By architecture, I mean not only the visible image of the city and the sum of its different architectures, but architecture as construction, the construction of the city over time.

Aldo Rossi  *The Architecture of the City* (1966)

As an architect, I try to be guided not by habit but by a conscious sense of the past---by precedent, thoughtfully considered.

Robert Venturi  *Complexity and Contradiction in Architecture* (1966)
Course Description

The course is based on the theoretical assumption that in an age in which architecture is at the forefront of the contemporary cultural debate, the knowledge and awareness of the historical heritage of contemporary design, is an essential tool to avoid futile stylistic exercises.

The architect more than any other intellectual should be sensitive to cultural tradition in order to propose solutions which may very well be radical, but never ignorant of the cultural framework in which he or she is operating.

The course proposes an investigation of the historical roots of the "Modern Language of Architecture".

The concept of "Modern Language of Architecture" stems from the idea that Modernity is an attitude and not merely a historical phase (i.e.: The Modern Movement). Therefore Modern are all those architectures which have challenged established values and have proposed new and more significant interpretations of their times.

Although organized according to a standard chronological sequence, this is NOT a history course. Rather, we are going to travel on a virtual “time machine” through the various phases of Italian Architecture and analyze them from the point of view of the modern design professional operating in a globalized society. In so doing, we will try to capture all possible elements of Modernity and consider them as potential elements of a richer, more stratified Design Vocabulary.

The course will take maximum advantage of its unique location: Rome, the paradigm of urbanity. The course will focus on the study of the innovative aspects of Roman/Italian Architecture and Landscape Architecture from its early beginnings to the more contemporary realizations. The objective is to highlight the universal design elements that are part of an analytical/creative understanding of Roman / Italian urban space.

This course is theory based and as such the students will be expected to discuss, dissect, analyse and recompose episodes of urban structure and single architectural objects, both conceptually and graphically, in the attempt to grasp the formal, symbolic and functional meaning of each artefact.

Course Method

The course is a lecture/discussion based. It will involve, lectures, on–site field trips and seminar discussions. Guest lecturers with interesting perspectives on urban architectural issues will also be part of the course. You are expected to keep pace with the graphic exercises, attend all lectures, and participate in discussions in a prepared and stimulating manner. The course material will, whenever possible, be coordinated to your studio and cartography classes. Our intent is to present urban design issues in as comprehensive a manner as possible, taking full advantage of our unique location.

The course will be articulated in a series of lectures which will present and analyse the fundamental aspects of the most significant periods of Roman/Italian urban design, architecture and landscape architecture in an effort to establish elements of continuity with the problems which face the contemporary designer.

Your studio design problem, also set in this city, will be the operative dimension in which to test the design value of your analytical investigations and you will be asked to establish recognizable links between your studio project and the body of work you are producing for the architectural analysis course.
Lectures will be followed by site visits and field trips which will allow you to verify on the field the concepts which have been previously discussed during the lecture. We are, in fact, convinced that architecture is an eminently physical experience and that in order to fully appreciate its complexity you need to experience its tactile, chromatic and spatial characteristics directly and inside its urban setting.

The periods which we will analyze are the following:

1) ANCIENT ROME & EARLY CHRISTIANITY

- Morphological traits of Ancient Roman urbanism.
  - The Cardus & the Decumanus
  - The Forum

- Nature vs Artifice: The Ancient Romans & the natural landscape
  - The domestic garden
  - The villa
    - Hadrian’s Villa Tivoli
  - The Palatine
  - The Aqueducts

- Representative Building Types of Ancient Roman Architecture:
  - The Domus
  - The Basilica
  - The Temple
  - The Theater
  - The Amphitheater

- Innovative construction techniques of Ancient Roman Architecture

- Typological evolution of the ancient Roman prototypes as a response to the new needs of Early Christian Liturgy.

2) RENAISSANCE & BAROQUE

- Renaissance or “The Triumph of Artifice”
  - Morphological traits of Renaissance urbanism
    - Renaissance rationality vs Medieval chaos: The Ideal City
    - Renaissance rationality vs Medieval chaos: Rome in the Renaissance – The Plan of Pope Sixtus V
  - Nature vs Artifice: the natural landscape in the Age of Reason
    - The Italian Renaissance Garden
      - Villa Lante (Bagnaia) – Jacopo Barozzi da Vignola
      - Villa d’Este (Tivoli) – Pirro Ligorio
      - Villa Giulia (Rome) – Vignola/Ammannati/Vasari
  - Firmitas, Utilitas, Venustas...The relationship with antiquity and the persistence of Roman construction techniques (Leon Battista Alberti - De Re Aedificatoria / Vitruvius - De Architectura).

- Some Heroes of the Roman Renaissance:
  - Donato Bramante
    - Tempietto
    - Chiostro S. Maria della Pace
- S. Pietro (1st project)

- **Michelangelo**
  - Campidoglio
  - Palazzo Farnese
  - S. Pietro (Cupola & project)

- **Baroque: From the Ideal to the Site Specific.**
  - Roman Urban Modifications in the Baroque Period
    - Piazza S. Ignazio
    - Piazza di Spagna
    - Piazza Fontana di Trevi

- **Some Heroes of Roman Baroque:**
  - Pietro da Cortona - 
    - S. Maria della Pace
    - S. Maria in Via Lata
  - Gian Lorenzo Bernini - 
    - S. Andrea al Quirinale
    - Palazzo Barberini
    - S. Pietro (colonnade and square)
  - Francesco Borromini -
    - S. Carlo alle Quattro Fontane
    - S. Ivo alla Sapienza
    - S. Agnese in Agone

3) **ITALIAN NEOCLASSICISM & PROTO-MODERNISM**

- **Giuseppe Valadier & Roman Neo-Classicism:**
  - Piazza del Popolo
  - Casina Valadier
  - Villa Torlonia

- **The phenomenon of the Barocchetto Romano:**
  - Quartiere Coppedè - Arch. Gino Coppedè
  - Quartiere Garbatella - Arch. Innocenzo Sabbatini

- **Italian Futurism:**
  - Antonio Sant'Elia and the Futurist Metropolis

4) **ITALIAN MODERNISM**

- **The MIAR movement - Italian Rationalism:**
  - *Giuseppe Terragni and the Como School*
    1. The Novocomum
    2. The Casa del Fascio
    3. Asilo Sant'Elia

- **A Roman Modernist Masterpiece - Post Office Piazza Bologna**
  (Arch. Mario Ridolfi)
The RAMI movement - The classicist involution of Italian Rationalism

- Rome & Fascist classicism
  1. Post Office Via Marmorata – Arch. Adalberto Libera
  2. Palazzo dei Congressi EUR - Arch. Adalberto Libera
  3. Palazzo della Civiltà Italiana EUR - Arch. La Padula

5) ITALIAN ARCHITECTURE AFTER WORLD WAR II

- The Italian approach to contextualism:
  1. Architectural Neo-Realism – Arch. Mario Ricolfi / Arch. Ludovico Quaroni
  2. Torre Velasca (Studio B.B.P.R.) & Bottega d'Erasmo (Gabetti e Isola Architetti)
  3. Palazzina Via Campania - Studio Passarelli
  4. Rinascente - Franco Albini e Franca Helg Architetti

- Two Italian Contemporary Masters:
  1. Aldo Rossi
  2. Carlo Scarpa

- Exercises in Urban Architecture:
  1. The urban expansion of Rome in the 80’s

- Contemporary architectural events:
  1. Auditorium - Renzo Piano
  2. Maxxi - Zaha Hadid
  3. Ara Pacis - Richard Meier
  4. Centro Congressi Italia – Massimiliano Fuksas

Evaluation

1. Attending all lectures, seminars and field trips is mandatory as is taking notes and organising them in a thoughtful and meaningful way.

2. Independent Sketching Exercises concerning the architectures which will be the subject of our visits is expected as is personal, independent research based on the bibliography.

Student performance evaluation will focus on the above points 1 and 2 and on the following final assignments:

**Final Graphic Assignment**

The students will be expected to develop on a single A1 size drawing board a continuing graphic analysis focusing on a personal selection of the architectural artefacts that are part of the course program, (based on the sketches accumulated during the field visits).

Although the selection is free it is mandatory that it should include the following minimal requirements:

- 4 different artifacts at 3 different architectural scales (large scale urban; urban-architectural; architectural detail).

- 1 portion of your Studio Project* carefully integrated in the overall board composition so as to show the conceptual & semantic continuity between your analytical work and your work as a designer.

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* Studio Project
*NOTE: The portion of your Studio Project is intended as an additional graphic “footnote” to the board and it should be scaled so as to occupy a minor portion of the A1 board.

The final product of this analytical process will be a graphic composition in which the chosen architectures will merge into an aesthetically appealing, symbolic representation of your pedagogic experience while in Rome and, consequently, of your identity as a designer.

As the course progresses you may decide to discard initial choices and introduce new ones either by substitution (erase and redraw) or by stratification.

Although graphically appealing, this assignment is NOT a pictorial exercise but one of analytical architectural decomposition based on technical drafting skills.

You are expected to investigate the horizontal and vertical layering of the artefacts included in your board beginning with their geometric construction and progressing through their various levels of complexity.

You are expected to expand on the content of the course lectures and site visits through personal, independent research.

The final panel should clearly show the students’ line of research and should be titled accordingly.

The evaluation of the Graphic Assignment is based on the following criteria:

1. clarity of intent
2. analytical complexity & conceptual originality
3. graphics and editing

Final Paper

You are expected to write an essay (min. 4 A4 sheets including illustrations) describing and expanding the contents of your A1 drawing so as to articulate a comprehensive reflection on the reasons that brought you to the choice of your architectures, the characteristics of those architectures which have drawn your interest, and, finally, on how the study of those architectures has influenced your Studio Project and may affect your future design work.

The Final Paper will be evaluated according to the following criteria:

1. coherence of content with the graphic assignment
2. expansion of the graphic analytical process
3. articulation of the theoretical and operative connections to your design work.

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ANNEX - DIGITAL ARCHIVE GUIDELINES
ARCH 499A /499B/499C/URB. DESIGN/ARCH. ANALYSIS/ IMAGO URBIS (Cartography)

Semester: ……..
Department of Architecture
The ……… University
at the Pantheon Institute - Rome, Italy

Well-organized and comprehensive digital documentation of your work is essential as an architect. As such, following a PSU and Pantheon Institute best practice we are providing some basic guidance on drawing and model documentation.

The following criteria are required:

1) You must provide two copies of digital files of your work on CD-R each in a slim 'jewel case.'

2) Scan all drawings [including process drawings]. Do not attempt to photograph drawings since it is nearly impossible to get an even lighting condition across a sheet without a permanent photo lab set up.

3) Photograph all models [including process models]. Take pictures in categories: Elevation and plan images are important as well as close-ups and details. Lighting is important.

4) Scans and photographs tend to need some work in Adobe Photoshop® such as cropping, increasing contrast, adjusting color balance, erasing smudges or extraneous lines, etc. Please explore the possibilities.

5) Original images should be saved as JPEG files at 300dpi & PDF files.

6) Use this Departmental labeling format: Label a master folder with this information - yr/sem course instructor initials - STUDENT LAST NAME - First name - project description.
For example:

2014F ARCH499A ds/sb HADID Zaha Urban Design Studio final project or…
2014F ARCH 499B ds/rm EISENMAN Peter Arch. Analysis final assignment or…
2014F ARCH 499C ac KOOLHAS Rem Cartography final assignment

For original un-doctored scans and photographs, label a folder as Originals and label files as: yr/sem - course instructor initials - STUDENT LAST NAME - First name - description - File type

For example:

For scans: 2014F ARCH499A ds/sb HADID Zaha original dwg scan1.jpg/pdf or
2014F ARCH499B ds/rm EISENMAN Peter original dwg scan2.jpg/pdf or
2014F ARCH 499C ac KOOLHAS Rem original dwg scan3.jpg/pdf

For photos: 2014F ARCH499A ds/sb HADID Zaha original model photo1.jpg/pdf
2014F ARCH499A ds/sb HADID Zaha original model photo2.jpg/pdf

For selected doctored images, label a folder as Selected and label files in a similar fashion.

For example:

2014F ARCH499A ds/sb HADID Zaha site photo1.jpg/pdf
2014F ARCH499A ds/sb HADID Zaha process model1.jpg/pdf
2014F ARCH 499C ac KOOLHAS Rem process dwg1.jpg/pdf
2014F ARCH 499B ds/rm EISENMAN Peter final board1.jpg/pdf
2014F ARCH499A ds/sb HADID Zaha final model1.jpg/pdf

and so on….

IN THE CASE OF TEAM PROJECTS:

While it is important that each project team member should have a personal record of his or her own work we as Pantheon Institute require two copies of the individual and/or team project provided that the team members’ names and Universities are clearly identified on the team CD.