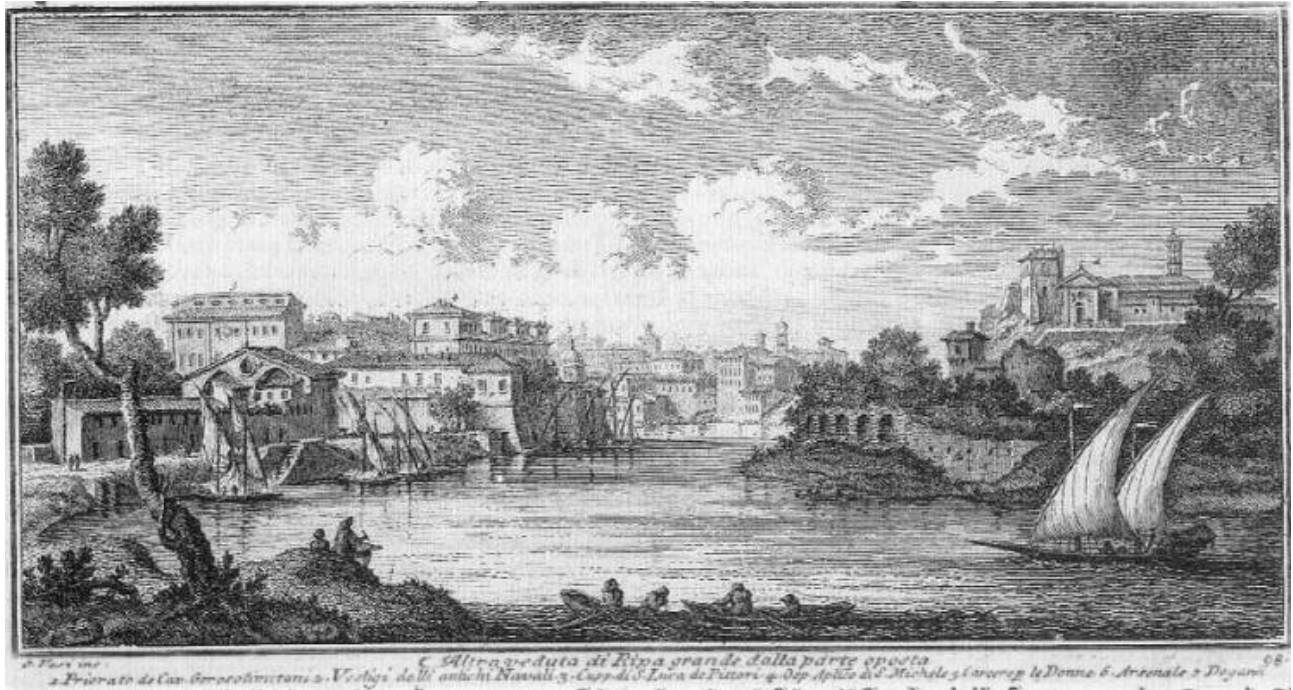


# WATERLOO ARCHITECTURE ROME PROGRAM

SPRING 2022 - ARCH 492 DESIGN STUDIO

Instructors: Beatrice Bruscoli, Laura Fassio, Consuelo Nuñez, Isabel Ochoa



## Introduction: Rome as Context

The Architectural Design studio will address the city of Rome as one of the most significant learning experiences in urbanism, architecture and interior design.

Rome is certainly a lesson in many aspects. It can illustrate, as an open text-book, the relationship between urban morphology and architecture typology, between the volumes of building masses and the voids of urban fabric, between public spaces and private interior spaces, and it can present the challenge of designing within a specific context. Thus this semester will be theoretically structured around the critical relationship between design and context, as a paradigm for contemporary design. By trying to avoid self-referential solutions or object buildings, the work of the studio will be consistently oriented towards the creation of a strong dialogue between the forma urbis of the city (both physical and metaphorical) and the new architecture that it would be contained.

## Main Project's Goals

The design studio project will address the Tiber as the major natural element of the city as well as the major infrastructural spine of it.

The Tiber has been, since antiquity, the only permanent element of the urban landscape of Rome. All cartography and representations of the city show the meandering line of the river crossing the "abitato" and giving form to its fabric. The city adapted itself to it and Rome grew and expanded not according to geometrical rules or formal axis, but rather following the natural and sinuous forms of the river. The city created urban nodes, street configurations, public spaces and significant conditions always in relationship to the Tiber.

There is no other element in the city of Rome that embodies the concept of "permanence" as Aldo Rossi has defined it in the book "the Architecture of the City". The city and its buildings have changed and have been

transformed in different ways and in different periods. The fabric of the city developed vertically one layer above the other hiding or sometimes revealing the previous artefacts. Buildings and public spaces changed and developed according to either functional or symbolic needs. But the river, and its relation with the city, has not changed during the centuries, until the tragic and brutal (but needed) construction of the river banks in the XIX century.

Since then the river disappeared from the sight of the city. It has been walled in a deep and alien space from which there is no perception of the city as the city does not acknowledge the river.

The major goals of this project are:

1. Establish an understanding of the city of Rome through the Tiber;
2. Develop strategic plans for a sustainable redevelopment that will create a connection between city and river;
2. Propose an architectural intervention for a new Museum of the City and the Tiber.

Students will be asked to propose a new major public space and a new building that will be an exhibition space and a cultural hub. The main intention is to integrate different users (visitors and residents), programs (cultural and recreational), cultures (ancient and contemporary).

The site should become a free and democratic space, an amazing opportunity of transforming a neglected place into a place for people, a place where contemporary and ancient cultures work together to give new energy and meaning to the place.

### **Projects development and detail**

“The museum of the city and the Tiber” will be developed in more phases:

Phase 1 - Site Analysis

Phase 2 - Strategic plan: conceptual models of ground manipulation, urban strategies precedents, urban parti

Phase 3 - Schematic Design: program development and building re-use, plans and sections

Phase 4 - Architectural Development

In Phase 2 students are asked to propose a master plan for the site. The Master Plan must be seen as a new urban fragment added to the district, designed in close relationship with the existing structures of the area, a sort of stitching devise between the architectural fragments, the urban voids and the river.

The project will recognize the primary role of public open spaces as fundamental component in urban design. The designed urban armature should create a clear sense of collectivity, identity and urban quality.

In the Phase 3/4 students will develop their master plan that includes a cross section of public and private spaces, as well as critical interventions and buildings, and propose a detailed architectural and interior development for it.

Students will work in groups of 2

**Meeting Times:** TU /TH from 10:00am-5:00 pm

### **Educational and Course Objectives**

Students should develop an understanding of the issues involved in the programming and design of complex spaces. The intention is to foster an independent and effective design process and to reinforce a critical approach to problem solving by learning to:

- Lead and engage in critical discourse regarding current issues in design theory and design practice.
- Develop design problem-solving skills considering spacial organization, various client types, privacy and security needs and the application of building code and regulations.
- Develop advanced presentation techniques along with the spatial solutions to build vocabulary in professional presentation and documentation of the design process.
- Gain proficiency in verbal presentation and formal critiques of design solutions and receiving critical input from peers and professionals.

### **Recommended/Reference Texts**

The following texts will be available as pdf files and handouts

P.V. Aureli, G. Mastrigli, M. Tattara *Rome The Centre(s) Elsewhere*, Skira Milan 2010

P.V. Aureli, “Instauratio Urbis, Piranesi's Campo Marzio versus Nolli's Nuova Pianta di Roma” in *The possibility of an absolute architecture*, MIT Press Cambridge 2011

Norberg-Schulz. C., "Rome" in *Genius Loci: Towards a Phenomenology of Architecture*, Rizzoli International, 1984

## Evaluation

Your performance in the course will be evaluated based on the following criteria.

### **Completion:** *fulfilling program and presentation requirements on time*

- Are you present and alert during all class times?
- Are you developing your work in a steady and consistent fashion, prepared for desk crits and reviews and submitting your work on time to keep up with the studio's phased project development?

### **Communication:** *clear and effective graphic, written and verbal expression of design ideas*

- Are your methods appropriate to effectively communicate your intentions?
- How developed are your manual and digital drawing and modeling skills and how well can you convey your ideas with them?
- How clearly are you presenting your ideas in writing and orally, whether at your desk, in class discussions, or to a formal jury?

### **Complexity:** *level of formal and theoretical sophistication, probing new terrain*

- Are you actively engaging in the course ideas and exercises intended to expand your knowledge base, skill set and intellectual curiosity?
- Are you actively researching outside resources to bring new ideas into the course?
- Are you engaging your peers and instructors in formal and informal class discussions?
- Are you willing to challenge your own ideas and preconceptions and those of others in a constructive and open minded way.

### **Criticism:** *response to criticism and willingness to contribute to peer learning*

- How well do you make use of constructive criticism from instructors, peers and guest critics?
- How well and how regularly do you critique your own work?

### **Consistency:** *a persistent and thorough investigation of the project over the course of the semester through the careful reiteration of relevant design forms and theories.*

- How clearly are you articulating your conceptual intentions (Thesis)?
- How well are you using your thesis to develop a spatial and architectural interior solution to given problems?
- How willing are you to explore multiple, diverse alternative solutions to a problem as part of your design process?

Participation is part of the grade. The factors to be considered in studio participation include the following:

**Presence:** Demonstrating interest in and receptiveness to course materials, be sufficiently prepared in terms of reading, researching of the project topic, project progress and have all material available at studio for discussion and to further work on your project, discuss your learning and design progress with me on a weekly basis. You are present in studio and at scheduled class events.

**Reaction:** Elasticity of thinking and responsiveness to project critiques, asking questions and responding to questions, engage in discussion with other classmates and the instructor Demonstrate pro-active attitude and include library resources, professional magazines, faculty and mentor advising in your inquiries.

**Delivery:** Appropriate project development and delivery based on class announcements, due dates and class schedule. Up-to date projects, critique briefs, diagramming, 2d and 3d sketches and study models at the desk as means of communication. Responsiveness to inquiries.

## Grading

Your final grade will be based on the following weighting of work and submissions.

30% Museum of the City and the Tiber (strategic plan)

70% Museum of the City and the Tiber (schematic design, design development)

All work must be submitted by given deadlines, and final work will be due before the end of the semester. Grading will be based on the instructors' expectations relative to the objectives of the course, with consideration of peer performance in this and previous similar courses. Grades will be assigned as A,B,C,D and F with plus and minus designations, and will be assigned the following number value when averaging grades:

A exceptional effort, participation and results that exceed the requirements of the course

A+ 97-100 A 93-96 A- 90-92

B very good effort, participation, effort and results that exceed the requirements of the course

B+ 87-89 B 83-86 B- 80-82

C acceptable effort, participation and results that meet the requirements of the course  
C+ 77-79 C 73-76 C- 70-72

D insufficient effort, participation and results that meets the minimum requirements of the course  
D+ 67-69 D 63-66 D- 60-72

F lack of effort, participation and results that fail to meet the minimum requirements of the course F 59-0

**Attendance** Attendance is mandatory. Excused absence is allowed only for a verifiable medical reason or personal emergency. You must notify your instructor in advance if you are going to miss class. One unexcused absence is allowed. Each unexcused absence after that will reduce your final grade by one full letter grade. Each significant late arrival or departure from class will reduce your final grade by a half-letter grade.