the centuries, and will provide a critical interpretation of the assigned area through sketches, drawings, collage and multi-media techniques.

The final work, in the form of a collage, plus analytical drawings, sketches and multi-media presentations, will synthesize this first project, exploring means for representing the city, capturing its palimpsest, its dynamic quality and spatial characteristics, its organizational logic.

## 5.2 Project 1: Schedule and deadlines

From January 13<sup>th</sup> until January 23<sup>th</sup>  
 Project 1 Final presentation: January 23<sup>th</sup>

### Requirements:

Two Boards, as per specific project statement, and project journal

## 5.3 Project 2: Columna, from Object to City



G.B. Piranesi, Colonna Traiana e Foro di Traiano  
 1756

Beginning from a critical observation of the monumental Trajan's Column, the second portion of the semester will be devoted to study and developing design solutions for one of the most significant areas in Rome: Trajan's Forum and Trajan's Markets.

Trajan's Column describes, with an unfolding ribbon of bas-reliefs, Trajan's campaign in Dacia. The column is today perceived as an object in space, but it was originally surrounded by two libraries and it was part of, and embedded within, a complex program of buildings which formed the Forum of Trajan. For centuries, Trajan's Column, and its surrounding context, inspired and generated some of the most important urban designs which are part of Rome's history. Indeed, this important site, located in the center of the city, has been subject to major urban

transformations carried out by emperors, popes and, in more recent times, by the urban planners of the Fascist regime.

Students will be divided into groups. Each working group will conduct a series of analyses of the urban and architectural context within and around Trajan's Forum and Markets, in order to understand its historical stratification and develop a project proposal to be produced within the collective work of the group.

Particular attention will be devoted to the role of this important historical area within the broader context of the city.

The project proposals will aim at providing design solutions to the following topics:

- Understand and reveal the site's historical transformations;
- Address the role of the site at metropolitan scale through the proposals of a sustainable pattern of circulation;
- Give accessibility and continuity to the immediate urban context, providing accesses and means of circulation within the site;
- Assign specific programmatic roles to the different areas within and around the site;
- Research and analyze projects which may represent significant precedents, and more specifically precedents on Architecture and Archaeology;
- Identify possible and structural and technological solutions for building on archaeological sites;
- Generate schematic design proposals for the area, developed in two-dimensional and three dimensional drawings and models;

**Requirements:**

Group Power Point presentation including: sketches, analysis, master plan, site sections, and three-dimensional drawings illustrating the group's proposal;

One A0 Format synthesis board

**Project 2 Schedule and deadlines:**

From January 27<sup>th</sup> until February 13<sup>th</sup>

Project 2 deadline: February 13<sup>th</sup>

**5.4 Project 3: A New Library for the Museum of the Imperial Forums**



The project site is located on Via Salita del Grillo, within the Trajan's Markets archaeological site. The project program will involve the design of a library which will serve the Museum of the Imperial Forums, providing cultural services, such as reading references, guidebooks and miscellaneous information to the local visitors.

Trajan's Markets is a complex of buildings built in the early second century AD, at the same time as Trajan's Forum, and it is composed of original Roman streets and six layered

levels of constructions. It represents a masterpiece of Roman brick-built engineering: its plan and elevation are masterfully adjusted to the context, to its contour lines and to the limited available space. Most of the rooms were probably used as offices and archives, devoted to administrative and judicial activities that took place in the Imperial Forums.



Today, the upper part of the complex houses the Imperial Forums Museum, which presents architectural and sculptural decorations of the Forums. The architecture of the original Forums is described by recreating some parts of the ancient buildings which include original fragments, casts and modular stone integrations.

The project will be subdivided in two phases:

**Phase 3a** will involve the design development of the library program and will require the production of a complete set of plans, sections, elevations, and three-dimensional drawings in addition to a model. The complete list of requirements will be distributed during the specific project introduction.

**Phase 3b** will comprise the production of two hand drawn boards which will bring the project to a full depth of detail while synthesizing the content of phase 3a production. These drawings, together with a model, will generate the requirements for completing the final review for the spring 2014 semester.

### **Requirements:**

#### **Phase 3a**

- Concept Diagrams, Sketches, Analysis, Site Plan and Site Sections (scale 1:500)
- Complete set of two-dimensional drawings illustrating the full development of the project (scale 1:200, 1:100, 1:50 - see individual instructor for specific instructions on scale of each drawing);

- At least two exterior and two interior three-dimensional views (perspective or axonometric);
- Model;

Drawing Workshop: specific program will be distributed during workshop;

### Phase 3b

- Two boards (minimum) illustrating the project's two and three-dimensional main characteristics (Analitiques <sup>1</sup>). The drawings will be drawn by hand in pencil, ink, watercolor.

### Project 3 schedule and deadlines:

Phase 3a from February 14<sup>th</sup> till March 14<sup>th</sup>

Phase 3a review: Thursday March 14<sup>th</sup>

Drawing Workshop: Monday March 24<sup>th</sup> till Saturday March 29<sup>th</sup> <sup>2</sup>

Phase 3b from March 31<sup>st</sup> till April 24<sup>th</sup>

Phase 3b final review: Friday May 2<sup>nd</sup>

Phase 3 Superjury: Saturday May 3<sup>rd</sup>



1 - The 'analitique' drawing was commonly used during the Beaux Art period to carefully study and describe built projects. By observing and representing, the fundamental compositional rules of the analyzed projects, the students were able to understand the logic of the relationship of parts to the whole, and the role of details to overall proportions. Although you'll be drawing your project, which is not built, we ask you to use the same set of rules which inspired those students, in order to better understand and describe the rules (canons) which generated your design.

## PROTOCOLS

Two formal deadlines and related reviews with external guest critics are organized during the semester. Each review ends and finalizes a complete phase of work within an assigned project. A final review, presenting the whole semester work as a final synthesis of the Rome experience is scheduled at the end of semester. A grade is assigned to each phase and, together with attendance and studio behavior, will generate the final grade.

As the working schedule at the UA Rome Center and, generally, of the semester abroad experience is different from the traditional working frame at the home base institution, a timely response to the different assignments and the related due dates is essential for successful completion of the work.

## GRADING

**Grading** will be determined according to:

- Project 1	10%
- Project 2	20%
- Project 3	50%
- Sketchbook/s	10%
- Attendance and participation	10%

Standards:

A - excellent, enlightened invention. Superlative or exemplary work, initiative and passion beyond the description of the problem. Significant understanding of the problem. Conceptual clarity. Attended by an attitude of self-motivated exploration, open-mindedness, and a willingness to benefit from criticism.

B - good, convincing development and comprehensive resolution. Very good, some exemplary work, a thorough understanding of the problem. Project displays conceptual foundation, well crafted. Competence and mastery of skills. Open, inquisitive attitude.

C - satisfactory, exploration of alternatives in the resolution of the project. Satisfactory or adequate

work which meets the minimum requirements of the problem and course. Shows understanding of the problem, with some deficiencies. Reasonable mastery of skill and concepts. This grade represents the average solution.

D - passing, consideration of factual knowledge and complete presentation. Work which is complete, but demonstrates deficient skills and does not show an understanding of the problem, process, or expectations. Work often attended with closed-minded attitude with respect to criticism and self-motivation. Although technically passing, this work is unacceptable in a professional program.

F - Failing. Work which is unsatisfactory, which does not meet the requirements of the problem or course, and shows a serious deficiency in skills or is incomplete. Raises questions with respect to the future success within the program.

### **Plus/Minus Grading System**

For students attending the School of Architecture, the UARC utilizes a plus/minus grading system that assigns numerical values to 12 different grades. These values are used for architecture or landscape architecture courses when grade-point averages are calculated. The 12-step grading system with assigned values is as follows:

A 4.00	C 2.00
A- 3.67	C- 1.67
B+ 3.33	D+ 1.33
B 3.00	D 1.00
B- 2.67	D- 0.67
C+ 2.33	F 0.00

### **Attendance and Class Participation**

**In accordance with the general regulations of the UA Rome Center, attendance is mandatory.**

A semester in Rome is, in some way, a very special experience of your academic curriculum. The time will be shared between classes, site visits and travels (if well used, a very educational part of your experience).

Attendance is required in all classes at the University of Arkansas Rome Center and attendance records are maintained. Any unexcused absence from this course will have a negative effect on your grade. Three unexcused absences will generate automatic failure.

### **Academic Honesty**

Students must understand what academic integrity is and what the most common violations are. With that understanding they must commit themselves to the highest standards for their own, as well as for their peers', academic behavior. Academic dishonesty involves acts that may subvert or compromise the integrity of the educational process at the University of Arkansas Rome Center. Included is an act by which a student gains or attempts to gain an academic advantage for himself or herself or another by misrepresenting his or her or another's work or by interfering with the completion, submission, or evaluation.

For further reference, please consult the University of Arkansas Office of Academic Integrity and Student Conduct (OAISC) website:

<http://ethics.uark.edu/>

## TEXTS

- Piervittorio Aureli, *The Possibility of an Absolute Architecture – Instauratio Urbis* (2011), Writing Architecture Series, The MIT Press, Cambridge, MA;
- Edmond Bacon, *Design of Cities*, Penguin Books, ISBN 01400-42369;
- Byard Paul Spencer, *the Architecture of Additions, Design and Regulation*, W. W. Norton & Company, New York, London, 1998;
- Ching, Francis D.K. *Architecture: Form, Space & Order*, 3rd ed. John Wiley, Hoboken (2007);
- Norman Crowe and Paul Laseau, *Visual Notes for Architects and Designers*, Van Nostrand Reinhold, ISBN 0-442-29334-8;
- T.M. De Jong and Van Der Voordt (2008) *Ways to Study and Research Urban, Architectural and Technical Design*, IOS Press BV, Amsterdam, (2008);
- Kevin Lynch, *The Image of the City*, MIT Press, ISBN 0-262-62001-4;
- L. Lancaster, *Building Trajan's Markets 2: the Costruction Process*, in *AJA*, 104, 4, pp. 755-785; (2000)
- MacDonald, William L. *The Architecture of the Roman Empire*. Chapter IV: Trajan's Market, Yale University Press, New Haven and London, (1982);
- Farshid Moussavi and Michael Kubo (2006) *The Function of Ornament*, Actar, Barcellona, (2006);
- James E. Packer, *The Forum of Trajan in Rome: A Study of the Monuments (California Studies in the History of Art)*, University of California Press, Berkeley, Los Angeles, Oxford, (1997);
- Juhani Pallasmaa with Peter MacKeith, *On History and Culture*, Architectural Record, 06/2007;
- Aldo Rossi, *The Architecture of the City*, MIT Press, Cambridge, Massachusetts (1982);
- Norberg-Schulz, C., *Genius Loci: Toward a Phenomenology of Architecture*. New York: Rizzoli, (1980);
- Christian Schittich (2006) *In Detail. Building Skins. New Enlarged Edition*, Birkhauser Architecture, (2006);

### Reserve Cartographic Reference:

- Frutaz, A.P. *Le Piante di Roma*. 3 volumes. Roma, 1962.
- Nolli, G. *La Pianta Grande di Roma*. 1748. Introduction by A. Ceen. Edited by J.H. Aronson, New York.
- Letarovsky, P. *Edifices de Rome Moderne*. New York: Princeton Architectural Press, 1982.
- Lanciani R. *Forma Urbis Romae*, 1893 - 1901.

**Architectural Design Spring 2014 Calendar**

January 2014						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
		1	2	3	4	5
6	7 Semester begins	8 Orientation Visit: Campo Marzio	9 Site Visit: Colosseum, Roman Forum	10	11	12
13 Project 1 begins	14 13:00 Field Trips Orient. Project 1 dev.	15	16 Project 1 development	17 Field Trips: Ostia and Tivoli	18 Field Trips: Ostia and Tivoli	19
20 Project 1 development	21 Project 1 development	22	23 Project 1 Review	24	25	26
27 Project 2 begins	28 Project 2 development	29	30 Project 2 development	31		

February 2014						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					1	2
3 Project 2 development	4 Project 2 development	5	6	7	8	9
10 Project 2 development	11 Project 2 development	12	13 Project 2 Review development	14 Project 3.a begins	15	16
17 Project 3.a development	18 Project 3.a development	19	20 Project 3.a development	21	22	23
24 Project 3.a development	25 Project 3.a development	26	27 Project 3.a development	28		

UNIVERSITY OF ARKANSAS ROME CENTER

March 2014						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
					1	2
3 Project 3.a development	4 Project 3.a development	5	6 Project 3.a development	7	8	9
10 Project 3.a development	11 Project 3.a development	12	13 Project 3.a Review	14	15	16
17 Spring Break	18 Spring Break	19 Spring Break	20 Spring Break	21 Spring Break	22	23
24 Drawing Workshop	25 Drawing Workshop	26 Drawing Workshop	27 Drawing Workshop	28 Drawing Workshop	29 Drawing Workshop	30 31 (Monday) Project 3.b begins

April 2014						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
31/3 Project 3.b begins	1 Project 3.b development	2	3 Project 3.b development	4 Site Visit: Caprarola and Villa Lante	5	6
7 Project 3.b development	8 Project 3.b development	9	10 Project 3.b development	11	12	13
14 Project 3.b development	15 Project 3.b development	16	17 Project 3.b development	18	19	20 Easter Sunday
21 Easter Monday	22 Project 3.b development	23	24 Project 3.b Due	25	26	27
28 Exam Week	29 Exam Week	30 Exam Week				

UNIVERSITY OF ARKANSAS ROME CENTER

May 2014						
Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
			1 National Holiday	2 Final Reviews	3 Superjury and Final Exhibition	4
5	6	7	8	9	10	11
12	13	14	15	16	17	18
19	20	21	22	23	24	25
26	27	28	29	30	31	