

FI
U
GEN
/15

FI
U
GEN
/15

FI
U
GEN
/15

FI
U
GEN
/15

FI
U
GEN
/15

FI
U
GEN
/15

FI
U
GEN
/15

FI
U
GEN
/15

FI
U
GEN
/15

Course List

ARC 5343 // Architecture Design 8 // Eric Peterson with Elisa Cagelli and Ricardo Miselli

ARC 6356 // Architecture Design 10 // Eric Peterson with Elisa Cagelli and Ricardo Miselli

ARC 5734 // Culture and Art in Italy // Alessandro Cavalieri

ARC 5745 // Urban Architecture and the 20th Century // Gianni Franzone and Matteo Fochessati

ARC 5756 // Architecture of the City // Eric Peterson with Matthew Rice

STUDENT

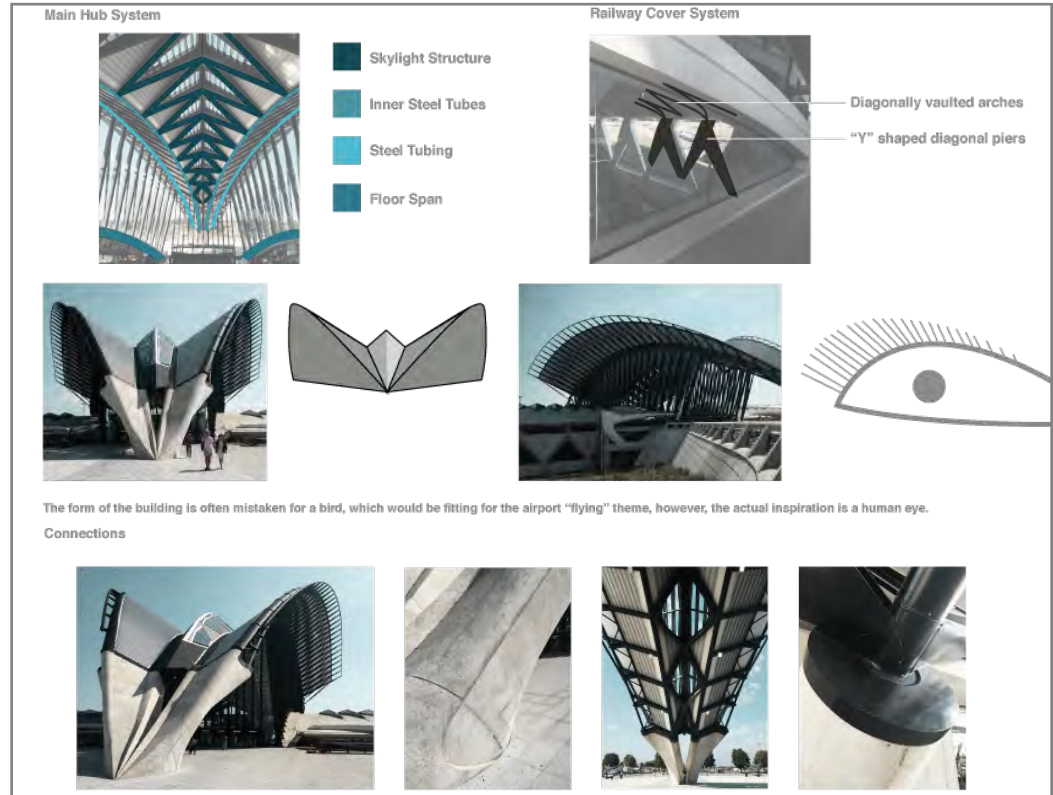
PROCESSES



ARCHITECTURE OF THE CITY

Architecture of the City addresses the study of architecture and the urban environment for architectural design students studying in Genoa, Italy. Students will draw, diagram, and analyze urban places, spaces, and architectural works in order to understand the role of historic context and its transformation over time. Students will engage in both analytical and interpretive studies in order to discover and develop design strategies and methods useful for contemporary design projects. A wide variety of media will be explored including graphite on paper, digital compositing, digital modeling, and computer rendering.

Fieldwork in Genoa and other cities visited during academic travel will introduce analytical photography and on-site drawing and documentation techniques to study significant works of contemporary, modern, and pre-modern architecture. In-class exercises will explore questions of representation and interpretation to help support a developing understanding of urban site and context. By analyzing and interpreting the city, students will come to more deeply understand concepts of urban fabric and morphology, infrastructure and urban space, and architectural typology and urban grain. This will enhance the development of a more sensitive architectural vocabulary that responds to the particularities of urban place.



Gare de Lyon Saint-Exupéry

Musée des Confluences



The Musée des Confluences is designed by Coop Himmelau and is located in Lyon, France. It is made of very complex geometries, and is meant to be perceived as a "fluid" building. It consists of three parts: the base on which it sits, two auditoriums and workshops. Conceptually it is supposed to act as a crystal and a cloud. The crystal being the entrance, which is made of steel and glass. The cloud being the massive part of the design to contrast the crystal.



THE LOCATION

Confluence is where two rivers meet, hence the name of the project. The map to the left shows where the museum is in relation to the rest of Lyon.

"The clear, readable forms stand for the world in which we move each day. The cloud, by contrast, holds the knowledge of the future. What is known and what is to be explored are understood in the Musée des Confluences as a spatial experiential design to stimulate public curiosity."



Below is a section with highlighted parts of the project that differ from one another in material and design.



Musée des Confluences

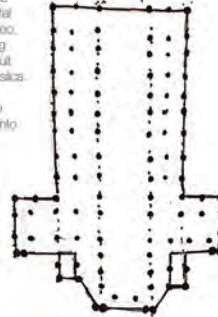


DUOMO DI MILANO

The Basilica of St. Mary of the Nativity is located on a site that has been central and important to the city of Milan since the Roman times, and other basilicas are known to have been built on the same site since the year 355. Today, the Piazza del Duomo remains Milan's most central and popular site with palaces, monuments and other important buildings meters away from the Duomo. The basilica took nearly six centuries to complete, starting in 1386 and completed in 1965.

Having been designed collectively by over 100 artists and architects over the centuries, the most influential being ones Visconti, Borromeo, Sforza, Borromeo, the Basilica is famous for the number of contrasting styles and the quality of the workmanship. The result is one of the most unique facades on an Italian Basilica.

The six buttresses topped by spires on the facade align with the internal columns that divide the plan into 4 naves.

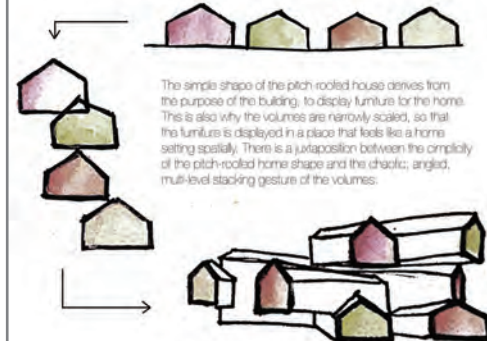


Duomo di Milano



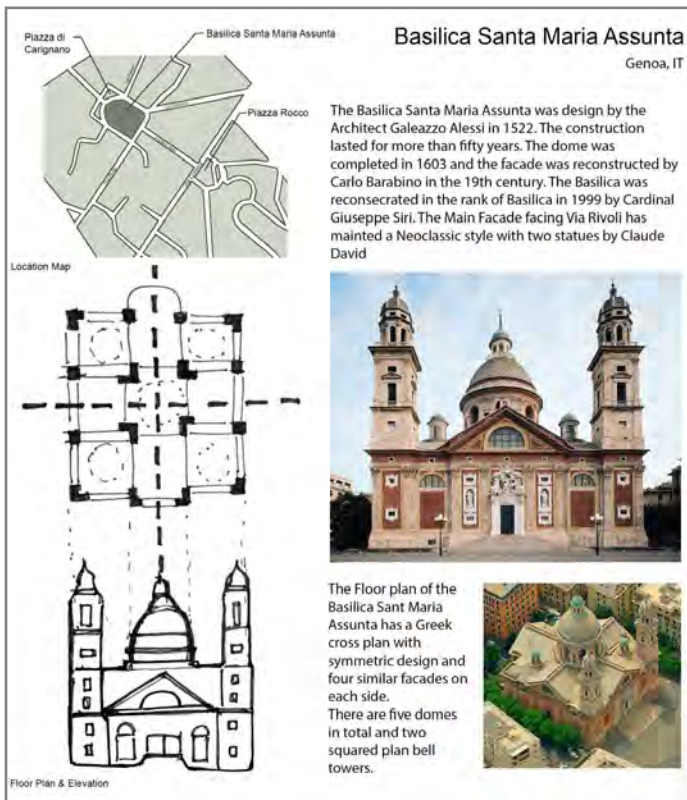
VITRA HAUS by Herzog & de Meuron

Within the Vitra museum complex, Vitra-Haus lies between two other buildings in this area, the Vitra Design Museum by Frank Gehry (1989) and the Conference Pavilion by Tadao Ando (1993). At first glance, the building comes off as a complex, almost chaotic blur. After taking a closer look, one can see that the project simply consists of 12 pitch-roofed volumes stacked on top of each other at different angles.

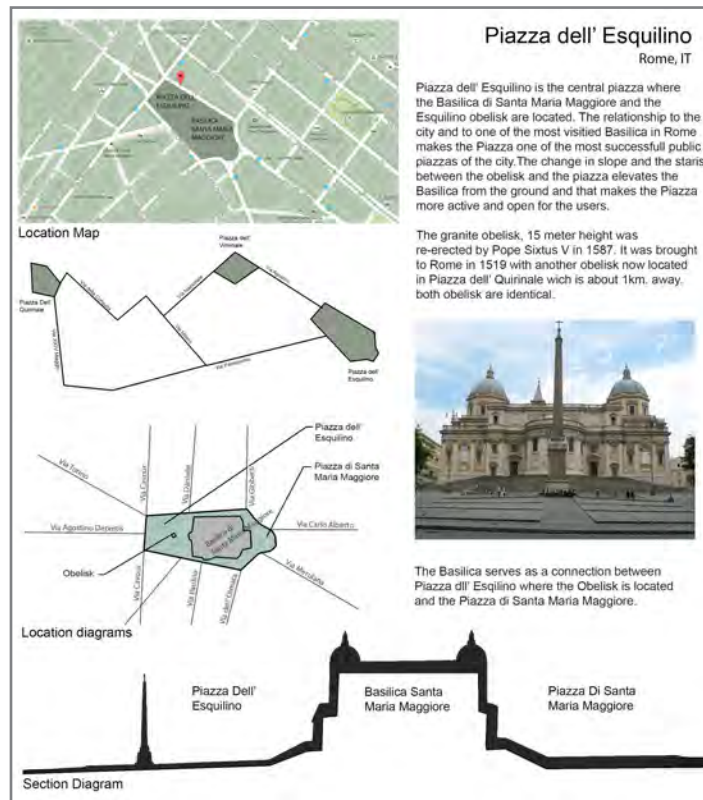


The simple shape of the pitch-roofed house derives from the purpose of the building, to display furniture for the home. This is also why the volumes are narrowly scaled, so that the furniture is displayed in a place that feels like a home setting spatially. There is a juxtaposition between the simplicity of the pitch-roofed home shape and the chaotic, angled, multi-level stacking gesture of the volumes.

Vitra Haus



Basilica di Santa Maria Assunta



Piazza dell' Esquilino



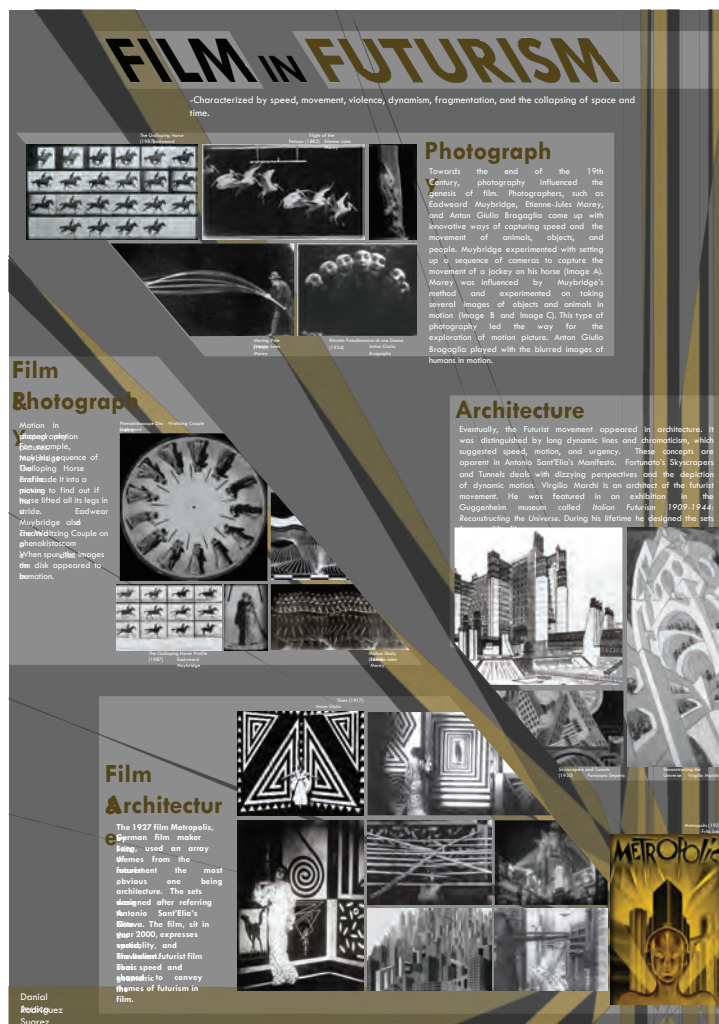


URBAN ARCHITECTURE AND THE 20TH CENTURY

This course provides an overview of design and the arts in Italy between 1890 and 1950, including painting, sculpture, graphic design, set design, furniture and objects, industrial design, and architecture. Special use will be made of the Mitchell Wolfson Jr. Collection in Genoa as a resource. Students can expect to attain knowledge of the design output of Italy during the aforementioned period, and gain a comprehensive understanding of the historical, social, and cultural forces at work on design practices, and the roles that design and the arts play in society.

Students will be expected to demonstrate knowledge of significant design objects and tendencies in Italy during the Modern period and express an understanding of relevant issues through written and/or oral examination. In support of these objectives, participation in class dialogues and field activities is expected. Site visits will be conducted to the major points of interest in the area relevant to the course, including the Wolfsoniana, Nervi, and the Galleria d'Arte Moderna, Nervi.

Students will complete a research project on a specific topic to be determined in conjunction with the course instructors. The process and product of the research will be presented in the form of schematic graphic diagrams, posters, maps of relationships between significant objects, buildings, artworks, and historic events with an approximate proportion of 75% images to 25% text.

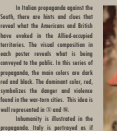
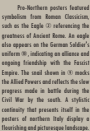


HASTEN THE APPEAL OF PATRIOTISM!



"The Po is waiting for you," reads across the front of a pamphlet that was dropped by the Germans and Italians (Axis Powers) to Allied soldiers of southern Italy. It attempted to lure them to the north, promising culture, farmland, food, women, and tourism. This theme of optimism and charm for the Fascist north was continued in propaganda as shown below.

During the Italian Civil War, southern Italy joined the Allied Powers. To the Fascist north, this union made the south unbearable and treacherous. Through the use of propaganda, southern Italy was visually portrayed as a dark place as seen in image 2. The affiliation with the Allied Powers caused several controversies within Italy that conceived the south as a place marked by death.



Art Nouveau

Art Nouveau was the most expressive and successful example of the complexity and variety of cultural modernization. It was the result of intense and flamboyant activity in the visual arts by individuals wishing to change the character of European civilization. Art Nouveau was the first self-conscious internationally based attempt to transform visual culture through a commitment to the idea of the modern. Regional variations of Art Nouveau emerged in various locations, all with their own interpretation and execution of the movement.

Paris

Art Nouveau was now perceived as a national style with its birthplace in Paris and its creator in Guimard. The movement began as an effort to break away from the traditional historical style and to give decorative artists equal status as painters and sculptors.



Architect: Hector Guimard

Project: Castel Beranger 1894-98

Guimard focused in interior spaces with more light, decoration with bright colors, new shapes standardized through pre-fabrication. The Paris city government responding to criticism that the facades of the buildings were monotonous, organized a competition for the most original facade design. The Castel Beranger was the winner.

Glasgow

The Glasgow style can be related to the distinctive institutional, commercial and industrial formation of the city geographic location and racial profile, and the specific character of the bourgeoisie.



Architect: C. R. Mackintosh

Project: The Glasgow School of Art

Metal became characteristic material of the Glasgow style due to its ability to be bent, punched, welded, and moulded with great precision, which allowed to create nature inspired forms.

Barcelona

The Art Nouveau style was used to transform Barcelona into a 'great metropolitan capital' creating an architecture of undeniably distinctive local character.

Architect: Antoni Gaudí

Project: Sagrada Família 1883

Barcelona produced its own idiosyncratic version of what became known as "Jugendstil". Gaudí used Art Nouveau far beyond its traditional application as a surface decoration, by using its floral and organic forms to create form in architecture.



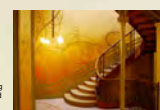
Brussels

Horta did not regard Art Nouveau as a break from the past. Rather his classicism was a re-statement of underlying an intangible principles.

Architect: Victor Horta

Project: Tassel House

Horta attempted to immortalize nature through the use of Art Nouveau language. Painting glass and wrought iron work. The Tassel House was considered the first Art Nouveau building because of its highly innovative plan and its use of material and decoration.



Turin

The quest for a new style came from the conviction that every age should have a characteristic artistic expression 'liberty' became Italy's Art Nouveau movement.



Architect: Raimondo D'Aronco

Project: Pavilion of Interiors Turin Exposition 1902

Liberty style strived to create an art based on nature to realize a total work of art where the building, its furnishings, and its settings form a whole.

Munich

Jugendstil is Germany's version of Art Nouveau it embraces symbolism as well as preoccupation with nature and natural form.



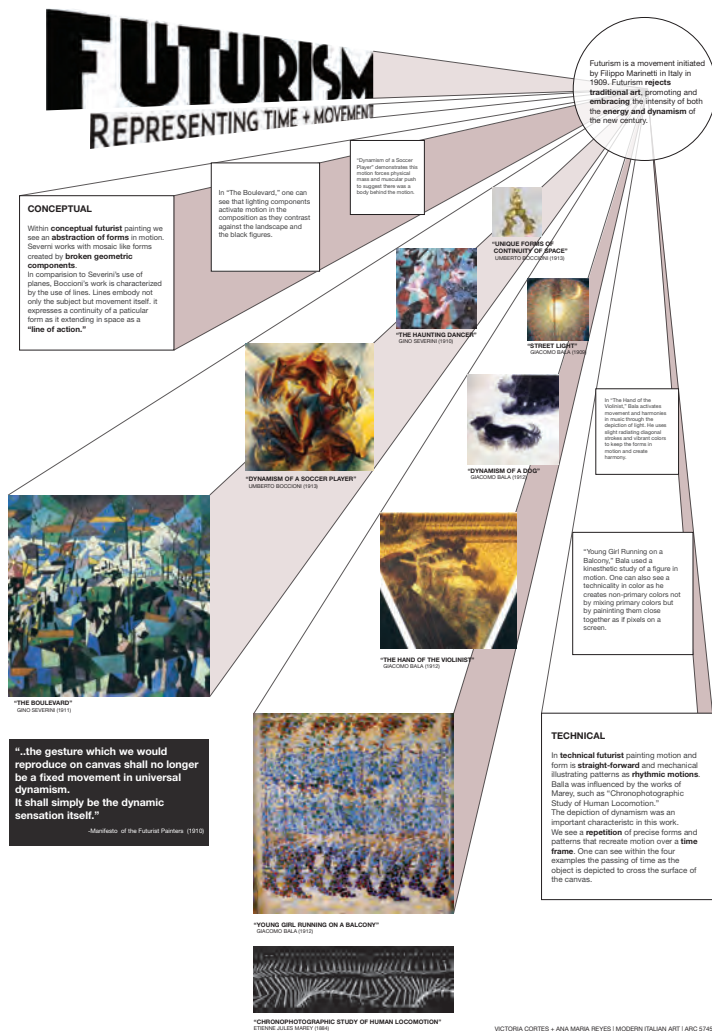
Architect: Peter Behrens

Project: Behrens House

Jugendstil art includes a variety of different methods such as the use of hard lines as well as sinuous curves.

Andrea Mayor | Nicolas Vasquez 2015

URBAN ARCHITECTURE AND THE 20TH CENTURY



RATIONALISM AND THE THIRD ROMAN EMPIRE

"We based ourselves on a syllogism which went roughly thus: fascism is a revolution, modern architecture is revolutionary, therefore it must be the architecture of fascism."

-Ernesto Rogers, Rationalist Architect

The Third Roman Empire

Italian fascism was a form of radical authoritarian nationalism. Between 1922 and 1943, Benito Mussolini ushered in the fascist regime. He emphasized the need for a unified Italy and the rise of A Third Roman Empire. He was successful in fostering a strong sense of nationalism and channeling the desires of the Italian people to restore and expand the Italian territories abroad.

Italian fascism claimed that modern Italy is the heir to ancient Rome and its legacy. The buildings of the fascist regime often utilize references to the Ancient Roman classical style of architecture. This style was characterized by symmetry and large scale. Buildings that exemplify this style include: The Coliseum (bottom left), Caesar's Theater (top left), Circus Maximus (top right), and the Roman Stadium (bottom right). In the examples of Fascist architecture (provided below the Roman images) there is a clear lineage between the Ancient Roman style and that of the fascist regime.



Rationalist Architecture

In December 1926, seven Milanese architects published the first of four manifestos that would later lay the foundation for Rationalist architecture. The seven architects, self-titled Gruppo 7, consisted of Ubaldo Castagnoli, Luigi Figini, Guido Frette, Sebastiano Larco, Gino Pollini, Carlo Enrico Rava, and Giuseppe Terragni. Their Manifesto was inspired by Vers Une Architecture by Le Corbusier and Internationale Architektur by Walter Gropius. They believed their architecture was a combination of Gropius' attention to detail mixed with Le Corbusier's symbolic references of the machine and its relationship to ancient Roman Architecture.

Gruppo 7 wanted to create a contemporary architecture particularly focused on functional requirements and constructed with modern materials made into forms that evoke the spirit of a machine civilization. The building materials generally included reinforced concrete, steel, and glass. For example, the Asilo Sant'Elia (left) utilized all three of these materials. It is rational in the fact that the plan is simple, the facade is symmetrical, and the building lacks ornamentation in general.

Fascist Architecture

This type of architecture gained popularity in the late 1920s with the rise of nationalism and modernism. The buildings inspire a sense of awe and intimidation through their size and were often made of limestone and other durable materials to give their building and their regime a sense of permanence.

The style was meant to be a type of propaganda that displayed their strength, pride, and power. The architecture was a combination of the Roman style, taking its size and materiality, and the Rationalist style, using its functionalism and simplicity.

VICTORIA CORTES + ANA MARIA REYES | MODERN/ITALIAN ART | APC 5745

Maria Moyano
Natalia Montana



Fig. 2

Fig. 2: Crociera Aerea Del Decennale
Luigi Martini

Mussolini's face centralized and large representing this hierarchy of power. Over seeing his army, taking a more military aspect of the propaganda. The airplanes represent the industrial part of society moving forward and focusing on the future.

FASCISM SHOULD BE POLITICALLY TRANSPARENT

Mussolini had a vision of instilling the fascism ideas, promoting Italian unity, totalitarianism and nationalism. This portrayal can be seen in more than one form of art media whether it was through sculpture, painting, and or architecture. These pieces of art work promoted government, military, rule, policies but always first and foremost representing Mussolini in some type of way overseeing how these policies implemented onto Italian society.



Fig. 4: Profilo Continuo del Duce-
Continuous Profile of Mussolini
Benito Bertelli
1933

The sculpture represent Mussolini in profile but the unique aspect of the sculpture is that at any view Mussolini is in profile creating a 360-degree view, almost feeling the rotation in a single form.

THE ALL SEEING EYE OF FASCISM



Fig. 1

Fig. 1: Aeroritratto Di Benito Mussolini
Alfredo Gauri Ambrosini
1930

The beams coming off of his face represent ancestry and the power of the Roman Empire, the type of land he wants to recreate. His face superimposed on an aerial view of Rome and its relics does not relate back to the past but it represents the importance of power and monumentality.

IL DUCE È SEMPRE SEMPRE CON TE



Fig. 3
Fig. 3A



Fig. 3: Fascist Synthesis
Alessandro Bruschetti
1935
Has a perfect portrayal of all points leading towards Mussolini's ideas for Italy. Beginning with the depiction of himself centralized in the triptych. The bright highlighted beams drawing from his face, the multiple depictions of himself as a military man, a ruler, and futurist speaker. It is not far fetched to say the hierarchy in the painting is aimed to make Mussolini the protagonist of the propaganda. He is not only depicted in all these forms but he is also looking over in different directions but above all, over his army, his people and his land.

Figure 3A is a composite diagram of a simplified floor plan of Casa del Fascio. The void has been replaced by Fascist Synthesis. In the diagram this axis lines have been emphasized and elongated to reach the edges of the floor plan. The rays speak of the same ideas again of him being present and vigilant at all times. The idea is if you're a member of the public and you can see what's going on, in the inside of the building and vice versa. This is the notion of controlling human behavior. Casa del Fascio gives a sense of mass identity even when no one is there it manifest something and someone who's not there, specifically Mussolini.

DESIGN AS A TOOL OF FASCIST REGIME

HOW FASCIST IDEOLOGY INFLUENCED GRAPHICS, ARCHITECTURE, FURNITURE, AND FASHION



Graphic Art

Italy was ruled by the National Fascist Party under Benito Mussolini from 1922 to 1943. He set Italy on a course to becoming a one party state and to integrate fascism into all aspect of life. Mussolini believed in a strong connection between political action and artistic practice.

He aimed to create "a new art for our times, a fascist art". The Regime did not seek to create a particular style or aesthetic, but rather, aimed to have the artistic product reflect the ideals of the state. Recurring themes included image of a Duce, national and social unity, militarism, the Roman Empire, industrialism, technology and the future of the state. These themes were expressed in various aspects of Italian life and culture.



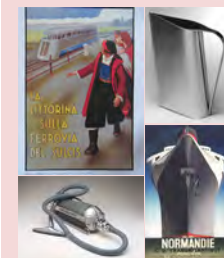
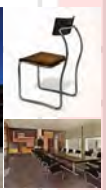
Fascist Symbolism

In Ancient Rome, Fasces Lictori were the weapons carried by the lictors (bodyguards to magistrates). Fasces Lictori were wooden sticks tied with leather strips, normally around an ax. They became a symbol of power and authority and the namesake of Italian Fascism.

The cylindrical bundle of rods of white birch symbolize the power to punish. They are tied together with red ribbons of leather, symbols of sovereignty and unity, and sometimes include an ax of bronze, representing the power over life and death.

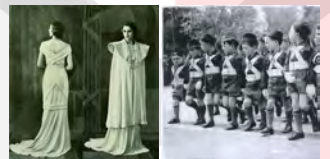
Architecture

In Terragni's Casa del Fascio, every detail and spatial relationship holds political symbolism. The transparency of the architecture metaphorically links the party with the Italian people. The building and its furnishings are made of materials that speak to both Italy's classical past and its modern future. The buildings classical proportions and marble cladding link it to the roman empire, and its furniture is made from new modern materials of the same manufacture as Italy's automotive and aeronautic industries. The building and its furnishings were designed to influence the user to become a model member of the Fascist State.



Technology

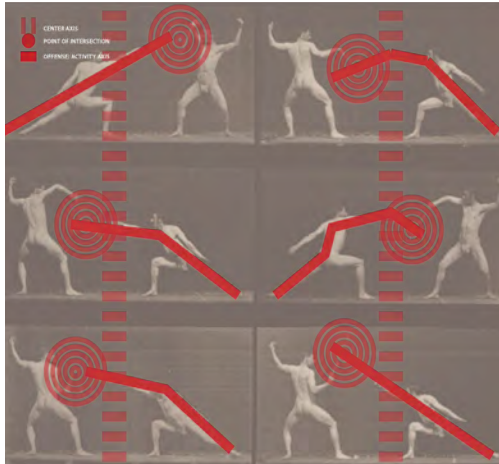
Part of the fascist ideology was to modernize Italy by promoting industrialism and technology. Many household products (furniture, kitchenware and toys) were not only made with the same material as planes, tanks, and ocean liners but also mimicked their aerodynamic form. These are modern Italian products made using modern materials and techniques that embody the fascist intent for a modern Italy.



Fashion

Fashion during the Fascist Regime aimed to create, promote and define a new national identity. There were two distinct styles: traditional and military. The traditional fashion style reflects Italian Renaissance and a pride in Italian culture. The military style was uniform, rigid, and plain. Even youth organization garments resembled those worn by the military. There was also an emphasis on sports wear as athleticism was an important Fascist ideal. The Ente Nazionale Della Moda (national fashion board) was created by Mussolini to establish and regulate distinctly Italian fashion and promote the rise of Italian materials and techniques.





DESIGN STUDIO

CS Genova Scherma Olympic class fencing school and training facility

Fencing, the modern sport of armed combat has a long and proud tradition in Italy. While the history of armed combat is perhaps as old as humanity itself, this highly formalized type of combat was first introduced to Italy in the 13th Century by Spanish military forces. It was later formalized in the renaissance and the "Italian School" still maintains a dominant role in the world of modern competitive fencing.

CS Genova Scherma – the Genova Fencing Club - has decided to develop a premiere Olympic class fencing team and it is investing in building a world-class fencing school and training facility in Genova. They plan to invite athletes from all over Italy to come to Genova for extended advanced training in Olympic competition fencing events. The project will consist of dormitory space for the fencing team, athletic training spaces, office and classroom spaces, a series of training rooms, and a competition exhibition hall with a regulation Olympic fencing piste.

CS Genova Scherma believes that highly competitive martial arts competitors need not only rigorous athletic training, but also nutritious foods, access to green space, light, and open spaces for meditation and optimal mental health and well-being. Originally the fencing club had planned to occupy adjacent buildings, but their acquisition of these spaces is being blocked, so the city has agreed to allow them to excavate up to 25m into the adjacent wall opposite the project site...

- Single controlled entry point to training facility from both upper and lower levels
- Multiple egress points as required
- Separate controlled entry and egress for Public program – Competition hall
- Minimum 20% open space (open to sky or clerestory – not including excavated spaces)

Dormitory

- Dormitory for 24 team members, coaches, and support staff
- Dining room and kitchen
- Common recreation / living space
- Garden

Training and Office Space

- Changing rooms / bathrooms
- Weight training / Resistance training
- Cardio training
- Group exercise space
- Management office
- Coaches office
- Classroom for video and technical instruction
- Full-size regulation training pistes
- Trainers' office
- Nutritionist office
- Nurse / sport medicine / first aid office
- Hot tub / Ice bath
- Electrical vault, custodial service space, refuse / recycling

Competition / Exhibition Hall

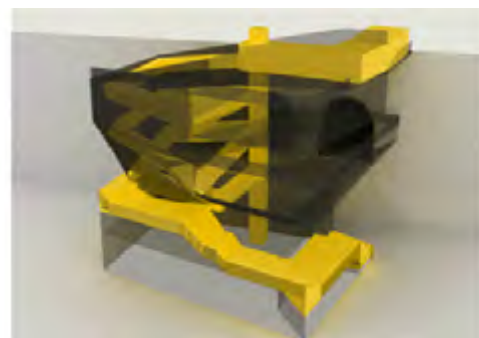
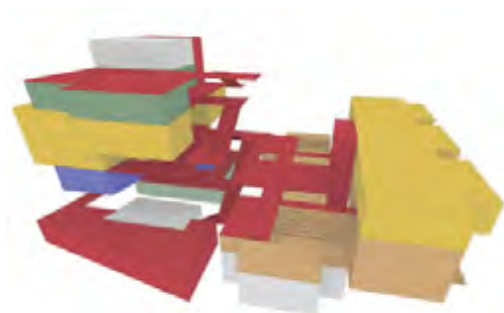
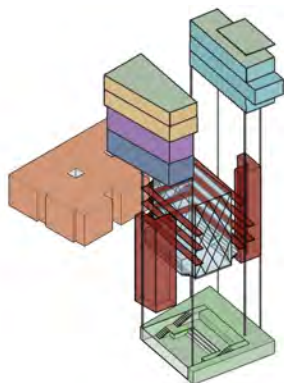
- Full-size regulation Olympic fencing piste
- Seating for 200
- Separate entry and egress routes for public program

DESIGN STUDIO

This course is a vertical design studio in Genoa, Italy that proposes an architectural intervention within a complex urban context. Students will analyze and document an urban site using a variety of advanced conceptual and analytical tools in order to develop an architectural proposal that operates as an integrated response to the needs of contemporary collective urban life. The course will introduce design methods and strategies appropriate to an intricate urban project.

By the conclusion of the course students will be expected to demonstrate a clear understanding of the historic context within which they are operating. Architectural proposal will exhibit a clear strategy based on cogent site analysis, research into relevant precedents, and thoughtful analysis of programmatic requirements as they relate to site and context. It is expected that all work will be timely, complete, and well documented according to established deadlines.





Genova Olympic Fencing School

Andrea Mayor / D10
Vicky Cortes / D10

CS Genova Scherma

Maria Sol Rivera / D10
Luis Marengo / D10

Facilities for Genova Scherma

Brian Rivera / D08
Jessica Suarez / D08

Genova Scherma

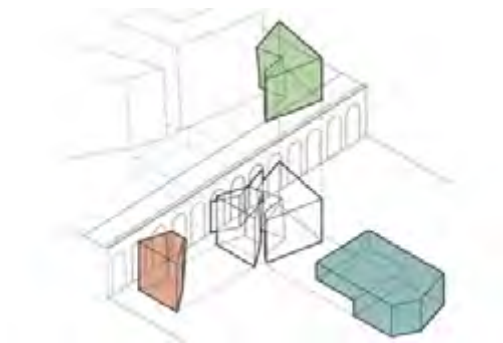
Valeria Fossi / D10
Daniel Rodriguez / D10

Urban Continuity

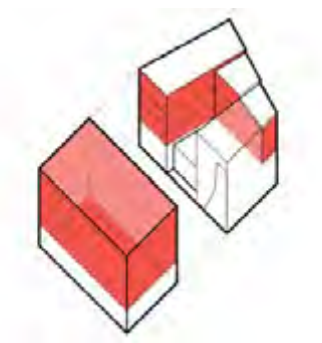
Nicholas Vasquez / D08
Maria Moyano / D08

Fencing Hall

Adam Medal / D10
Sharon Farina / D10

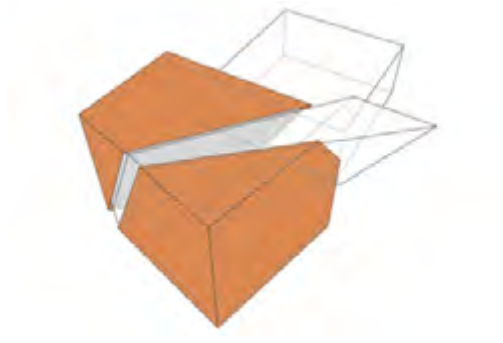


Genova Scherma
 Ana Maria Reyes / D08
 Rafael Rocha / D08

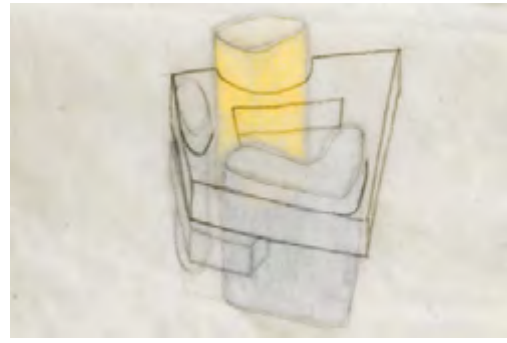


Scherma Genova
 Pedro Munarriz / D08

PRO
 JES/
 PREC
 TS



CS Genova Scherma
 Maria Paglia / D08
 Mike Peisel / D08



Genova Scherma
 Chris Gongora / D08

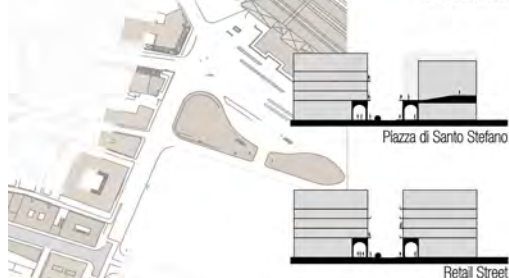
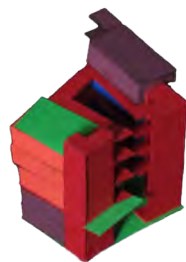
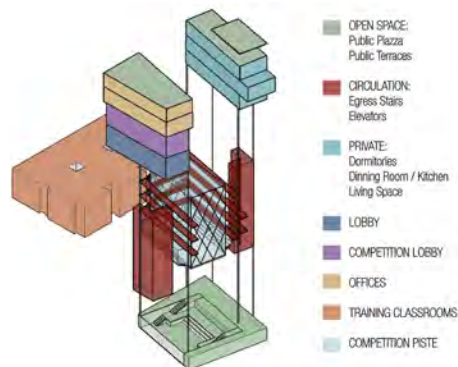


CS Genova Scherma
 Matthew Kaplan / D10

CS Genova Scherma
 Natalia Montana / D08

ANDREA MAYOR + VICKY CORTES // D10

- A Hand-Drawn Sketch
- B Hand-Drawn Sketch
- C Hand-Drawn Sketch
- D Rendered Master Plan
- E Hand-Drawn Sketch
- F Computer-Generated Diagram
- G Site Cross-Section
- H Detailed Section Model
- I Final Model
- J Longitudinal Section
- K Program Axonometric
- L Entry-Level Plan
- M Final Critique
- N Rendered View

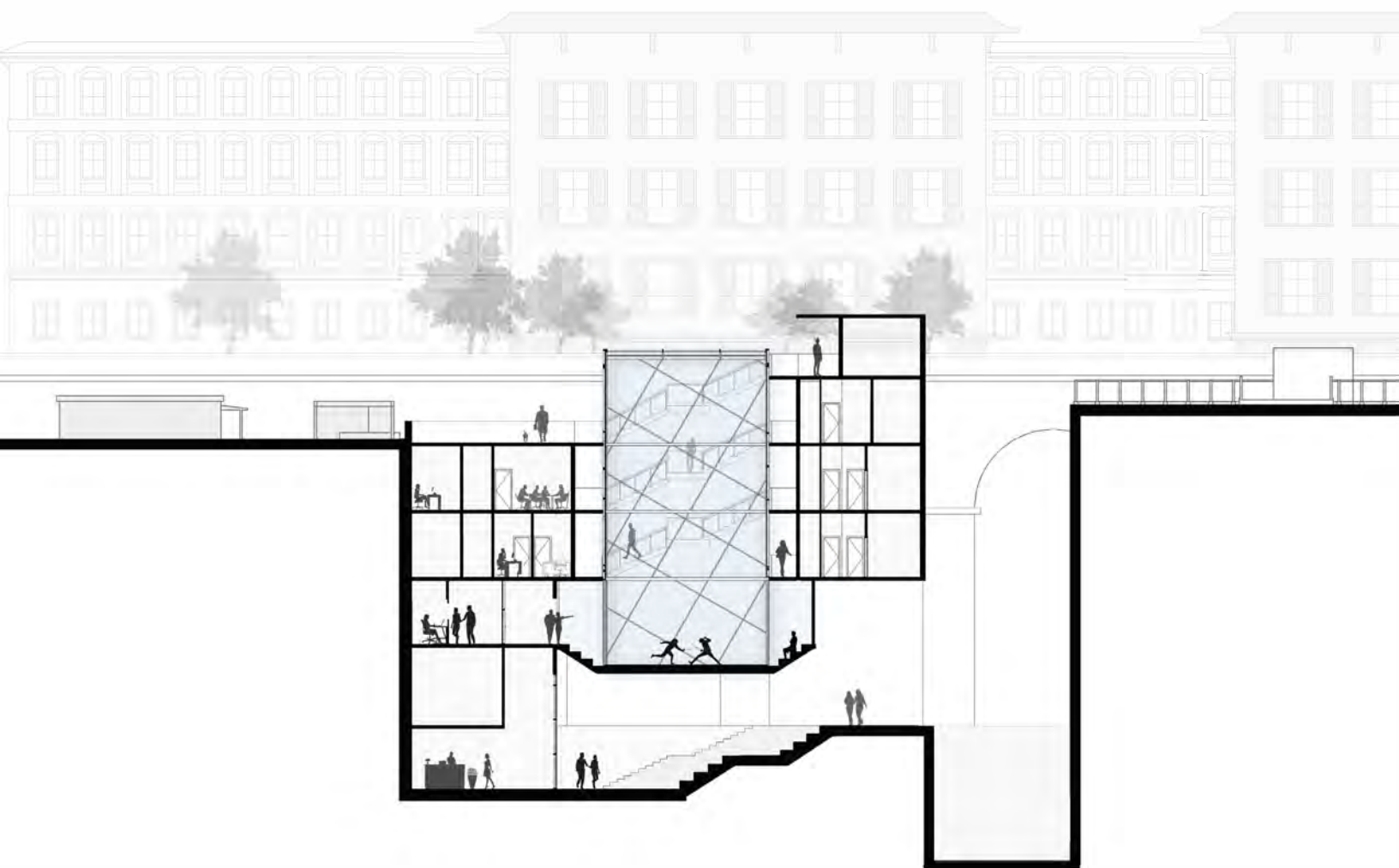
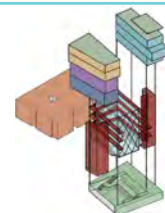


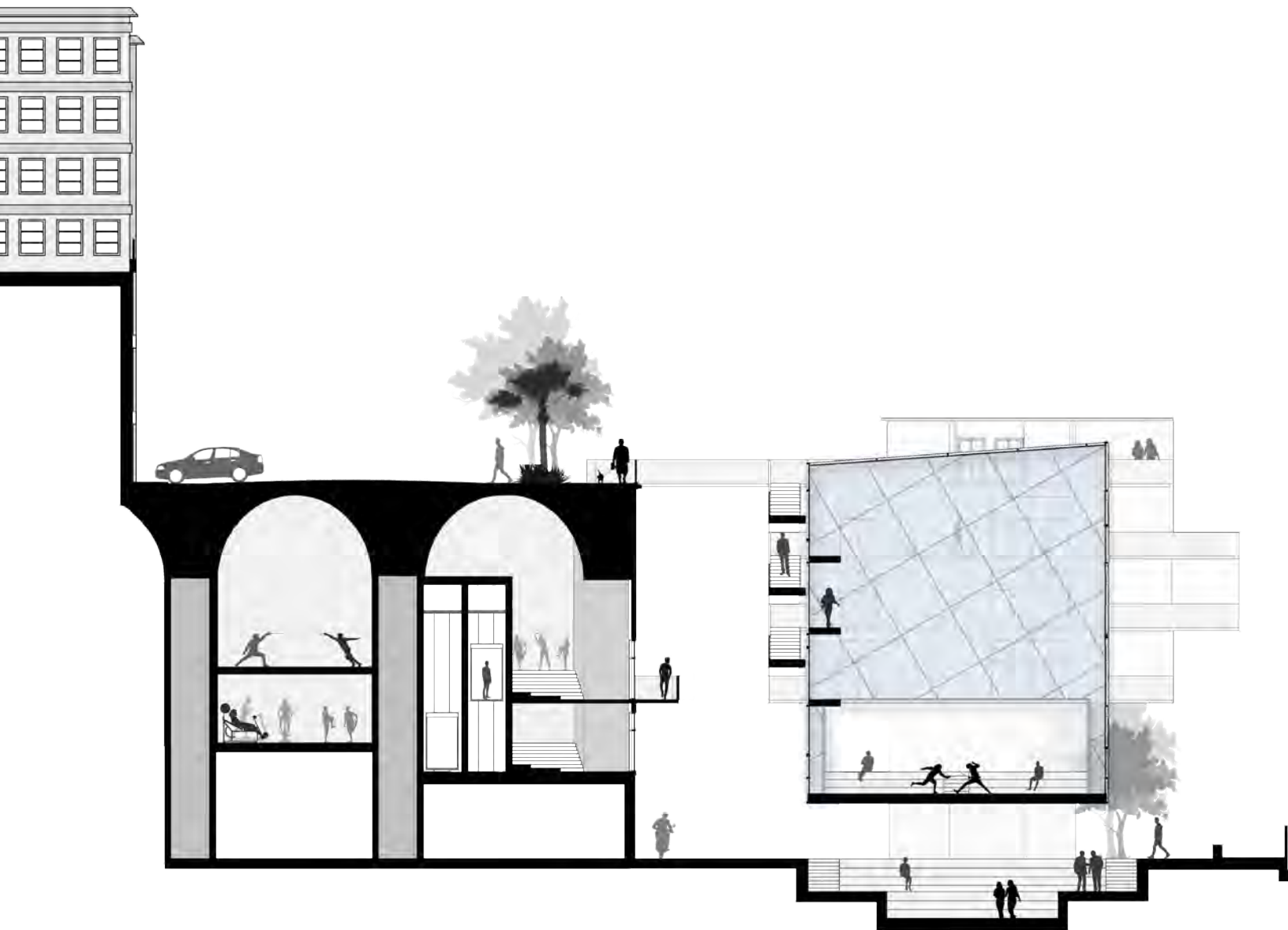
Bridge Level
Piazza di Santo Stefano Level
Via XX Settembre Retail Level

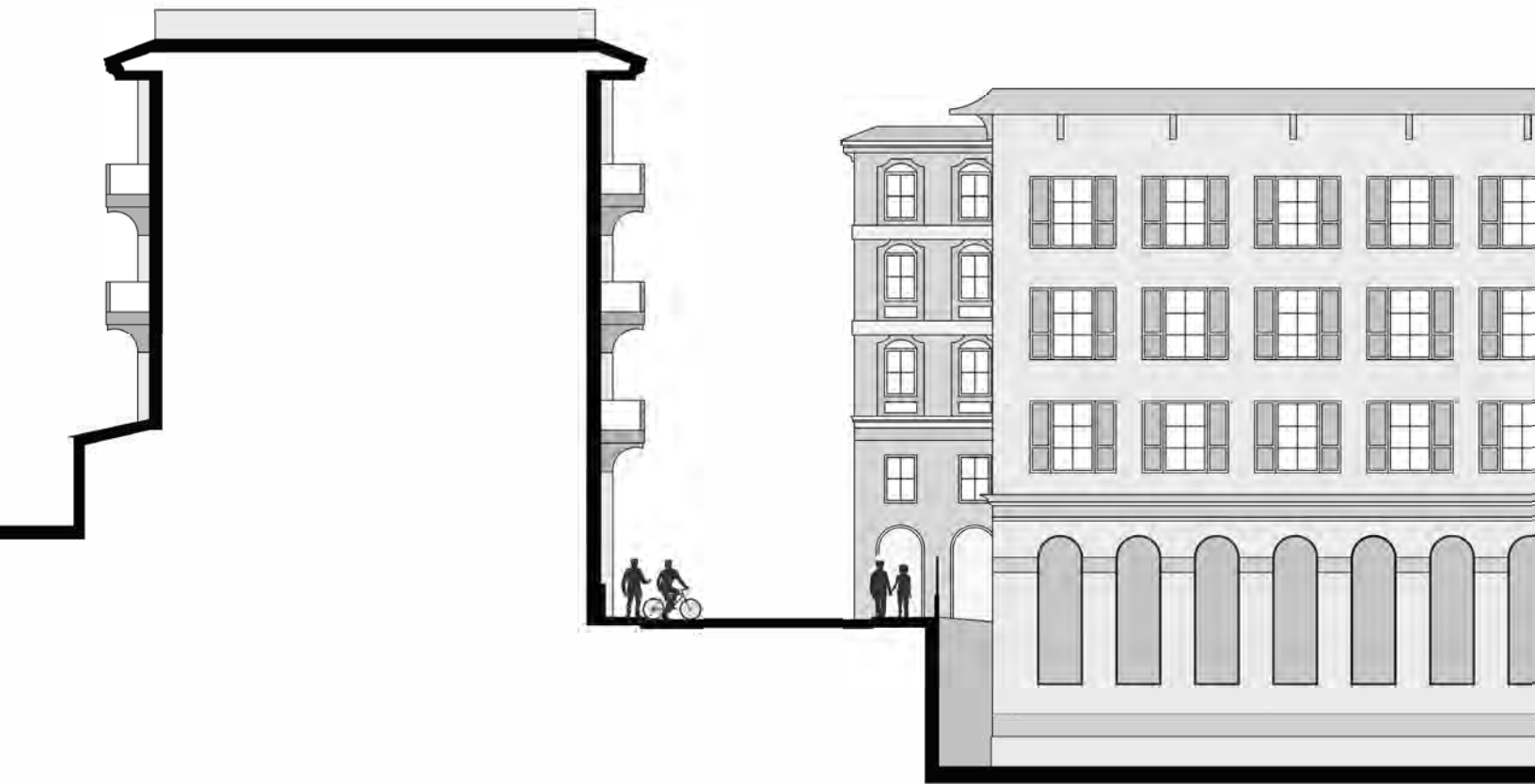
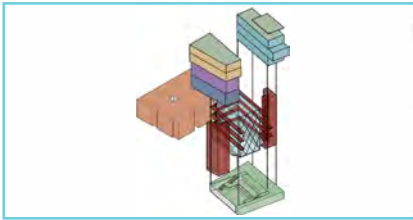


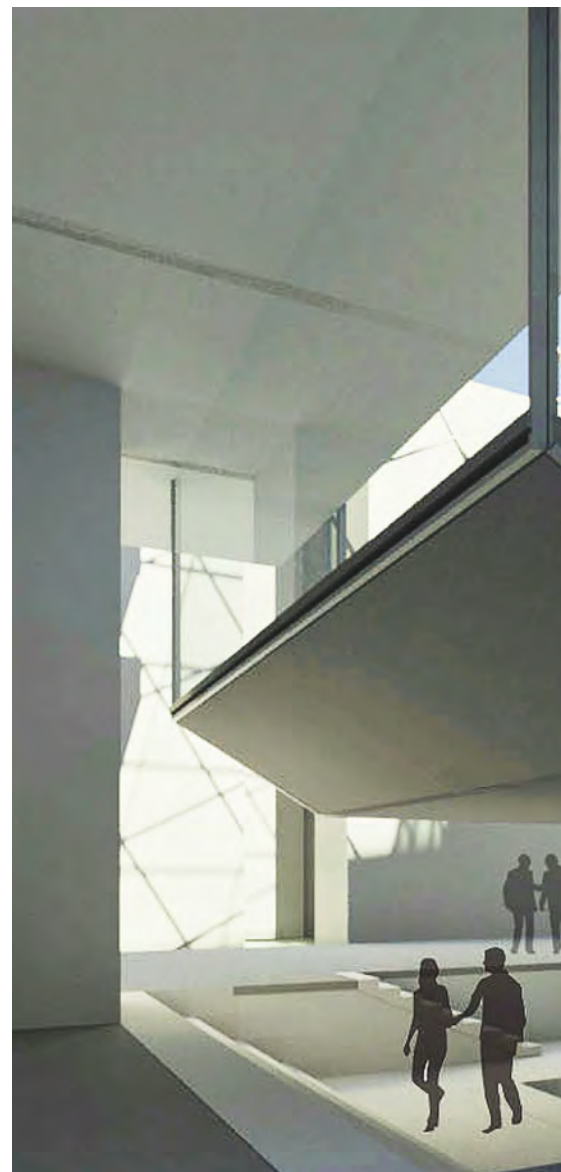
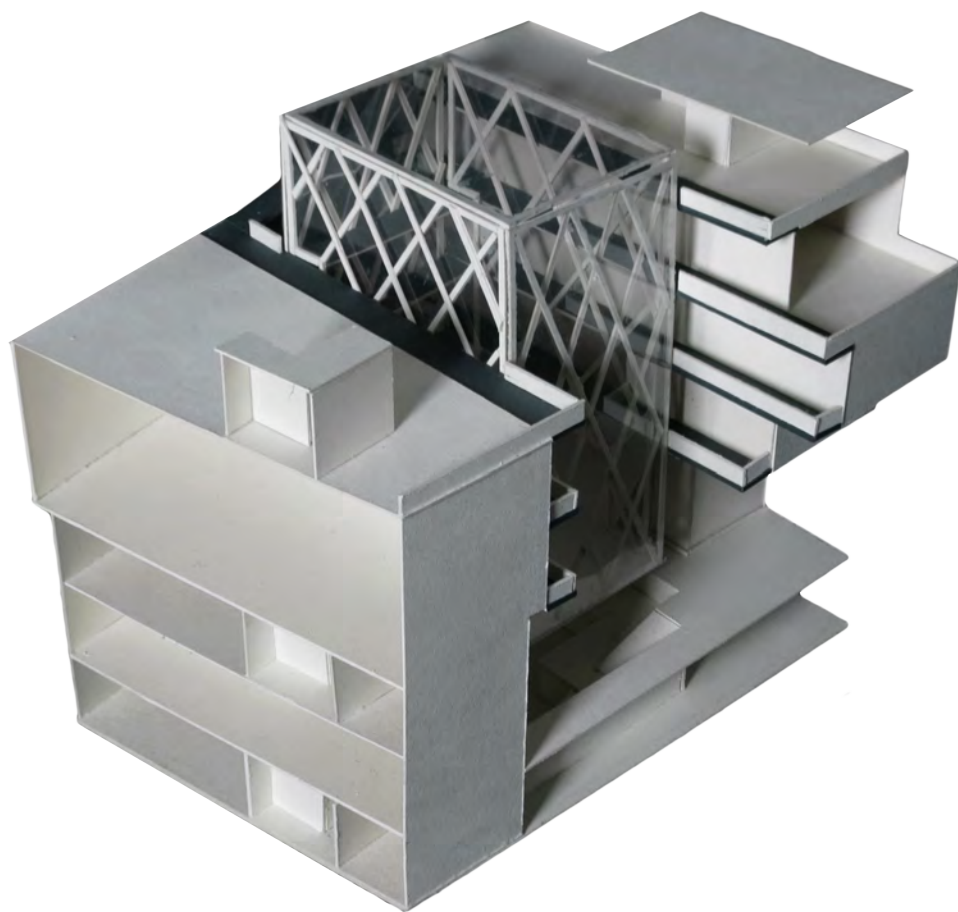
- Visual Connections from Levels
- Ground Level at different Height
- Layering between Transitional Spaces
- Shared Spaces

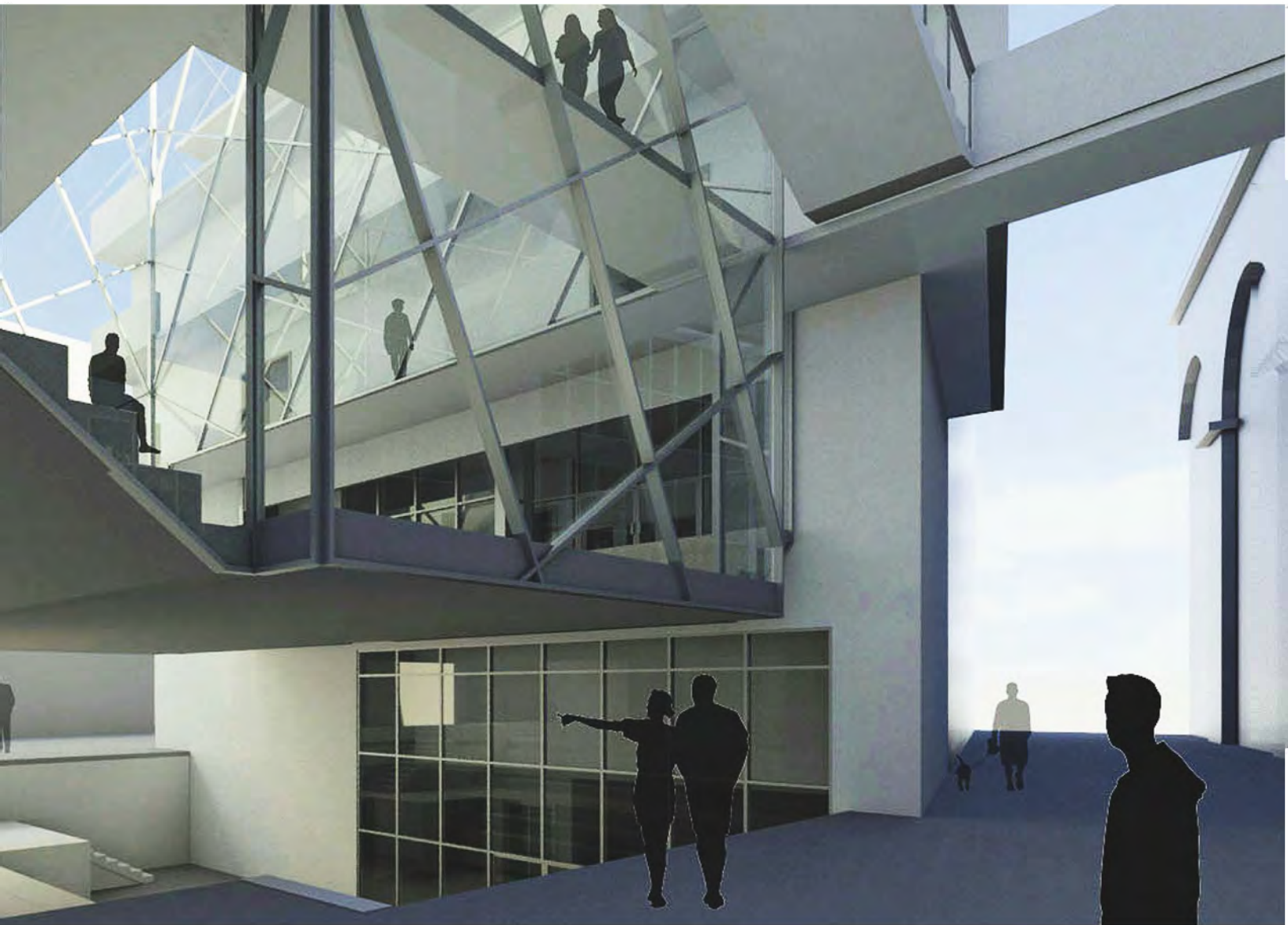
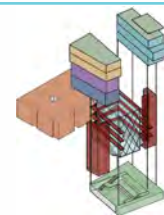








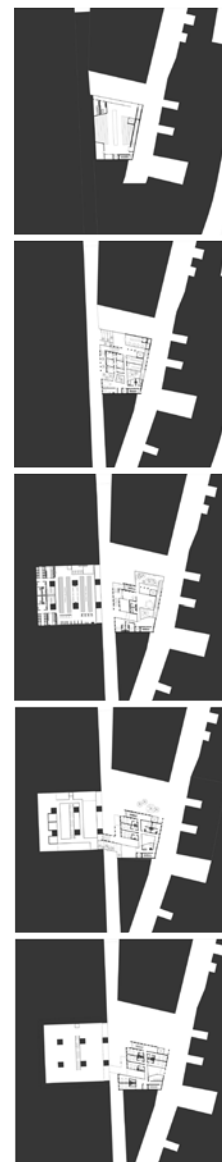
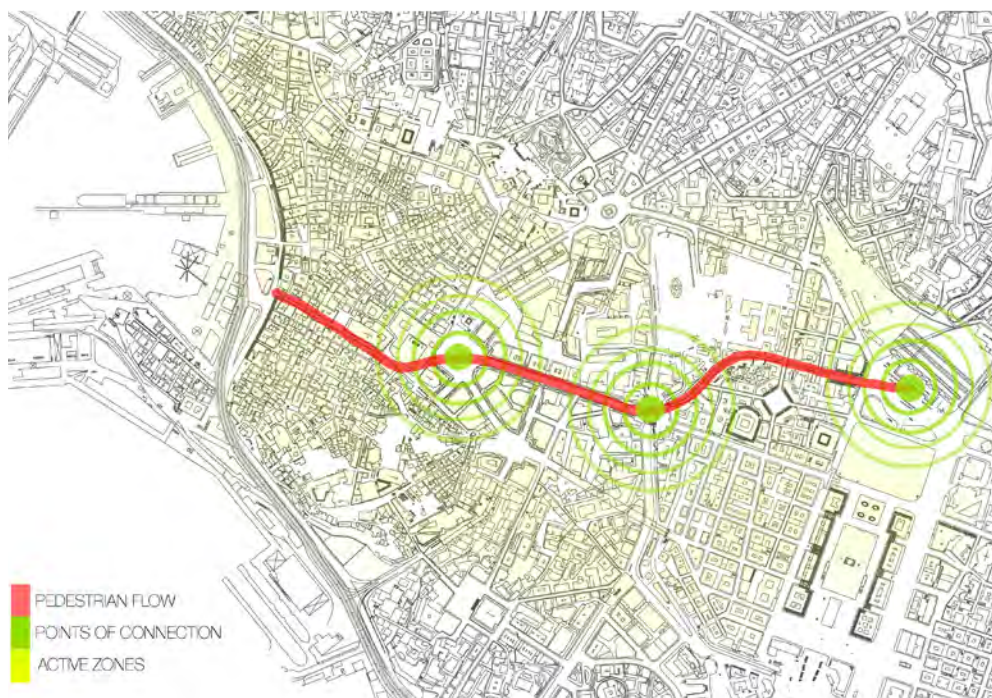
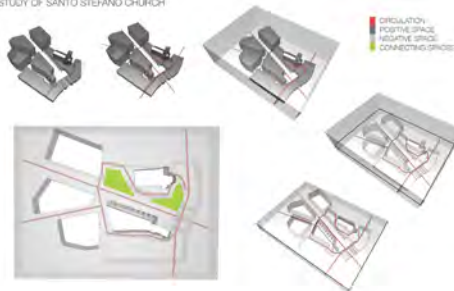


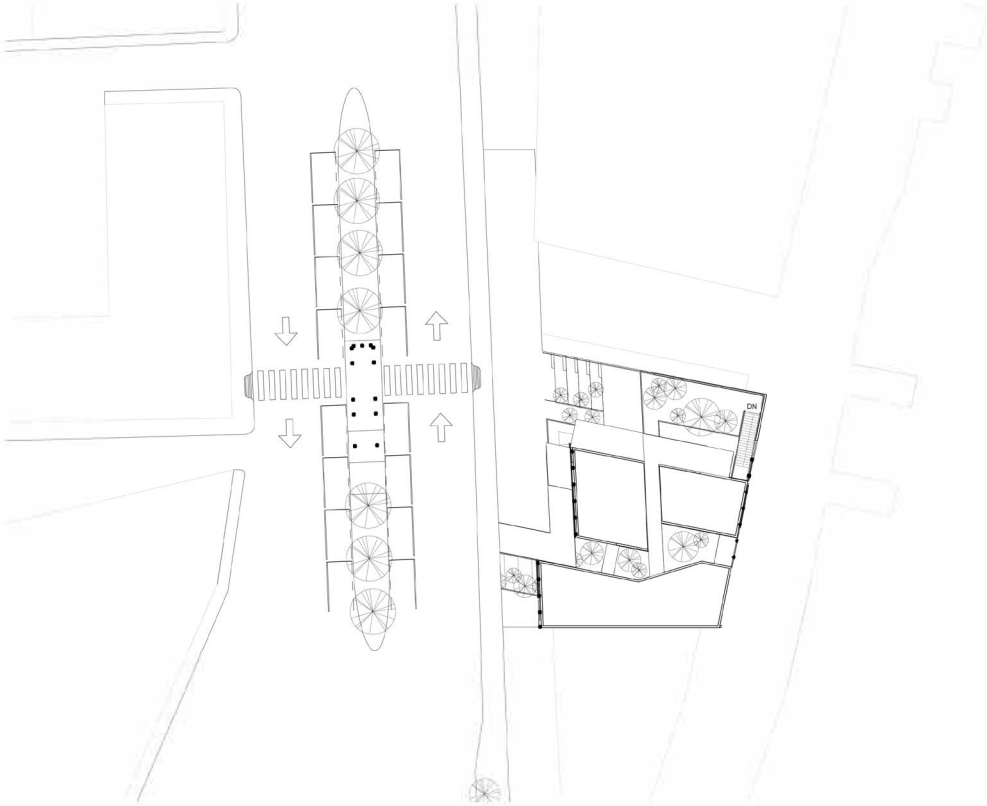
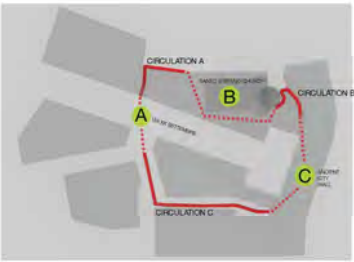
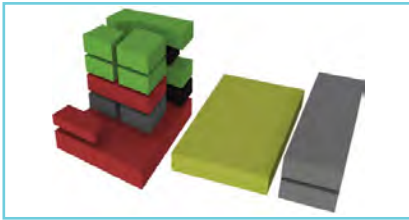


VALERIA FOSSI + DANIEL RODRIGUEZ // D10

- A Computer-Generated Diagram
- B Hand-Drawn Sketch
- C Site Master Plan
- D Computer-Generated Diagram
- E Hand-Drawn Sketch
- F Detailed Section Model
- G Site Cross-Section
- H Final Model
- I Longitudinal Section
- J Cross-Section
- K Entry-Level Plan
- L Final Critique
- M Interior Rendering
- N Street-View Rendering
- O Exterior Rendering
- P Overall Rendering

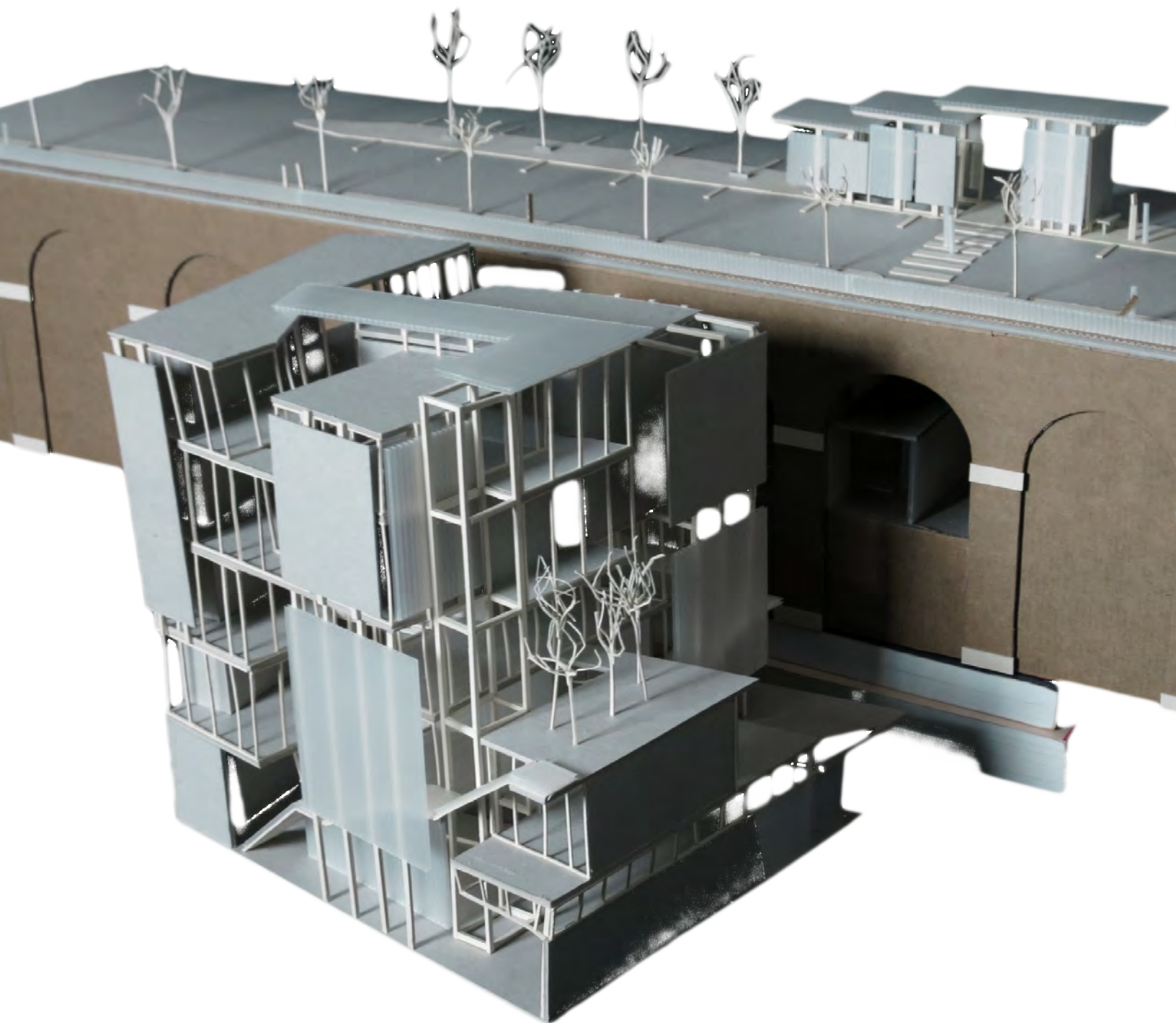
STUDY OF SANTO STEFANO CHURCH

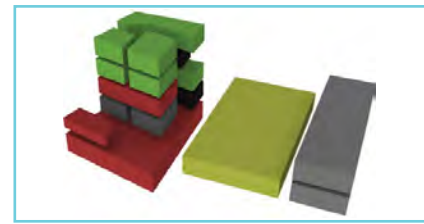






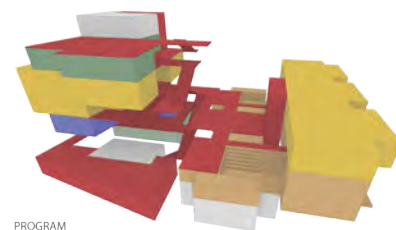
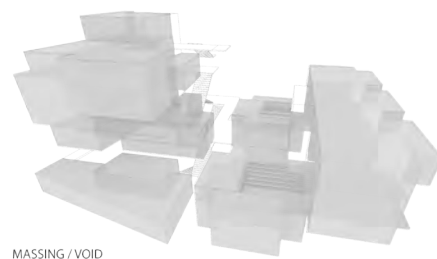
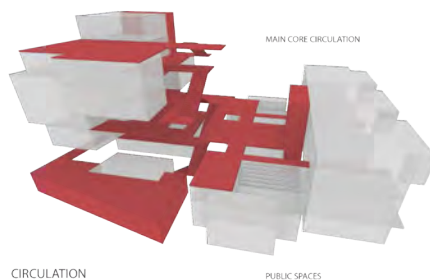




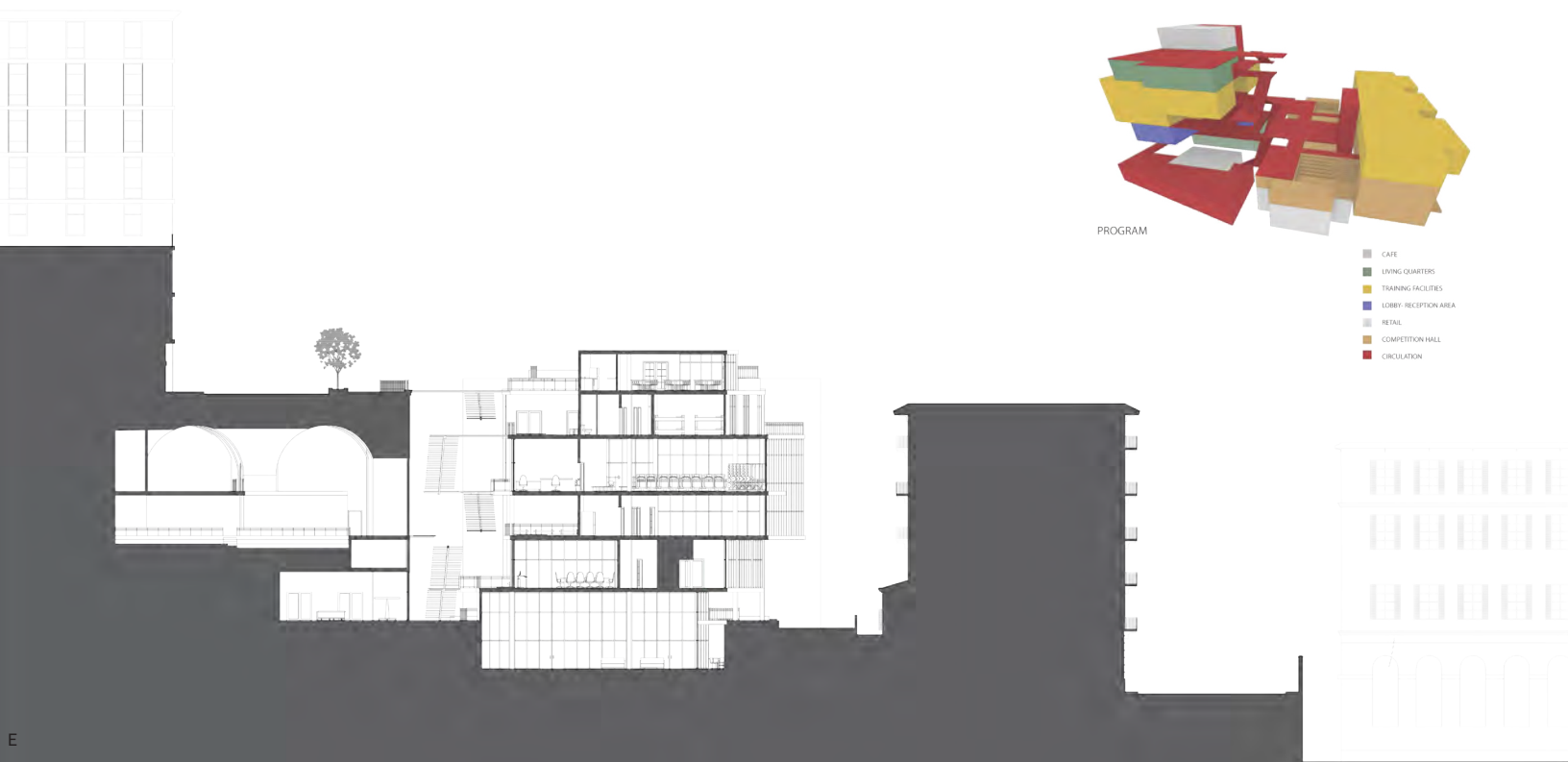


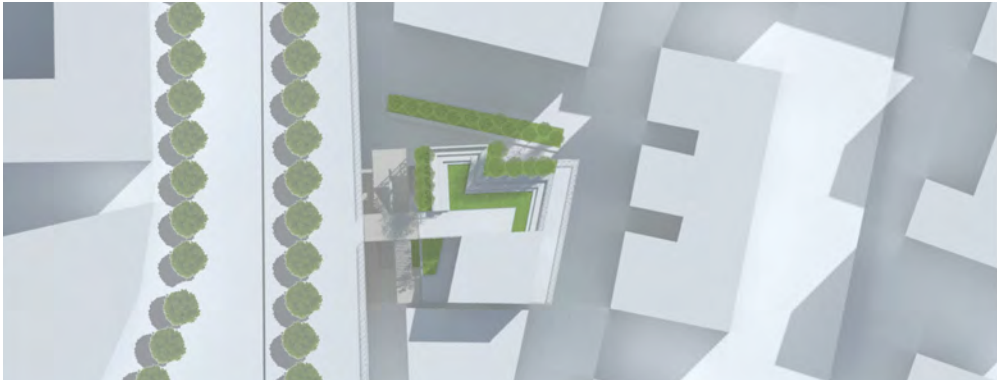
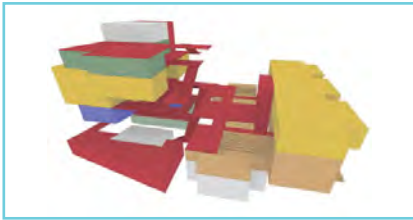
MARIA SOL RIVERA + LUIS MARENCO // D10

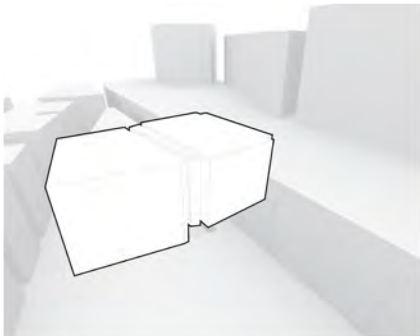
- A Site Master Plan
- B Computer-Generated Analysis of Site
- C Hand-Drawn Perspectives
- D Detailed Section Model
- E Site Cross-Section
- F Final Model
- G Programmatic Cross-Section
- H Circulation Axonometric Diagram
- I Entry-Level Plan
- J Final Critique
- K Final Critique
- L Detailed Section Model



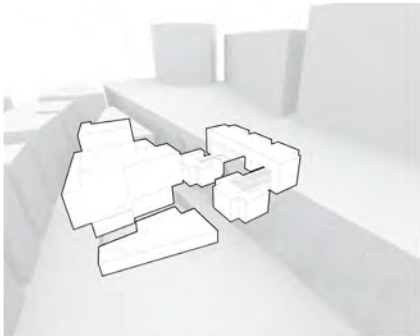
- CAFE
- LIVING QUARTERS
- TRAINING FACILITIES
- LOBBY-RECEPTION AREA
- RETAIL
- COMPETITION HALL
- CIRCULATION



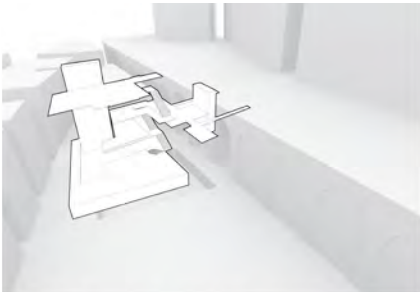




VARIATION A: MASSING STUDY // 3 COMPONENTS

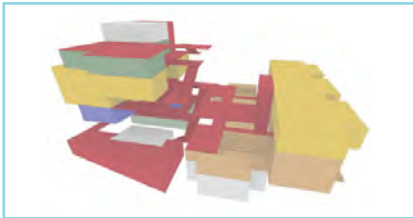


VARIATION B: VOIDS // PROGRAM



VARIATION C: CIRCULATION CORE // PUBLIC PIAZZAS



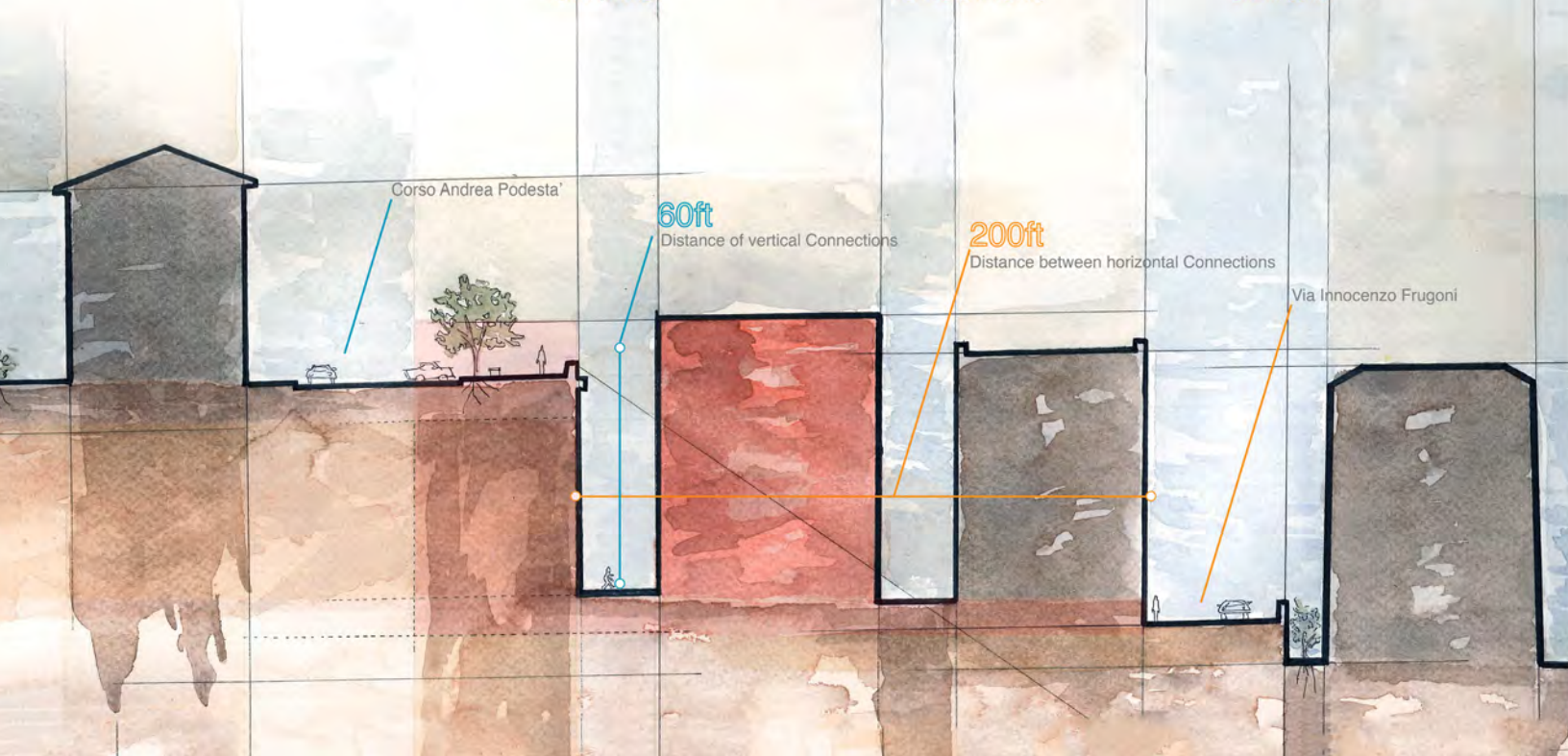


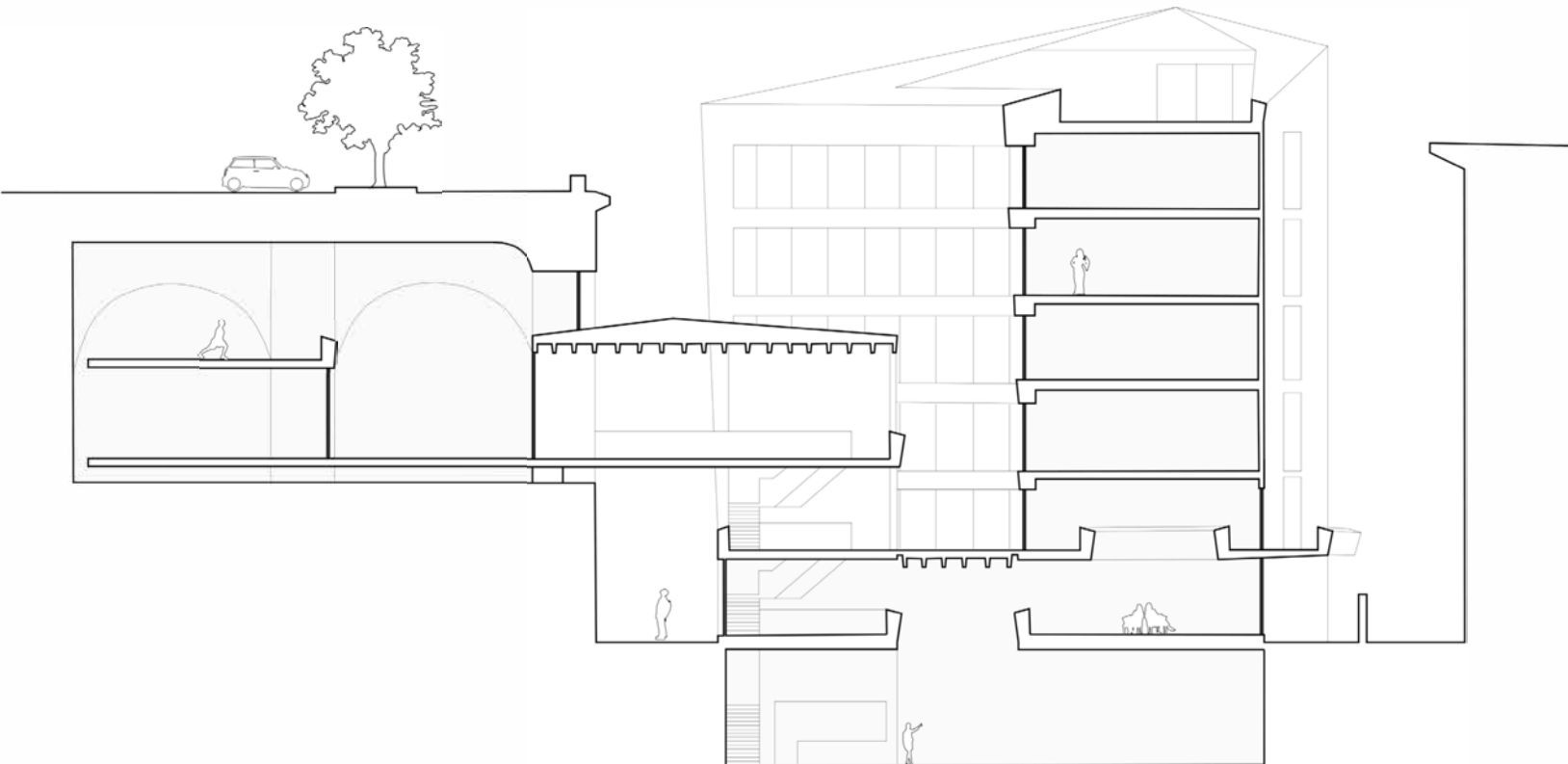
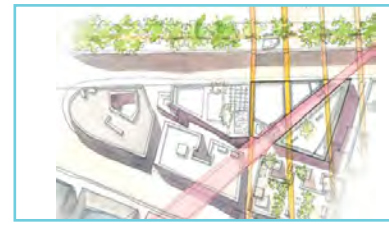




NICOLAS VASQUEZ + MARIA MOYANO / D08

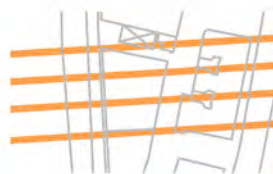
- A Hand-Drawn Diagram
- B Hand-Drawn Diagram
- C Site Master Plan
- D Computer-Generated Analysis of Site
- E Computer-Generated Analysis of Site
- F Detailed Section Model
- G Site Cross-Section
- H Final Model
- I Exploded Axonometric
- J Exterior Rendering
- K Entry-Level Plan
- L Final Critique
- M Overall Rendering







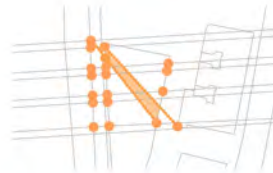
THREE POINTS OF INTEREST
TO CONNECT



USE EXISTING COLUMNS
TO CREATE A GRID



PINPOINT CONNECTION POINTS
OF COLUMNS TO SITE



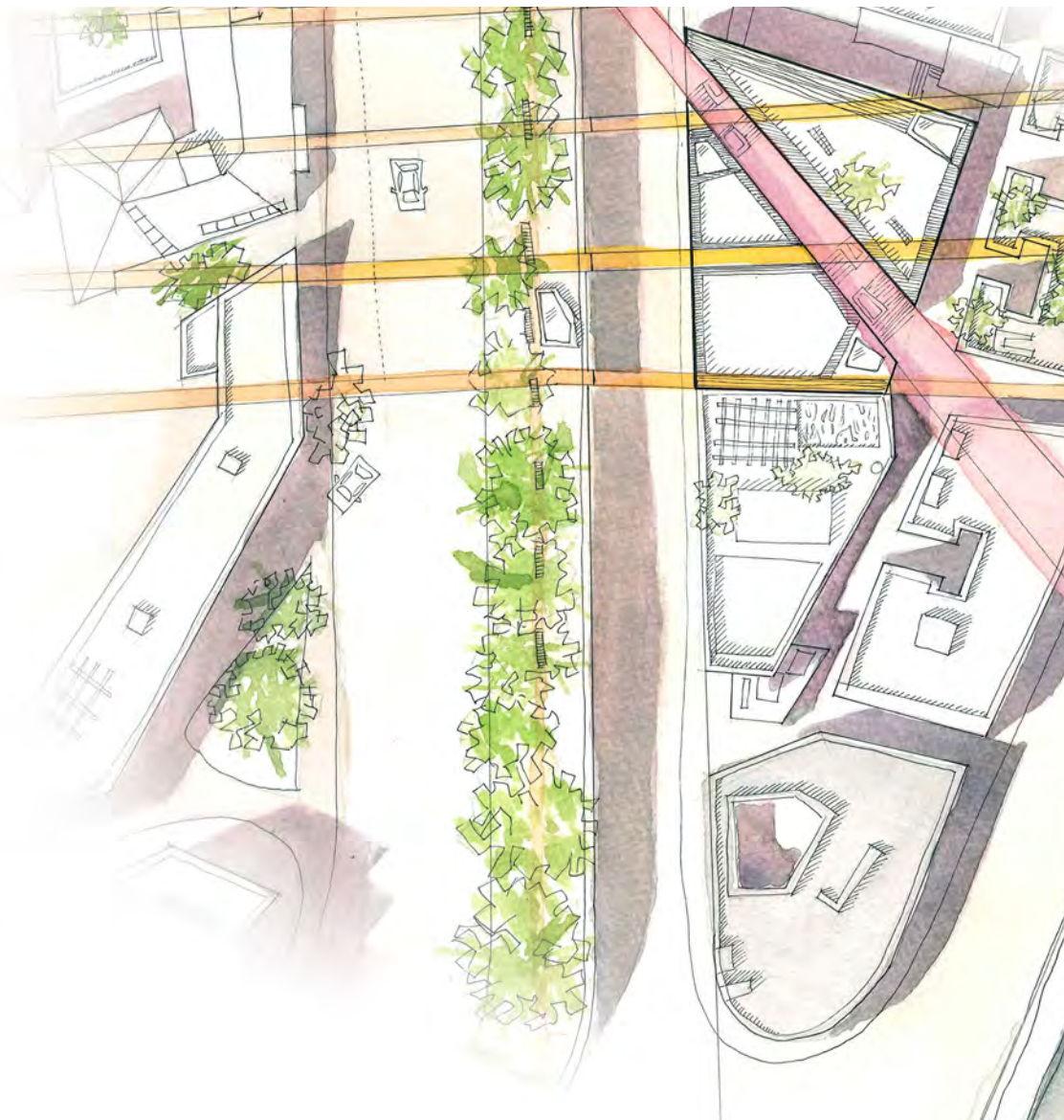
USE GRID TO CREATE
TRAVERSING PATH

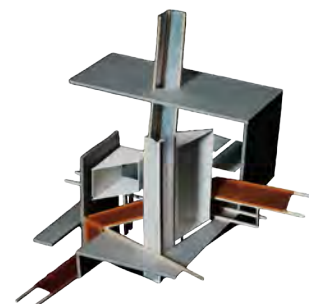
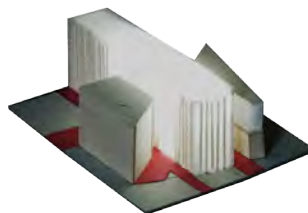
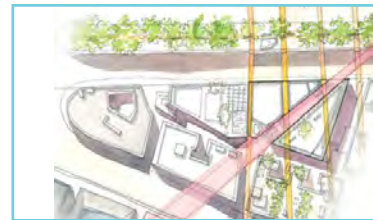


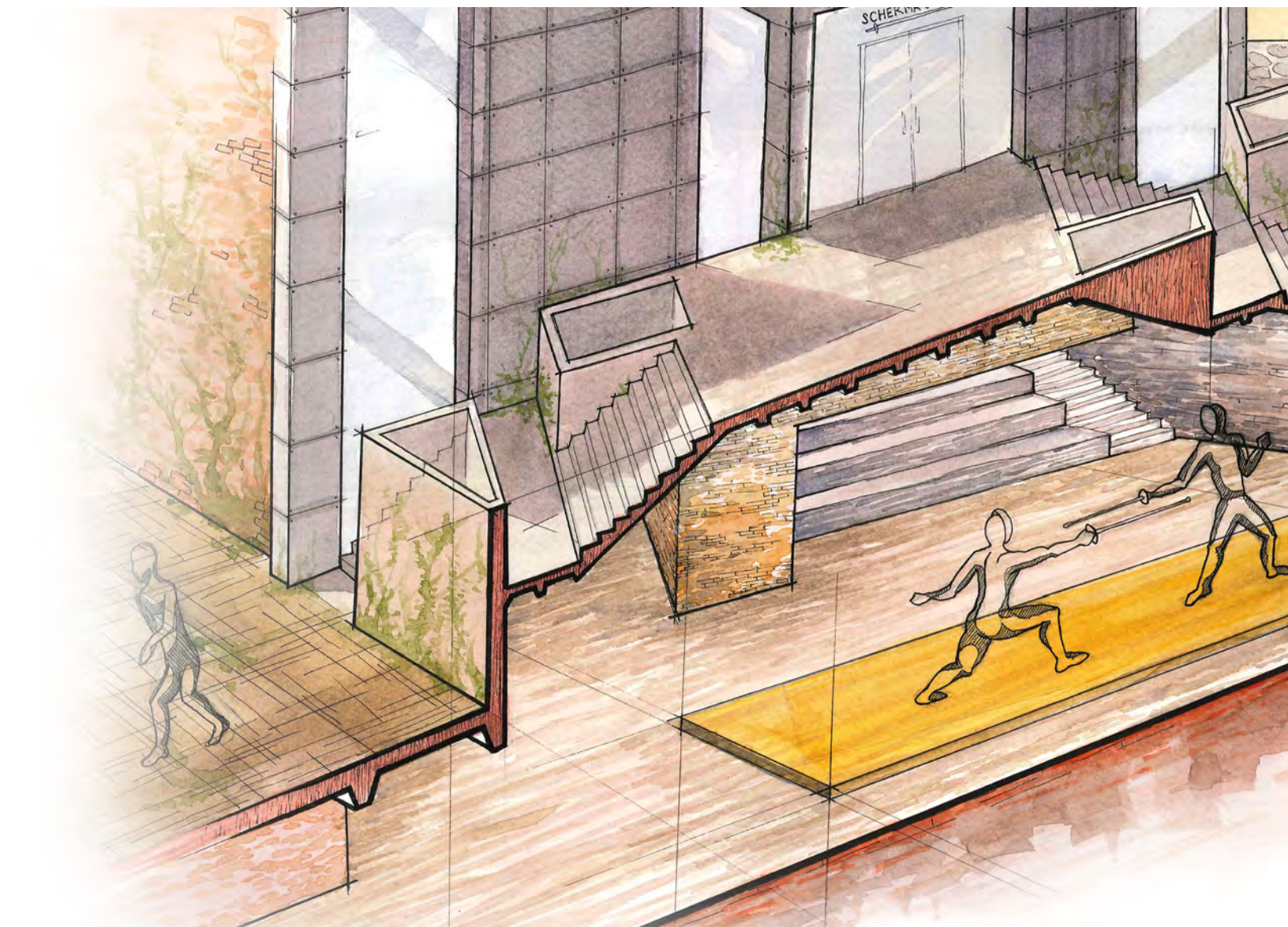
EXPERIMENTING THROUGH
MASS

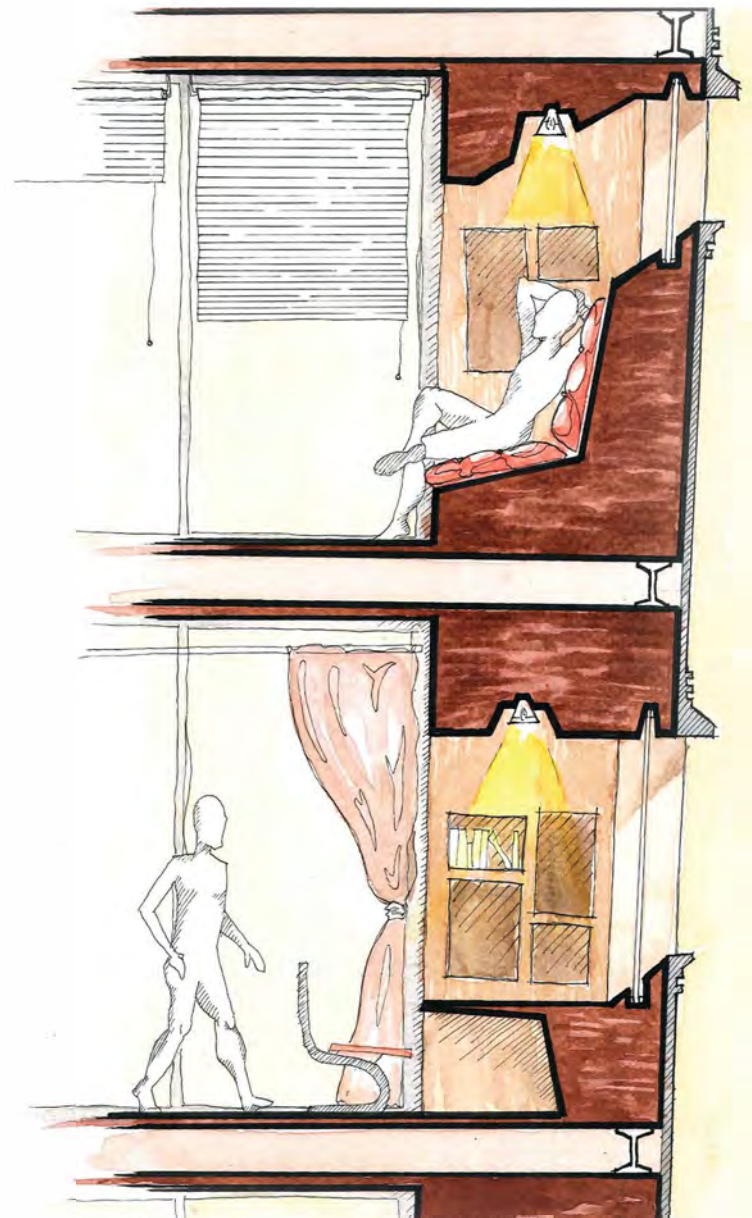
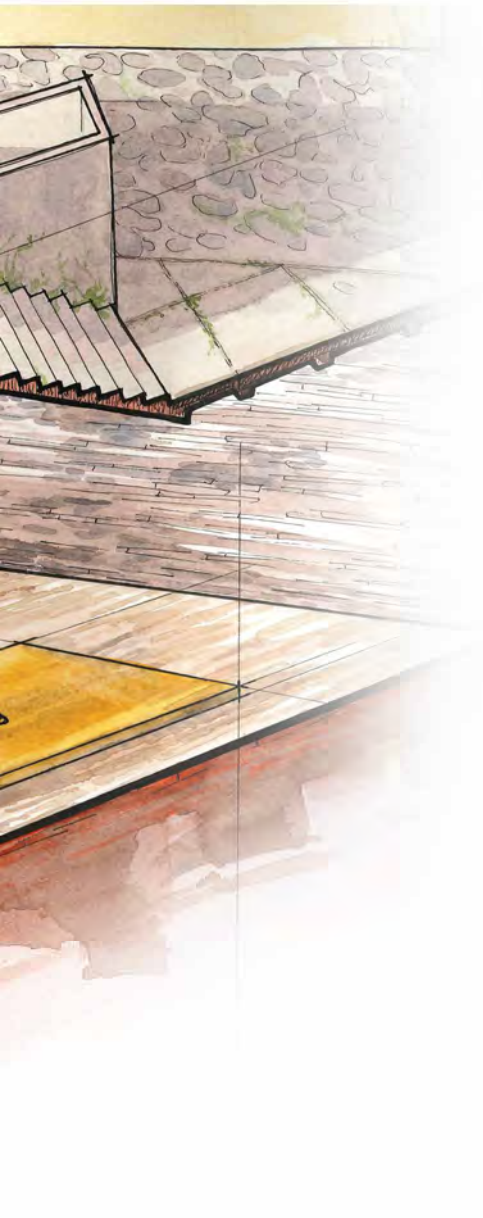
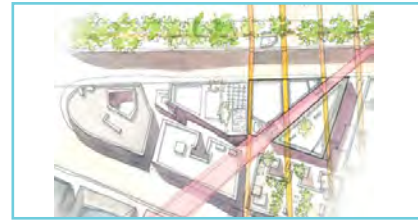


EXPERIMENTING THROUGH
VOID

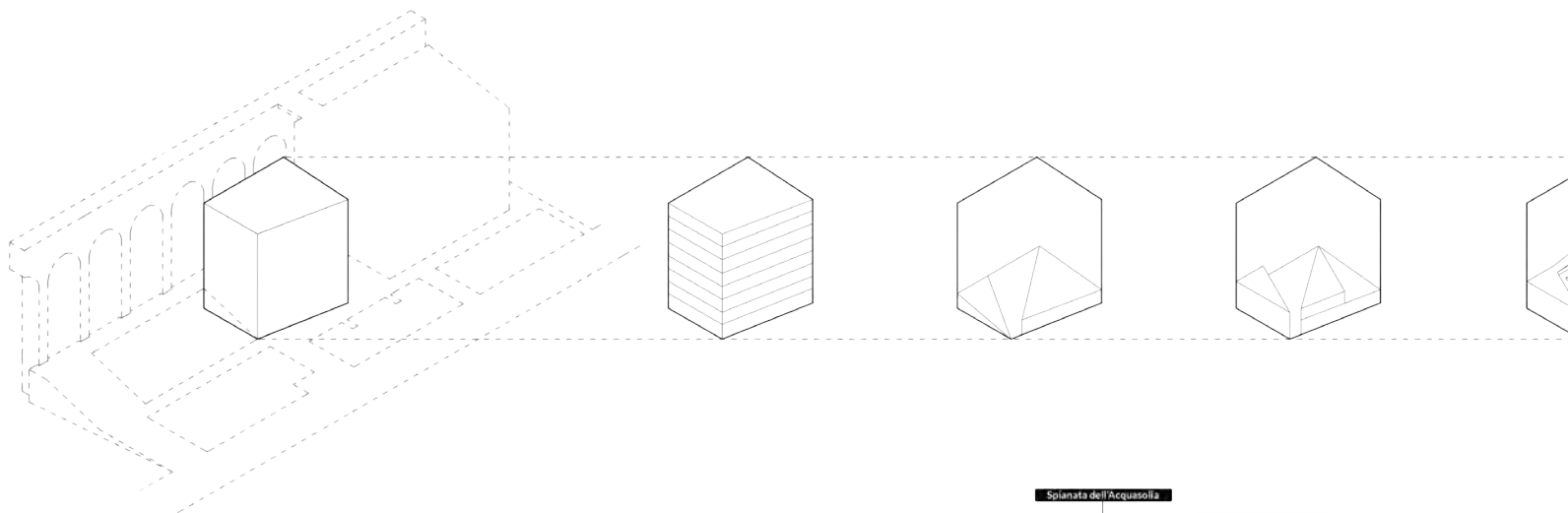




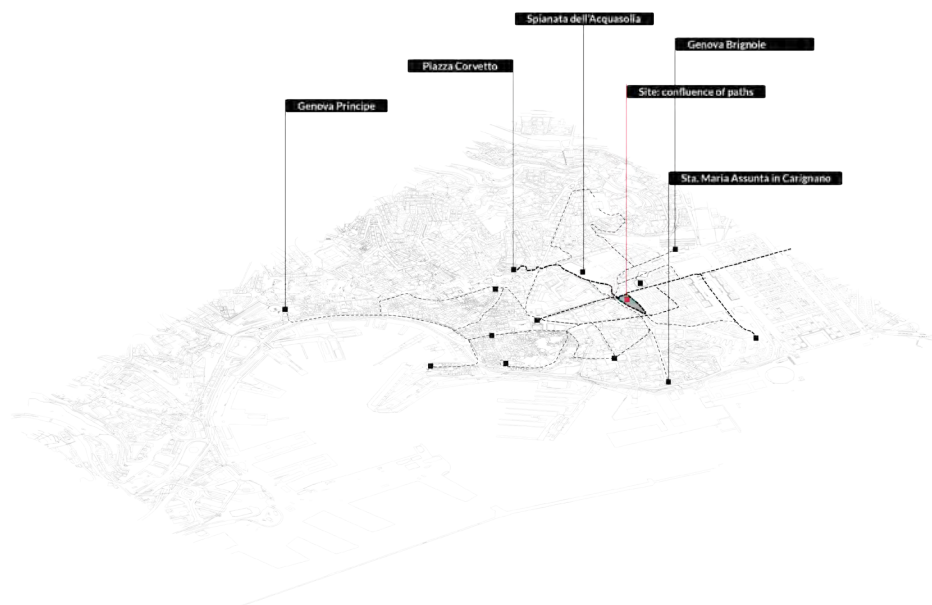


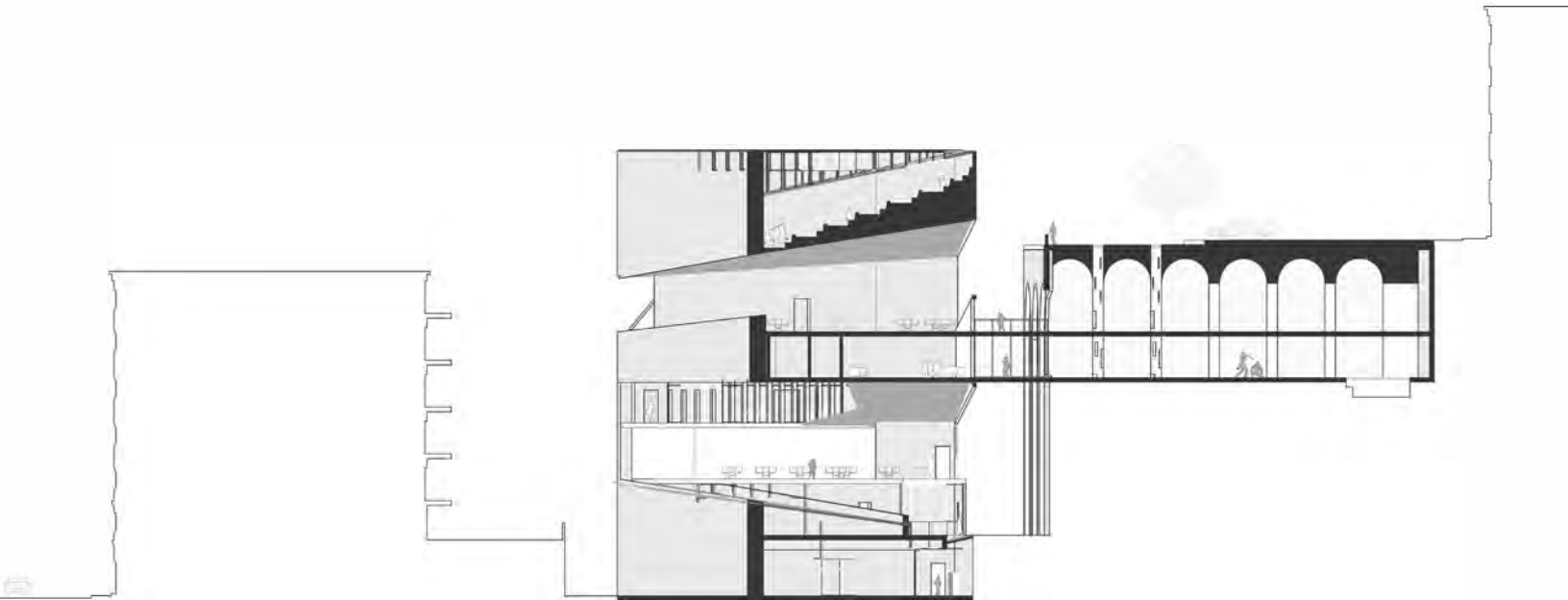
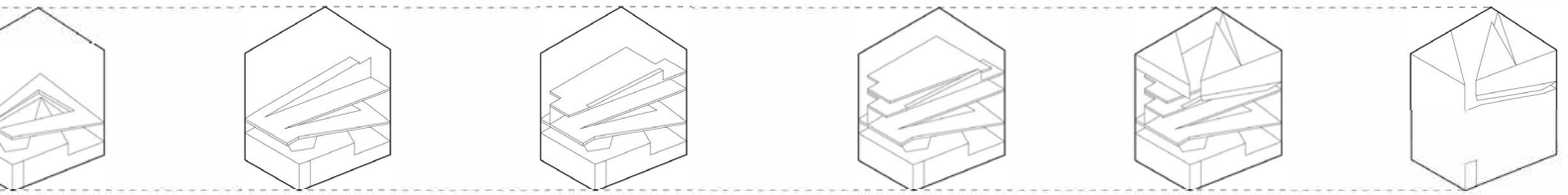


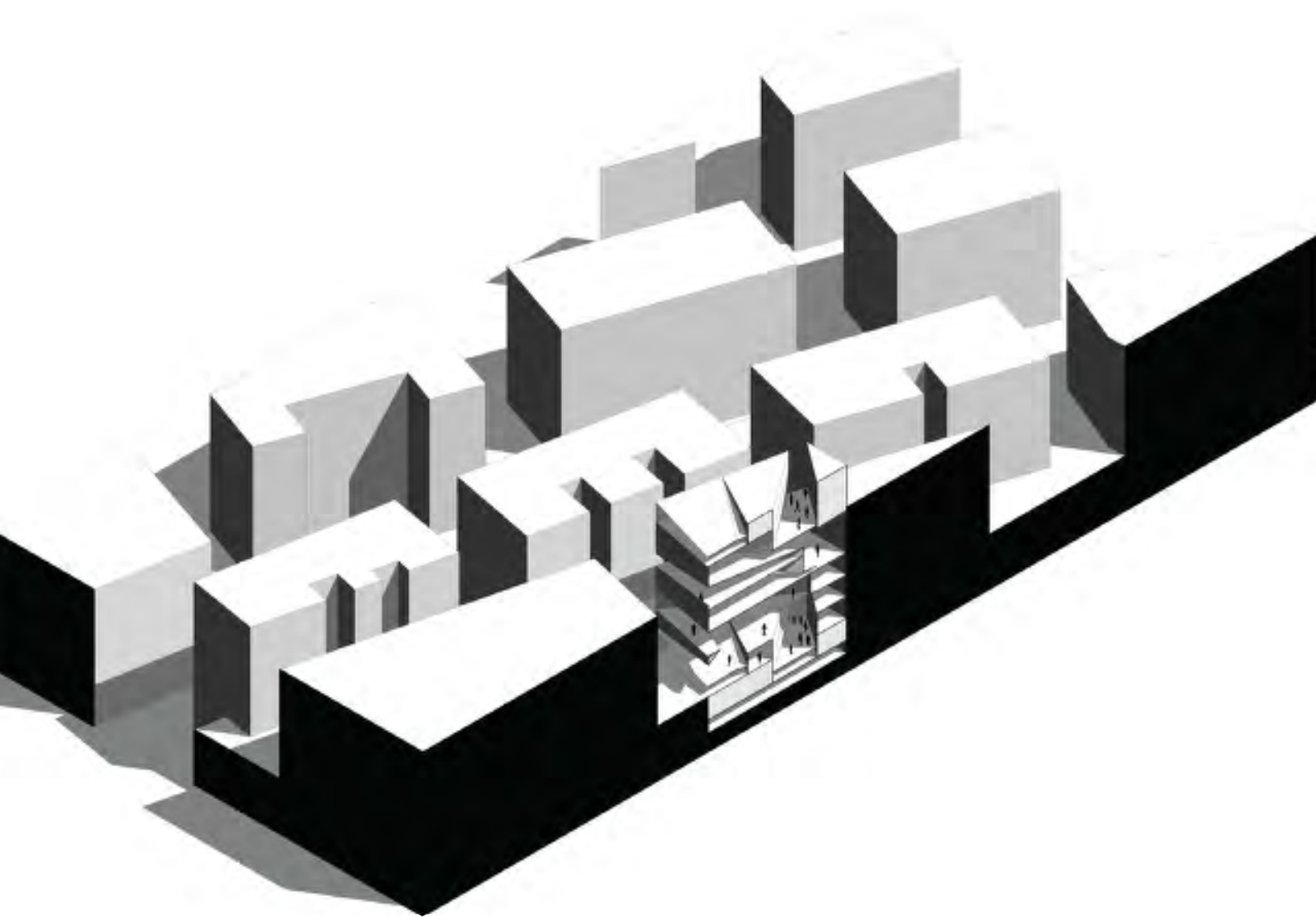
BRIAN RIVERA + JESSICA SUAREZ / D08

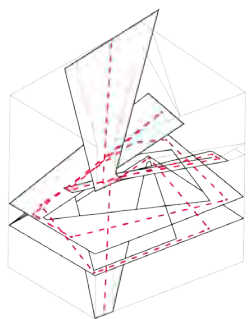


- A Computer-Generated Analysis of Site
- B Computer-Generated Analysis of Site
- C Site Master Plan
- D Computer-Generated Analysis of Site
- E Computer-Generated Analysis of Site
- F Photographing Final Models
- G Detailed Section Model
- H Site Longitudinal Section
- I Final Model
- J Hand-Drawn Sketches
- K Longitudinal Section
- L Cross-Section
- M Entry-Level Rendering
- N Entry-Level Plan
- O Final Critique
- P Interior Rendering

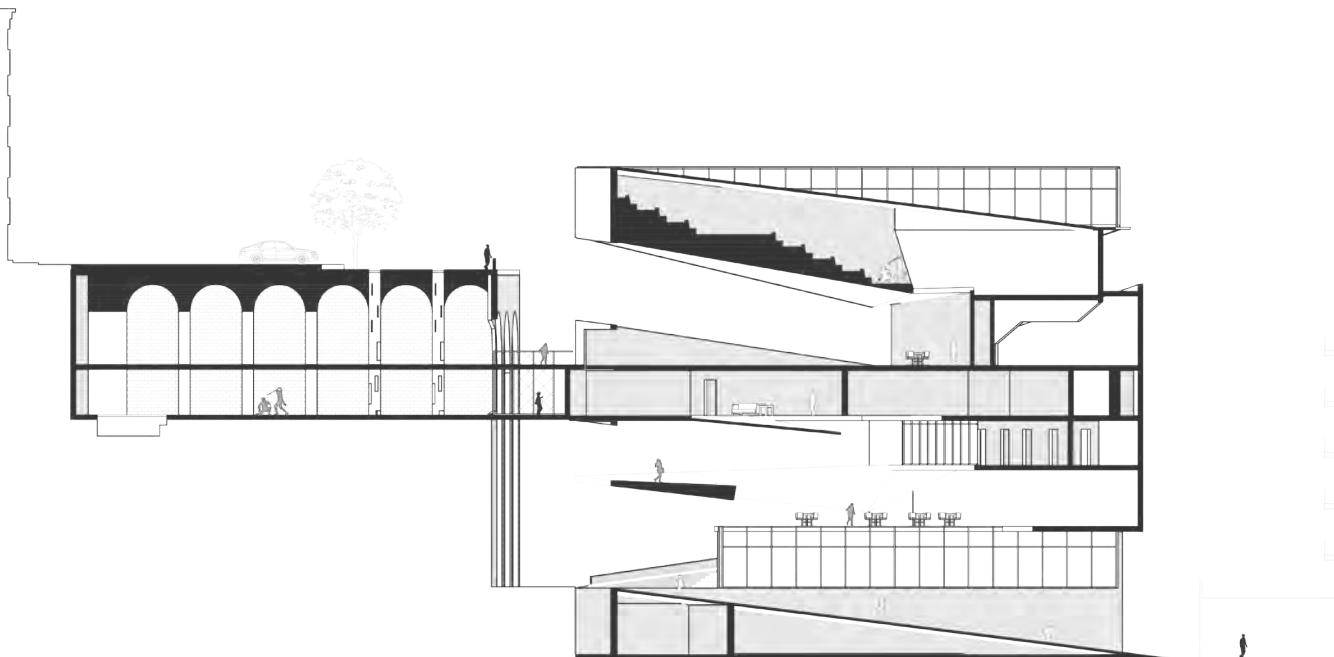


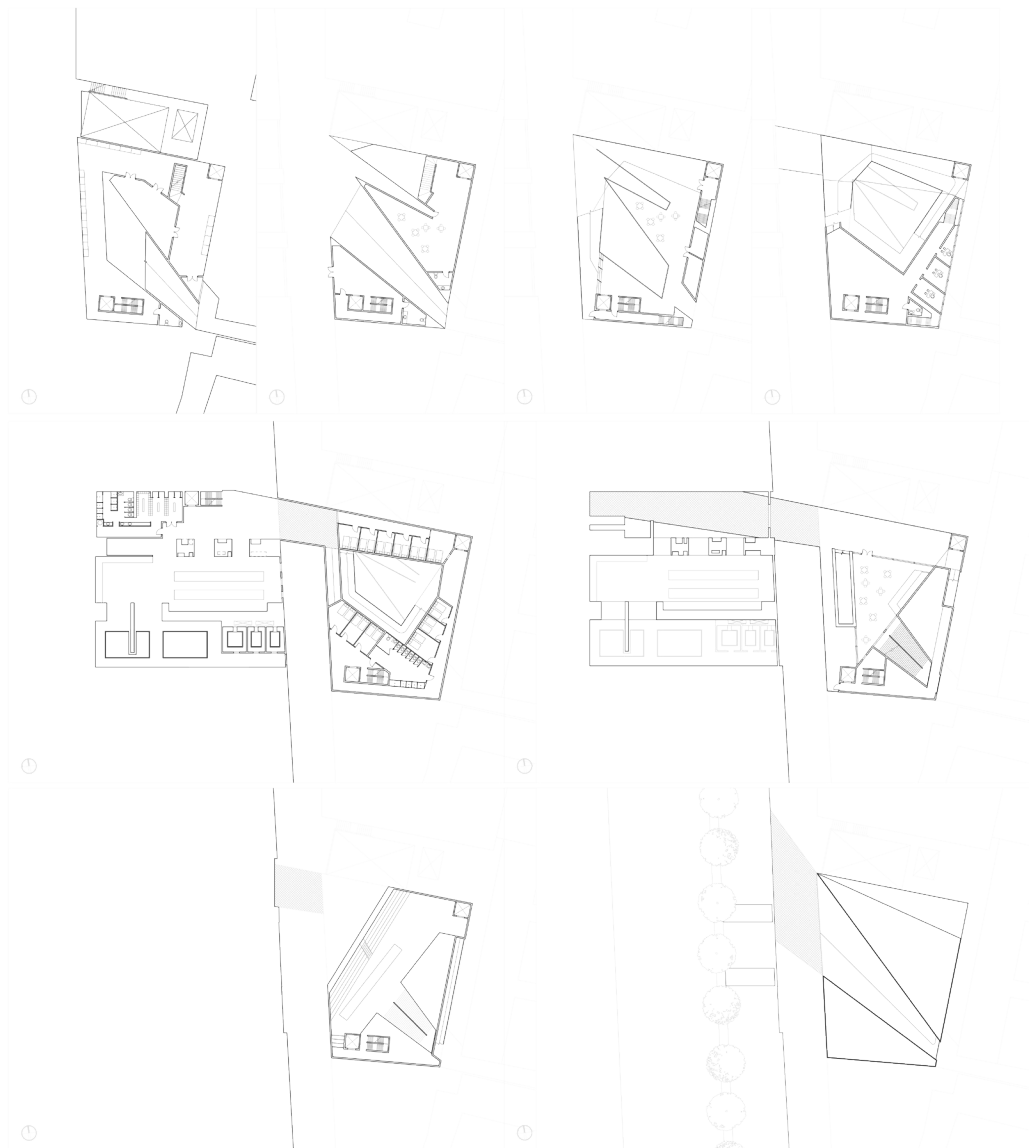


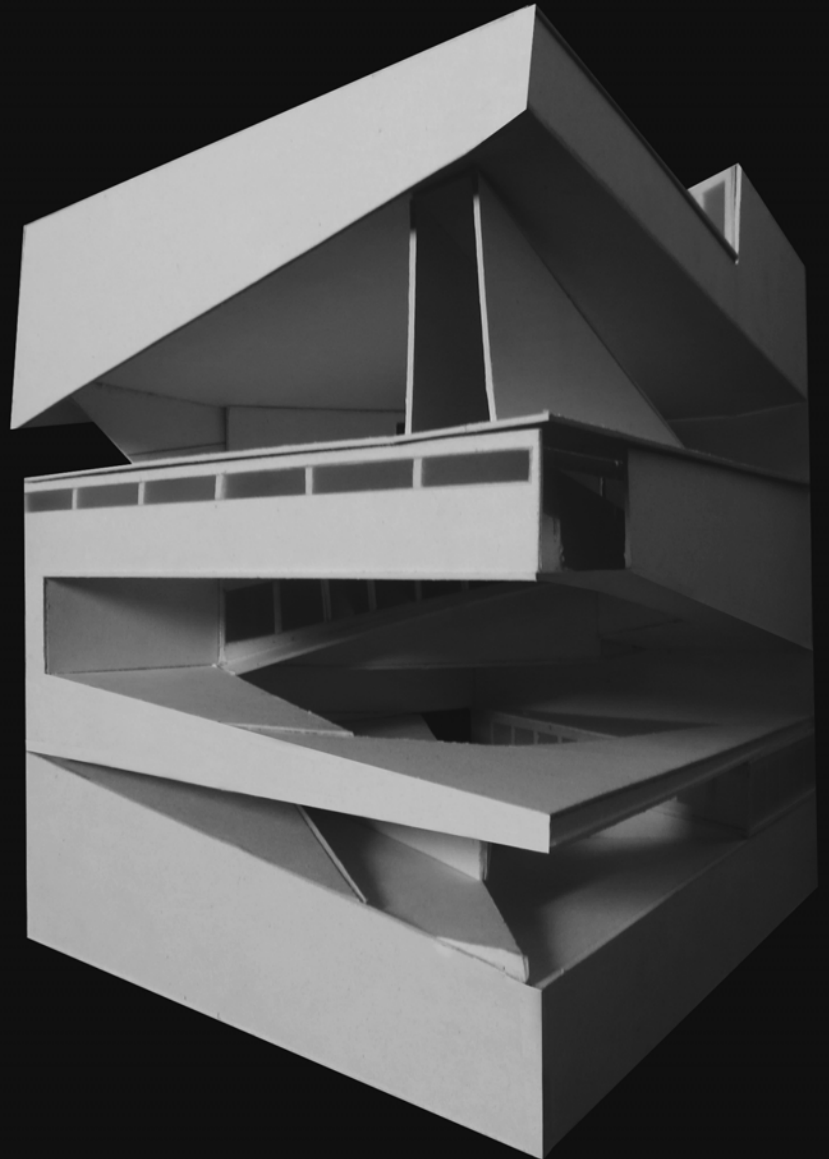
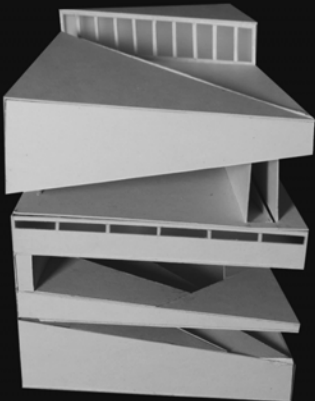
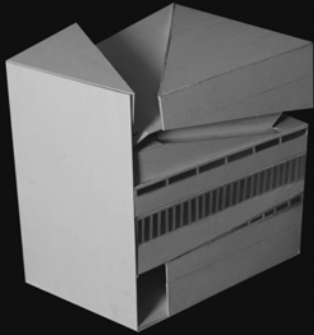
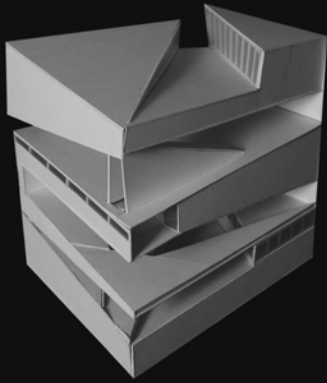




- Meditative Green Space
- Olympic Piste
- Lounge/Courtyard
- Public Cafe
- Offices/Dorms
- Private Cafe
- Storage/Custodial

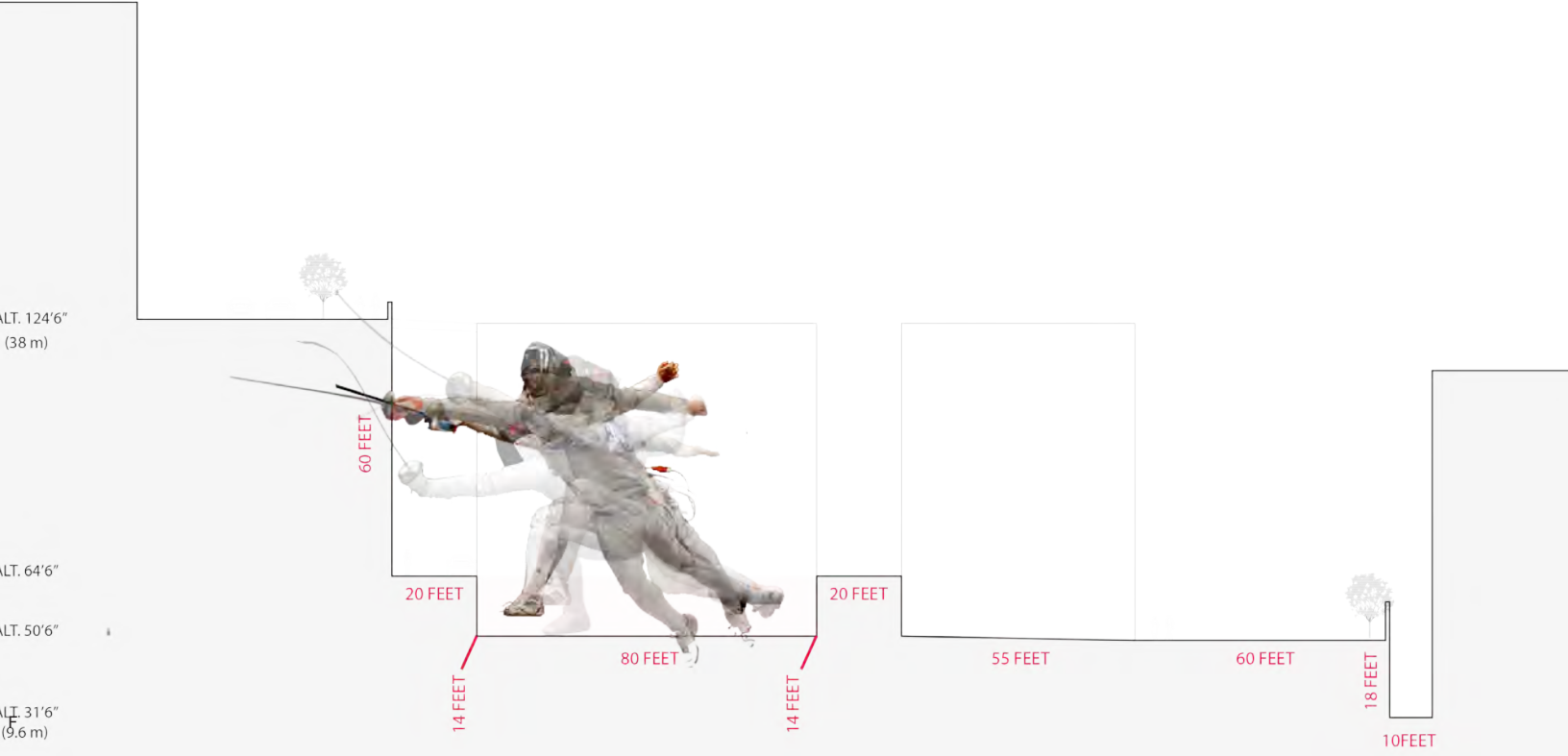
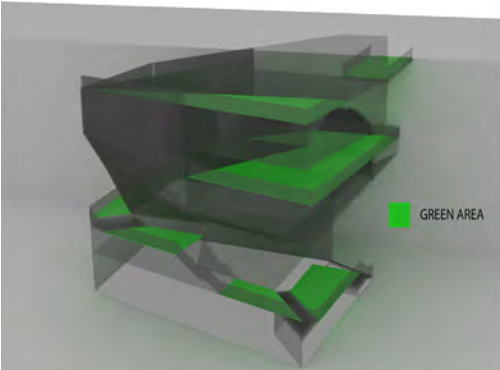


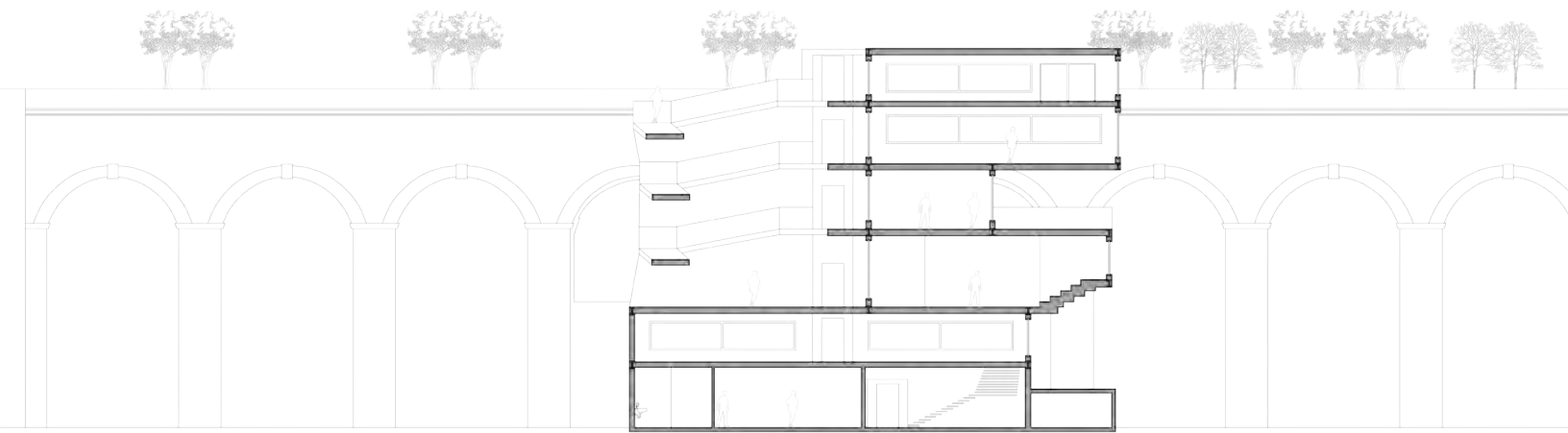
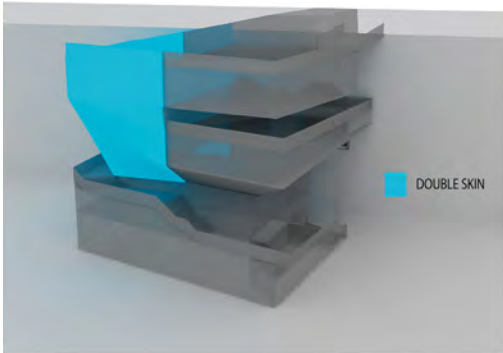
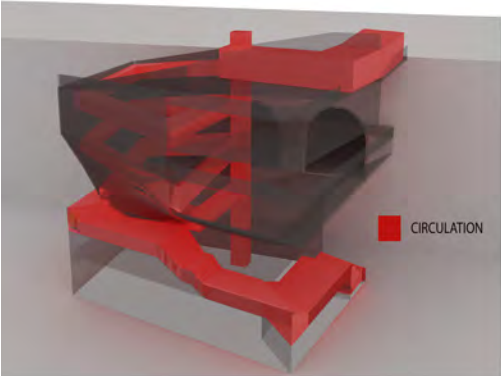
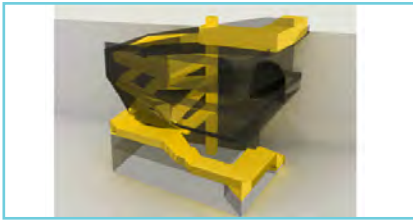




ADAM MEDAL + SHARON FARINA / D10

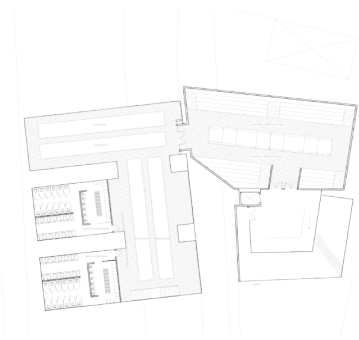
- A Site Master Plan with Program
- B Site Master Plan
- C Circulation Plan Diagram
- D Circulation Plan Diagram
- E Entry-Level Plan
- F Site Cross-Section
- G Final Model
- H Final Critique
- I Exterior Rendering
- J Overall Rendering
- K Interior Rendering
- L Longitudinal Section
- M Cross-Section

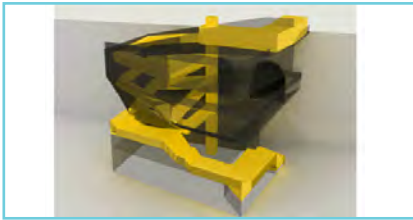




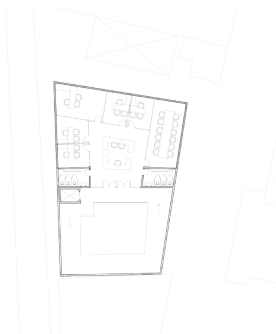
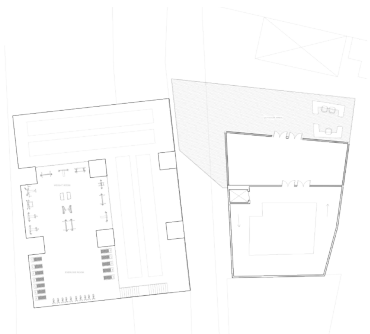


H

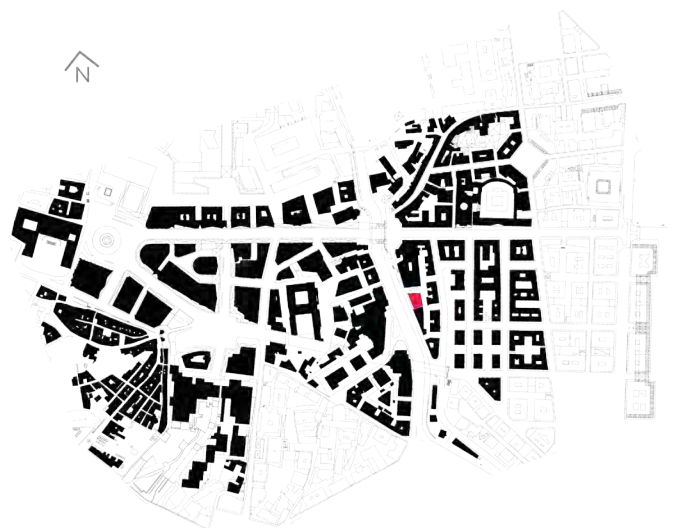




I



ANA MARIA REYES + RAFAEL ROCHA / D08



mass & void relationship//
1:5000



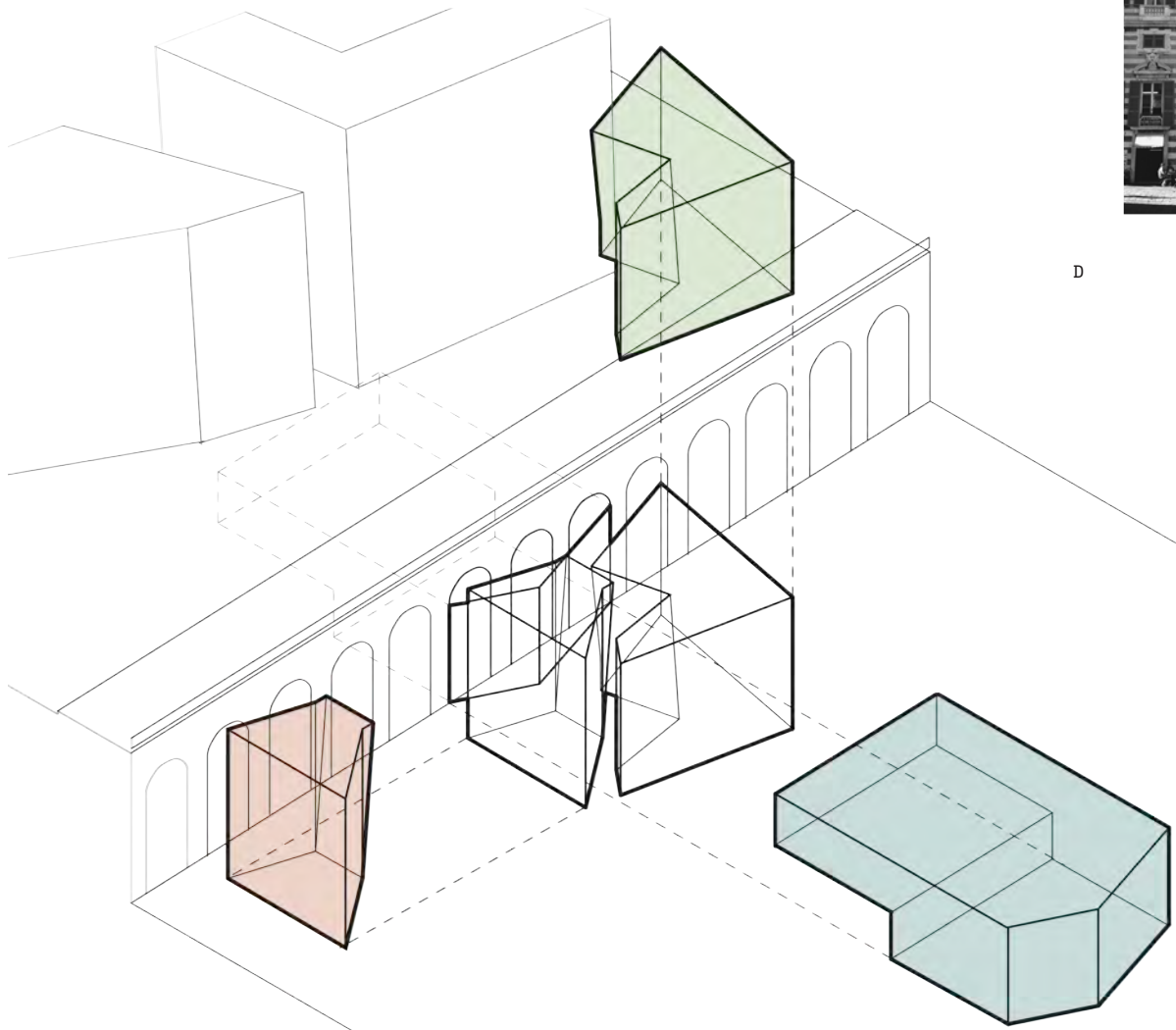
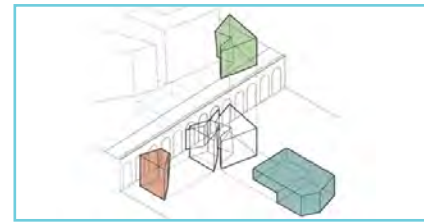
pedestrian path//
commercial



urban connection//
pedestrian

- A
A Site Analysis Diagrams
B Section Concept Diagrams
C Program Axonometric Diagram
D Detail Section Model
E Final Critique
F Interior Rendering
G Exterior Rendering
H Entry Level Plan
I Longitudinal Section
J Final Model





D



Training Space

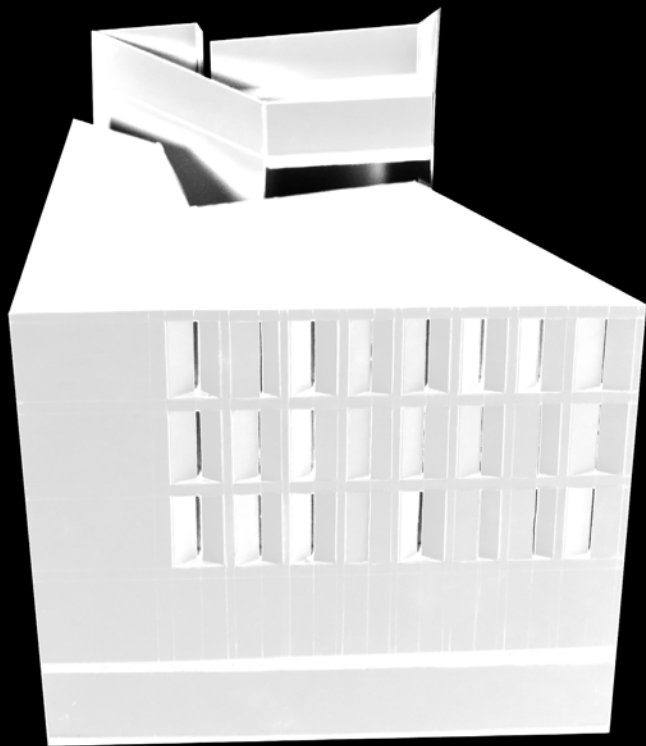
gym
commercial
classroom

Living Space

dorms
kitchen
dining/living area
lounge area
offices

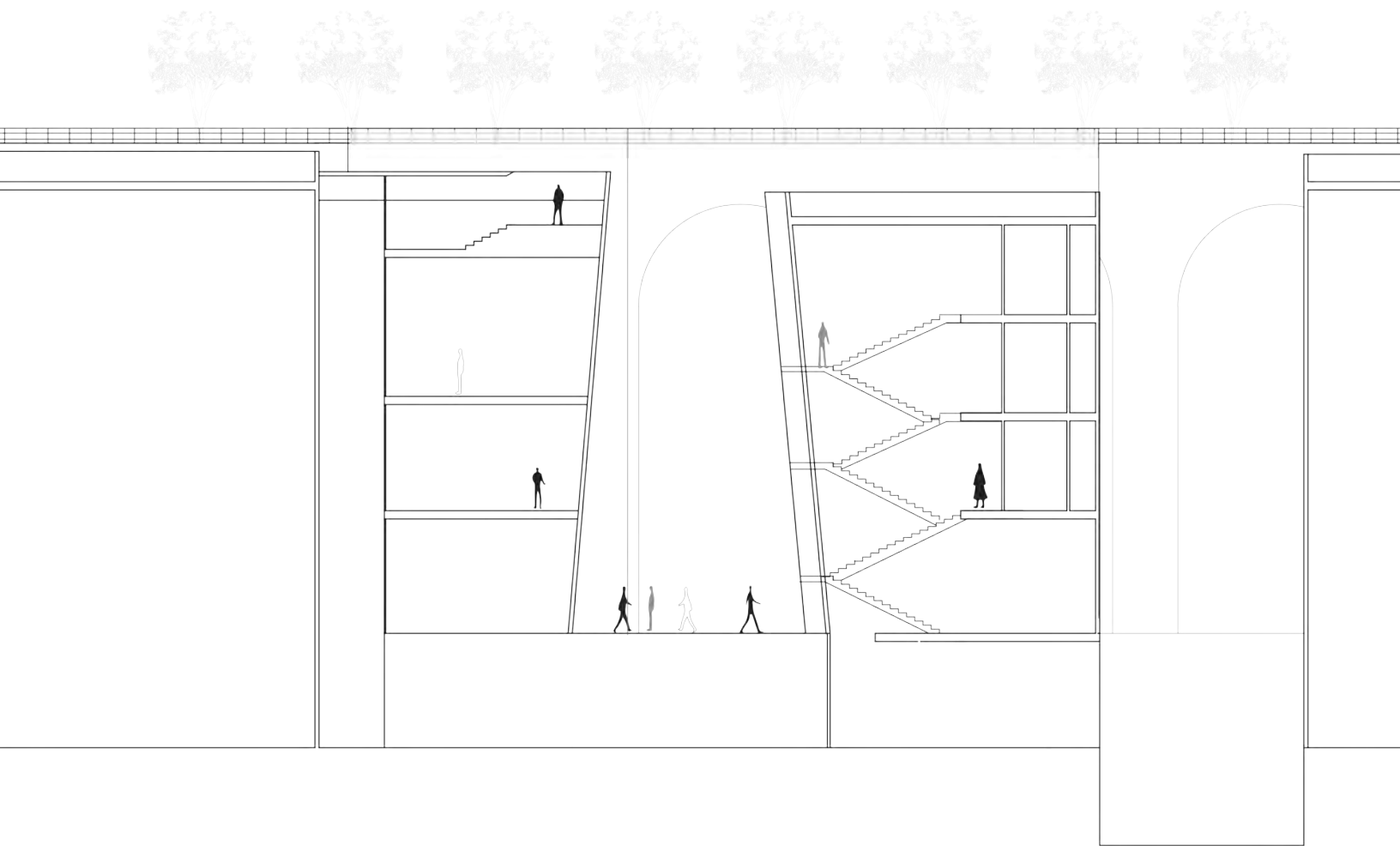
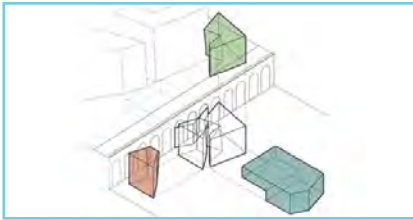
Competition Space

competition space
reception
training
commercial



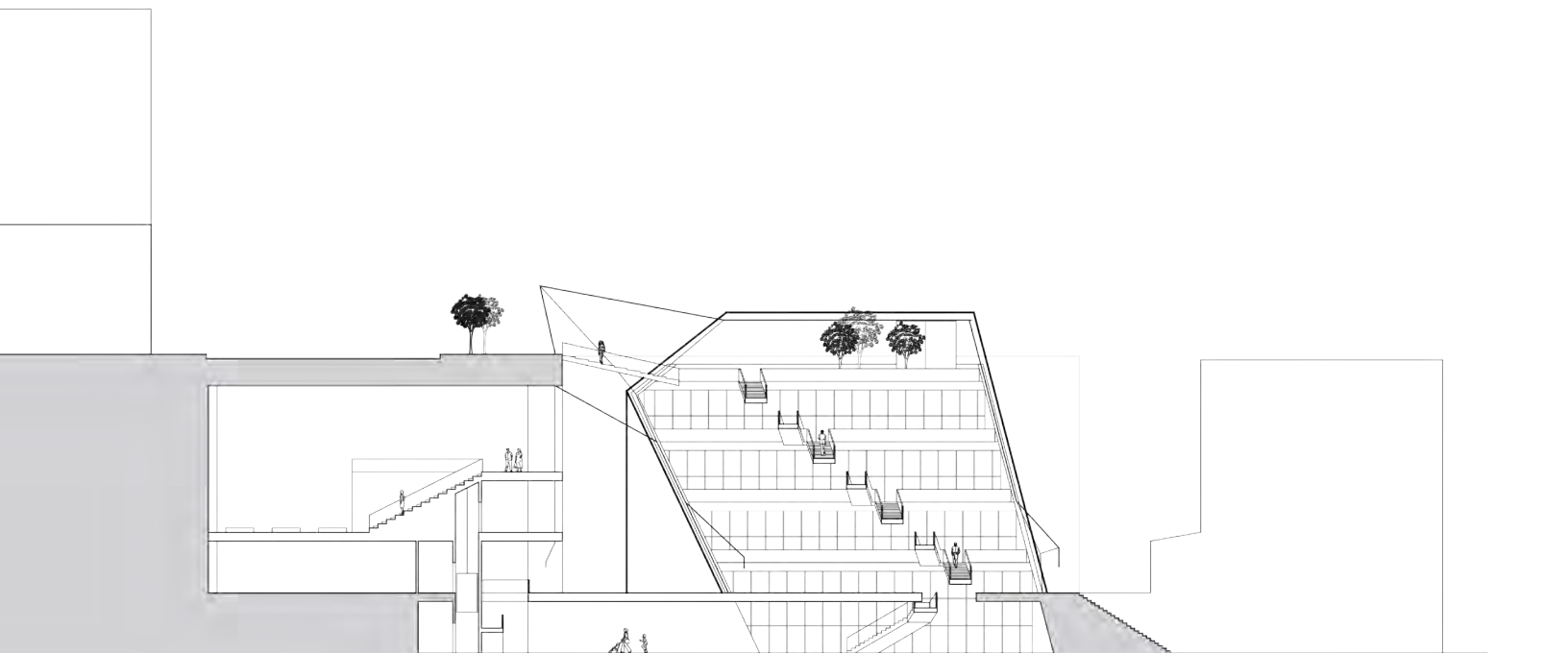
E

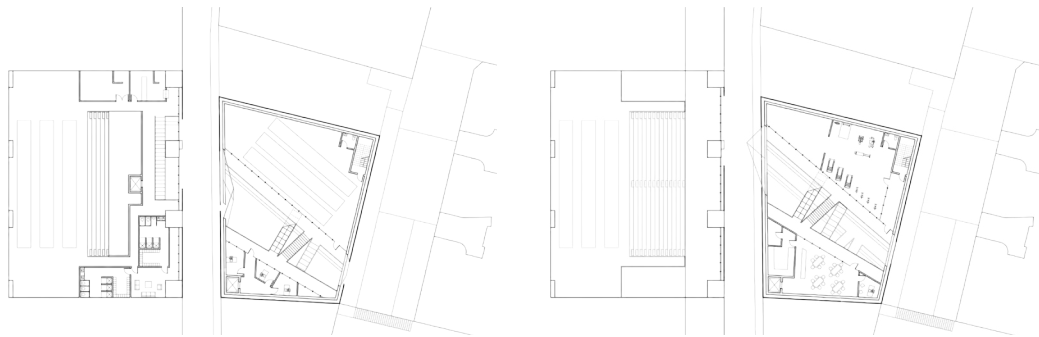
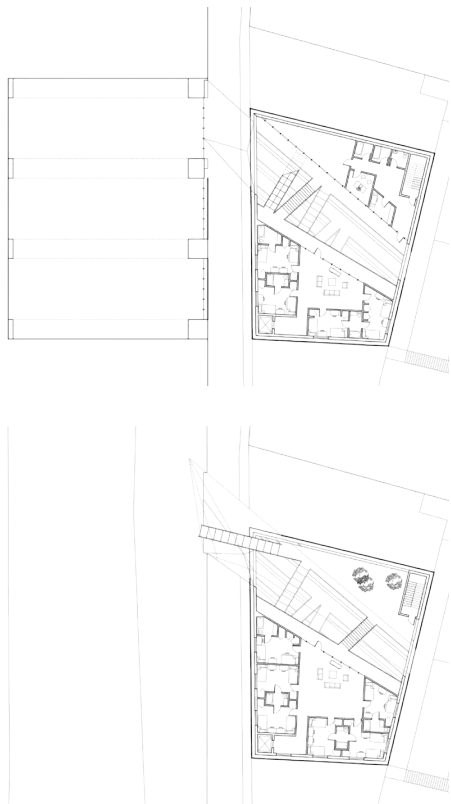
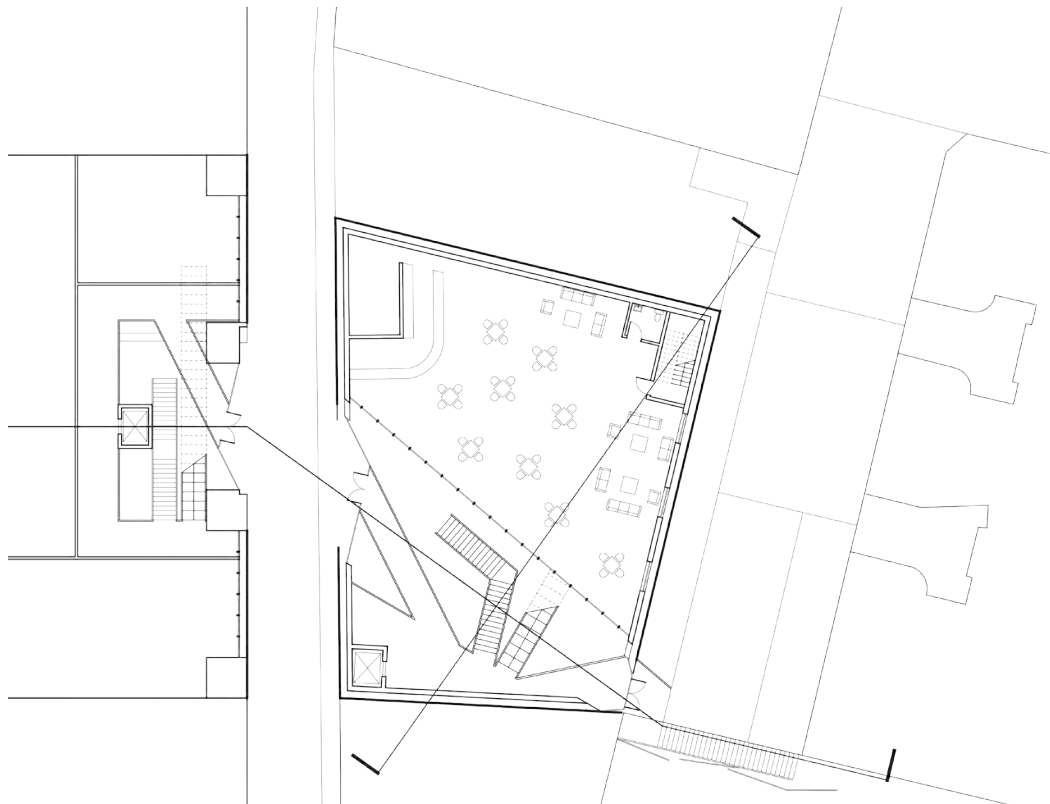
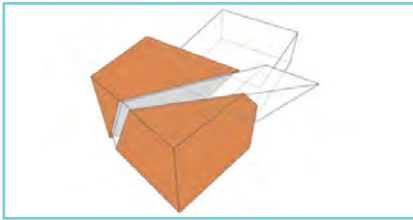
G

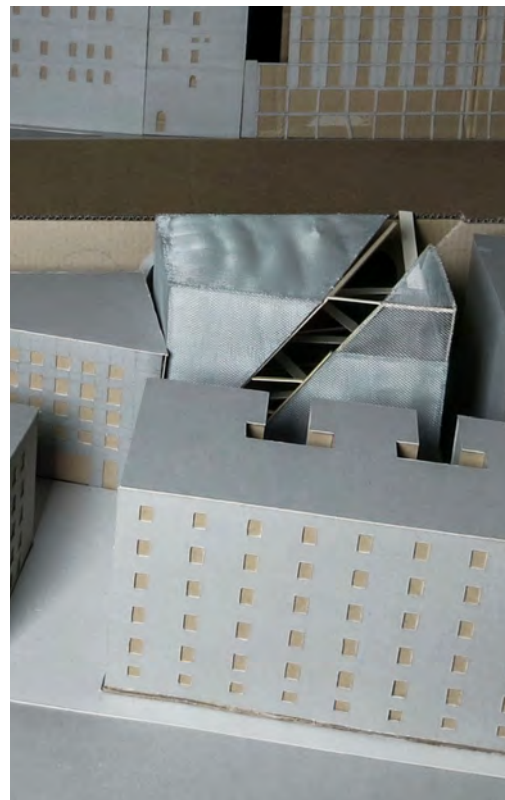


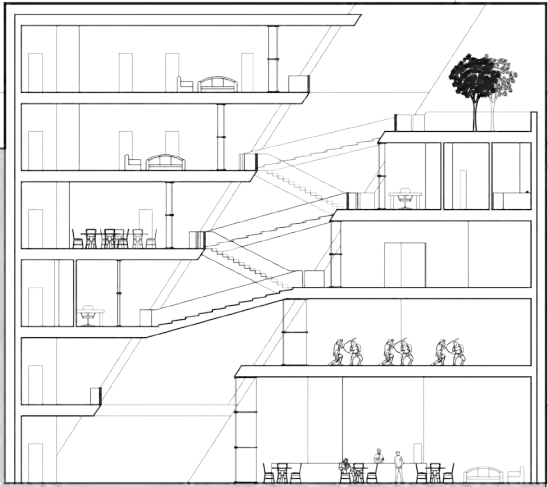
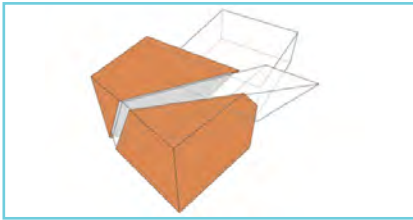
MARIA PAGLIA + MIKE PEISEL / D08

- A Computer-Generated Site Analysis
- B Hand-Drawn Concept Sketches
- C Site Master Plan
- D Site Cross-Section
- E Site Longitudinal Section
- F Final Model
- G Final Critique
- H Longitudinal Section
- I Detail Section Model
- J Entry Level Plan



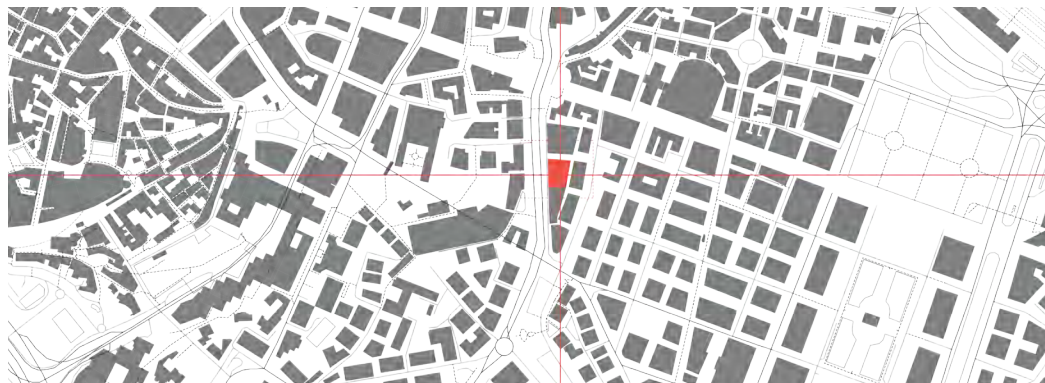




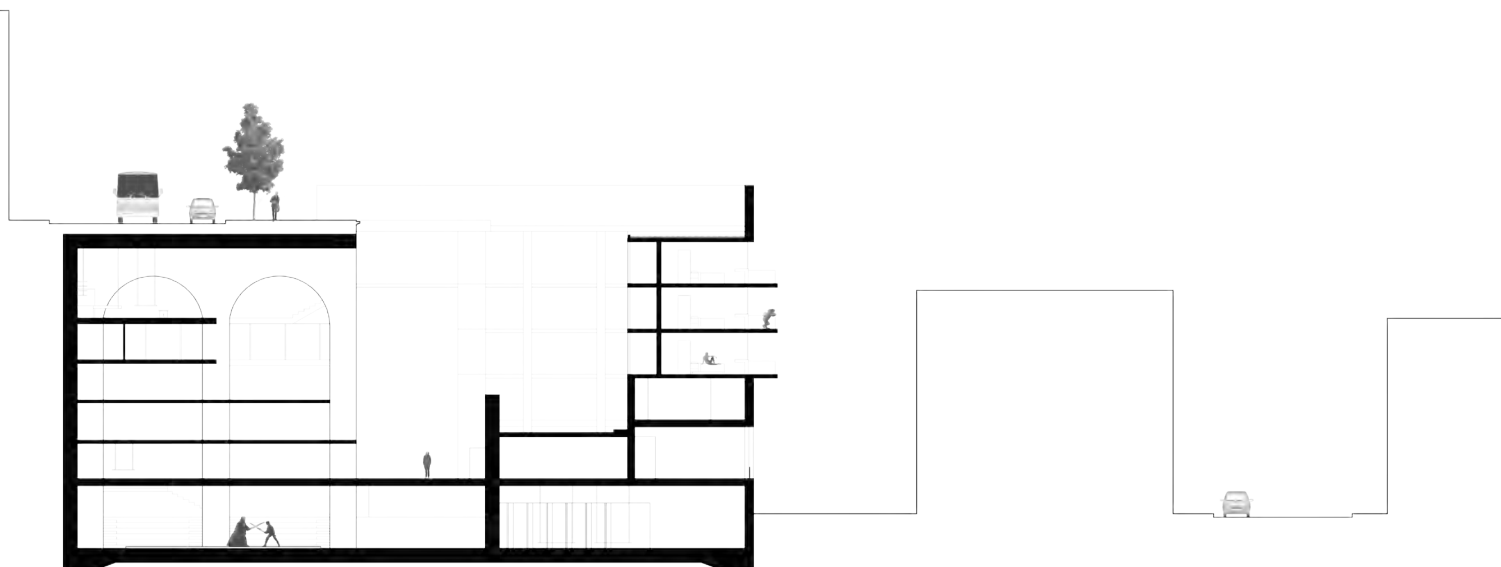


PEDRO MUNARRIZ / D08

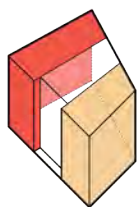
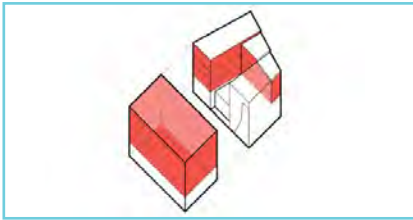
- A Computer-Generated Site Analysis
- B Site Master Plan
- C Concept Diagram
- D Exploded Axonometric
- E Final Model
- F Site Cross-Section
- G Final Critique
- H Exterior Rendering
- I Longitudinal Section Program Analysis
- J Cross-Section
- K Entry-Level Plan



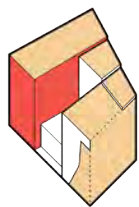
A



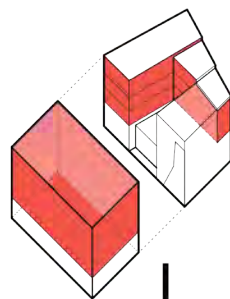
F



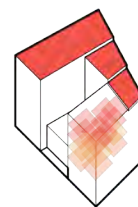
Partition



Garden



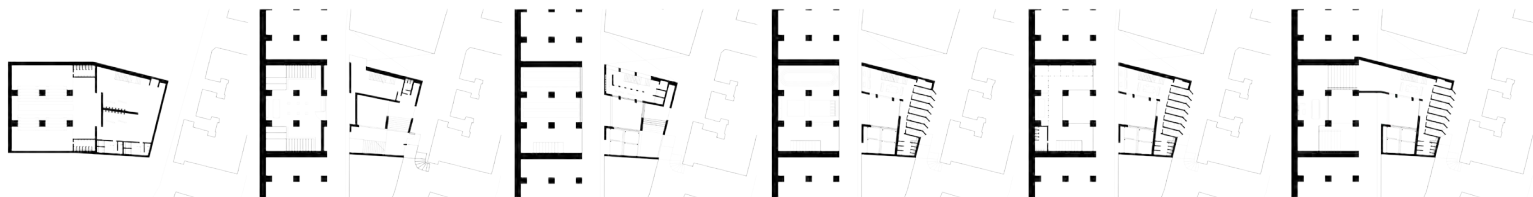
Private and Public



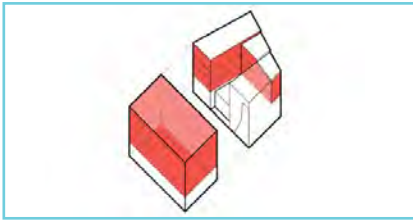
Layers



D

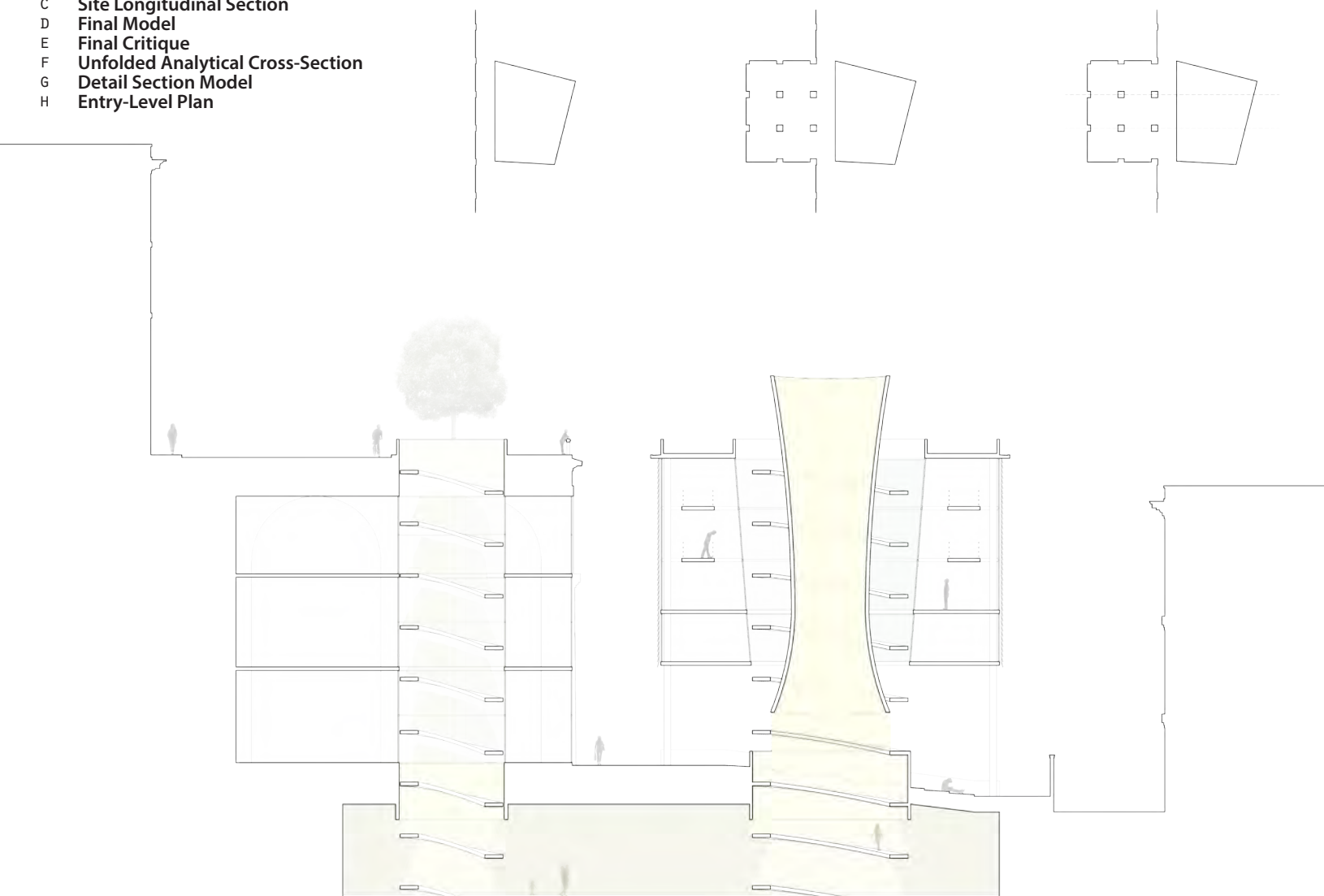


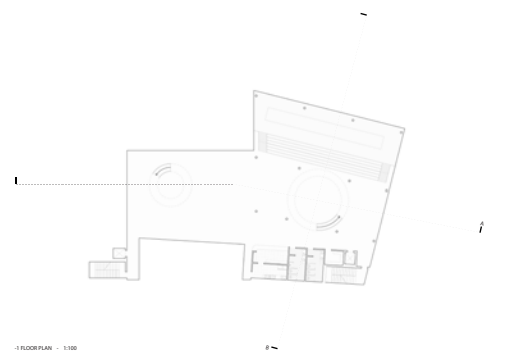
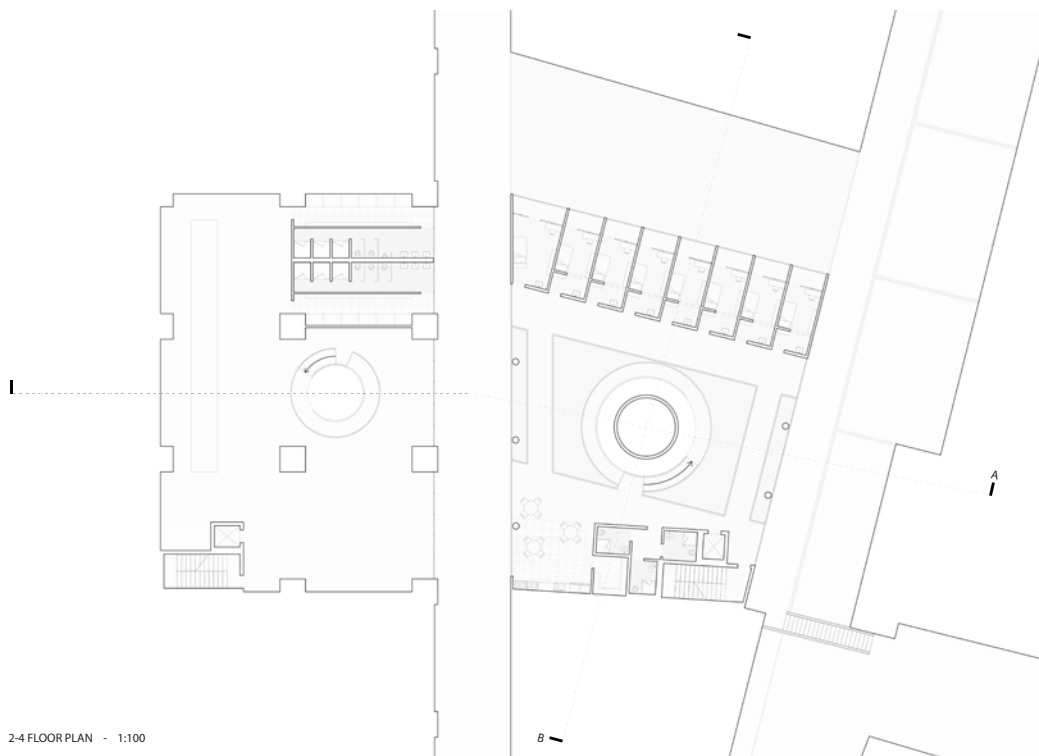
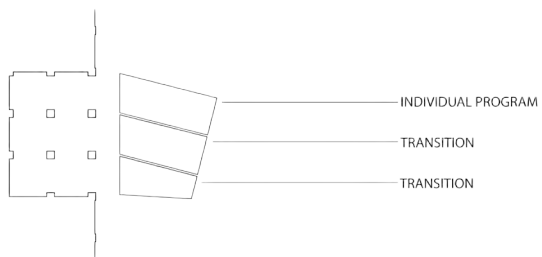
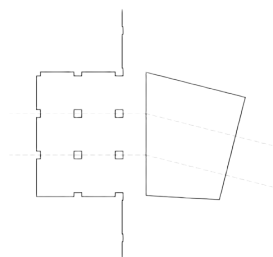
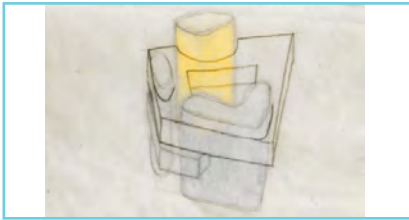


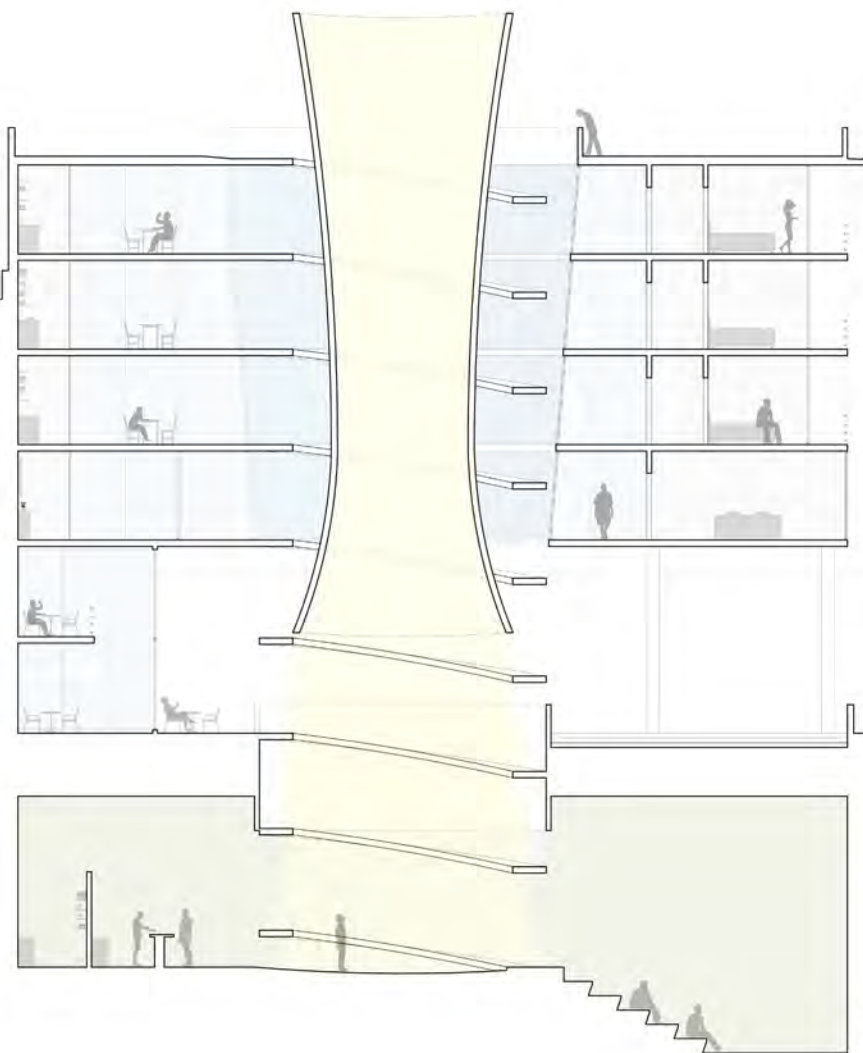


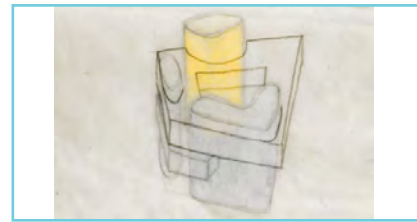
CHRISTOPHER GONGORA / D08

- A Site Master Plan
- B Rendered Master Plan
- C Site Longitudinal Section
- D Final Model
- E Final Critique
- F Unfolded Analytical Cross-Section
- G Detail Section Model
- H Entry-Level Plan

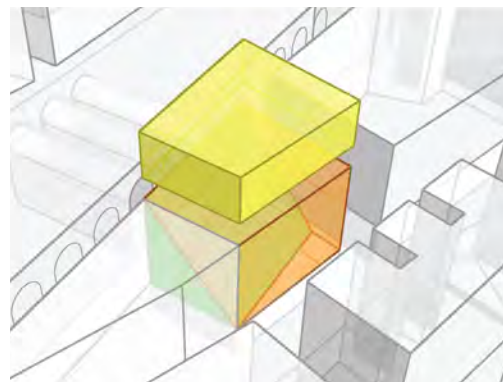
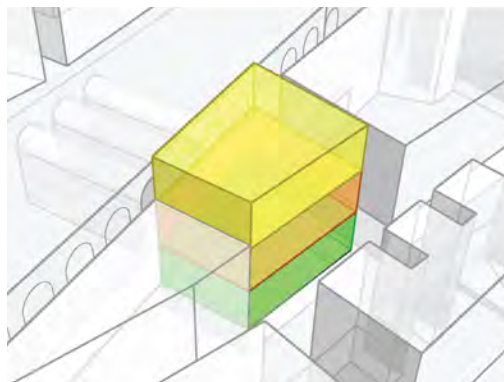
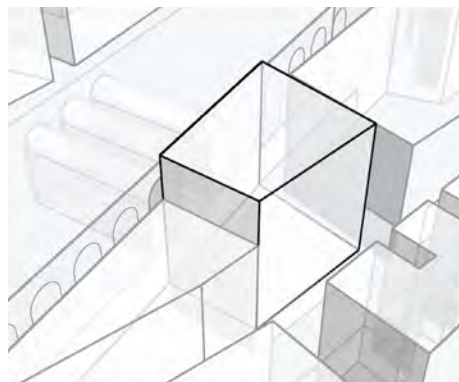




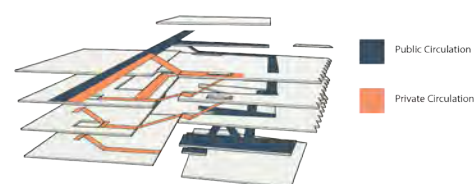
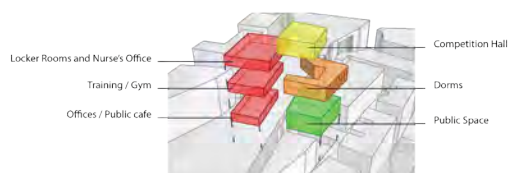


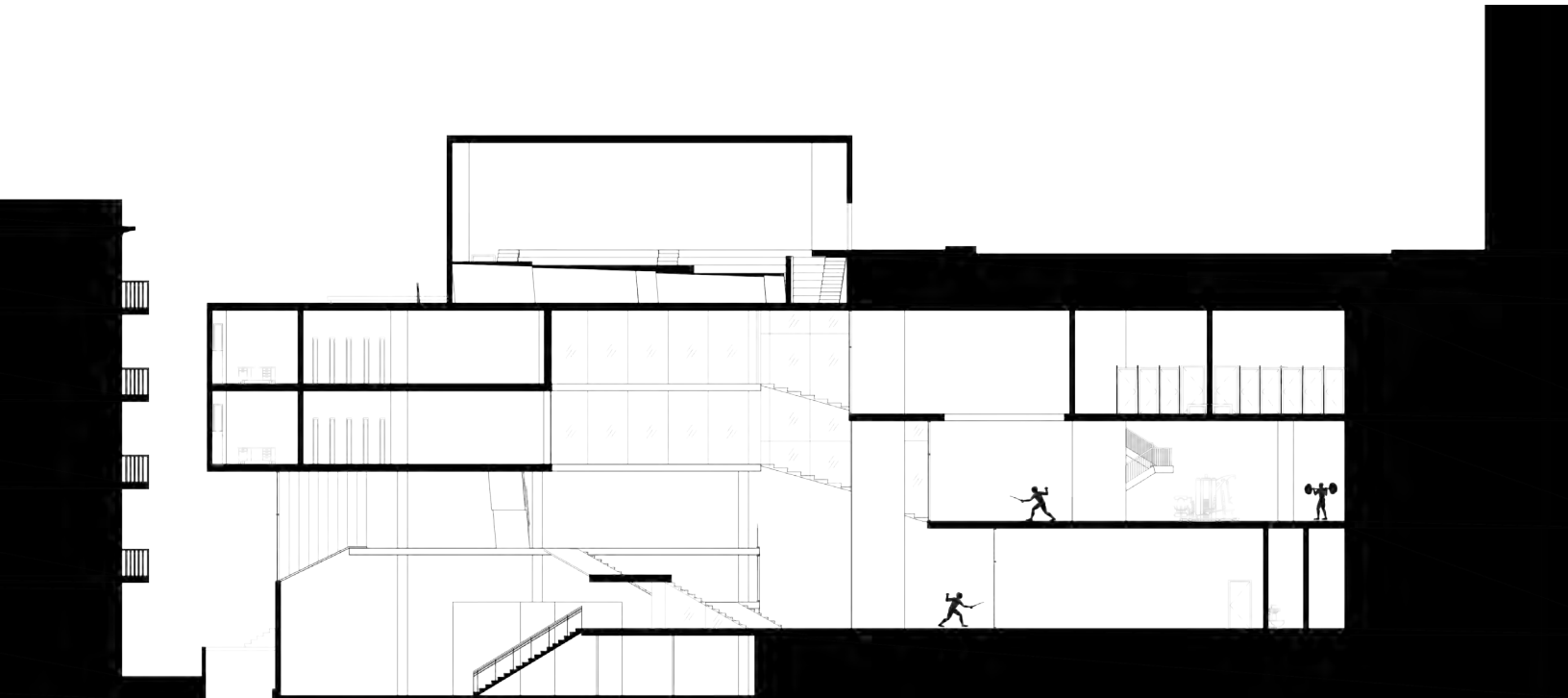
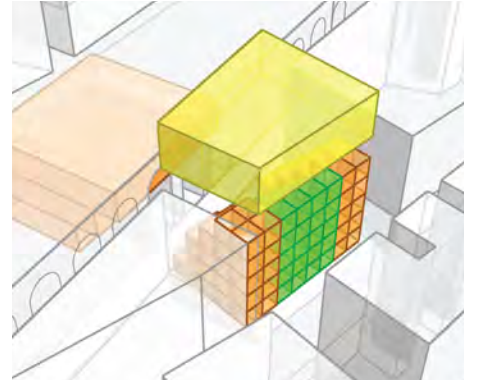
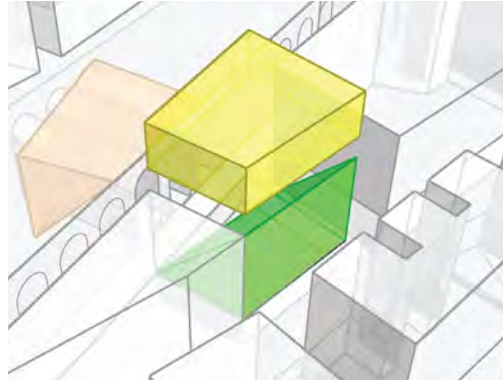
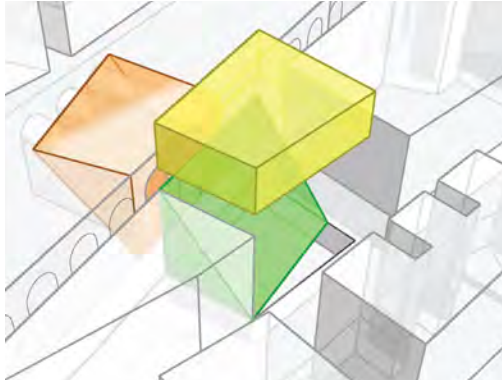
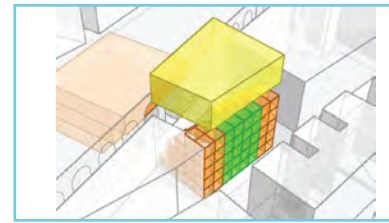


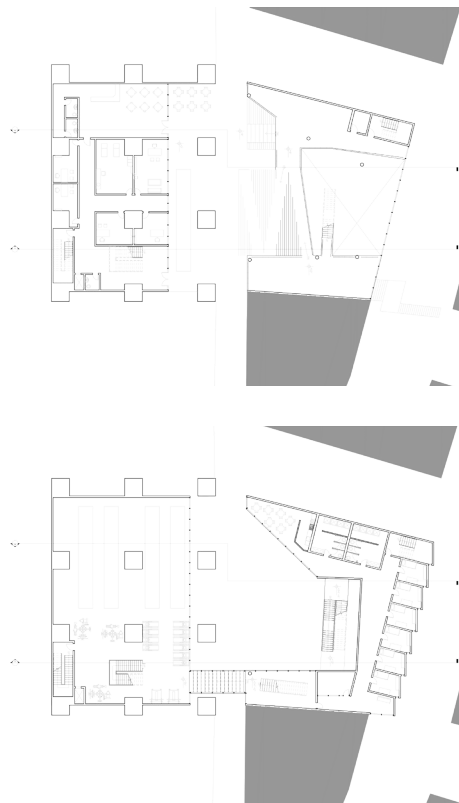
MATHEW KAPLAN / D10



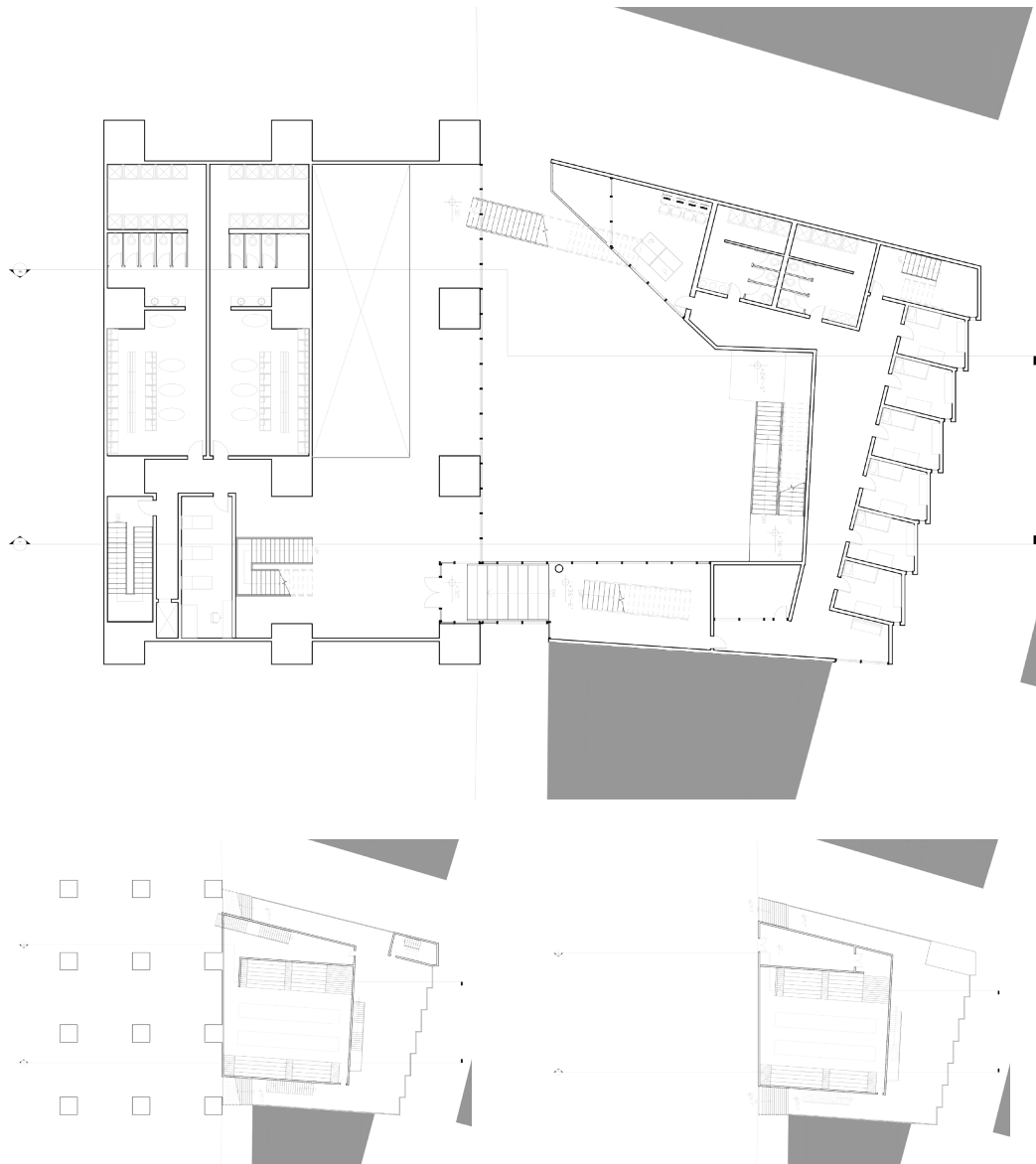
- A Site Master Plan
- B Aerial View of Master Plan
- C Overall Rendering
- D Detail Section Model
- E Site Cross-Section
- F Final Critique
- G Interior Rendering
- H Exterior Rendering
- I Entry-Level Plan

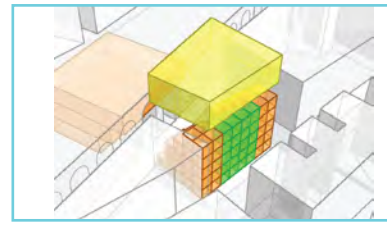






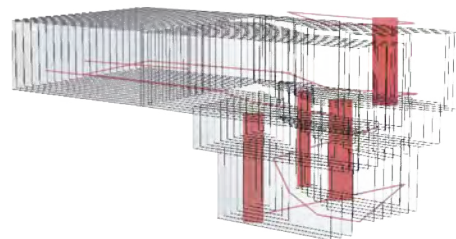
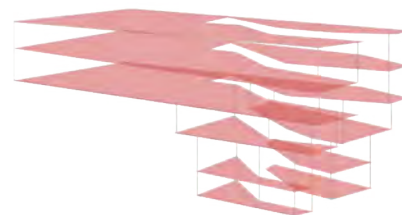
F

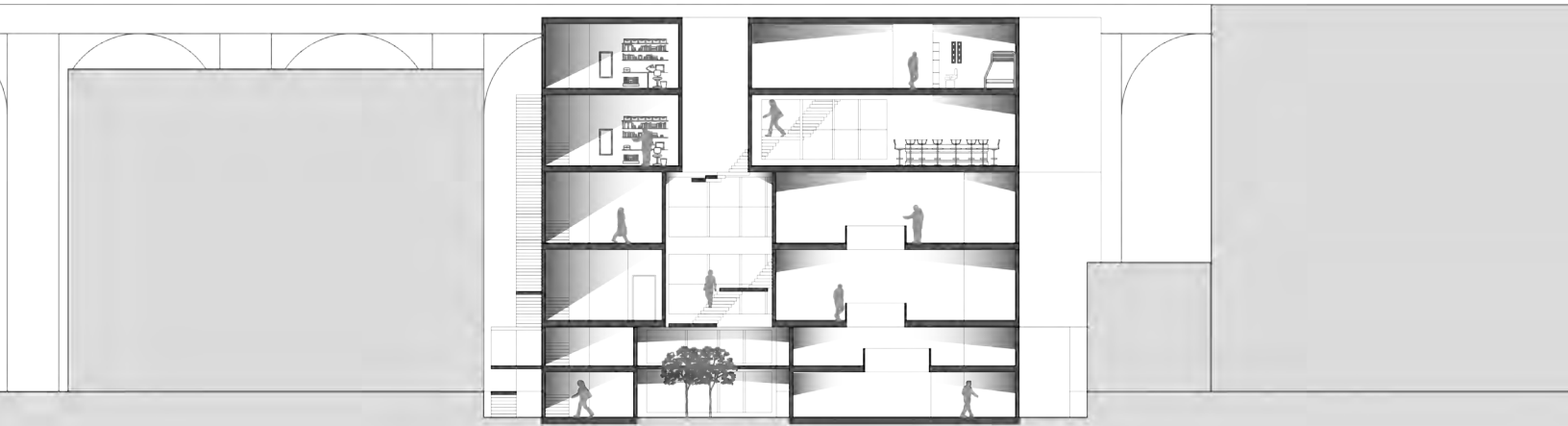
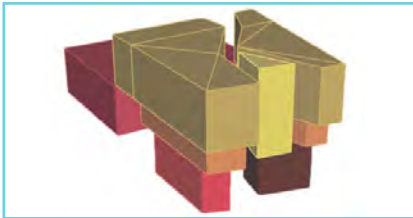


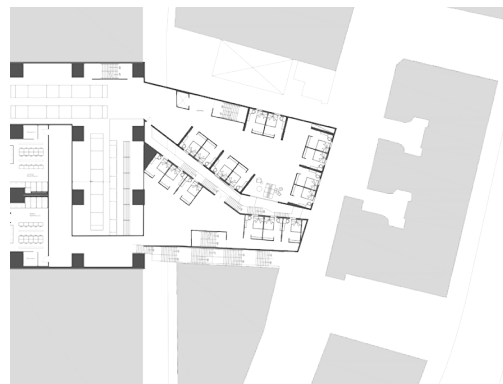
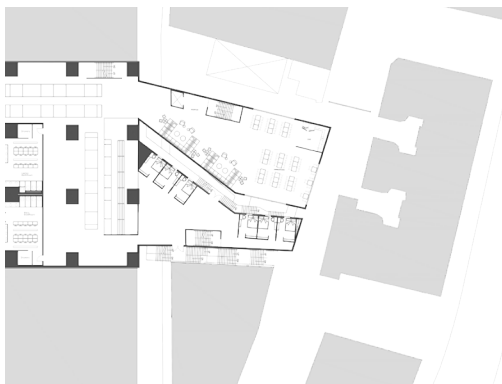
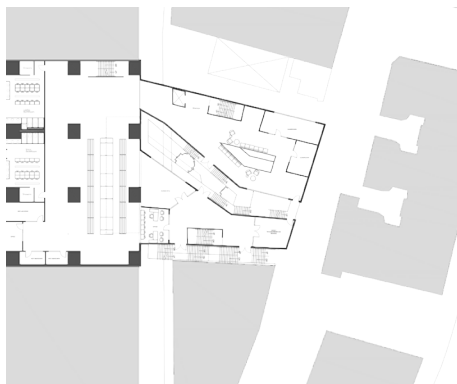
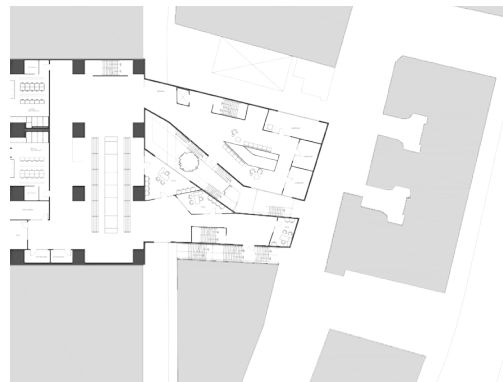
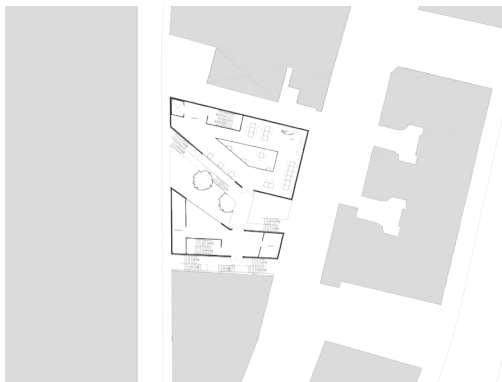


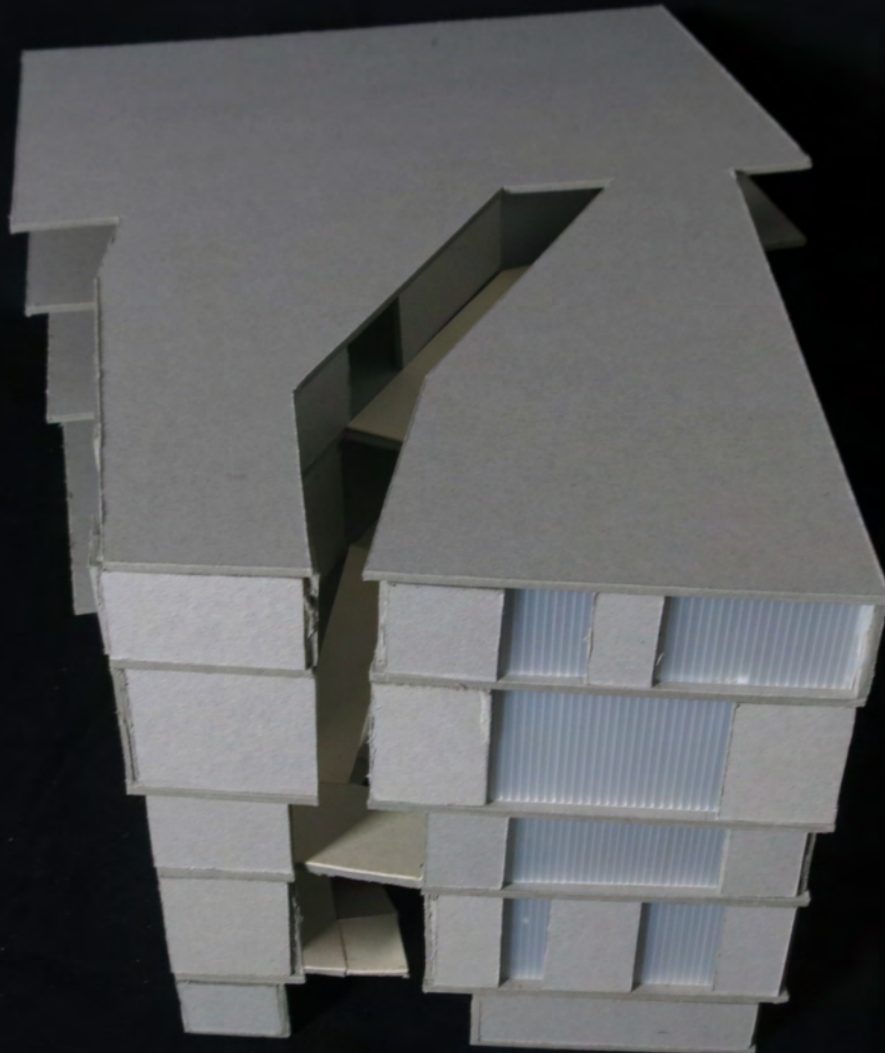
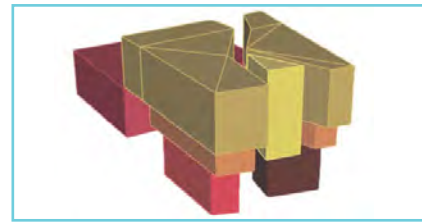
NATALIA MONTANA / D08

- A Site Master Plan
- B Site Analysis Diagram
- C Analysis Diagrams + Concept Sketches
- D Program Axonometric Diagram
- E Circulation Axonometric Diagram
- F Site Cross-Section
- G Final Critique
- H Overall Rendering
- I Longitudinal Section
- J Cross-section
- K Entry Level Rendering
- L Exterior Rendering
- M Entry-Level Plan









“ The study abroad in Genoa brought me out of my comfort zone and into something I did not know existed, something out of a book. ”

-Michael Drew

FIU

GEN

16

FIU FIU FIU FIU FIU
GEN GEN GEN GEN GEN
/ 16 / 16 / 16 / 16
FIU FIU FIU FIU FIU
GEN GEN GEN GEN GEN
/ 16 / 16 / 16 / 16
FIU FIU FIU FIU FIU
GEN GEN GEN GEN GEN
/ 16 / 16 / 16 / 16

F I U F I U F I U F I U F I U

G E N G E N G E N G E N G E N

/ 1 6 / 1 6 / 1 6 / 1 6

F I U F I U F I U F I U F I U

G E N G E N G E N G E N G E N

/ 1 6 / 1 6 / 1 6 / 1 6

F I U F I U F I U F I U F I U

G E N G E N G E N G E N G E N

/ 1 6 / 1 6 / 1 6 / 1 6