

URBAN ZOO

Rome Study Abroad Winter 2008

Instructors: Dr. Paulette Singley and Jose Parral

woodbury
school of architecture



Woodbury University

Course Syllabus

AR 366 Contemporary Issues: Practice and Theory or Substitution Class

URBAN ZOO

UNITS

3

PREREQUISITE

AR 330, Theory of Architecture

SEMESTER

Spring 209

INSTRUCTOR

Jose Parral and Dr. Paulette Singley

DAYS/TIME

Consult Rome Field Guide

ROOM

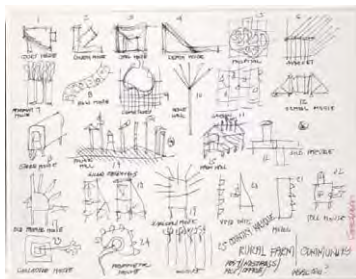
The City of Rome

REQUIRED TEXT

James H. McGregor. *Rome from the Ground Up* (Cambridge, MA: Belknap Press of Harvard University Press, 2005) and essays available on IQ Web.



Pet Architecture



John Hejduk

<http://www.maxprotetch.com/main.html?id=35&show=10>

Now let us, by a flight of imagination, suppose that Rome is not a human habitation but a physical entity, that is to say, in which nothing that has come into existence will have passed away and all the earlier phases of development continue to exist alongside the latest one. This would mean that in Rome the palaces of the Caesars and the Septizonium of Septimius Severus would still be rising to their height on the Palatine and that the castle of S. Angelo would still be carrying on its battlements the beautiful statues which graced it until the siege of the Goths, and so on. But more than this. In the place occupied by the Palazzo Caffarelli would once more stand—without the Palazzo having to be removed—the Temple of Jupiter Capitolinus; and this is not only in its latest shape, as the Romans of the Empire saw it, but also in its earliest one, when it still showed Etruscan forms and was ornamented with terracotta antefixes. Sigmund Freud, *Civilization and its Discontents* (1930)

This troupe accompanies me from city to city, from place to place, to cities I have been to and cities I have not visited. The cast presents itself to a city and its inhabitants. Some of the objects are built and remain in the city; some are built for a time, then are dismantled and disappear; some are built, dismantled, and move on to another city where they are reconstructed. John Hejduk, as cited by Anthony Vidler, *Architectural Uncanny: Essays in the Modern Unhomely* (207).

Course Description: URBAN ZOO

Over the past three thousand years the City of Rome has accumulated a powerfully layered urban and architectural subconscious. This seminar proposes exploring several questions that Rome's storied urban fabric elicits. How does the most recent layer of inhabitation repose upon the several historical layers that lie beneath it? What are the architectural and urban elements that intersect with these layers? What happens when the dead city erupts into living? What might the connections between layers teach us about looking at other cities and the production of contemporary architecture?

This winter in Rome we will study the consequences of projecting our contemporary desires—automobiles, fast food, tourism, shopping, telecommunications, etc.—upon an ancient city. We will single out the precise materials, devices, processes, and urban moments in which the present and the past touch each other. Students will work in teams in order to complete original research based a close study of existing structures, spaces and elements where contemporary needs confront implacable contexts.

The class will produce a body of work that identifies and documents moments in the city (buildings, site furnishings, and fountains, etc.) in which the tensions between ancient and contemporary modes of inhabitation collide. Students and faculty will begin by examining small-scale elements and then zoom outward to the scale of the piazza or even further. The collection of elements that we isolate will form a kind of menagerie or urban zoo that seeks to identify those small architectural creatures dwelling within the larger city. This collection, indeed, will identify a family of typological patterns much in the same way that biologists identify the genus and species among animals. Thus it is we will move from the eighteenth century idea of typology to the 21st century fascination with genetics.

Theories and debates that animate contemporary architectural practice and discourse are examined with special emphasis placed on the impacts of context, technology sustainability, alternative practices, sociology and philosophy.

Specific Learning Outcomes

- *Ability to* read, write, listen, and speak effectively
- *Ability to* raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test them against relevant criteria and standards
- *Ability to* gather, assess, record, and apply relevant information in architectural coursework
- *Ability to* recognize the varied talent found in interdisciplinary design project teams in professional practice and work in collaboration with other students as members of a design team
- *Understanding of* the Western architectural canons and traditions in architecture, landscape and urban design, as well as the climatic, technological, socioeconomic, and other cultural factors that have shaped and sustained them

- *Understanding of* parallel and divergent canons and traditions of architecture and urban design in the non-Western world
- *Understanding of* national traditions and the local regional heritage in architecture, landscape design and urban design, including the vernacular tradition
- *Ability to* incorporate relevant precedents into architecture and urban design projects

NAAB Performance Criteria

Levels of accomplishment

-*Understanding*: assimilation and comprehension of information. Students can correctly paraphrase or summarize information without necessarily being able to relate it to other material or see its fullest implications.

-*Ability*: skill in relating specific information to the accomplishment of tasks. Students can correctly select the information that is appropriate to a situation and apply it to the solution of specific problems.

NAAB Criteria Satisfied

1	Speaking and Writing Skills	ability
2	Critical Thinking Skills	ability
4	Research Skills	ability
7	Collaborative Skills	ability
8	Western Traditions	understanding
9	Non-Western Traditions	understanding
10	National and Regional Traditions	understanding
11	Use of Precedents	ability

Instructional Process

Faculty will lead students on walking tours of Rome and develop this city as an open-air classroom, lecturing in situ and assigning on-site drawing exercises. Students will complete a series of three-dimensional analyses accompanied by a ten page written paper. The faculty will augment the site visits with a series of classroom based lectures and workshops.

Assessment of Student Performance

Preliminary Due Date:	January 2 nd (counts for %50 of course grade)
Final Due Date:	January 12 th

Assignments

1. Urban Zoo

Step One:

In teams of two, explore an assigned *Rione* (districts). Working in your sketchbooks and using your cameras, discover and document six small-scale urban structures or moments,

your Zoo creatures that contribute to a larger urban collection. Look for moments in the built environment that are remarkable and out of the ordinary. You should seek out architectural qualities that range from the aesthetically pleasing to the quirky, from the performative to the programmatic. Your sketchbook should record each of three following scales: 1. Urban Detail (bench, fountain, threshold) 2. Urban Space (piazza, street, block) 3. Urban Armature (how one space connects to another, Cf. Edmund Bacon's *Design of Cities*). All of the species within the collection should be found within your assigned Rione.

Scan the pages of your sketchbook and design a template for all six architectural animals that includes your photography and your descriptive text (or a quotation from the assigned readings) making a total of 18 pages (one page per scale for each of the six elements)

Step Two:

Zoom in and draw (on your computers) a 1/8" axonometric of your collection of six "Architectural Animals" showing basic dimensions of the total width, length and height. This drawing should follow the model established by the drawings in the publication *Pet Architecture*. You should document every detail precisely and obsessively. Format these drawings uniformly onto 8.5" X 11" glossy paper and include.

Step Three: Draw (on your computers) a 1 1/2" x 1 1/2" site location map at 1"=50' scale.

Step Four: Most important, you also must list the name for the selected structure/element. If there is none think of one.

Step Five: Read about your Rione in *Rome from the Ground Up* and research it in the Penn State library. In *Word* document format, write 200 words, 10-point double-spaced description of the structure or element. Then write a 200 word, 10-point double-spaced description of each of the six structures or element. Your description should give a location, use, materials, form, function, the names of significant adjacencies along with their architects, and a compelling reason why you chose this site. No personal pronouns please (I, me, we, he, she, etc.). Make certain to cite all sources.

Step Six: Format the text, the titles, and the drawings and print onto 8.5" X 11" glossy paper to produce a catalogue of 6 drawings total.

What to look for...

Things to look for at the small scale: 3-foot wide spaces, closely placed buildings, properties subdivided into small parcels, different materials bumping up against each other, and more. When considering the opposite scale of extreme largeness, big sites such as the train station may be composed of small and middle scale elements.

Think of new structures or elements relating to the ancient fabric of the city or ancient artifacts being reused for contemporary lifestyle. Begin with either a small moment or large landscape.

Elements to Consider:

Water, Wall, Piazza, Building, Bridge, Market, Garden, Island, Paving, Curbs, Bench Café, ...

Materials to Consider:

Marble, Brick, Travertine, Mosaic, Concrete, Basalt, Tufa, Granite, Glass, Terracotta, Metal, Plants, Plastic, Wood, Fabric, ...

Moments to Consider:

old-new, portable-provisional shelters, diurnal patterns, cracks and crevices, high-low, incompleteness, form within form, parasites, additions, extractions, subtractions, slippages, smoothing, projections, electronics, ornament, ...

2. Reading Responses

Transcribe one quotation from each of the assigned essays into a *Word* document format, 10-point double-spaced. Cite the author, title, publication location, etc. as per MLA documentation requirements. Write 200 words explaining why this quotation is relevant and worth repeating. Illustrate this writing with a photograph you have taken in Rome. No personal pronouns please (I, me, we, he, she, etc.)

3. Sketchbook

You must fill one Fabriano Artist's Journal by the end of the trip (<http://www.dickblick.com/zz103/65/#photos>). This sketchbook will include your Rione/Urban Zoo analyses. It also will include three types of drawing per sketch site: 1. Perspective 2. Analytical sketch 3. Collage. Thus, at each site we stop to sketch you must complete these three drawings (minimum). In order to fill the book you also will need to sketch on your own. This is your most precious object. Take it everywhere you go and sketch ALL THE TIME.

4. Notebook

Purchase a *Moleskine Pocket Plain Notebook* (3.5 x 5.5, <http://www.moleskineus.com/moleskine-books.html>). Bring it with you to all lectures and class excursions. Take copious notes.

Grade Distribution

Urban Zoo	%50
Reading Responses	%20
Sketchbook	%20
Notebook	%10

Attendance/Participation

This will tip the scales for you between a plus and minus grade.

Policy of Project Retention

The university reserves the right to retain student work for archival purposes. Projects/models, assignments, and exams will be kept at the department's discretion for this purpose.

Student Responsibility

It is the responsibility of the student to attend class/studio sessions and to work in class/studio. Woodbury University has established clear and appropriate grading and administrative guidelines. They will be followed in this class, except as amended. Students should be familiar with the various policies as stated in the Woodbury University catalog.

During study away sessions students must attend all excursions as partial completion of the requirements for passing this class.

Policy on Academic Honesty

Woodbury University faculty and students have adopted an academic honesty policy that reflects and sustains the integrity of our work and the University. You are expected to know the policy and uphold it in practice and in spirit. The Academic Honesty Policy may be found in the current student handbook, the course catalog, and on the Academic Affairs page on the Portal. The Academic Affairs site link is below:

<http://my.woodbury.edu/Staff/AA/default.aspx>

Bibliography:

Atelier Bow-wow, Toyko Institute of Technology Tsukamoto Architectural Laboratory. *Pet Architecture Guide Book (Living Spheres Vol. 2.)* (Tokyo: World Photo Press, 2002).

Darden, Douglas. *Condemned Building: An Architect's Pre-Text* (New York: Princeton Architectural Press, 1993).

Dorrian, Mark and Adrian Hawker *Metis: Urban Cartographies* (London: Black Dog Pub., 2002).

Martin van Schaik and Otakar Mácel. *Exit Utopia: Architectural Provocations 1956-76* Eds. (New York: Prestel).

McGregor, James H.S. *Rome From the Ground Up* (Cambridge, MA: The Belknap Press of Harvard UP, Cambridge, Massachusetts, 2006).

Momoyo Kajima, Junzo Kuroda, Yoshiharu Tsukamoto. *Made in Tokyo*. Kajima Institute Publishing Co. Tokyo, 2006.

Roma Interrotta. Essays by Piero Sartogo, Constantino Dardi, Antoine Grumbach, James Stirling, Paolo Portoghesi, Romaldo Giurgola, Robert Venturi, Colin Rowe, Michael Graves, Leon Krier, Aldo Rossi, Robert Krier, Giulio Carlo Argan, Christian Norberg-Schulz Trans. by Jennifer Franchina] (Roma: Incontri internazionali d'arte: Offina, 1979).

Rossi, Aldo Rossi. Selections from. *The Architecture of the City* Trans. Diane Ghirardo and Joan Ockman (Cambridge, MA: MIT Press, 1982) 119-126.

Rykwert, Joseph. Selections from *The Idea of a Town: The Anthropology of Urban Form in Rome, Italy and the Ancient World* (Princeton: Princeton UP, 1976).

Sant'Elia, Antonio and /Filippo Tommaso Marinetti. "Futurist Architecture," *Programs and Manifestoes of 20th Century Architecture*, Ulrich Conrads, ed. (Cambridge, MA: MIT Press, 1999) pp. 34-38.

Schwartz, John Michael. "The Lesson of Rome" *The Harvard Architecture Review* V.2: Spring 1981, 22-47.

Scott Cohen, Preston. Selections from *Contested Symmetries and Other Predicaments in Architecture* (New York: Princeton Architectural Press, 2001).

Serres, Michel. Rome: *The Book of Foundations* Trans. by Felicia McCarren (Stanford, CA: Stanford UP, 1991).

Singley, Paulette. "Fascism Under Erasure: A Proposal for Via dei Fori Imperiali" *Log*, vol. 8, summer 2006.

Singley, Paulette. "Roma Macchiata: A Stain of White," *Log*, vol. 10, Summer/Fall.

Filmography:

The Belly of an Architect, Peter Greenaway (1987, 118 min.)

Gladiator, Ridley Scott (2000, 155 min.)

La Dolce Vita, Federico Fellini (1960, 174 min.)

Ladri di biciclette, Vittorio De Sica (1948, 80 minutes)

Roman Holiday William Tyler (1953, 118 min.)

Titus, Julie Taymor (1999, 162 min.)

Things to Bring:

- Sketchbook (3.5 x 5.5" Moleskin Pocket Notebook)
- Camera
- Computer with Autocad if desired
- Watercolor pencils

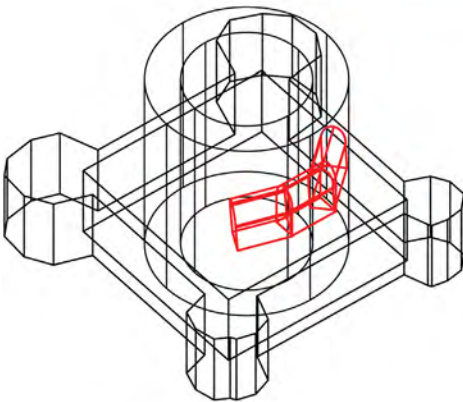
- Charcoal or Conte crayons
- Pastels
- Glue stick
- Fountain pens
- Felt tip pens
- Soft pencils
- Small water container



THE URBAN ZOO



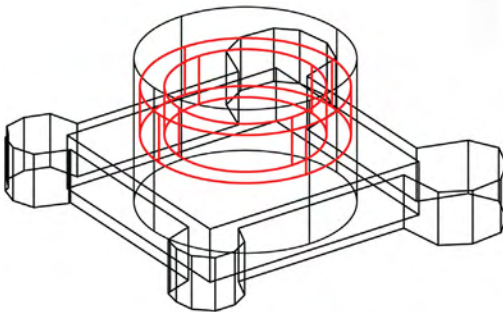
The mausoleum of Hadrian, usually known as the Casertel Sant, Angelo, is a towering cylindrical building in Rome, Italy. The building has a large tunnel shape ramp, which start from the gate and ends up at the second level of the castle. The ramp has a belt designed to let in the light of nation.



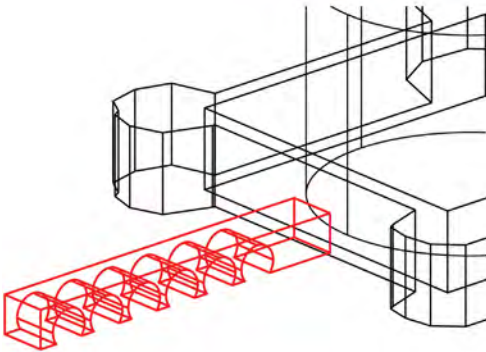
NAME	USE	LOCATION	DIMENSIONS
Sant' Angelo	Passageway/ Ramp	Lungotevere Vaticano	



The Mausoleum of Hadrian, usually known as the Casertel Sant' Angelo, is a towering cylindrical building in Rome, Italy. The building has a huge tunnel shape ramp, which start from the gate and ends to the up second level of the castle.,



NAME	USE	LOCATION	DIMENSIONS
	Passageway/ Bridge	Via dei Corridori	2,260ft. x 10ft. x 40ft.



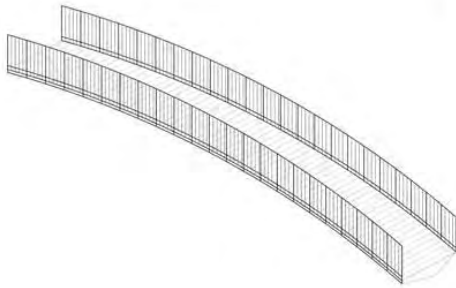
The bridge was completed about AD 135. it consists of seven stone stone arches and five main spans of about 60 feet each, supported on piers 24 feet high. Bridge of Hadrian, is a bridge, constructed between 134-139 by Roman emperor Hadrian, to span the tiber, from the city center to his newly constructed mausoleum, now the towering Castel Sant Angelo. the bridge is faced with travertine marble and spans the Tiber with three arch; it was approached by means of ramp from the river. the bridge is now solely pedestrian, and provides a photogenic vista of the Castel Sant Angelo. it links the rioni of ponte, and borgo.



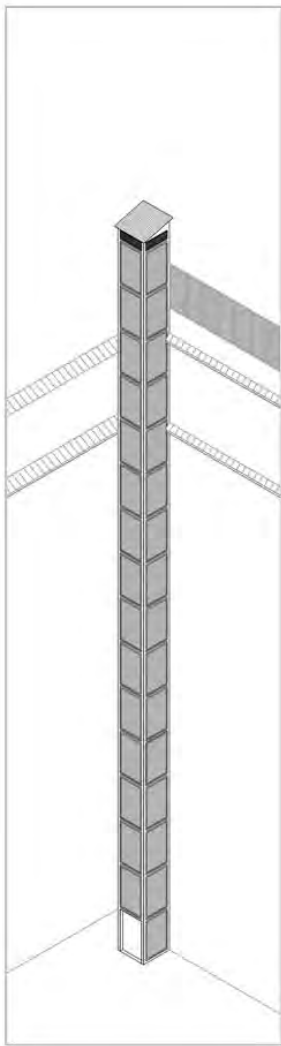
NAME	USE	LOCATION	DIMENSIONS
Bridge of Hadrian	Passageway/ Bridge	Lungotevere Tor di	60 ft, 12 ft, 24ft



The bridge was built to allow for access to the business's on the other side of the ruins, instead of walking through them. It's a small suspension bridge contemporary in design. The bridge style blends in with the surrounding pedestrian accessibilities.



NAME	USE	LOCATION	DIMENSIONS
Suspension Bridge	Bridge	Jewish Ghetto	24ft. x 4ft. x 3ft.
Tony Bennett			



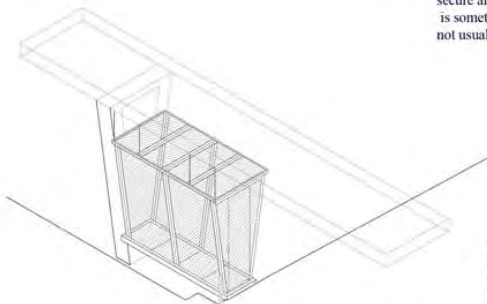
This elevator is located across the street from the Tiber river and is in the Jewish Ghetto. Its a Contemporary modification to an old building and is used for the access to a rooftop restaurant/bar and the rest of the floors. It's accessible from the courtyard.



NAME	USE	LOCATION	DIMENSIONS
Hotel FortySeven	Elevator	Jewish Ghetto	5ft. x 5ft. x 112ft.
Tony Bennett			



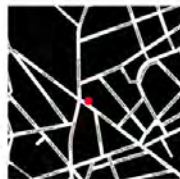
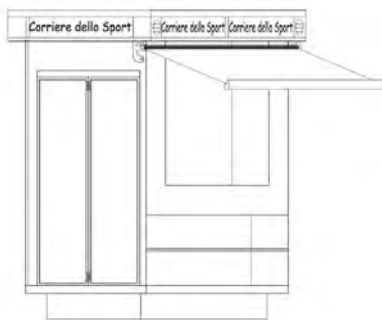
This Contemporary looking room that is hanging from the top terrace is the mailroom for the surrounding residences. This allows for the people to have a more secure and private area when collecting their mail. This is something that you would see in a more modern design, not usually in Rome.



NAME	USE	LOCATION	DIMENSIONS
Via Baccio Pontelli	Mailroom	Piazza Gian Lorenzo Bernini	8ft. x 4ft. x 7ft.
Tony Bennett			



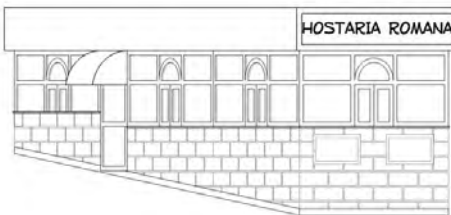
Corriere dello Sport is an information booth that is located at what seems like every block of Rome. However, what makes this one unique is its location, a high class area which would be considered the equivalent of Beverly Hills. So amidst stores such as Dolce and Gabbana, Valentino, there is this information booth made of metals and glass with a bright yellow top that has its name written across it, Corriere dello Sport. It is attached to the building through cardboard boxes, posters and other things of that nature. As for the how it is connected to the ground, it uses steel plates welded together at the four corners, the heights varying since the floor is sloped and it has to adapt to its environment. Underneath the booth, in the space created by the steel plates, there is trash build up, old broken palettes, rocks, and bricks. During the day when it opens up, and its canopies are rolled out, and everything is put on display, people in the area will stop by and look or read over the magazines and pick up the daily information. So even though it may look out of place, and seem as though it does not belong, the people in that area seem to use it on a regular basis, as well as the lost tourists in exploring the area.



NAME	USE	LOCATION	DIMENSIONS
Corriere dello Sport	Informative	Via Sistina Chandler, Justine	9'2" x 4'6" x 10'



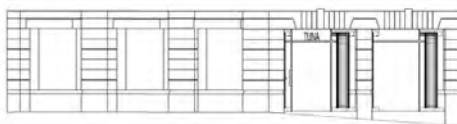
Hostaria Romana is located in a small alley way off of Via Rasella. A restaurant which seems very minuscule compared to its surrounding buildings which stand about four to five stories high. The street consists of mostly hotels/living, and restaurants and small shops are on the first floor of those. Yet this restaurant is outside the building only attached through a side. It is a small building which has no more than 9 tables, each seating two to four people. It occupies most of the length of the alley way it stops about mid stair, which leads to another alley way mainly used for parking for the hotels. On the stairs there is this metal structure housing most of the equipment for the heaters and tanks for gas, for the cooking purposes. It is interesting how it has adapted to its environment through using the stairs as well as the slopping of the alley way. So the front of the building seems much grander than the rest since it slowly is getting shorter due to the slope of the ground, yet the height of the building remains the same in the relationship to the building next to it, it is just the floor that is changing.



NAME	USE	LOCATION	DIMENSIONS
Hostaria Romana	Dinning	Via Rasella Chandler, Justine	10'6" x 44' x 11'8"



On Via Vittorio Veneto, there is plenty of restaurants to eat at, Tuna, being one of them. Most of the restaurants on the street are these glass structures, in the middle of the large sidewalk. So you would see the older typical Roman building then you would see these glass structures right outside. Across the street is Tuna, a restaurant that is inside to older typical Roman building. So the timeline of building can be seen all at once, the heavier stone masonry work, then the columns within that, and thirdly the white modern structure of the restaurant. It is intriguing to see how they build with the old things in creating the new things. Pieces of ancient building lie in other newer buildings all throughout Rome, which makes this city so unique and exciting. Being able to see the timeline of the different styles and how they collide with one another is exquisite. Tuna is an example of being able to see different styles mesh and work together to create something completely new.



NAME	USE	LOCATION	DIMENSIONS
Tuna	Dinning	Via Vittorio Veneto Chandler, Justine	43' x 20' x 17'5"