

ROME 83

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Les projets qui suivent sont la réalisation des étudiants en architecture de l'Université de Carleton lors d'un séjour à Rome durant l'automne 1983. Parmi ceux-ci on retrouve des représentations graphiques interprétant les structures urbaines et les éléments architecturaux dominants; des transformations à l'emplacement de la "Fontane del Tritone" de Bernini; ainsi que la réalisation d'une galerie d'art moderne.

Canada is a country with a youthful history, its cities carved out of a sublime but violent landscape, and for the most part, conceived in haste. Architectural elements which express aesthetic values are generally discontinuous and few in number. The average Canadian city is, in fact, all too eloquent an indicator of twentieth century values of high speed commercial development. It elaborates neither the exhilaration of modern technologies nor the importance of memory and texture.

The Carleton architectural programme in Rome is offered to fourth year students. These students, while they can appreciate the youth and raw energy of their own culture as a dynamic challenge—even as a gift, become very aware, after three years of intensive study, of its urban and architectural shortcomings. For the most part, they are patently eager to make new discoveries. While these may include voyages of discovery into the validity of tic-tic as an organizational concept and the ideas and forms of planetary architecture interpreted (hopefully) for our own urban clusters of free-standing objects, strips and freeways or crematoria for the 90's, a perusal of the past still promises inspiration for future philosophical and architectural creativity.

In Rome, as in every town and city in Italy, the act of dwelling is given infinite interpretation and significant expression. The rooms of the city, private and public, exist at the level of highest art and at the most ordinary and utilitarian. The theme of the 1983 Carleton programme was Alberti's concept of *the City as a large House and the House as a*



Project 1: M. Bunting, M. Glassford, and J. Lallo.

small City and emphasized the reality of Rome as a total integrated artifact, woven together by art, architecture and urbanism. Social and spiritual animation is not only climate but setting and Rome, as a large, public and artistic dwelling, offers stimulation at many levels, not excluding the importance of a glass of *Colli Albani* in the *Campo dei Fiori*.

Rome is the symbol and reality of classical architecture and urbanism, offering a visual history of its fundamental ordering concepts, elements and vocabulary, and the formal evolution of the concepts of ideal statement, interpretation and anti-statement as expressions of political and spiritual power. The student learns to appreciate that even within the limitations of the classical palette, pre-Industrial technology, and "undemocratic" power structures, the creative impulse has sought out an architectural expression that reflects the "now" of society.

The dynamic force of Michelangelo's brilliantly manipulative compositions is, therefore, made conceptually vivid when phenomenologically and temporally juxtaposed with the Vitruvian perfection of Bramante's *Tempietto* and the brilliant Baroque explosions of myth, curve and geometry by Bernini and Borromini.

The eternal meaning of these forms and concepts is further clarified when viewed with the layers of medieval Rome which remain as picturesque evidence of formalist decay and the loss of authoritarian know-how.

The students can thus re-appraise their understanding of the drama of the modern movement, its concomitant tech-

nologies and the reactive, historicist agitations of the last five years or so. As their formal architectural literacy increases, so should their interpretative abilities and the capacity to search in their own country for the references which elevate buildings and spaces into the paths of memory.

The programme began as procession and discovery through the House of Rome. Students were asked to make visual analyses of the principal urban structures and architectural elements and to interpret the analyses through formal graphic representation.

The second project was a design study of the architecture of place and object and their conceptual references. Formal architectural concerns were addressed in terms of expressions of time, memory and vision. These were explored through the transformations of the twentieth century visual chaos of the *Piazza Barberini* into a more articulate setting for the presently isolated *Fontane del Tritone* of Bernini.

The program concluded with the design of a modern gallery of Rome on a vacant site in the medieval city of Rome, flanked on one side by Bramante's *Via Giulia* and on the other by the nineteenth century quays of the Tiber. The gallery was to be considered as a metaphor for Rome itself and its collection of cultural and artistic objects, as well as a summary of the formal qualities of architecture both as self-referential object and as part of the urban whole. Students were asked to provide strong conceptual references to assist dialectic resolution between building as modern symbol and the form and meaning of a formidable historic context.





Project 1: R. Poulin, and N. Kaplanis

The palazzo of Rome

Mark Bunting, Mark Glassford, Jeff Latto:

In the continual development of Rome as the centre of the Christian world, the humanist Popes, beginning with Martin V, transformed the physical fabric of the city. These transformations symbolized particular Papal interests, from straight streets and bridges to obelisks and palaces, the latter being the strategic centres of power and urban systems.

The drawing is ordered in three horizontal layers: the dreams and projects of the Popes exhibited in the upper "celestial" realm; the colonnade, a continuous and changing expression of Roman urbanism, links the papal heavens with the earth bound world of the architect.

The Seven Hills of Rome

Roger Poulin, Neil Kaplanis:

"the forre represents a pre-Classical world, waiting to be humanized."¹

Rome has been carved into and drawn out of the tufa layers of its primeval site, the volcanic crust transformed into the structures of man. The basin of the seven hills is a metaphor for the natural forre or ravines, creating a sense of dwelling both inside and outside of one's roots. Ravine and hill symbolize the forces of the underworld and of the sky and earth.

The Colosseum, centred in the basin on the *axis urbis* of antiquity, was the focus and seed of Rome as *caput mundi*. "a world theatre for the people of the Roman Empire."²

Piazza: Urban Room of Rome

Janice Liebe:

Rome is a city that lives through its public spaces. Historically, ritual and procession from space to space has determined a complex series of connections between piazzas. First



Project 2: Nada Subotincic

■ PROJECT TWO: ■

TRANSFORMATION OF THE PIAZZA BARBERINI

Janice Liebe:

The fountain of the Tritone is an artistic anachronism in a space where it is lost visually to the neon signs and rushing cars, and symbolically to a public that does not appreciate its narrative or significance. This project uses the fountain as a piece of art on stage, taking advantage of its dramatic qualities and using it as a signal of the Barberini gallery much as it once did for the *Palazzo Barberini*. The backdrop of scaffolding and netting separates it visually from the clutter of the piazza and connects it metaphorically to the many monuments that are currently covered with netting in Rome. The allusion is of a monument just uncovered. Pedestrians emerging from the metro enhance the narrative as "survivors" of the flood that the Triton is calling to end.³ The procession up to the ramp and the waters of the fountain represents the rising of humanity above the waters and the survival and continuation of humanity and culture. The effect is scenographic. The headlights, people and even the sign to the Hotel Bernini add to the allusion. The result is a piazza that tries to enhance the narrative of the fountain and establish a contemporary connection between the fountain and the *Palazzo Barberini*.

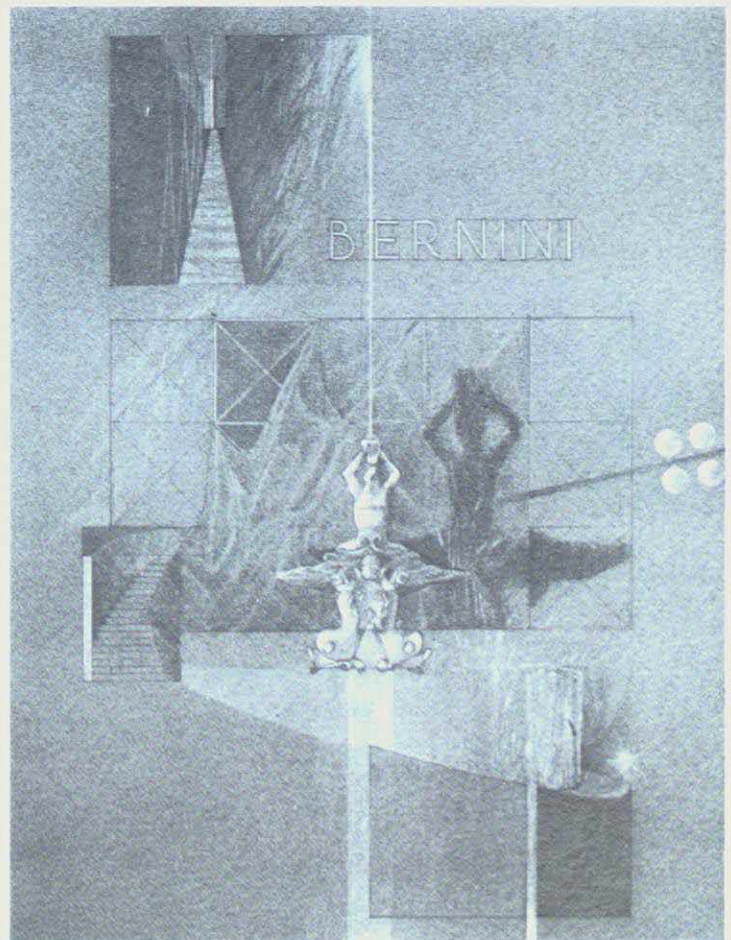
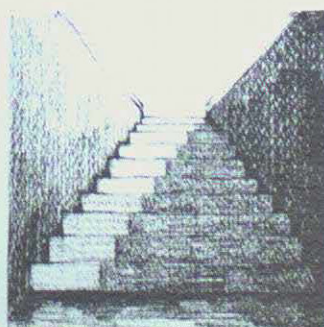
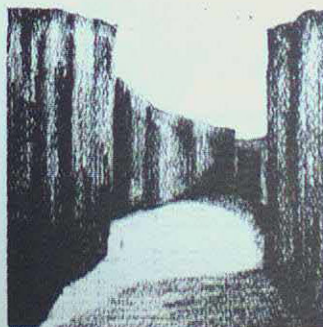
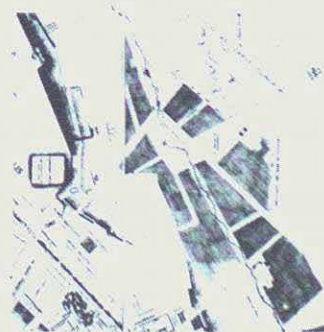
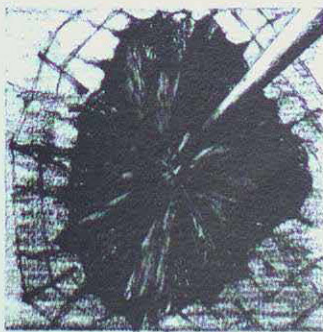
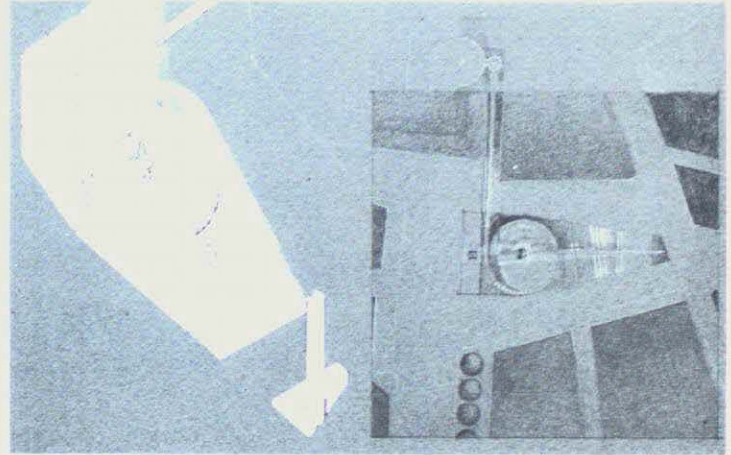
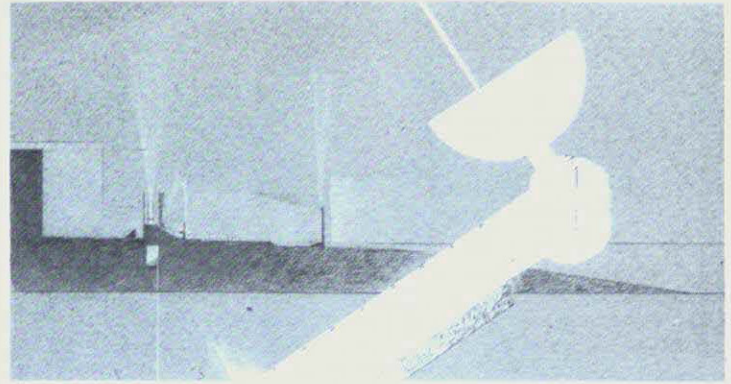
Erik Wilke:

The rationalization of *Piazza Barberini* is achieved by the superimposition of three squares on the existing urban structure, a facet in the life of an art object.

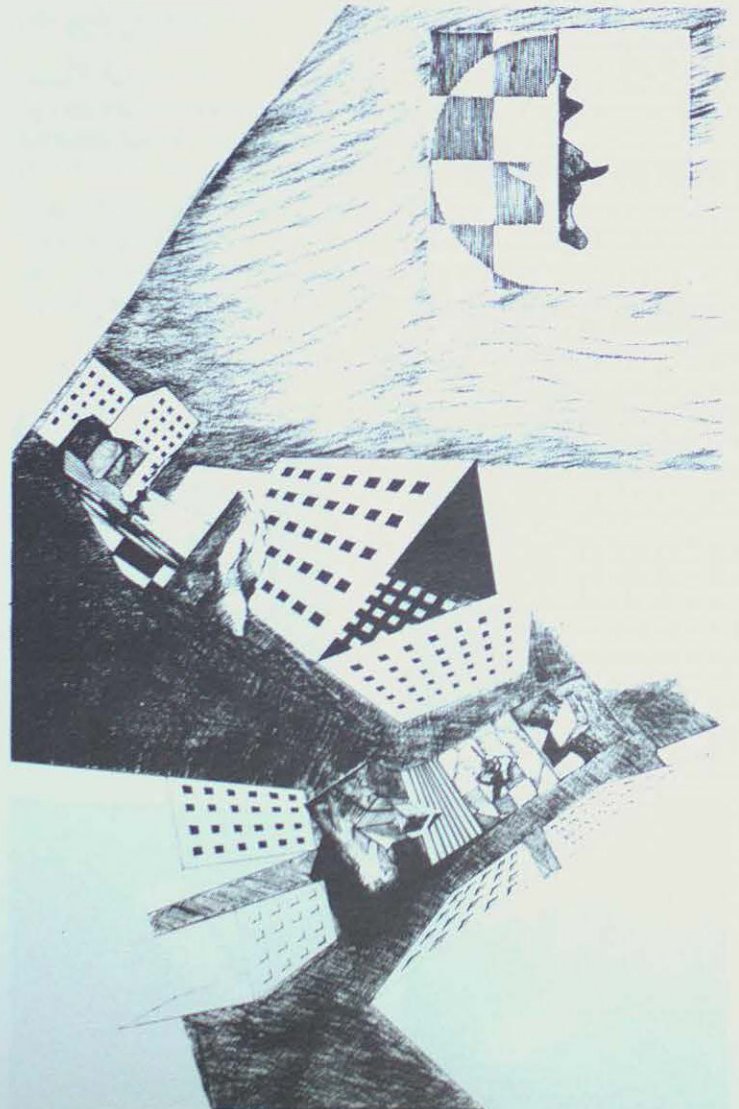
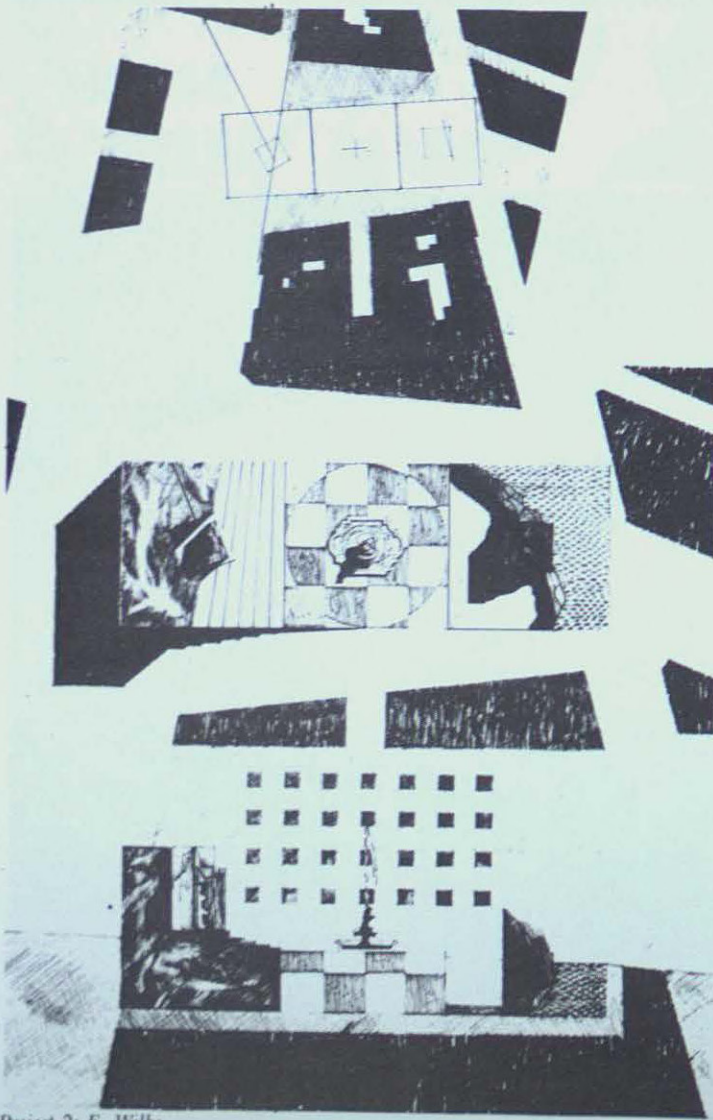
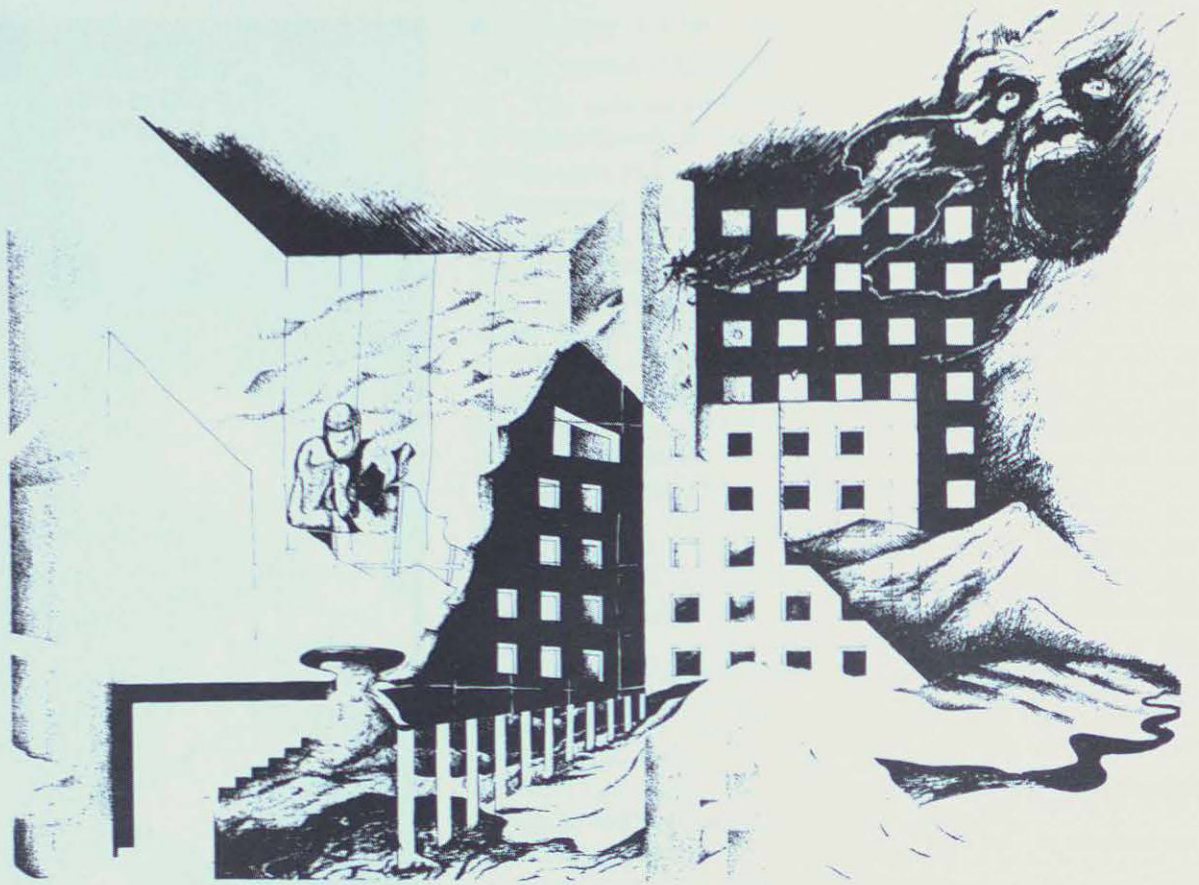
The block in the first square is the artist, the void carved in the block represents his creative world and is directly influenced by the link to his patron's palace through a cut in the block.

The second square, containing Bernini's Tritone Fountain, is the crystallization of intent. Art glorifies the patron, whose entity is signified by a circle which transforms its sphere of influence, the chessboard grid.

In the third square stands the artifact. Conceived as a generic monument, a pure form in a water filled void, it is no longer significant as a pure intention. Its environment altered, itself degraded and ruined, it represents the acceptance of loss of meaning by our society.



Project 2: Janice Liebe.



Project 2: E. Wilke.

PROJECT THREE:

A MODERN GALLERY OF ROME

Paul Fantauzzi:

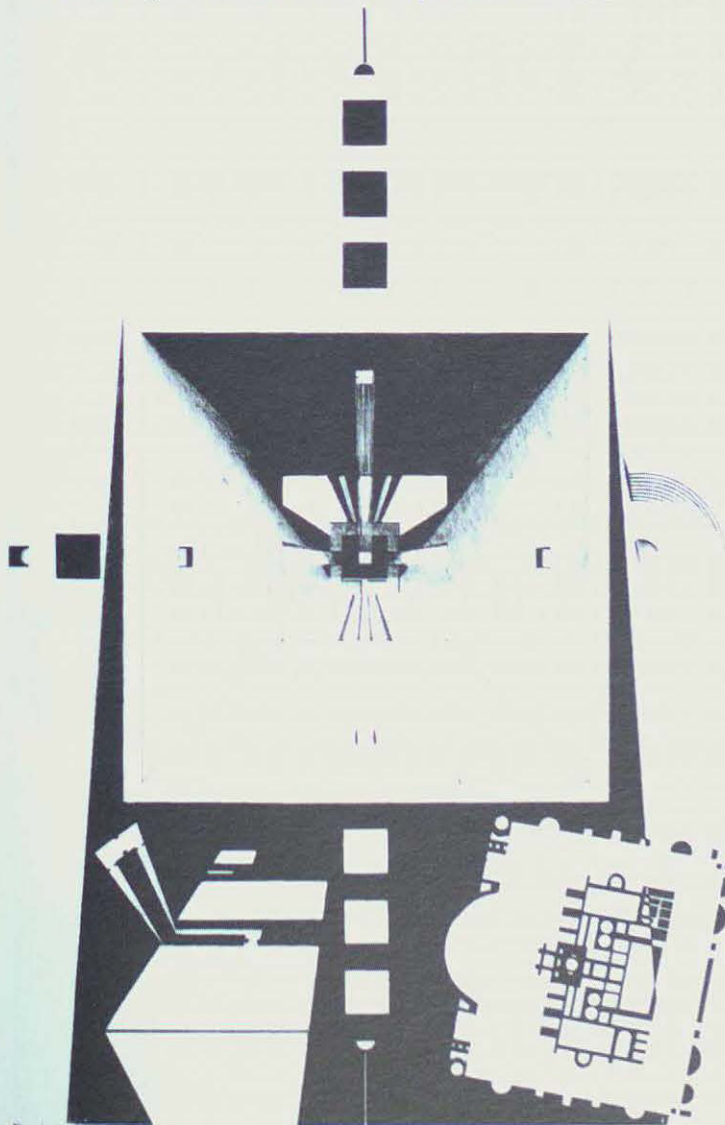
This project was an exercise in the extrapolation of the energies and intentions of one artistic form into another, the visual form of Giovanni Bologna's 1582 sculptural composition "The Rape of the Sabines" issued as an allegory of the creative act.⁴ The Mannerist arrangement of forms distinct in themselves but vigorously intertwined inspires the architectural separation and connection of the Gallery elements. A photograph of the statue interpreted as a figure/ground analysis became an abstract for the reality of site and buildings.

Roger Poulin:

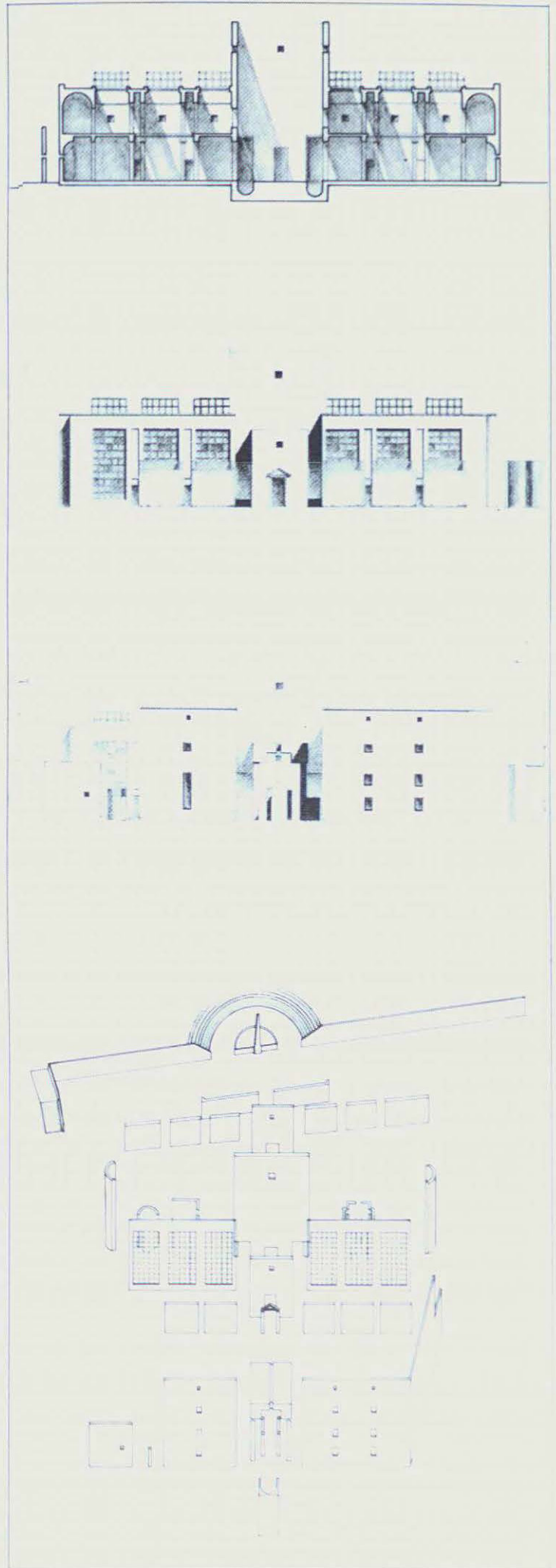
The project concept was generated from a study of the Diocletian Baths. Its spatial systems were interpreted as urban spaces and elements, contained and made into a single object by the enclosing wall of Rome. The social characteristics of the Baths were transformed into a layering of visual and phenomenological progressions into the Gallery by the use of enclosing planes; the Wall, the Gate, the Green Wall, the Transparent Wall, the Room and finally, the Object.

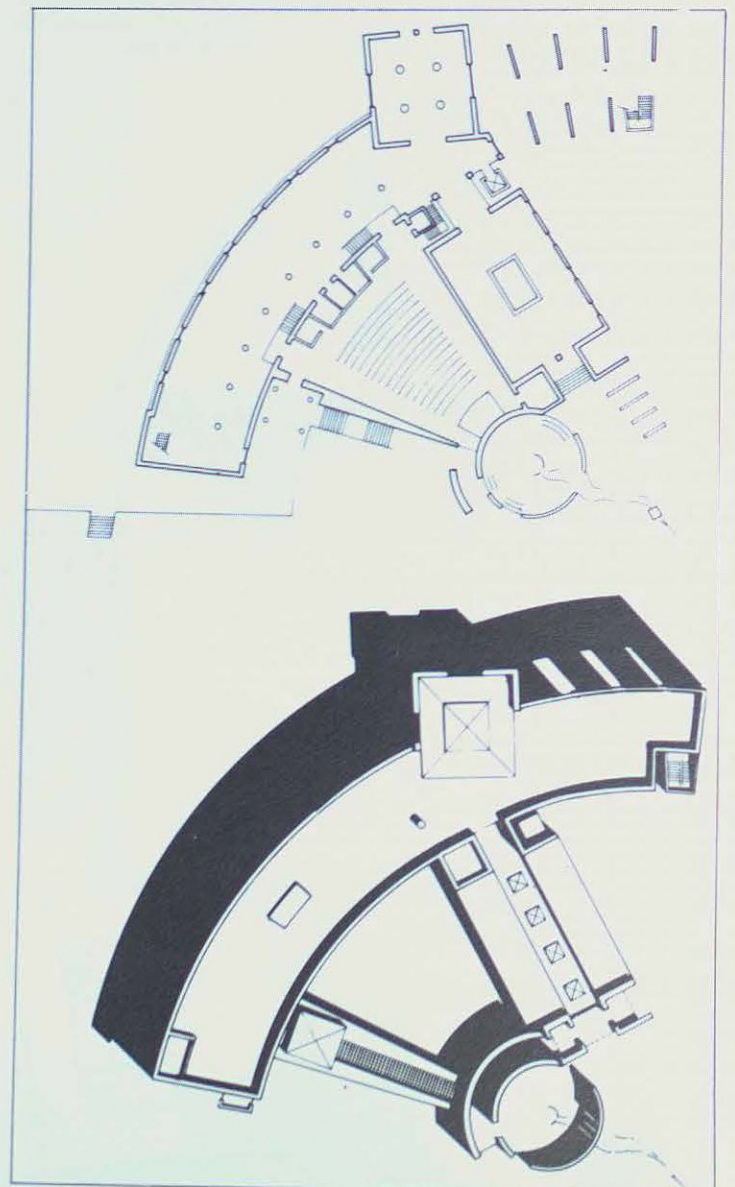
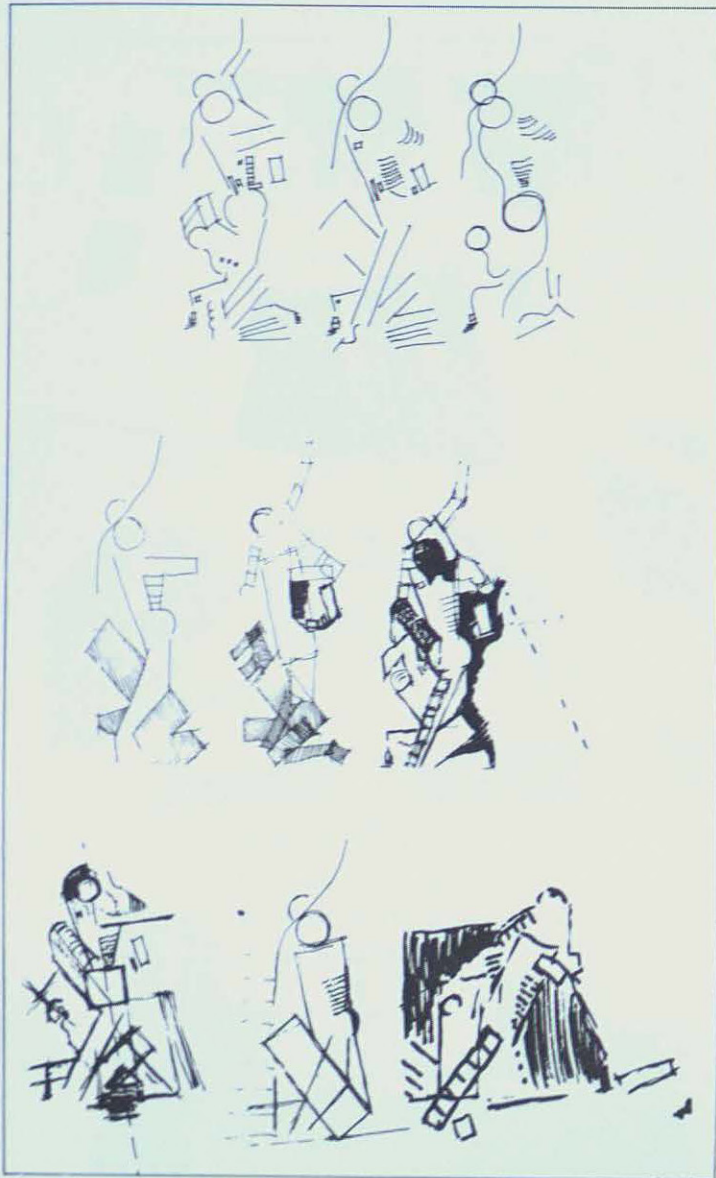
NOTES:

1. C. Norberg-Schulz, *Genius Loci*.
2. *Ibid.*
3. Bernini has captured the moment of an ancient myth when Triton had risen from the sea to call the oceans to stop their floods before the world is destroyed.
4. The old man represents past knowledge and creativity, the bold youth, the dynamics of present and future. The beautiful girl symbolizes the artistic object, a creation of both the past and the future.

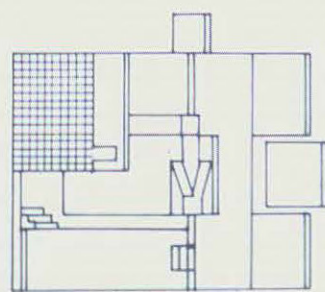
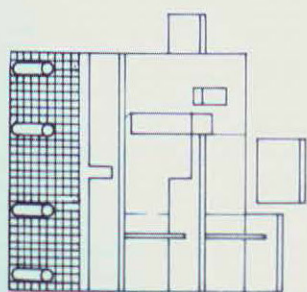
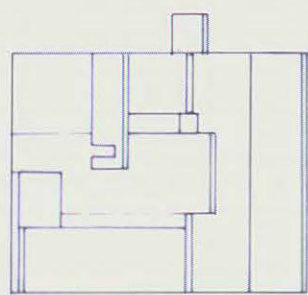
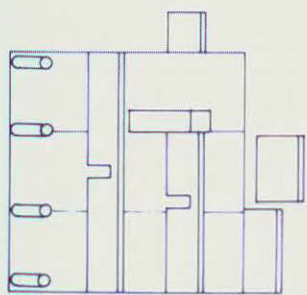
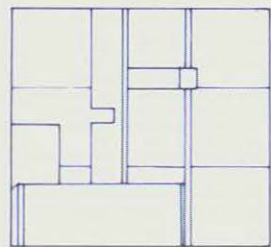
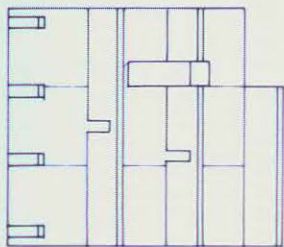
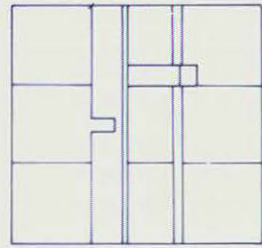
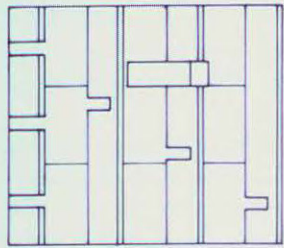
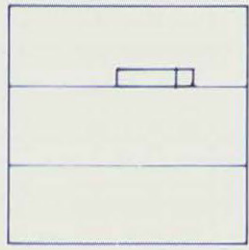
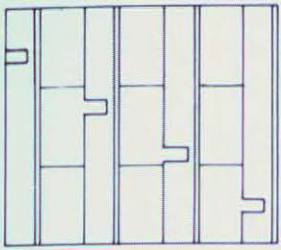


Project 3: R. Poulin.

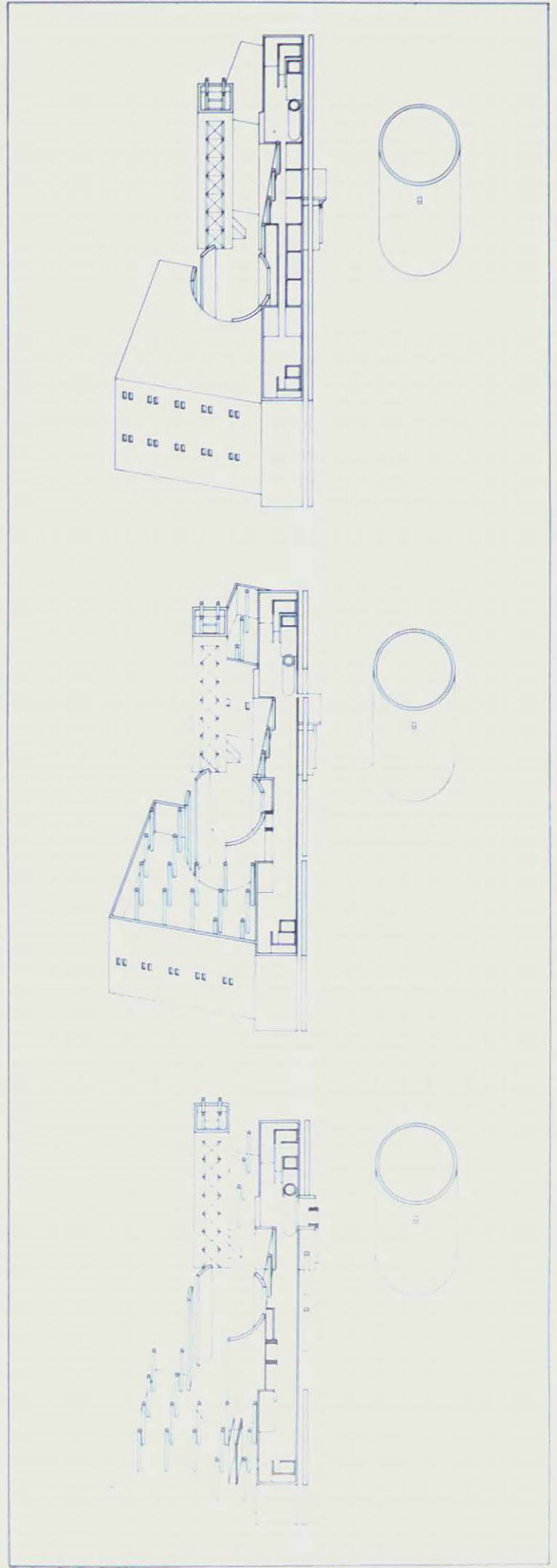




Project 3: P. Fantuzzi.



Project 3: Krairit Kiratrongcharoen



Project 3: Ruth Elder