STUDIO DESCRIPTION
Pre-departure Rome Design Studio will give students the opportunity to know places in the the city in section while situating its monuments in historic time. With a focus on maps and historic representations, the city will be understood as layered strata. Students will explore and represent old and new means of depiction toward understanding the palimpsest city. Rome is the product of empires, regimes, floods, fires, sacks, and the Catholic Church. Since there is no other city like the Eternal City, Rome needs a visual language of her own. Students will map networks and promenades while excavating with drawing devices to recompose two dimensional and three dimensional artifacts in attempt to discover her buried and built secrets.

RESOURCES:
Forma Urbis Romae  http://formaurbis.stanford.edu/
Lanciani Map –Rodolfo Lanciani  1893-1901
Interactive Nolli Map of Rome (Jim Tice, University of Oregon, & Allan Ceen)  http://nolli.uoregon.edu/

Letarouilly, Paul, L’Edifices de Rome Moderne,

Hoete, Anthony, ROAM, “Travelogue and Map,” pp. 9-71
Sidler, Simon, The Naked City: Realities of Design and Space Laid Bare,” pp 15-68.

EXERCISES
1. “Per/Corso” mapbook. This exercise will establish one side of your Moleskin Japanese fold album (3.5” x 9 feet) during the first 7-weeks. Students will identify, locate, study, and eventually map a route in or around Rome of minimum 7 kilometers. Assemble graphic data and gather findings of relevance to sites along chosen route.
2. *Quaderno/Workbook of Solids and Voids*—four teams of 3-4 students will select and present subjects in and around Rome for study and documentation. While this exercise cannot be exhaustive, selected subjects should draw from among the most important examples of each category. Investigative studies and models of representation developed by each group will establish instructive ways of seeing. These observational and diagnostic tools may be applicable to additional sites encountered while abroad. The intent of this graphics exercise is to: i. compare and contrast forms of each type, ii. study each chosen subject in greater depth to situate in its physical and historic contexts, iii. Devise clear means of representation and combine all subjects in a workbook that will serve during the Rome sojourn.

- a. Churches + cloisters
- b. Palazzi + courtyards
- c. Piazzas + facades
- d. Villas + gardens

Students will begin by identifying subjects to present to classmates for final selection. Each example with be redrawn to examine relevant plan, section, façade, scale and other compositional components of interest. Each type chapter will include a map to locate subjects and conclude with a comparative essay of findings.

3-A. *Masterworks Masterpiece*: interrogating Piranesi and getting into Rome. This exercise will result in a unique drawing invented to comprehend, represent, and or invent a location of interest in the center of Rome. Students will begin by selecting and presenting one Piranesi from his Carceri or Views of Rome series and simultaneously identify a list of places of potential interest for deep inquiry. A final drawing will be constructed through iterative steps of plan and section superimpositions to be determined by each individual as the process unfolds.

3-B. *Modeling and Imagination*: Nolli redux revisited. In the 1980’s Postmodernism and the Strada Nuovissima project for the Venice Biennale inspired a revisionist examination of Rome inspired by the Nolli Map. It lead to proposals for the Eternal City which proved to be ephemeral concepts with little resonance. What had more traction, however, was the return to the Lessons of Rome, including the writings of Dan Brown in popular culture and students of architecture returning to the source.

This exercise will lead to model reinterpretations of parts of Rome as an exercise in 3-D “discovery and invention.” The purpose of the exploration is to investigate and visualize qualities or conditions that distinguish Rome, but are too complex or less legible than graphics afford. 3-D modeling invites creative re-juxtapositions, manipulation in scale, crossovers between interior and exterior space, even views from below instead of the usual god’s eye model device. Because infinite information exists, students are challenged to exploit the opportunity in model craft with the KSA fabrications lab. Students may elect to work in pairs. There are no limits except time. [e.g. You may elect to build a model of one of Piranesi’s prisons.]
SCHEDULE

Week 1 Jan 6: review past studio artifacts as examples for exercises, form teams for EX 2, discuss resources and mount Lanciani Forma Urbis Map in studio
  Jan 8: All studio pin up and group crits for EX 2 typology studies and subject selection. discuss EX 3-A ideas and sites
  Jan 10: studio pin-up of EX 1 map locations and paths.

Week 2 Jan 13: 11:30 to 1 pm PIN UP EX 1 with visitors in carpeted review area (work in Studio—KB has %for Art interviews.)
  Jan 15: Pin up of EX 1 revisions. Discuss ideas for EX 3-A and submit proposal in diagram/text. EX 2 group crits with KB
  Jan 17: Pin up EX 3-A studies. Determine cross-studio critique structure, partnerships, resources

Week 3 Jan 20: MLK Holiday
  Jan 22: Pin up of final EX 1 (Karen, Aimee, Sandhya)
  Jan 24: EX 2—all studio/ group crits for Ex 2—finalize list of projects, review drawing models and methods

Week 4 Jan 27: EX 3-A drawing pin up (Kristi-D-C, Jane Murphy, Laura or Todd?)
  Jan 29: small group studio crits—developments from pin up
  Jan 31: studio crits on EX 3-B model studies—mock ups due (consider booking fab lab time)

Week 5 Feb 3: EX 3-B model review—(Kristy, Sandhya)
  Feb 5: revise models and complete EX 2 renderings in studio
  Feb 7: Studio Pin up of final EX 2 workbook documentation with plan for reproduction and binding

Week 6 Feb 10: studio work and desk crits
  Feb 12: studio work and desk crits
  Feb 14: Review final Per/Corsi and Quaderni—EX 1 & 2 (Karen, Mike Bongiorno)

Week 7 Feb 17: studio work and desk crits
  Feb 19: studio work and desk crits
  Feb 21: Review final Masterwork drawing and Model –EX 3-A & 3-B (Sandyha, Beth, Kristi D-C)

Expectations and Evaluation

Grading will be based upon a student’s full participation and dynamic interaction with classmates in the following modes:

Completion: Fulfillment of assignments;

Communication: Graphic and verbal ability to express theoretical design ideas clearly and effectively;

Complexity: Level of formal and theoretical difficulty; willingness to take risks and probe new terrain

Criticism: Ability to respond to comments provided by informal and formal criticism

Consistency: Persistent, responsible project development evident through the production of work;

Intellectual curiosity: Transcending assumptions to discover and expose deep knowledge with a persistent belief in the
Grades will be assigned as A, A-, B+, B, B-, C+, C, C-, D+, D, E, and I. Grading is based on a comparison with other students in the course, with students who have taken the course previously, and with the instructors’ personal expectations relative to the objectives of the course and Knowlton School standards. Grades will be awarded in accordance with University Rules: For the grade of "A," the student must satisfy the course objectives excellently; for "B," in an above average manner; for "C" in an average manner; for "D" in the lowest acceptable manner; and an "E" denotes that the student has not satisfied the course objectives.

Grade Distribution:
1. Per/Corsi mapbook first graphic (individual) 20%
2. Workbook (group) 20%
3-A. Masterworks Masterpiece (individual) 25%
3-B. Model (tbd—optional) 25%
Participation 10%

Attendance
all students are expected to attend each class and participate fully. Any unexcused absence from a class can result in a grade reduction. Three unexcused absences are grounds for failure in the course. Deadlines missed due to valid circumstances must be documented and discussed with the instructor. Late work without documentation of a valid excuse cannot be accepted.

Retention of Work
The Faculty reserves the right to retain, recall or reproduce student work for display, publication and teaching purposes at any time prior to the student’s graduation. Students should be sure to save copies of assignments before submitting them for evaluation.

Academic Misconduct (University Rule 3335-5-487)
In accordance with University regulations, all instances of alleged academic misconduct will be reported to the Section Head and the Committee on Academic Misconduct. Academic misconduct is grounds for failure in the course and may be grounds for further discipline. Academic misconduct includes, but is not limited to, plagiarism and cheating. Plagiarism includes, but is not limited to, the submittal of any type of creative work that is not one's own for academic requirements as in the copy of others' designs; and the submittal of design work that has not been primarily carried out, both in concept and fabrication, by a student. The instructor reserves the right to question students who are suspected of violating these policies.