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FLORIDA INTERNATIONAL UNIVERSITY // ARCHITECTURE IN GENOA

FALL 2016

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Eric Peterson // Senior Instructor

Alice G. Read // Visiting Instructor

Thomas Spiegelhalter // Visiting Instructor

Elisa Cagelli // Studio Critic

Riccardo Miselli // Studio Critic

Gianni Franzone // Urban Architecture of the 20th Century

Matteo Fochessati // Urban Architecture of the 20th Century

Alessandro Cavalieri // Culture and Art in Italy

Lecture Series

Matthew Rice // Modernism in Genoa: The Work of Franco Albini

Jan Gedaine // Rome: Deciphering the Layered City

Eric Peterson // Fabrication Technology in Design Pedagogy

Carlo Pratti // Natura e Contesto Urbano

Vittorio Pizzigoni // Recent Works

Thomas Spiegelhalter // Tools for Designing Carbon-Neutral Buildings and Cities

Manuel Gausa // Recent Works

Christiano Lepratti // Research and Global Practice

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Father Alexis // The Cultural Politics of Italian Immigration

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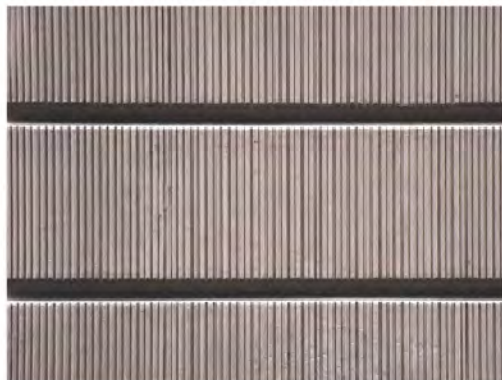
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“Architecture is like a mythical fantastic. It has to be experienced. It can’t be described. We can draw it up and we can make models of it, but it can only be experienced as a complete whole.”

–Maya Lin



Image citation:

01. Portrayal of Genoa in 1493. Digital Image. Familypedia. 2017. Web. <<http://familypedia.wikia.com/wiki/Genoa>>



INTRODUCTION

In the Fall semester of 2016, the FIU Department of Architecture sent twenty-two students to study in Genoa, Italy as part of the Architecture in Genoa Study Abroad Program. The class was almost evenly split between 4th- and 5th-year graduate students who traveled abroad to gain first hand experience of important architectural projects and to develop an advanced design proposal in a radically different urban context.

For the second time in the program's history, the department had one of their own faculty members in residence for the entire semester to teach courses and lead study trips to various cities in Italy, France, and Switzerland. Senior Instructor Eric Peterson traveled with the students to Rome, Florence, Milan, Como, Venice, Lyon, and Basel to visit iconic architectural sites, including projects by Alberti, Michelangelo, Bernini, Boromini, Palladio, Terragni, Le Corbusier, Scarpa, Hadid, Zumthor, Piano, MVRDV, Herzog and de Meuron, Calatrava, and Rem Koolhaas.

Professor Gray Read visited the students early in the semester for a workshop that focused on social interaction in the city with a particular focus on the built environment as a *participant* in the social drama, rather than as a mere setting for social interaction. Students created a series of still images, collage plan and section drawings, and short videos to illustrate how public and private spaces within the city foster a distinctly Genovese social drama.

Genoa is a truly unique city to observe and study how public space characterizes movement and interaction in the city," said Read. "I am thrilled that our students have an opportunity to spend so much time in this remarkable city. I am certain that it will change the way they think about architecture and public space when they return to Miami in several months."

Professor Read then accompanied the students on a tour of Lyon, France to see architecture by Calatrava, Coop Himmelblau, Kengo Kuma, MVRDV, Jakob and MacFarlane, and Jean Nouvel, as well as the Ancient Theater of Fourvière, a partially restored Roman Amphitheater from the 1st Century BCE.

The semester abroad program was a fantastic opportunity for students to see both historic and contemporary projects by some of the most influential architects in history. These are projects they have studied in text books – to see them first hand is a tremendous experience. In addition to teaching a seminar course that focused on architectural precedent, Peterson coordinated a course on twentieth-century Italian art and architecture, as well as an Italian language and culture class, and taught a vertical design studio.

In Fall 2017, a new class of architecture students will travel to Genoa, and the study abroad teaching model will be further enhanced with additional visits by FIU faculty members, who will lead workshops and study trips, and give lectures and presentations while pursuing research opportunities in the region.

PAULA SOLER // D08



JULIAN RAMIREZ // D10



KATERINA KOKALIAS // D08



ALEJANDRO GUTIERREZ // D08



JHENNESYS LOISOS // D08



RICARDO HENRIQUES // D08



VICTORIA GOMES // D08



LINA MORA // D10



REBECA BARED // D10



JASMIN JENKINS // D10



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STEPHANIA SOLTAU // D10



VERA KABALKINA // D08



MICHAEL DREW // D10



R E B E C C A R A U C C I



A L E S S A N D R O C A V A L I E R I



M A T T H E W R I C E



E R I C P E T E R S O N



D A R C I P A P P A N O



E L I S A C A G E L L I



M A T T E O F O C H E S S A T I



R I C C A R D O M I S E L L I



G I A N N I F R A N Z O N E



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MAA CANDIDATE

Rebecca Raucci has her Bachelors and Masters of Architecture from the University of Florida. Since graduating, she has worked both in the architecture and interior design sectors here in Miami. She enjoys mentoring and engaging students through teaching, and has done so for the past three and a half years. She has an obsession with all things Italian architecture, and is currently completing her MAA at FIU entitled: Permanence, Palimpsest and Allegories within the Walls of Genoa.

CULTURE AND ART IN ITALY

Professor Alessandro Cavalieri has worked extensively with ERASMUS students, Intra-European foreign exchange students studying in Italian Universities, and with MARCO POLO students, non-native speaking Asian exchange students studying in Italian Universities. He is qualified by professional and academic bodies to teach Italian language to both non-native and native Italian speakers. Professor Cavalieri has taught with the FIU Architecture in Genoa Program since 2008.

PROGRAM MANAGER

Matthew Rice is dedicated to helping FIU build an academically focused study abroad experience that maximizes the opportunities of living and learning in a complex city. Serving as the FIU Genoa Program's director since its inception in 2005, he is responsible for coursework, teachers, academic travel, student housing, and legal matters. Rice has organized workshops involving students of both FIU and Genoa design schools, as well as workshops in Miami for University of Genoa students.

SENIOR INSTRUCTOR

Eric Peterson serves as the lead instructor of the Architecture in Genoa study abroad program. He earned a Master of Architecture from University of Florida and a Bachelor of Arts in Sociology from Middlebury College. He teaches design studios and fabrication courses; his research focuses on fabrication, prototyping, and furniture design. This is the second semester that Peterson has been selected to serve as Instructor in Residence for the Architecture in Genoa program.

VISITING STUDIO CRITIC

Darci Pappano is the Director of the Cruise Ship and Super Yacht Design Program at Florida International University. She earned a Master of Interior Architecture from Florida International University, a Bachelor of Interior Design from the University of Florida, and a Bachelor of Arts from University of South Florida. She currently leads academic exchanges between FIU and UNIGE Nautical Design Department and is the founder and principle of Darci Design.

STUDIO CRITIC

Elisa Cagelli completed her Ph.D. at the School of Architecture and Design of Genova, with research on urban transformation and reactivation strategies for abandoned territories. Excerpts of her thesis *La Città Sospesa: Genova, un Caso Studio* were published in scientific publications.

STUDIO CRITIC

Riccardo Miselli, obtained a Ph.D. in Design and Composition Architecture with a thesis entitled *Towards New Codes For Architecture*. He combines practice, research, and teaching as complementary fields of activity. He is author of several essays and books such as, *Genova A/R, a City-Laboratory for Social Housing*, (LetteraVentidue, 2013) which catalogues his personal research and teaching activity. Professionally he works with Eleonora Burlando, co-owner of NEOSTUDIO, www.neostudio.info.

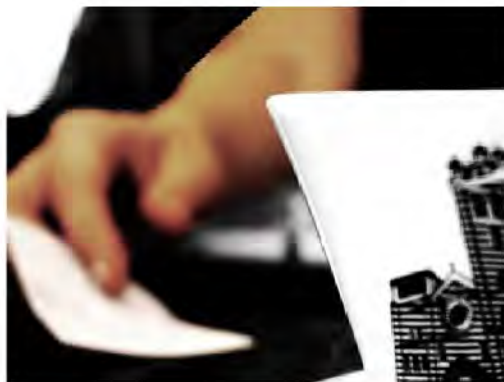
URBAN ARCHITECTURE OF THE 20TH CENTURY

Matteo Fochessati is curator at the Wolfsonian – Palazzo Ducale Fondazione per la Cultura, Genova. He has a degree in Contemporary Art from the University of Genova, with a dissertation on *The Italian Informal and The Influence of International Visual Art in The Postwar Period*, and a degree in Contemporary Art, with a thesis on *Futurist Mural Art*. From 1990-93 he was collaborator of the art journal *Tema celeste* and became collaborator of the *Giornale dell'arte*.

URBAN ARCHITECTURE OF THE 20TH CENTURY

Gianni Franzone has a degree in German Literature and Art History from the University of Genova with a dissertation on *Town's image in the German figurative culture 1905-1918*. From 1990 to 1993 he was as Registrar of the Mitchell Wolfson Jr. Collection in Genoa, the Italian branch of the Wolfsonian Foundation based in Miami Beach, and he later served as Assistant Director of the Wolfsonian Foundation in Genoa from 1993 to 1998. Since 1999 he has been curator of the Wolfsonian-Palazzo Ducale Fondazione per la Cultura.

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PRINCIPE STATION

APARTMENTS

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STUDIO

APARTMENTS

MEET-UP LOCATION

APARTMENTS

MERCATO ORIENTALE

BRIGNOLE STATION

GENOVA

MARE LIGURE

AEROPORTO

CULTURAL FRAMEWORK

To study architecture in Genoa one must grapple not only with its ancient walls and narrow medieval streets, but also with its much more recent history. After its decline as the dominant international hub of banking that helped finance the age of exploration, Genoa languished for several hundred years before emerging as a major industrial port in the 19th and 20th centuries. Genoa became the largest shipbuilding port in Italy and filled a key position in the Industrial triangle, a manufacturing region encompassing Turin and Milan in the north with Genoa defining its southern tip. At its height, Genoa's port was the largest by trade volume in all of Southern Europe. By the 1990s the most productive period of Italian industrial production was past, and the Porto Antico was effectively returned to the city as a space of leisure and retail commerce. Meanwhile the Western port facilities expanded considerably to accommodate both the substantial remaining trade and the larger vessels that modern transport technology favored. Genoa is still the busiest port in Italy, connecting active cargo rail lines from Milan and Turin to the rest of the world. As this commercial activity gradually shifts to the periphery of the city, the historic center is being re-programmed as a hybrid space of retail and residential central business district and an emerging touristic center focused around its historic port. As a result, rail and highway systems are adapting to the shifting nodes in the expanding port facilities opening new spaces near the city center for requalification and development.

Genoa's sense of its own identity is a curious mixture of pride in being home to the oldest continuously operated bank in all of Europe, the hometown of the mythic figure of Christopher Columbus, and the center of important organized labor movements in the early twentieth century. The working port is another important cultural touchstone for the city, representing the civic pride of a once powerful maritime center. As architects, it is our task to evaluate the particular Genovese urban condition as it presents itself formally and systemically and imagine a new way to live in this ancient city emerging from one economic modality into another. At the same time, we must reflect on the way that the residents of the city view themselves and their heritage understanding that architecture is a critical tool for expressing civic identity.

The legacy of Genoa's industrial past looms large in the city, from the abandoned waterfront infrastructure to the newly renegotiated allocation of public space formerly used for trade and shipbuilding. Renzo Piano's preliminary proposal for waterfront requalification implemented in the 1990s has successfully guided the urban waterfront through the first phase of its transition from working port facility to touristic retail and entertainment hub. This new land use at the waterfront has profound impacts on the historic center, not only transforming the gritty areas just off the port into picturesque retail districts but calling into question existing transportation networks and land use more broadly throughout the city. Genoa is now poised to renegotiate not only its waterfront, but land use adjacent to railway lines and yards built to accommodate large volumes of commercial traffic close to the city center. As the historic center adapts to new post-industrial uses the rest of the city will need to be reconsidered. The potential for this work is more than simply rethinking land use and proposing new buildings and programmatic uses. It involves establishing and articulating an emerging civic self-expression that is uniquely Genovese.

CULTURAL FRAMEWORK

**Villetta di Negro**

Students observe the city of Genoa from above. On the ledge in graffiti it is written, "Live so that you remember!"

Palazzo Rosso

The intricacy of Genoa's many levels as seen from the viewing platform in the roof of the Palazzo Rosso.

**Mercato Orientale**

A source of Genoa's diverse food culture, and the main location that students frequent for fresh produce or their favorite baked goods.

**Palazzo Rosso Stair**

Franco Albini's modernist intervention, an apartment and suspended spiral stair in the historic Palazzo Rosso of Genoa.

**Da Maria**

A typical Ligurian dish, Insalata di Polpo, served at Da Maria, a popular lunch location frequented by locals and students.

**Forte Diamante**

Looking out from Forte Diamante, the highest remaining fortification in the network of 18th Century walls that surround the city.



Portofino

The Ligurian Coast tour features stops along the Italian Riviera, part of the Mediterranean Sea in northwest Italy.

Monumental Cemetery of Staglieno

Filled with life-like statues of mourning figures, cenotaphs, and a replica of the Pantheon, this cemetery was a stop on the Grande Tour.



San Lorenzo Cathedral

The sight of this eclectic basilica greets the students everyday as they make their way to and from their classes.



Piazza de Ferrari

Located in the heart of the city, this link between the historical and modern parts of Genoa was the meeting place for the group before class trips.



Gelato Culture

Gelato breaks are always a good reward for the group, and a refreshing treat after miles of walking each day.



Porto Antico

On the first night of the semester students meet at the waterfront for an introductory dinner of pizza and gelato.

ON THE MOUNTAINS

a. **Forte Diamante**

Built in 1758, this fort is one of the defensive structures located along the walls of the city.

b. **Admiring the view**

The views from the top are breathtaking, and the entire group felt accomplished when they reached the top.

c

Group picture at the top

This challenging hike was an important step in building a mutually supportive group dynamic at the beginning of the semester.

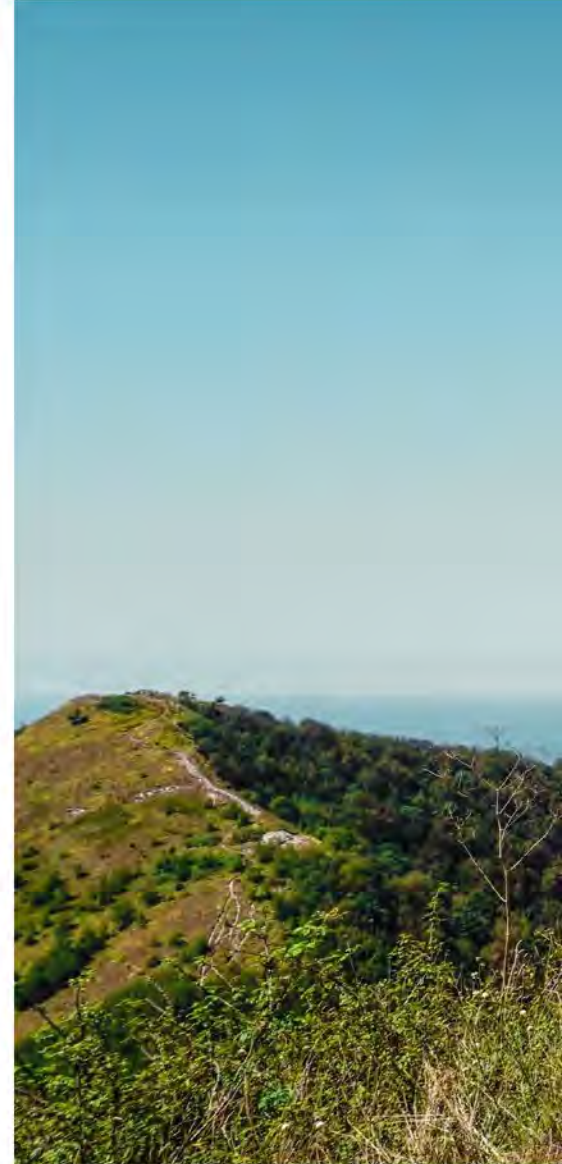
“A city hemmed in, as Renzo Piano says, between a steep mountain and a deep sea, very soon learns to organize wholly artificial spaces and infrastructures for itself.” - Bruno Gabrielli



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ON THE SEA

- a. **Ligurian Coastal Tour**
The end of summer in Italy is prime time to visit the beaches before the seasons change.
- b. **Camogie**
A pastel-hued harbor lined with fishing boats, this port town offers delicious local cuisine and a fine beach.
- c. **Early Morning Sunrise**
Early departures for travel / study trips offer an opportunity to witness sunrise.
- d. **Free-diving in San Fruttuoso**
Daring students dove to see the statue of Christ of the Abyss in the remote harbor of the ancient abbey.

Genoa is located on the Mediterranean coastline, that is, the Italian Riviera, between Pisa and Nice, and It is the largest seaport in Italy. The Ligurian Coast is home to famous cities including Portofino, Cinque Terre, and Santa Margherita.





THE CITY CENTER

- a. **View from Spianata Castelletto**
Genoa is made up of a densely populated urban fabric built into the mountainous topography.
- b. **Piazza delle Erbe**
The historic center is a maze of winding streets that vary in size and steepness connected by public plazas at intersecting points.
- c. **Diagramming the city**
- D **Porto Antico**
The new port of Genoa transformed by architect Renzo Piano.



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Genoa has the largest intact medieval center in Europe, preserved as a UNESCO World Heritage Site, it has been continuously inhabited since the 8th Century BCE

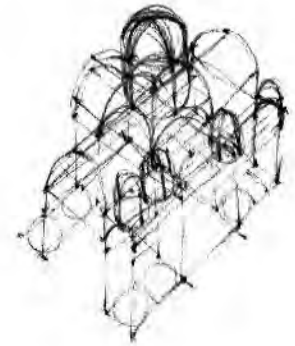


THE CITY CENTER

- a. **Church of the Gesu, Genoa**
The site of a sketching exercise on one of Professor Rice's walking tours.
- b. **Church of the Gesu, Genoa**
Axonometric study of volumes.
- c. **Architecture of the City**
This course takes place in many locations, the city is our classroom.
- d. **Museo del Tesoro by Franco Albini**
The ceiling of the Treasury, below the courtyard of San Lorenzo.
- e. **Plan drawing of the Treasury**
- f. **Church of the Annunciation, Genoa**



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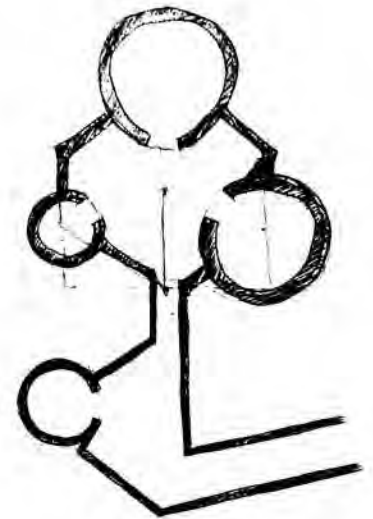
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THE CITY CENTER

a. **La Biscione**

This collection of apartment blocks follow the natural contours of Genoa's undulating landscape. An expression of modernist ideals it has had mixed success as a utopian social housing project.

Galleria Giuseppe Garibaldi

b. **Franco Albini's Government Building in Genoa, Nuovi Uffici Comunali.**



“ It is in this deep relationship between the city and its spaces on the sea, between the social and productive fabrics, that we must seek the true potential of an urban reality that is still struggling to find an identity of its own between a past of old industrialization and a future that is still uncertain ” —Nicoletta Artuso







LANGUAGE, CULTURE AND CUISINE

- a. **The Daily Cappuccino**
Italian coffee culture consists of a cappuccino with breakfast and an espresso after dinner.
- b. **Conversing with Italian students**
As part of the Italian language class, the students are encouraged to converse with other Italian students taught by Professor Cavalieri.
- c. **Interacting with the locals**
The friendly owners of A Toa de Zena, a local pizzeria where everything is homemade.



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- d. **Italian class**
Students always look forward to class with Professor Cavalieri. As they become more proficient in the language they hold classes out in the city to practice their Italian.

E

Food culture

Focaccia, pizza, pasta ... some of the foods eaten daily in Genoa.

F

Mercato Orientale

The market is a place that the students shop for fresh produce, embracing the Italian tradition of daily shopping for fresh foods.



C



D



E

“ Here in Genoa I don’t have to drive to get to studio. I often find myself sitting in a café to drink coffee and appreciating the rhythm of daily life. This is so different from the daily rhythm in Miami where I drink coffee in the car on my way to school. ”

-Emilia M. Garcia



LANGUAGE, CULTURE, AND CUISINE

- a. **Informal markets**
An informal market near the port for selling clothing and household items.
- b. **Dogs of Genoa**
Dogs are an important part of daily life in Genoa.
- c. **At the Genoa-Napoli game**
Football is enjoyed by many of the locals and a passionate subject among Italians.
- d. **Streetfront Dining**
People watching from a local eatery on Via Ravecca.
- e. **Before the game**
Students had dinner at Professor Cavaliere's favorite Neapolitan pizzeria, then went to the football game for an exercise to practice Italian and learn about Italian sports culture.
- f. **Stadio Luigi Ferraris**
The official stadium for sports in Genoa opened in 1911, it is one of the oldest stadiums used for sports in Italy.



“ Coexistence here is certainly not easy. This part of the city is inhabited by workers on the 20th Century docks and first-generation immigrants, the new inhabitants from Arab, American, African, and Eastern countries . . . ”
-Valia Galdi



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F

COLLABORATION WITH UNIGE STUDENTS

ELECTRICAL LANDSCAPES
UNIGE/FIU Urban Design Workshop
November 3-4

UniGe: Prof. Carmen Andriani
FIU: Eric Peterson & Matthew Rice

Critics: Elisa Cagelli, Riccardo Miselli, Valeria Iberto, Beatrice Moretti, Davide Servente

The annual urban design workshop engaging the FIU students and UNIGE architecture students of Professor Carmen Andriani will examine the decommissioned coal-fired power plant next to the Lanterna, Genoa's iconic lighthouse, and the surrounding area of San Benigno, an area adjacent to the port transitioning from industrial and port activities to urban recreational use.

Mixed teams of Italian and U.S. students propose urban strategies to provide public spaces and access to the area as well as the development of a particular aspect or component that informs the whole, such as a system of public spaces, a portion of the power plant, an infrastructural element, or an architectonic structure.



A



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- a. **Physical Models**
 Models produced from the collaborative effort of FIU and UNIGE students.
- b. **FIU/UNIGE Collaboration**
 The students worked together for two days, forming connections in the process.
- c. **Group picture**
 This image was taken at the end of the two-day workshop, after the students had presented their work.







COLLABORATION WITH UNIGE STUDENTS

- a. **Intercultural Exchange**
FIU students talk with UniGE students after a lecture by a professor at the convent.
- b. **Professional Lecture Series**
Professor Peterson speaks with an architect after a lecture.
- c. **Working together**
Collaborating with UniGE students on a design charette offers students a different perspective.
- d. **Students and professors at the review**
- e. **Working with UniGE students**



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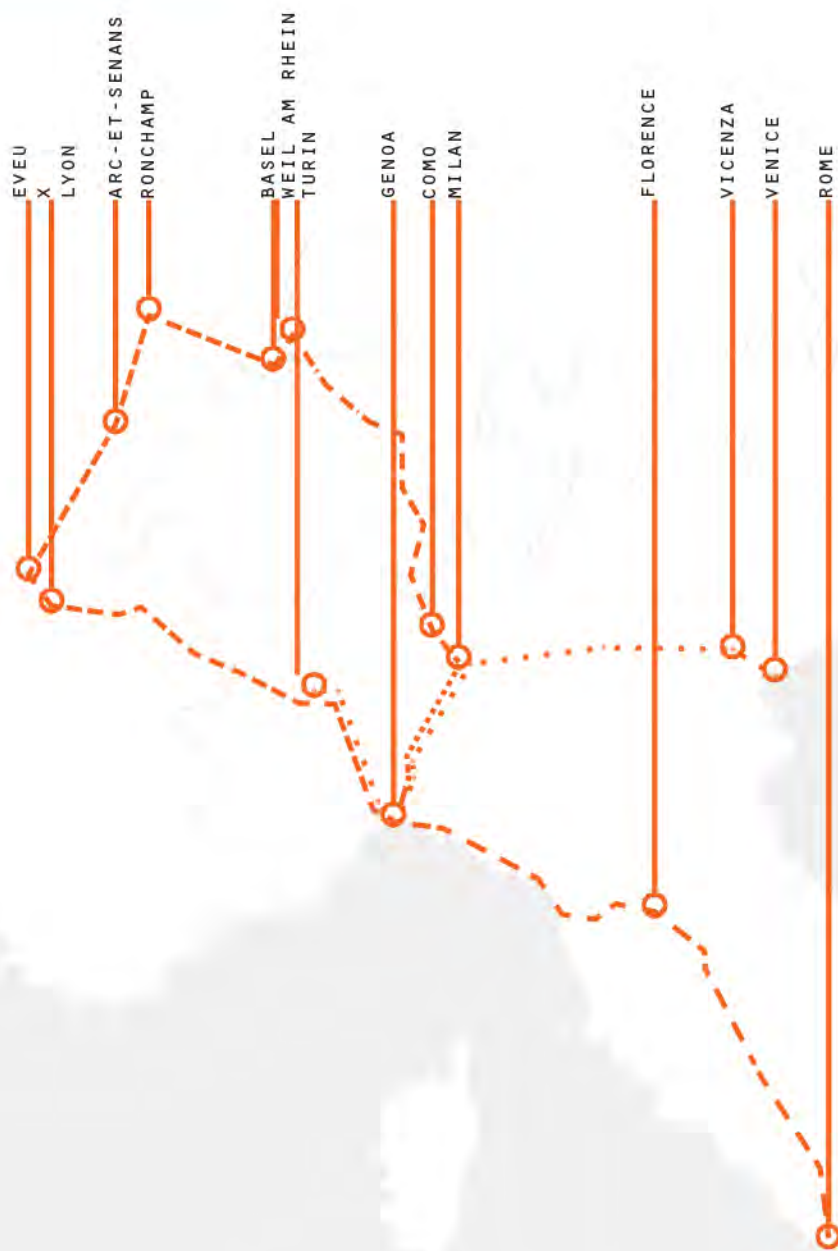
“ To be immersed in a culture that was so authentic and true to itself helped me to embrace the unique way in which I see the world and can thus translate through my designs. ”

-Elise Francis









TRAVEL INVESTIGATIONS

In Le Corbusier's *Travels to the East* we see the mind of a young architect blossom as he visits and draws important architectural precedents for the first time. Indeed, for young architects and designers, travel is among the most important activities one can engage in, provided that it is accompanied by rigorous drawing and analysis of important architectural works.

The Architecture in Genoa program is founded on the idea that students learn best when they see architectural principles in action. We look at projects from many different eras attempting to distill architectural concepts rather than focusing on any particular time period or architectural style. Modern and contemporary architecture are particularly interesting because they are closer to our own experience and taste. But the architecture of the renaissance, medieval, and ancient periods have many lessons for the inquisitive student.

The travel / study programs are supported by a course in architectural analysis that asks students to draw and diagram architectural projects including buildings, piazzas, public spaces, and urban conditions.

In 2016 students had two primary travel / study trips:

Lyon, Basel, and Como

and

Rome and Florence

as well as shorter trips to:

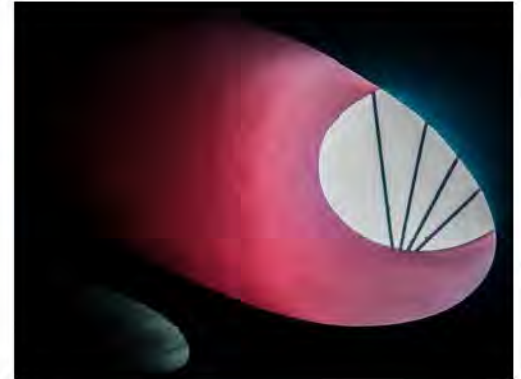
Venice, Turin, and Milan

The first travel / study experience established the grounds for investigation for the entire semester. We visited modern and contemporary projects in Southern Europe to learn about how cities have transformed in the past century in response to changes in building technology and social organization. This helped us to address several important questions: How do we make sense of the legacy of renaissance ideas about space, material, detail, symbolism, and narrative in contemporary European architecture? How do we understand the role of detail in contemporary architecture? and, How can architecture make sense of its past, both near and distant, while remaining distinctly contemporary?

The second travel / study trip to Rome and Florence examines two cities to discover the roots of western thinking about order and systems of architectonic logic. We visited projects by the most important renaissance artists and architects including Alberti, Brunelleschi, Bernini, Boromini, and Michelangelo to witness first-hand how the evolution of ideas about order are translated into concrete form as an expression of ideology that transforms cities from uncoordinated agglomerations of built work to more geometrically rational compositions. We then learn how advances in representational techniques coupled with a rising fascination with the individual as a cultural protagonist leads to more playful compositions that are stretched and warped to satisfy a more whimsical taste during the baroque and mannerist period.

Shorter travel / study trips are focused on contemporary and historic architecture and urban design. By visiting contemporary projects by architects such as Renzo Piano, Zaha Hadid, Herzog and De Meuron, Tadao Ando, Peter Zumthor, and Coop Himmelblau as well as modern architecture by Le Corbusier, Mies van der Rohe, Giuseppe Terragni and Carlo Scarpa, students learn to see the relationship between ideas and built form. Through our travels we learn how to see and identify ideas - both architectural ideas and larger cultural questions - that take concrete form as principles and concepts within the built environment.

MODERN ARCHITECTURE TOUR



Gare de Saint-Exupéry
Railway station designed by Santiago Calatrava on the outskirts of the city of Lyon, France.

Musée des Confluences
Located at the confluence of Rivers Rhone and Saone, the museum by Coop Himmelblau is a controversial design.

Sainte Marie de La Tourette
The students spent the night in this monastery designed by Le Corbusier, and ate dinner and attended Vespers with the monks.

Confluence District
Masterplanned by Herzog and De Meuron with commercial buildings and housing developments by contemporary architects.

Notre Dame du Haut
Designed by Le Corbusier, the distinctive church is a pilgrimage site for architects form around the world.

Casa del Fascio
Designed by Giuseppe Terragni in Como, Italy, the transparency of the facade is meant to reflect the transparency of government.



Royal Saltworks

An impromptu break on our bus ride to Ronchamp led us to a UNESCO World Heritage Site designed by Claude Ledoux in the 1700s.

Beyeler Foundation

This Renzo Piano designed museum features an innovative layered roof system that controls the entry of light into the galleries.

Fondazione Prada

A former gin distillery turned art gallery, this project in Milan by Rem Koolhaas exemplifies the city's transition to a post-industrial era.

The Orange Cube

Located in the Confluence District, the building by Jakob + Macfarlane transforms the former industrial site with its playful form and color.

LYON

- a. **Vieux Lyon**
The old town of Lyon has been designated as a UNESCO World Heritage Site.
- b. **Visiting Faculty Professor Gray Read**
The group engaged in enriching discussions with Professor Read focused on social interaction with architecture.

Ancient Theatre of Fourviere

- c. Professor Read gave a presentation about the history of theater and it's impact on architecture.



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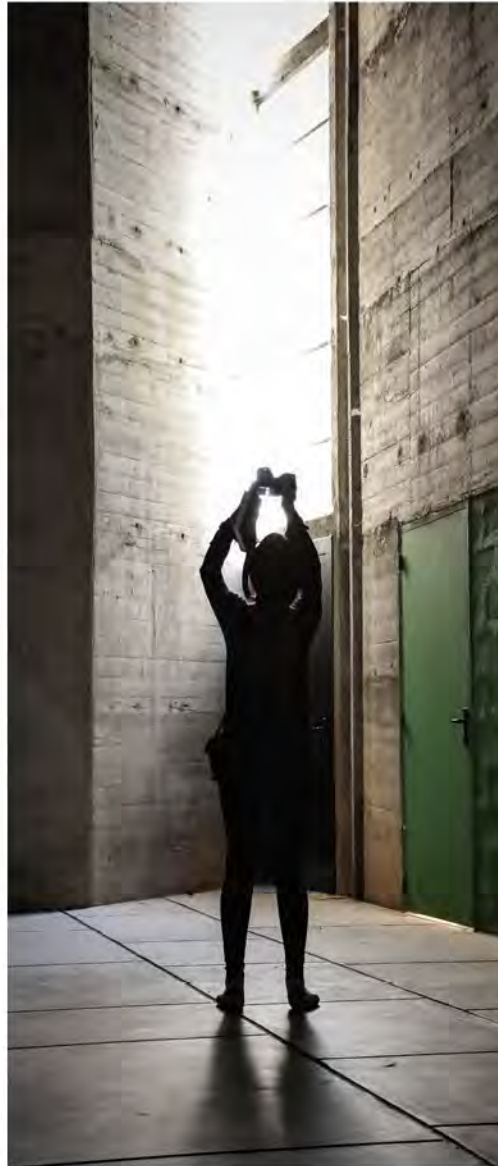






LE CORBUSIER

- a. **Ronchamp**
The curved walls, heavily textured surfaces, and strategic openings in the ceiling allow for the most heavenly light to enter the church.
- b. **Photographing La Tourette**
Admiring and documenting the proportions and the distinctive treatment of light and material.
- c. **Investigating Le Corbusier's modular window system at La Tourette**
- d. **Interior of Ronchamp**

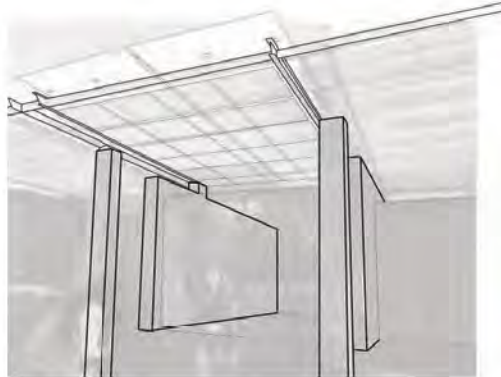


“ I particularly enjoyed the trip to France where we visited La Tourette, a convent designed by Le Corbusier. The elegant concrete design nestled into the hillside was the perfect space to relax and contemplate. ” -Victoria Gomes



BASEL

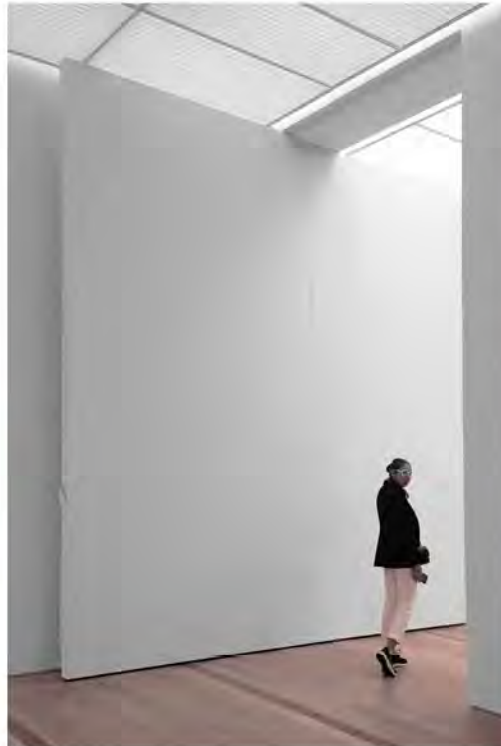
- a. **Sketch of Beyeler Foundation**
For the Architecture of the City course, students analyzed the buildings that they visited.
- b. **Beyeler Foundation by Renzo Piano**
The museum combines human interaction with art and nature using strategic opaque, transparent, and translucent materials.
- c. **Exterior of Beyeler Foundation**
- d. **Interior of Beyeler Foundation**
- e. **Werkraum Warteck**
An example of a modern renovation project, the converted brewery features a staircase that connects similar programs on multiple levels.
- f. **Messe Basel by Herzog & de Meuron**
A Convention Center and collection of exhibition spaces for events including Art Basel.



A



B



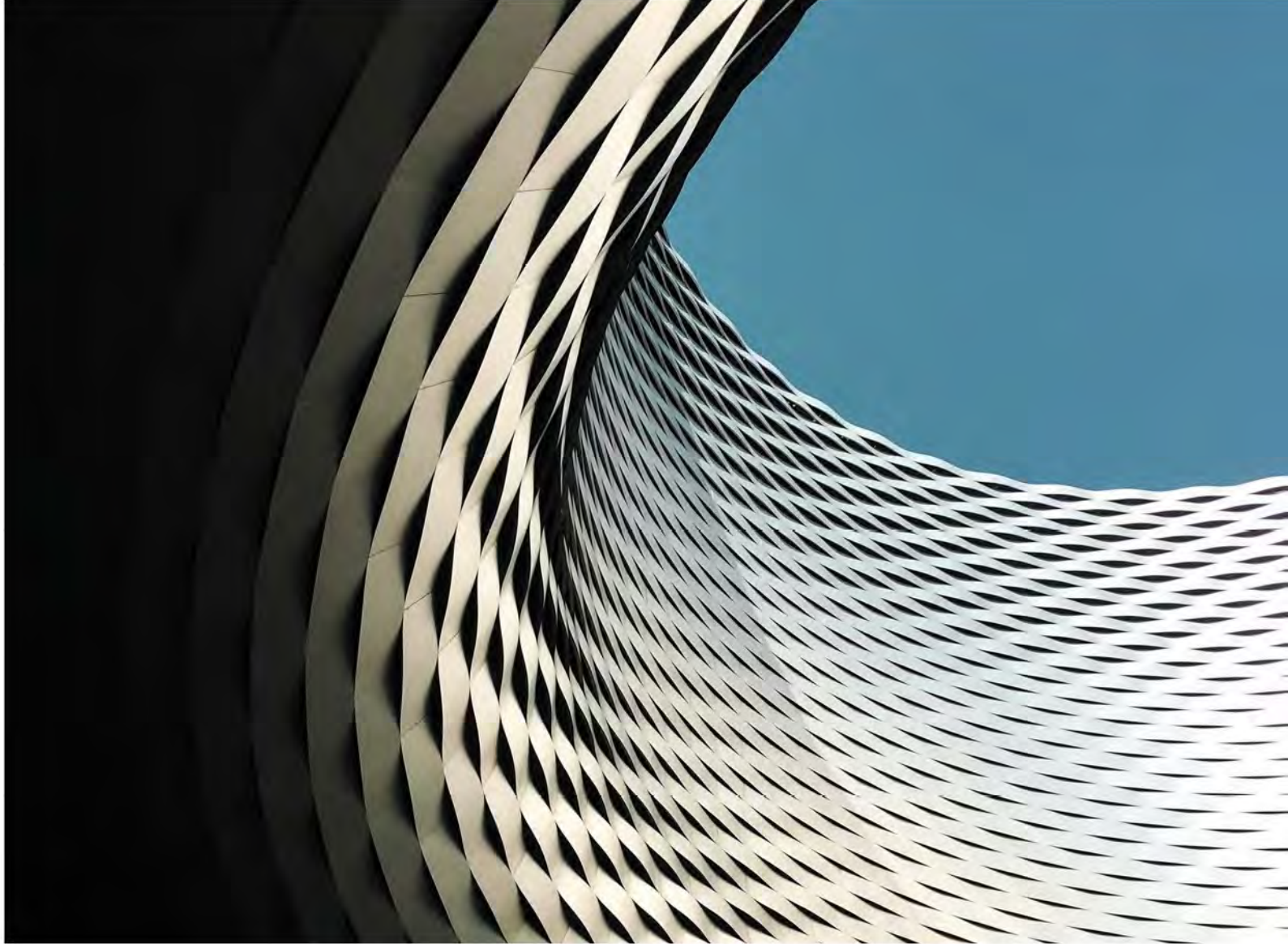
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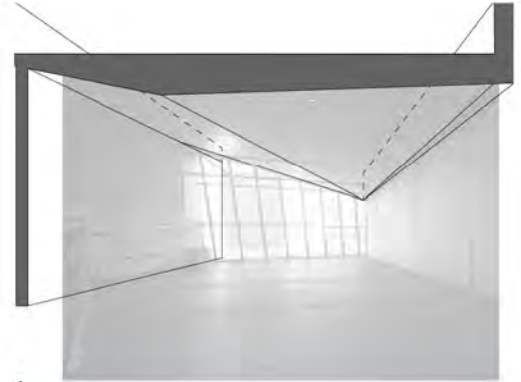
C



VITRA

- a. **Analytical drawing of Vitra Fire Station**
One of Zaha Hadid's first built projects, this project demonstrates angular forms and spaces with a dramatic cantilevered concrete and steel structure.
- b. **VitraHaus by Herzog & de Meuron**
The product sales building is a series of rooms displaying furniture from the Vitra Collection.
- c. **Vitra Fire Station**
- d. **VitraHaus by Herzog & de Meuron**

“ We were exposed to the most interesting architecture throughout Italy, France, Switzerland, and Germany. Professor Peterson has definitely influenced the way I see things, and the way that I schedule my travels. ”
-Denise Bujalil



A



C

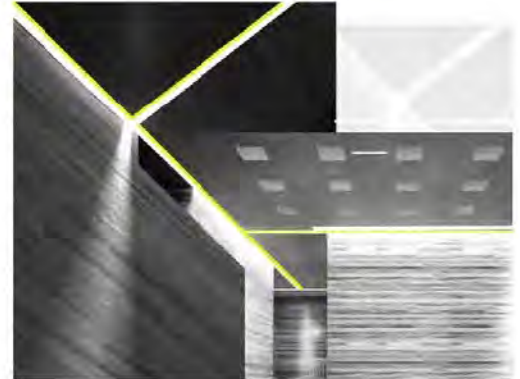


B



VALS

- a. **Analytical drawing of Therme Vals**
How light enters and affects material and space in an ethereal way.
- b. **Vals, Switzerland**
A view of the alpine village of Vals from the mountainside above the town.
- c. **Therme Vals by Peter Zumthor**
The group enjoyed a day at Zumthor's baths, experiencing and appreciating the architecture and the relaxing afternoon at the spa.



A



B

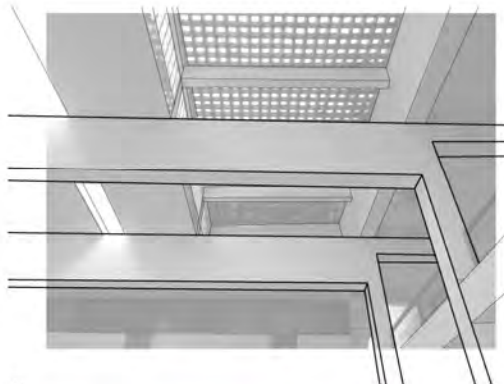
“The classes are set up so that they reinforce what we learn on the travel / study trips. The cities and projects that we visit become a living textbook illustrating the concepts and ideas that are discussed in the classroom.”

-Julian Ramirez



COMO

- a. Analytical drawing of Casa del Fascio
Layered spaces created by overlapping structure and surfaces in the main atrium.
- b. Monumento ai Caduti
The monument on Lake Como by Giuseppe Terragni honors the fallen soldiers of World War I in Italy.
- c. Casa Giuliani Frigerio
Terragni's intricate layered facade.
- d. Sketching inside Casa del Fascio
- e. Facade of Casa del Fascio



A



B



C



D

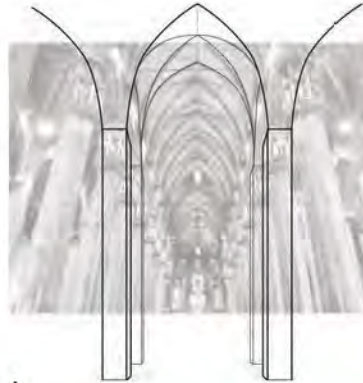






M I L A N

- a. **Analytical Drawing**
Interior of the Duomo di Milano.
- b. **Bosco Verticale**
An apartment building by Stefano Boeri that aims to be a sustainable generator of biodiversity in the city.
- c. **Piazza Gae Aulenti**
Recently completed by AECOM in 2012, this urban plaza is a large regeneration project that links the city to one of Milan's main transportation hubs.
- d. **The Rooftop Terrace at the Duomo**



A



B



C



FROM RUINS TO RENAISSANCE TO ROCOCO

**St. Peter's Basilica**

Photographing the massive interior of the Grand Papal Basilica, designed by Renaissance Masters including Michelangelo and Bernini.

Pantheon

A temple honoring all of the gods, later converted to a church, this ancient concrete edifice inspired many Renaissance architects.

San Carlo alle Quattro Fontane

This baroque church designed by Borromini modifies classical architectural motifs with curvilinear geometric distortions.

Fontana dei Quattro Fiumi

This baroque fountain statue by Bernini in Piazza Navona stands in front of Borromini's Church of Saint Agnes in Agony.

Colosseum

The Flavian Amphitheater, commissioned in 70 A.D. is the largest amphitheater ever built in the ancient world.

Lecture in Florence

Students learn about Renaissance architecture in the buildings and public spaces where it emerged as an important artistic and cultural movement.



The Roman Forum

The center of Roman government and commerce in ancient times, the forum lies in the valley between the Palatine and Capitoline Hills.



Michelangelo's Statue of David

Located in the Galleria dell'Accademia in Florence, the marble Renaissance masterpiece from 1504 is the artist's most famous sculpture.



Cattedrale di Santa Maria del Fiore

Construction of the Duomo of Florence began in 1296 in the Italian Gothic style, The famous dome was completed by Brunelleschi in 1436.



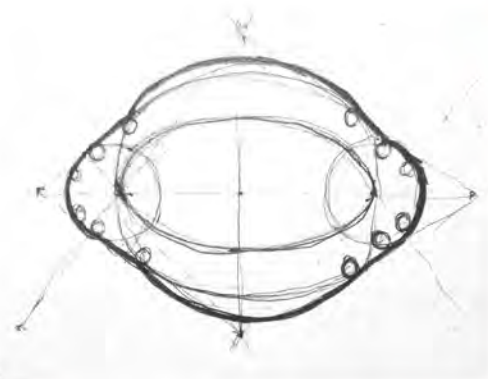
Fontana di Trevi

Bernini's famous masterpiece of public art is an enchanting and romantic setting for travelers from around the world.



ROME

- A Analysis of the dome of San Carlo alle Quattro Fontane
- B Sketches of Quattro Fontane
- C Sketch of a Corinthian column
- D Sant'Andrea al Quirinale
- E Baths of Caracalla
- F The dome of Bernini's Church of Sant' Andrea al Quirinale



A



B



C



D



E

“On the travel / study trips we visit important architectural projects that vary from ancient to contemporary. We research the projects before we visit, and then, while we are on site, we actively engage with the buildings through drawing and group discussion. This is what I find most engaging about the way learning happens on study abroad.”

-Michael Drew







FLORENCE

- A Neogothic facade of the Cathedral of Santa Maria del Fiore
- B Vestibule of the Laurentian Library by Michelangelo
- C Laurentian Library Reading Room
- D Overlooking the city from the Piazzale Michelangelo





IN PURSUIT OF THE IDEAL

**Olivetti Showroom**

A modern office equipment showroom demonstrates architect Carlo Scarpa's attention to detail.

**Grand Canal**

The city is connected by both waterways and bridges that link the many small islands to one another.

**Vicenza Streetscape**

The street scape of Vicenza is typical of an Italian Renaissance city with narrow streets lined with multi-story masonry buildings.

**Venice Skyline**

Sunset over the lagoon highlights the dramatic Venetian style with buildings influenced by western and eastern architectural traditions.

**Padian Fragment**

Palazzo Porto Breganze is one of Palladio's unfinished palaces in Vicenza; only two of its seven bays have been built.

**Padian Basilica**

This Renaissance building by Andrea Palladio is a renovation of an ancient market located in the busy central square of Vicenza.



Monument to the Partisan Woman

The bronze sculpture lies on an arrangement of stone platforms designed by Carlo Scarpa, and is a dedication to seven executed partisans.



Fondazione Querini Stampalia

This restoration project by Carlo Scarpa negotiates the rising sea level by allowing water to flow into certain areas of the museum.



Olivetti Showroom

Carlo Scarpa's famous staircase is a playful composition of overlapping and sliding stone elements that appear to float.



Olivetti Showroom

Carlo Scarpa's attention to detail is evident in his careful use of proportion and choice of materials.



VENICE

- A **Querini Stampalia** The water covers the stairs at certain times as the tide changes.
- B **Sketching the Venetian skyline**
- C **Punta della Dogana**
Tadao Ando designed a minimalist museum for an ancient warehouse.
- D **Fountain at the Querini Stampalia**
- E **Olivetti Showroom**
- F **Venetian Gondolier**



A



B



C



D



E







VENICE BIENNALE

REPORTING FROM THE FRONT

The 15th International Architecture Exhibition, curated by Alejandro Aravena and organized by La Biennale di Venezia opened to the public from Saturday May 28th to Sunday November 27th 2016 at the Giardini and the Arsenale venues. The Exhibition included 88 participants from 37 different countries and 63 National Participations, four countries participated for the first time: Philippines, Nigeria, Seychelles and Yemen.

The curator's proposal was twofold: *"on the one hand we would like to widen the range of issues to which architecture is expected to respond, adding explicitly to the cultural and artistic dimensions that already belong to our scope, those that are on the social, political, economical and environmental end of the spectrum. On the other hand, we would like to highlight the fact that architecture is called to respond to more than one dimension at a time, integrating a variety of fields instead of choosing one or another."*

- Outdoor exhibition at the Venice Biennale
- Light Installation at the Arsenale
- Parametric 3D Printed Sand
- Installation of recycled materials from last year's exhibition
- Interactive bookshelf



A



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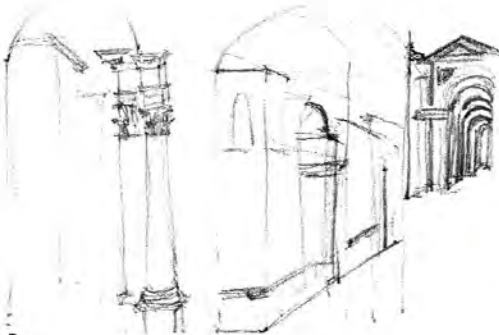


VICENZA

- A** The streets of Vicenza
The change of seasons was a truly exceptional experience.
- B** Sketch of thresholds in Vicenza
- C** Palladio's Villa Rotunda
The Palladian Villa known for its four symmetric facades, displays compositional balance and harmony.
- D** Palladian Basilica
The spire of Palladio's Basilica marks the center of the city.



A



B



C



D



DESIGN IN THE [POST] INDUSTRIAL TRIANGLE



Lingotto Fiat Factory
An adaptive reuse project by Renzo Piano has transformed an industrial building into a shopping mall, hotel, and art museum.

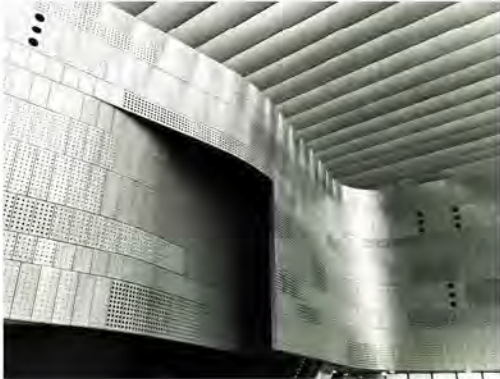
Torino Olympic Footbridge
Built for the 2006 Winter Olympics, the sculptural bridge links the converted Fiat Factory with an adjacent residential neighborhood.

Pinacoteca Giovanni e Marella Agnelli
The transformation of the Fiat Factory into a shopping mall included the addition of several new programmatic uses.

Lingotto Factory Rooftop Test Track
Interacting with the architecture on the rooftop test track.

Lingotto Factory Rooftop Test Track
Interacting with the architecture on the rooftop test track.

Lingotto Factory Rooftop Test Track
Interacting with the architecture on the rooftop test track.



The National Automobile Museum

Cino Zucchi Architects use perforated metal and other typical industrial materials to detail the museum interior.

The National Automobile Museum

An addition by Italian firm Cino Zucchi Architects features metallic materials to support the narrative of the automotive industry.



Renzo Piano Building Workshop Foundation

A guided tour of Renzo Piano's foundation included visit to the garden that features full-scale prototypes.

Bocconi University, Milan

Panels on the facade allow diffuse natural light to enter spaces where students work and socialize in an urban university building.



TURIN

- a. **Church of San Lorenzo, Turin**
One of several Baroque churches by Guarino Guarini.
- b. **Professor Spiegelhalter in Turin**
Professor Thomas Spiegelhalter accompanied students on their travel / study trip to Turin.
- c. **Lingotto Factory Rooftop Test Track**
A discussion about modernism and the industrial era in 20th Century Italy.



A



B



M I L A N

- a. **Fondazione Prada by OMA**
Professor Peterson appreciating the space inside of the renovated buildings of the museum.
- b. **Office Visit at OBR**
Learning about the work culture and design principles of OBR (Open Building Research) from one of the firm's partners, Paolo Brescia, who was also a visiting critic for the final design review.

“ Our office has developed a method that is based on listening in order to define a common goal that goes beyond the typical public / private dichotomy to achieve a design solution that is integrated with the multiple interests of the architect and the community. ”

Paolo Brescia, Partner, OBR





- 1) INTEGRATION
- 2) LEAD PART
- 3) ICONIC
- 4) SENSE OF COMMUNITY
- 5) SELF IDENTIFICATION
- 6) RESPONSE TO CLIMATE
- 7) "UP TO YOU" ABSOLUTE ZERO

EFFICIENCY (EMISE/CO) = 30%

TRADING

RENZO PIANO BUILDING WORKSHOP VISIT

- A Drawings on display at the workshop
- B Detailed basswood models
- C Full Scale Prototypes seen at RPBW
- D Presentation by Giuseppe Semprini
Responsible for the integration of BIM
technology across international RPBW
offices, Semprini presents full-scale
prototypes on display in the garden.



B



C

“ Going to the office of a *Master Architect*, who humbly stayed close to his way of sketching gave me the impression that anything is possible, so long as I do it because I love it. The love he has for what he does has inspired me to pursue my own goals. ”

-Adriana Balcaceres







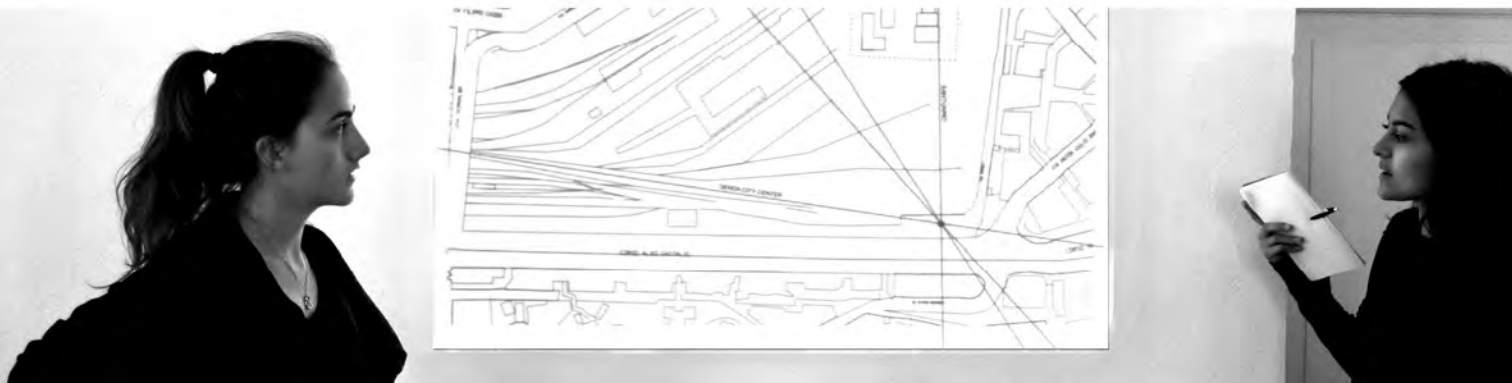
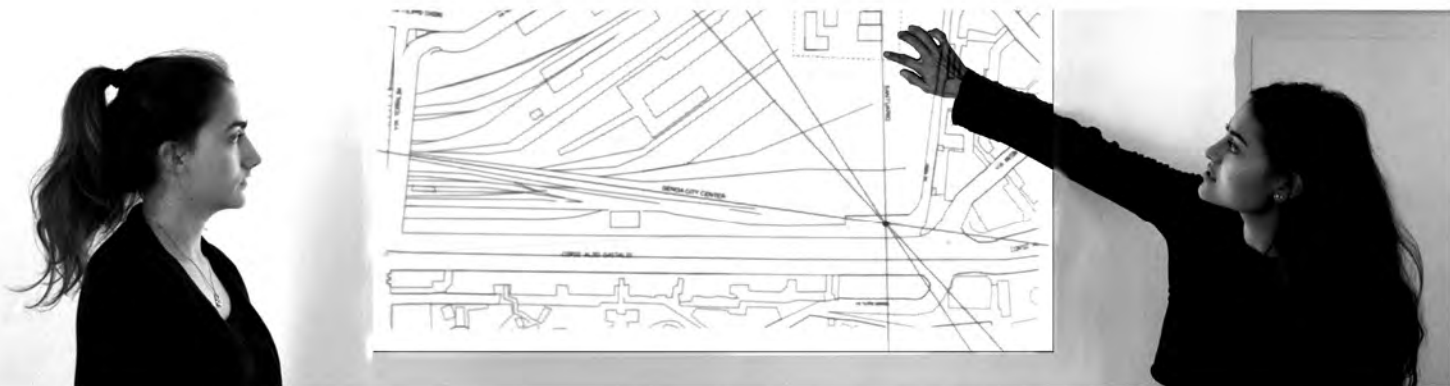
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DESIGN

DU
STIO
DIO





DESIGN STUDIO

DESIGN BRIEF

Genova is poised to experience a new Renaissance that will transform the city into a cultural capital of Southern Europe. Unencumbered by large crowds of tourist and entrenched expectations they bring the city has been quietly positioning itself to become a center for contemporary art and design. Strategic investment in the arts is critical in order for this post-industrial transformation to occur.

The city of Genova in partnership with Trenitalia is prepared to convert a former railway yard into a center of art and design production. Computerized train routing systems and advancements in scheduling and transport management have eliminated the need for much of the large train yard East of Brignole Station. This area will be converted into an arts production campus with art and design studios, co-working spaces, fabrication and production facilities.

The anchor for this new arts development project will be the **Italian Design Center**: a building that will house research scholars and exhibit 20th Century Italian Design Arts to be located at the corner of Corso Aldo Gastaldi and Via Anton Giulio Barili. It is intended that the design of the building will be inspired by 20th Century Italian Design ideals while not attempting to be "historic."

The building will sit on the slope above the railway tunnel across from the Casa dello Studente extending no more than 8 meters into the former railway yard at its northern extent. It must incorporate or reconfigure the existing stairs and extend access down to the former railway yard level. It must also accommodate and reconfigure the existing bus stop and newspaper kiosk located at the street corner on the upper level.

The site is a heavily wooded slope; it is intended that the project maintain a significant percentage of greenery. Designers are encouraged to develop strategies that incorporate gardens that feature local species while at the same time engaging in dialog with the architectural fabric of Corso Aldo Gastaldi.

SCHEMATIC URBAN STRATEGY

You will develop an urban strategy for the railway yard so that the design of the Italian Design Arts Center is a gateway/threshold, landmark, and an essential component to the project as a whole. The strategy will be an urban schematic of the overall site which will establish:

- essential spatial character internally (within the site).
- relationships with its surrounding urban environments (all four sides)
- role as a component of the city as a whole, in terms of grain, spatial structure, character, relative to what Genoa is and what it may become.

This will include:

Fabrication labs and materials research spaces for wood work, metal work, stone work, ceramics and glass, weaving and textiles, sewing and fashion design, electronics, robotics, automotive, painting, printing, and 3D printing and prototyping.

- Network of public spaces, covered and uncovered, "hard" and "soft/green."
- Hierarchy of circulation for the public, the artisans, and movement of objects/materials.
- Fabrication facilities (general volumes, scale, essential character, not architecturally developed).
- Studios for crafts persons of various sizes along with informal exhibition venues.
- Mechanical areas will be substantial and material handling strategies will be important.

ARCHITECTURAL PROGRAM: DETAIL/COMPONENT/SYSTEM

You will identify a large-scale architectural detail, component or system that will be your research into the nature of architecture as well as a major informant in dialogue with the urban strategy to the development of the building at an architectural scale. This component or part should be large enough to be spatial and significant, not a small-scale building detail. It may be portion of a room or wall system, the relationship of frame and base, a corner. It should have architectural worth in itself, of deep personal interest relative to your experience in Genoa and from recent travel, and also in an early rapport with your emerging ideas for the overall project.

BUILDING-SCALE PROGRAM: THE DESIGN CENTER**Public Exhibition Component****Entrance**

- Interior and exterior exhibition space
- Public garden
- Large meeting room for public presentations
- Service spaces: public bathroom, storage space, receiving dock
- Academic and Administrative Component

Library/archive

- Conference room
- Offices for 3 administrators/curators
- Offices for visiting scholars
- Service: bathrooms, custodial space, electrical/communications vault

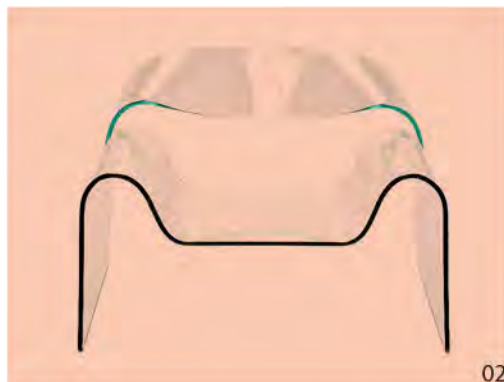
Residential Component

- Apartments for 4 visiting scholars/research assistants
- Private garden
- Dining room & kitchen
- Service/custodial spaces

Images cited on next page:

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Franco Albini
Carlo Alessi
Gae Aulenti
Mario Bellini
Alfonso Bialetti
Giuseppe Bianchi

Cini Boeri
Umberto Boccioni
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Dante Giocosa
Vico Magistretti
Angelo Mangiarotti
Enzo Mari



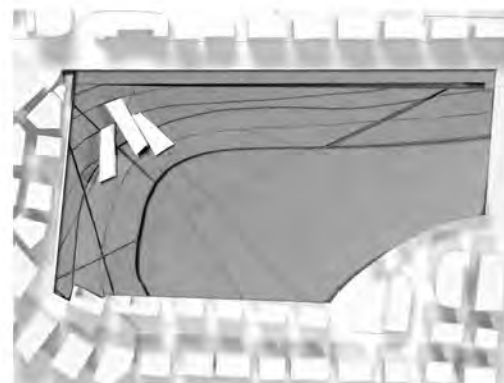
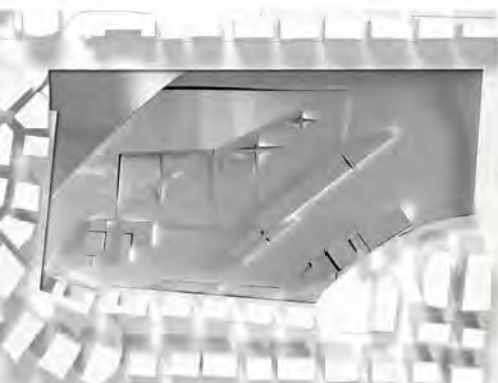
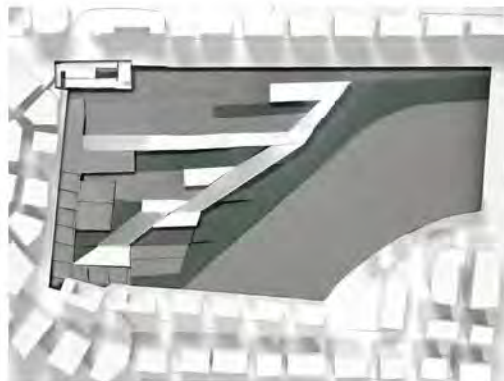
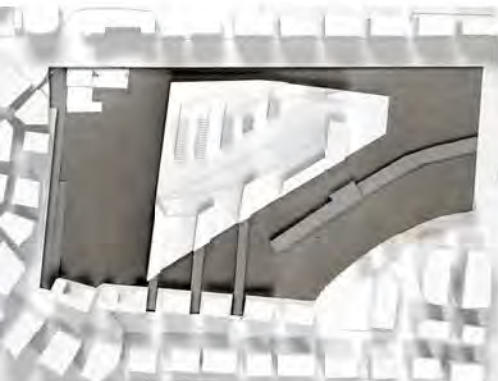
DESIGNERS



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Giuseppe Terragni
Gino Valle
Massimo and Lella Vignelli
Marco Zanuso



Project Name
Michael Drew / D10
Jasmin Jenkins / D10

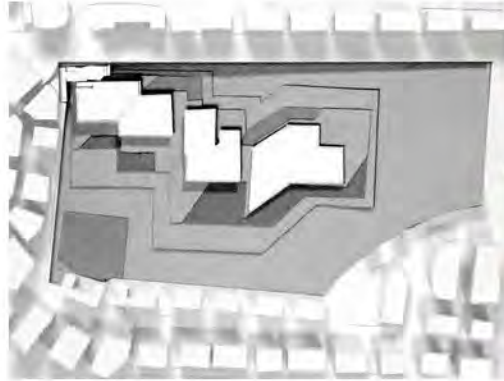
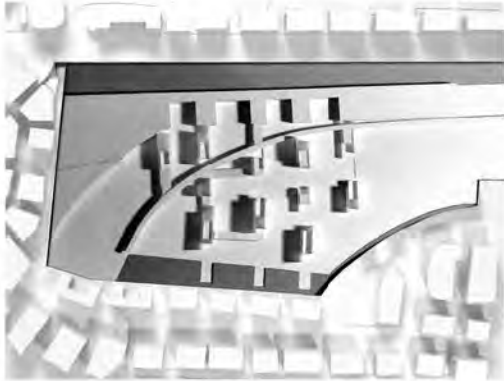
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Elise Francis / D08
Vera Kabalkina / D08

Project Name
Helena Hung / D10

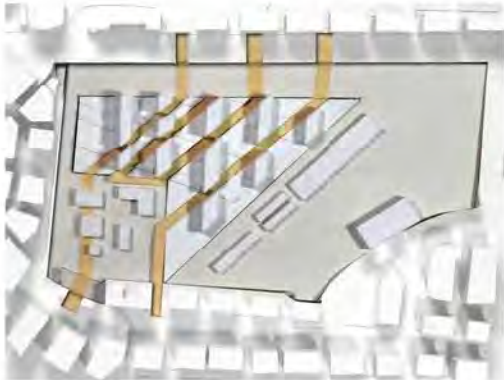
Project Name
Julian Ramirez / D10
Katherine Araujo / D10

Project Name
Ricardo Henriques / D08
Alejandro Gutierrez / D08

Project Name
Denise Bujalil / D08
Emilia Garcia / D08



PRO JEC T S /



Project Name
Paula Soler / D08
Katerina Kokalias / D08

Project Name
Sophia Gil / D08
Jhennesy Loisos / D08

Project Name
Adriana Balcaceres / D08
Victoria Gomes / D08

Project Name
Rebeca Bared / D10
Stephania Soltau / D10

Project Name
Lina Mora / D10

Project Name
Michelle Chedraui / D10



Project Name
Michael Drew / D10
Jasmin Jenkins / D10

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Katerina Kokalias / D08



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Victoria Gomes / D08



Project Name
Lina Mora / D10



Project Name
Sofia Gil / D08
Jhennesys Loisos / D08



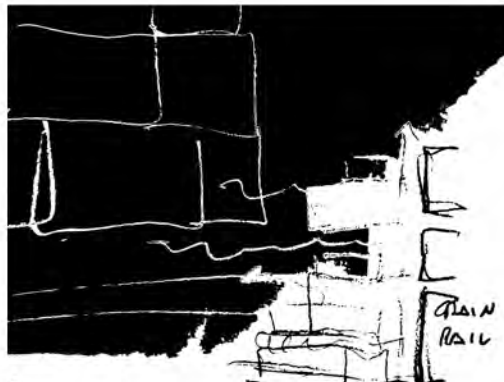
Project Name
Rebeca Bared / D10
Stephania Soltau / D10



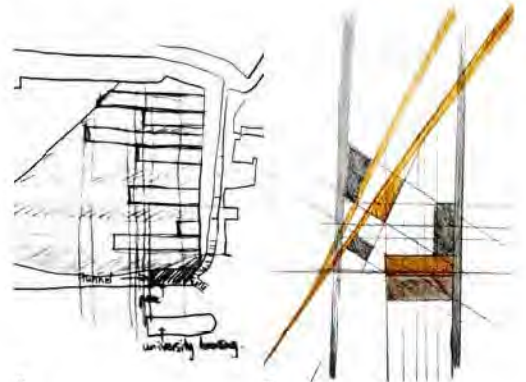
Project Name
Michelle Chedraui / D10

ELISE FRANCIS + VERAKABALKINA / D08

- 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



A

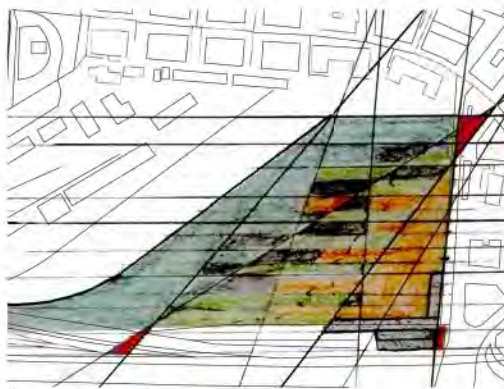


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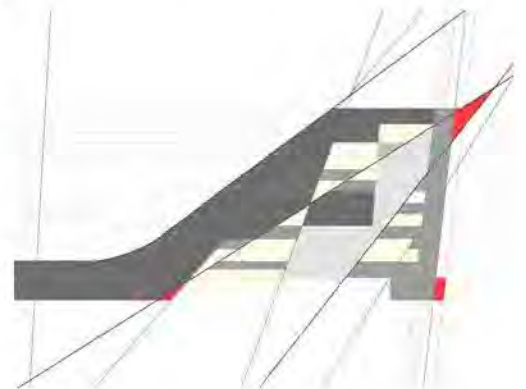
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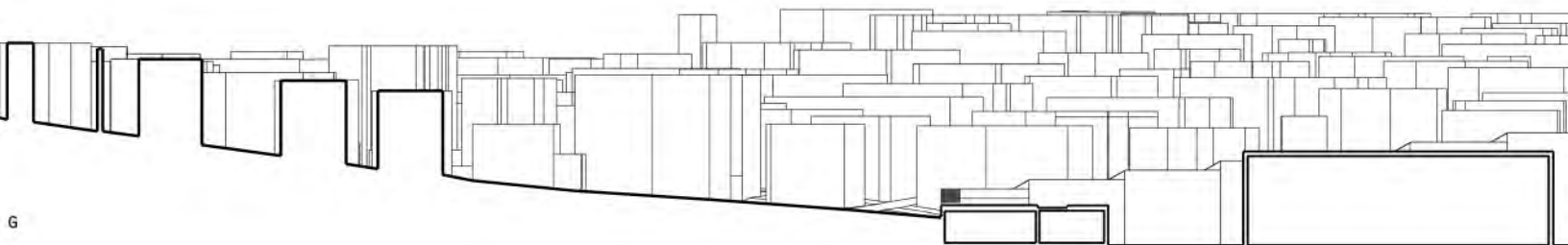
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E



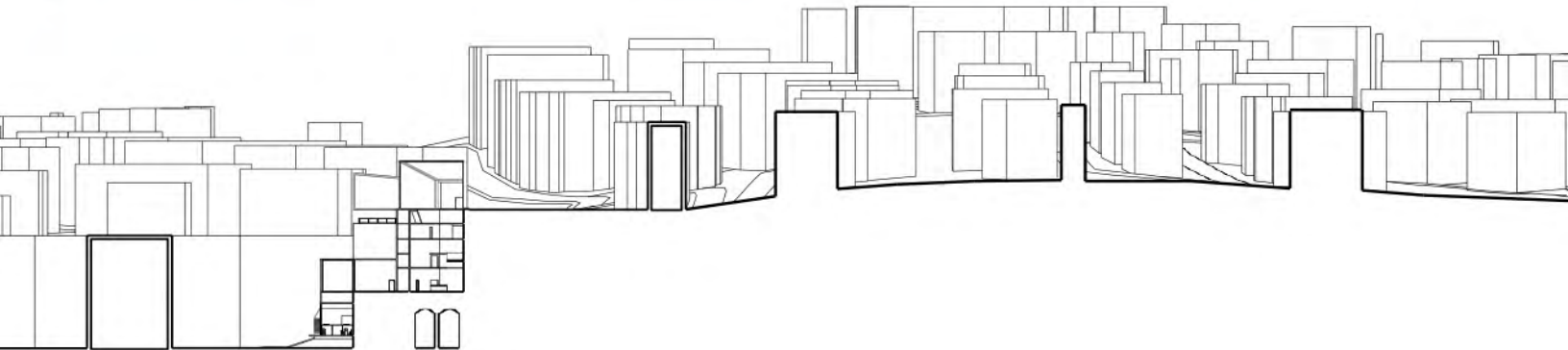
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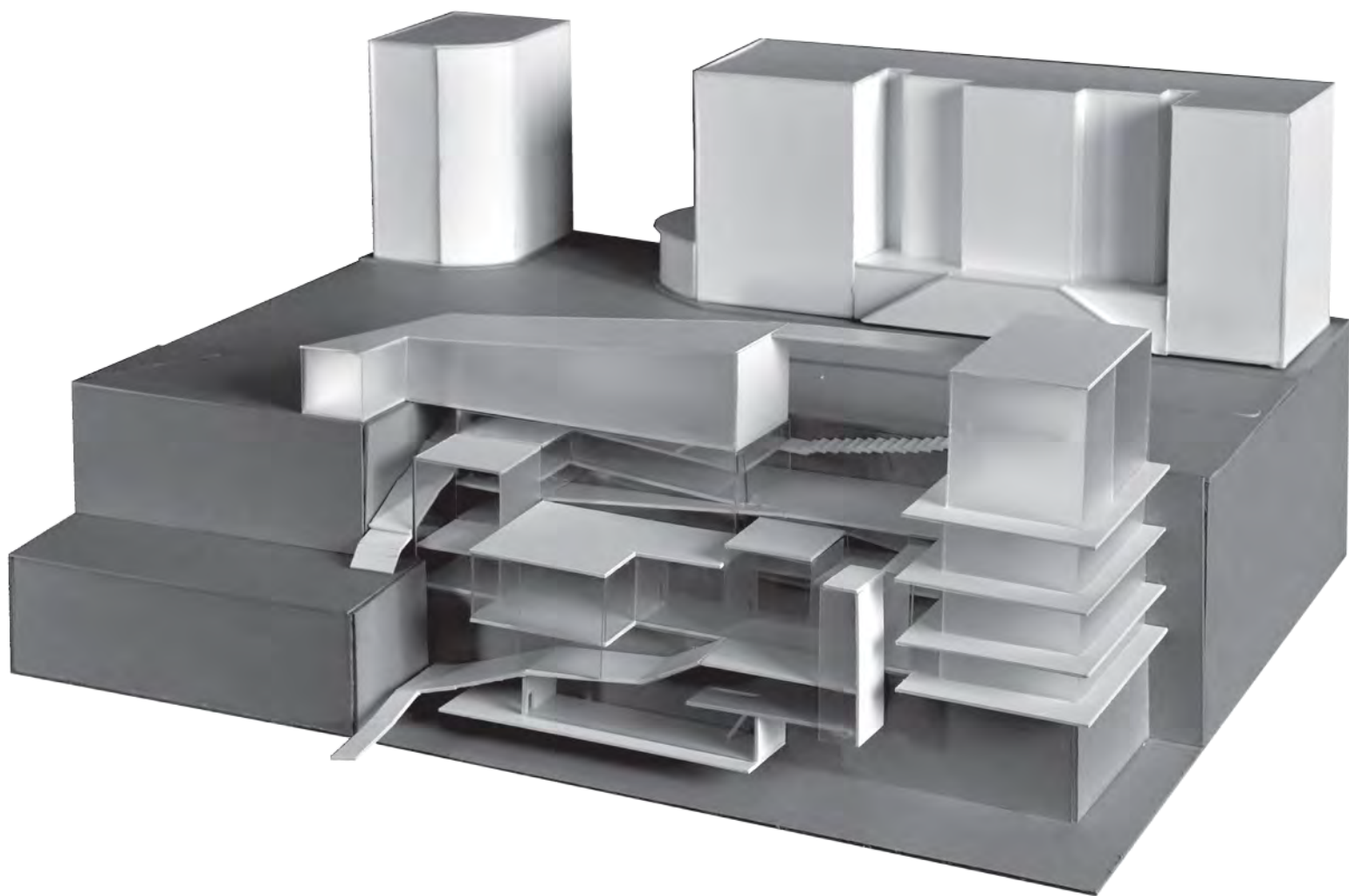


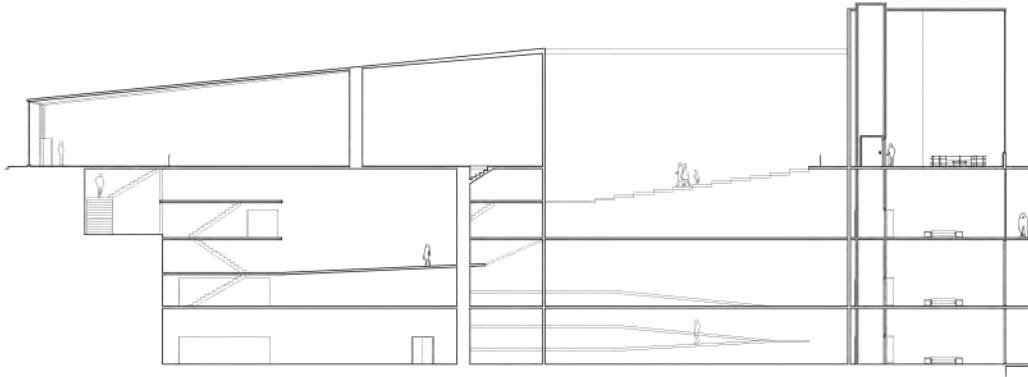
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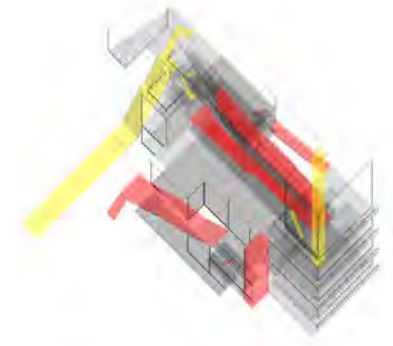
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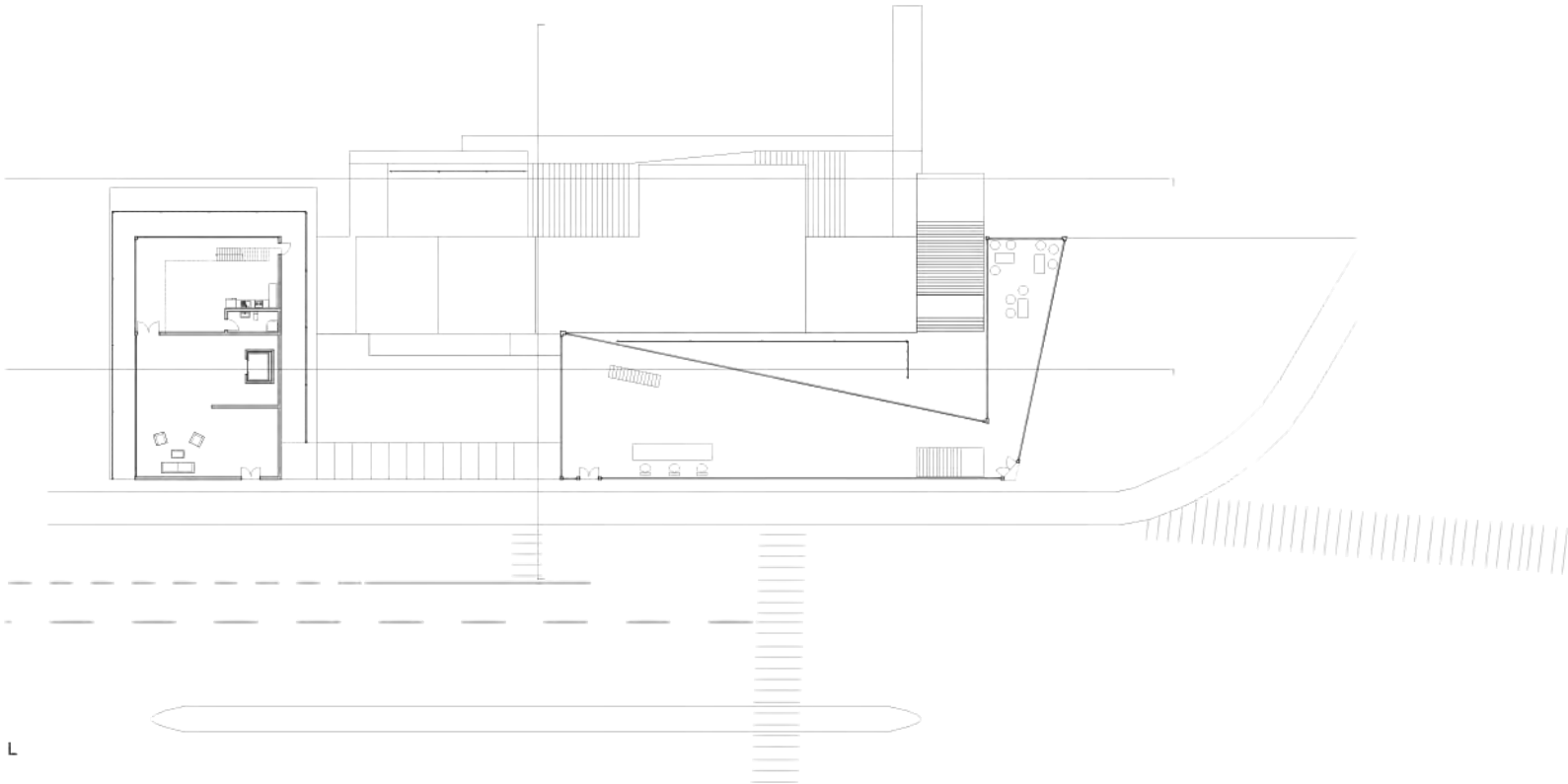




J



K



L



M



N

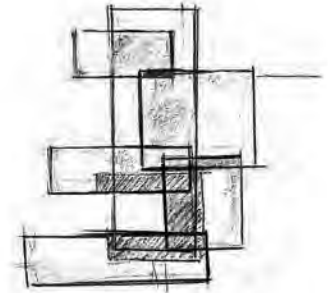


ADRIANA BALCACERES + VICTORIA GOMES / D08

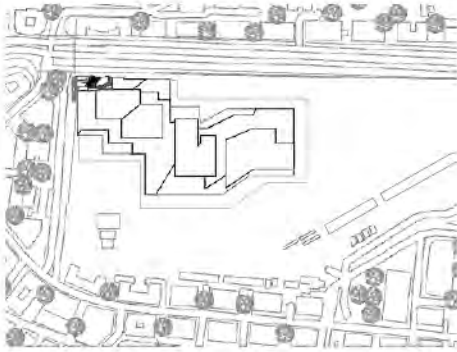
- A Computer-Generated Diagram
- b. Hand-Drawn Sketch
- c. Site Master Plan
- d. Computer-Generated Diagram
- e. Hand-Drawn Sketch
- f. Detailed Section Model
- g. Site Cross-Section
- h. Final Model
- i. Longitudinal Section
- j. Cross-Section
- k. Entry-Level Plan
- l. Final Critique
- m. Interior Rendering
- n. Street-View Rendering
- o. Exterior Rendering
- P Overall Rendering



A



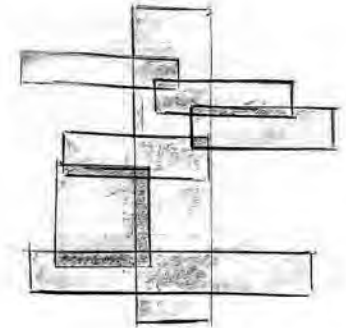
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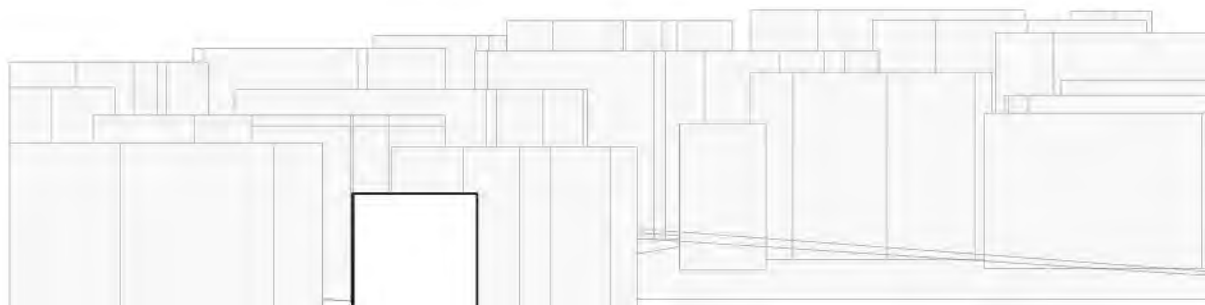
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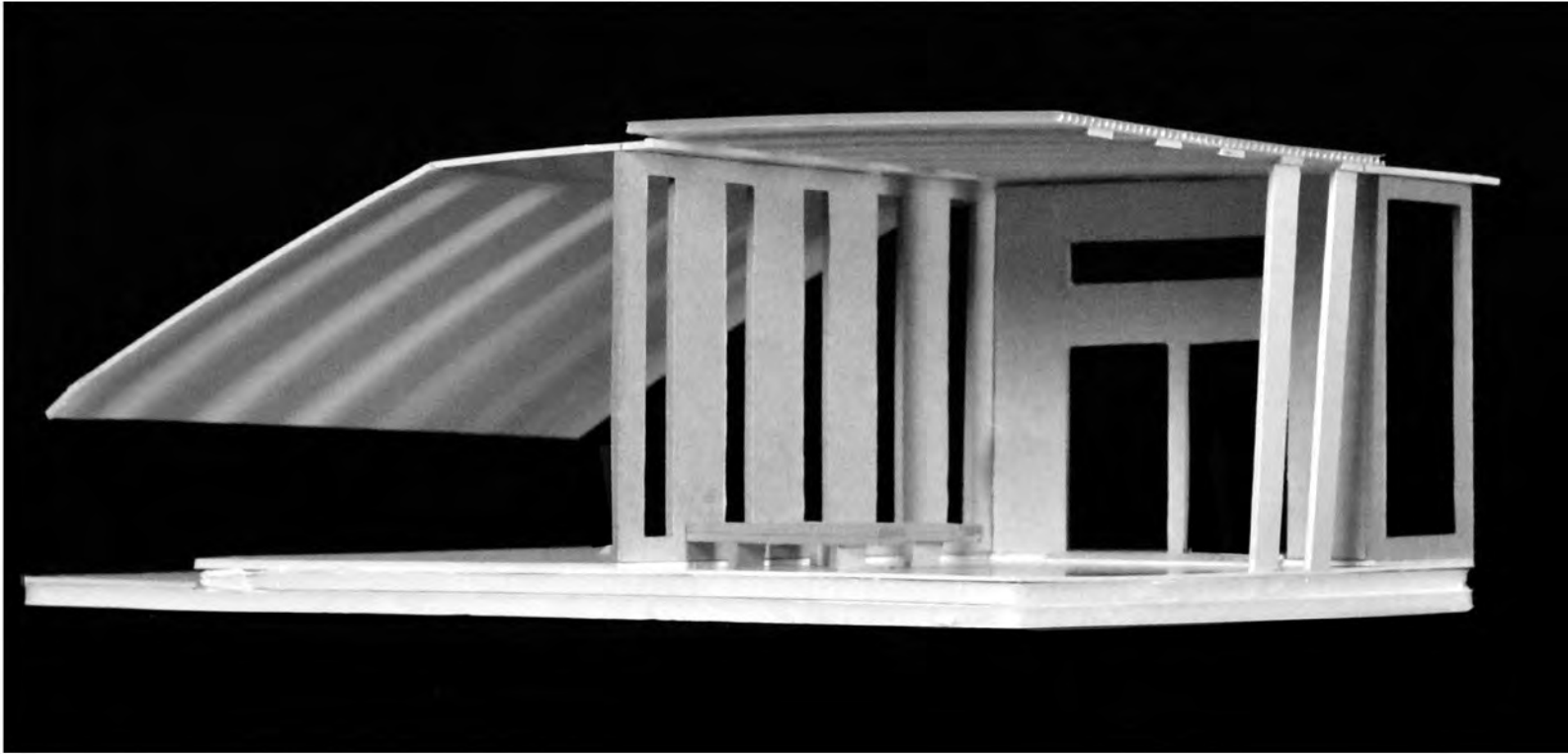
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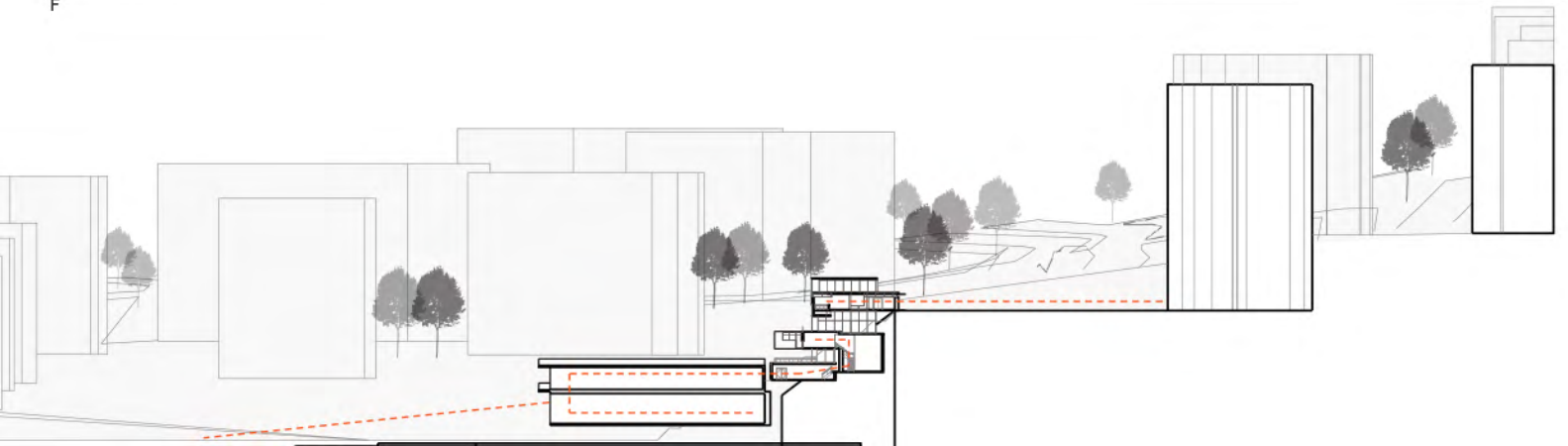
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G



F

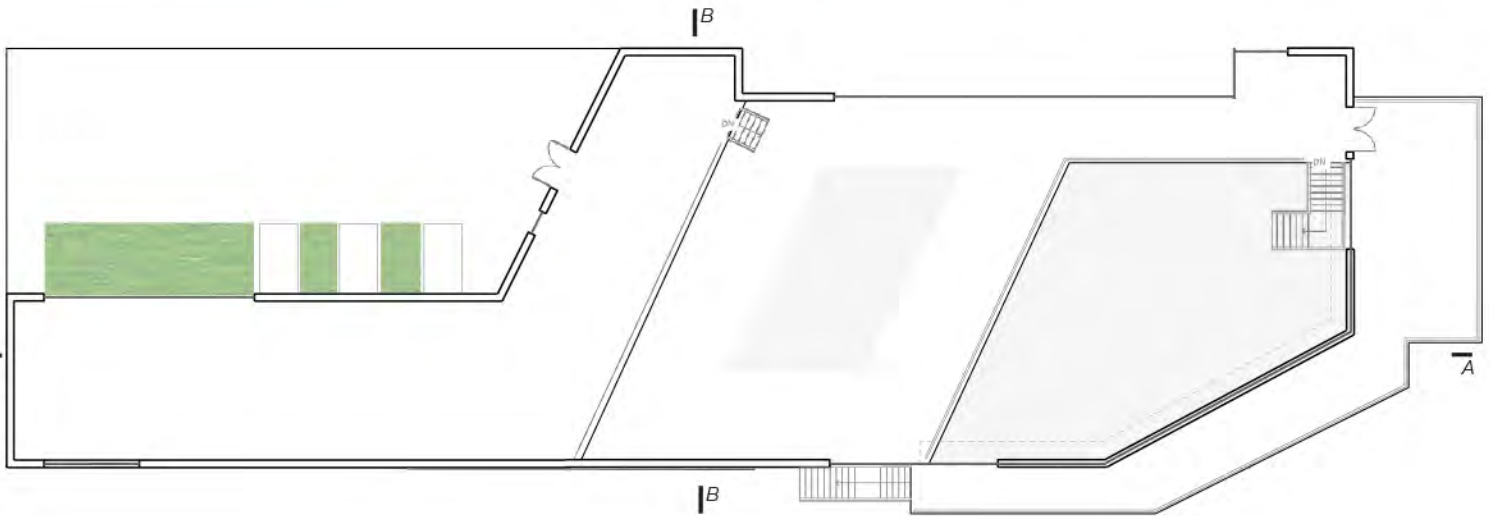
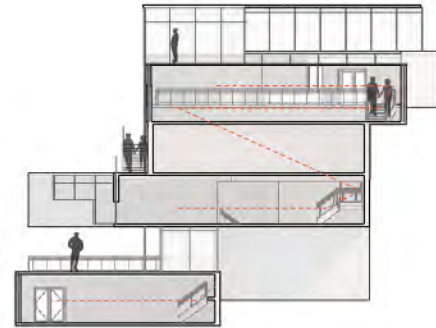






I

J



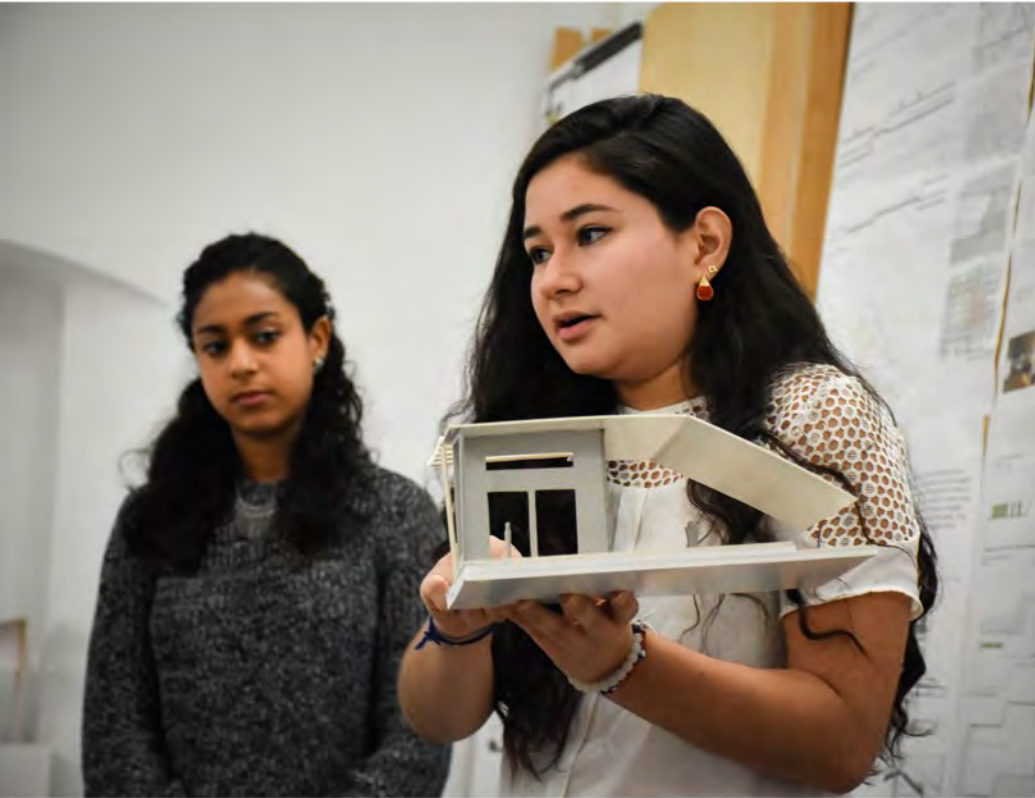
A

A

B

B

K



L



M



N



O

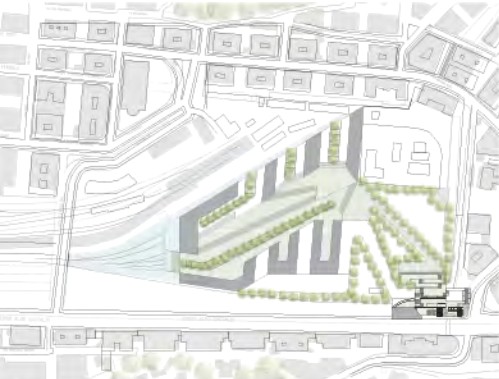
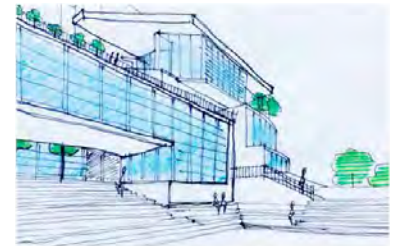
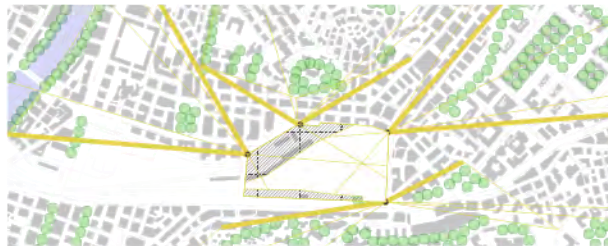
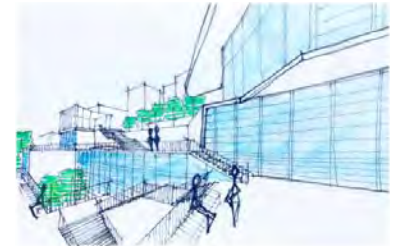
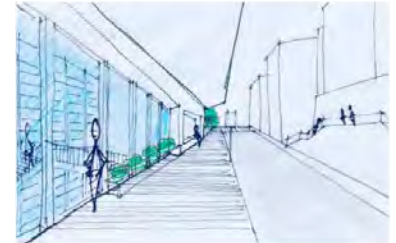


P



JASMIN JENKINS + MICHAEL DREW / 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



A

B

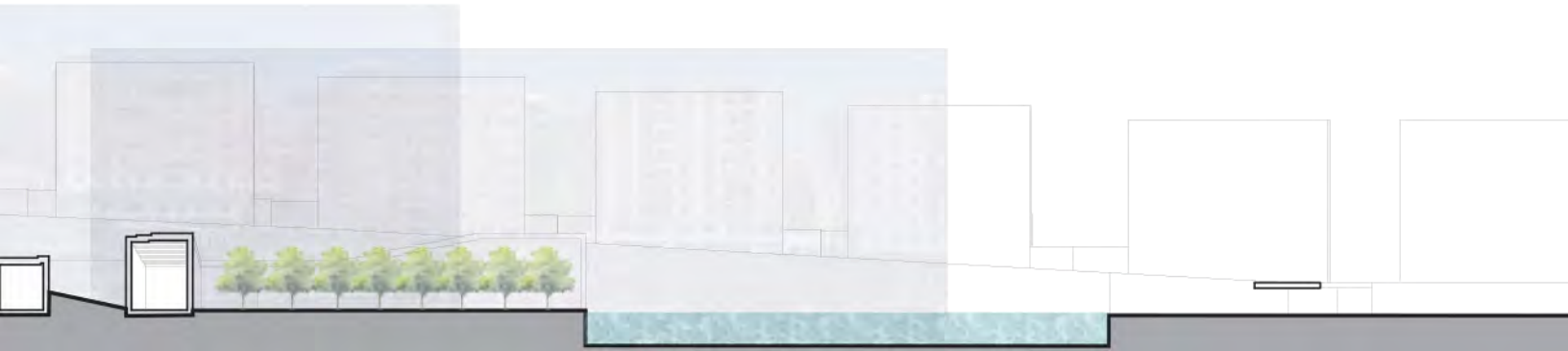
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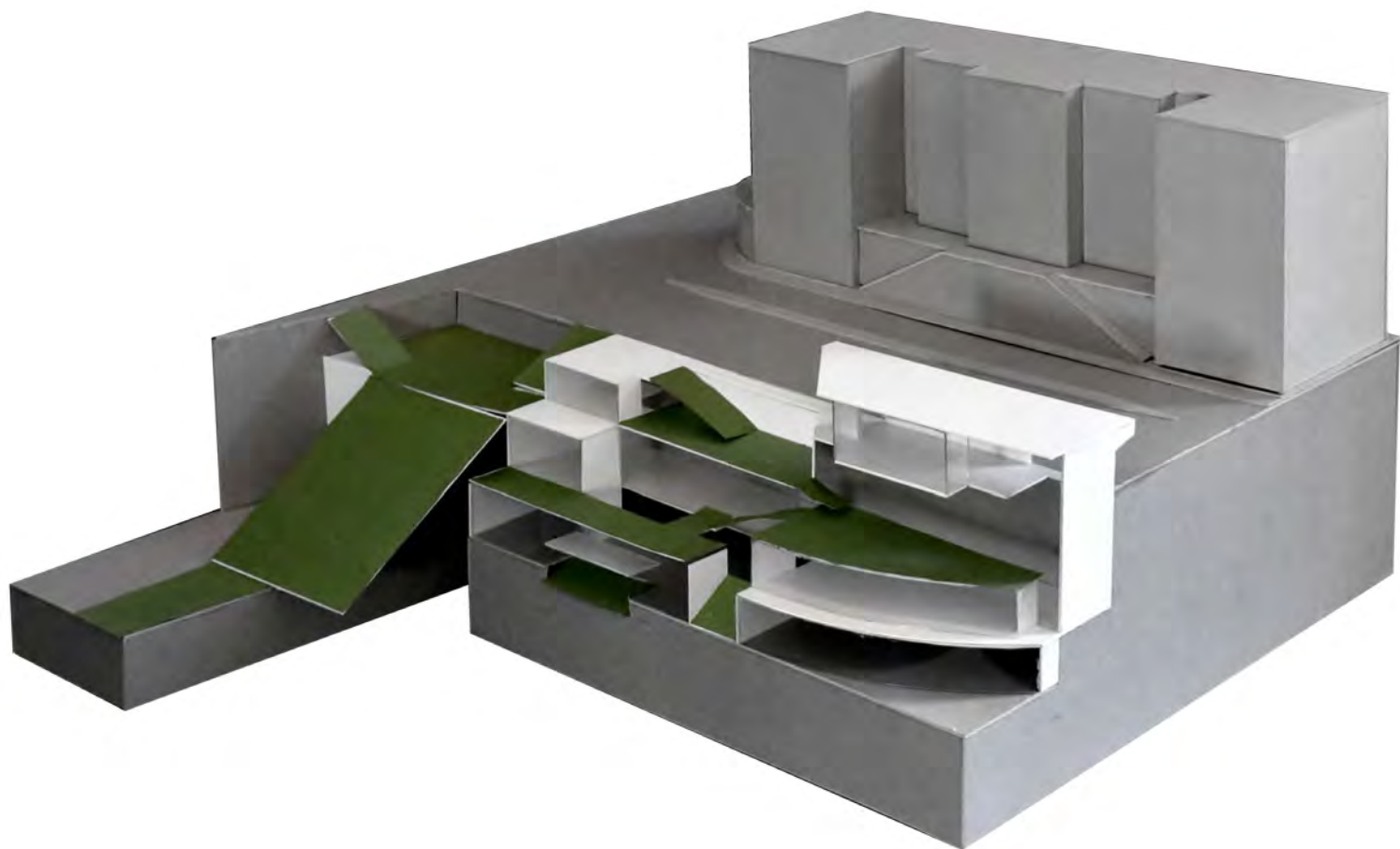


E



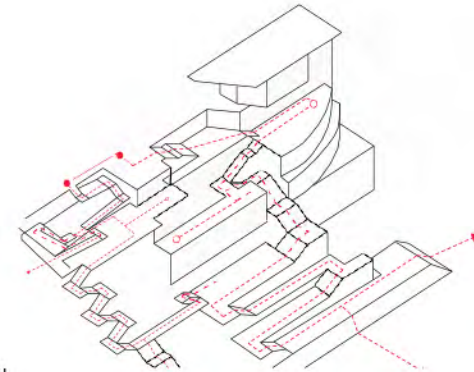
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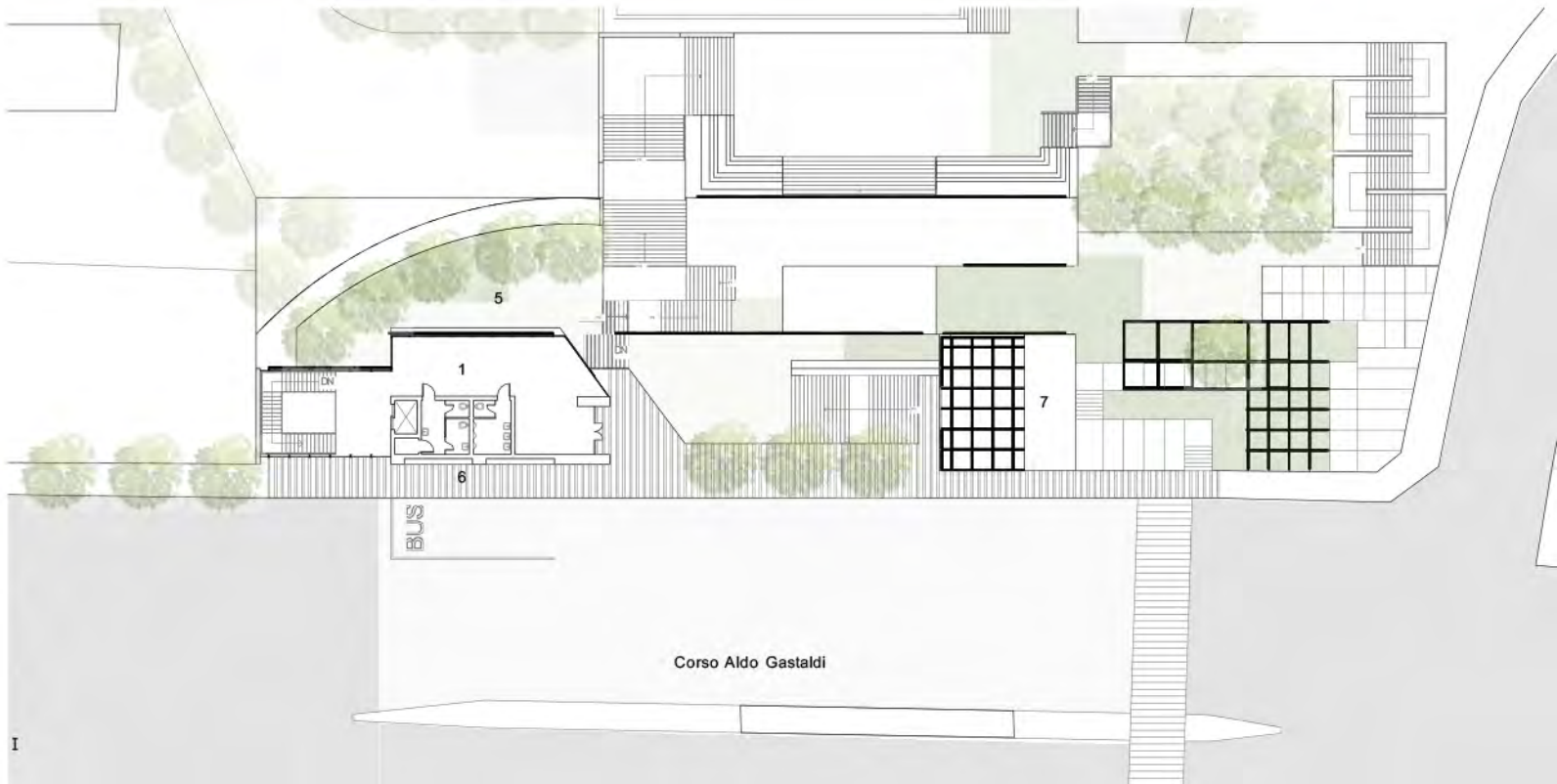




G



H



I



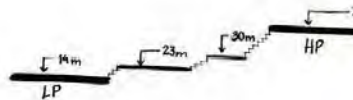
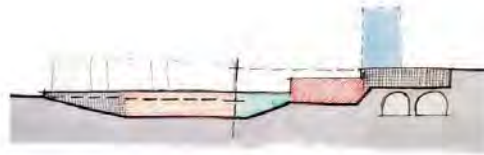


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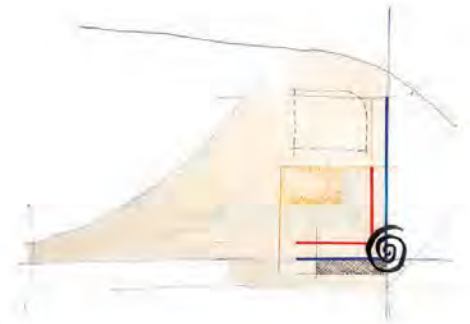
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KATHERINE ARAUJO + JULIAN RAMIREZ / D10

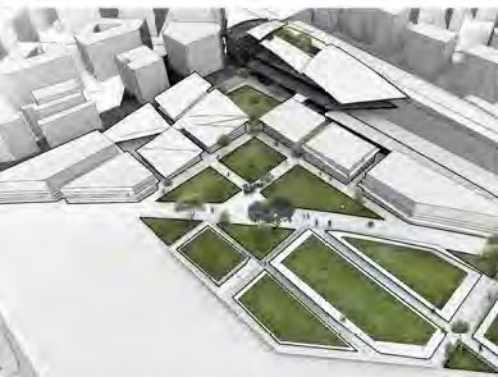
- a. Hand-Drawn Diagram
- b. Hand-Drawn Diagram
- c. Site Master Plan
- d. Computer-Generated Analysis of Site
- e. Computer-Generated Analysis of Site
- f. Detailed Section Model
- g. Site Cross-Section
- h. Final Model
- i. Exploded Axonometric
- j. Exterior Rendering
- k. Entry-Level Plan
- l. Final Critique
- m. Overall Rendering



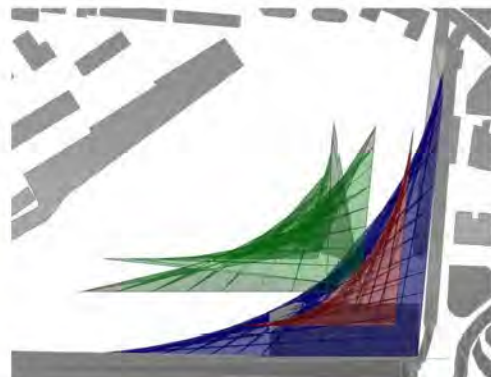
A



B



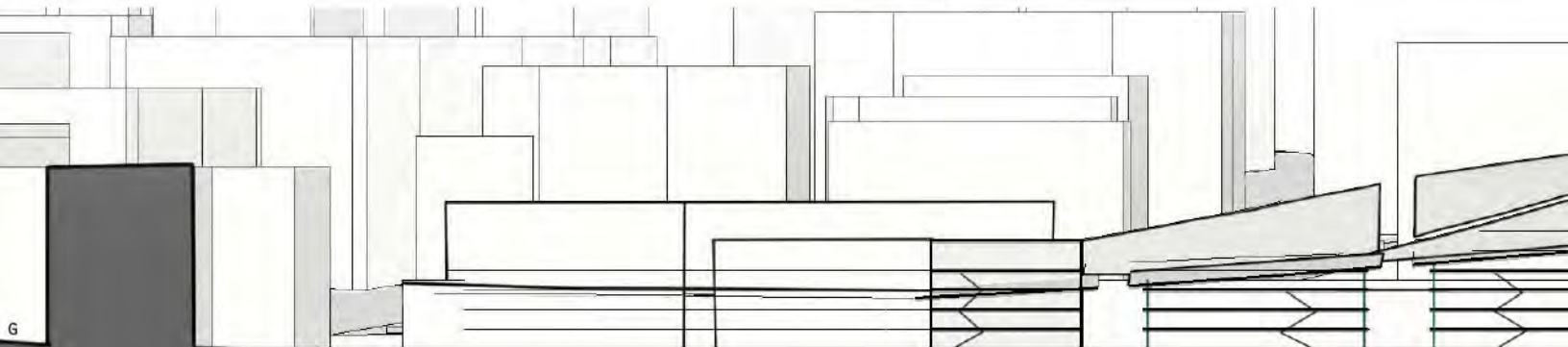
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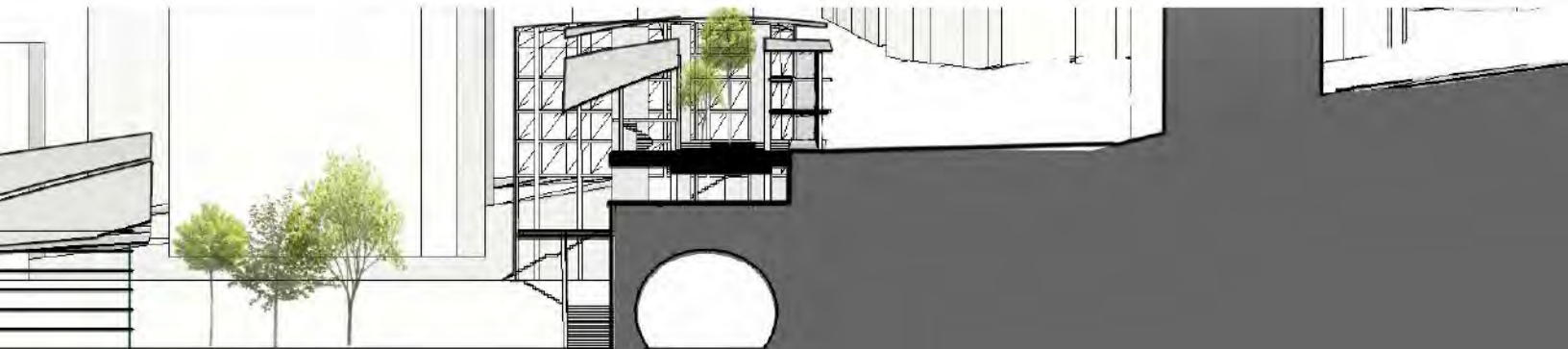
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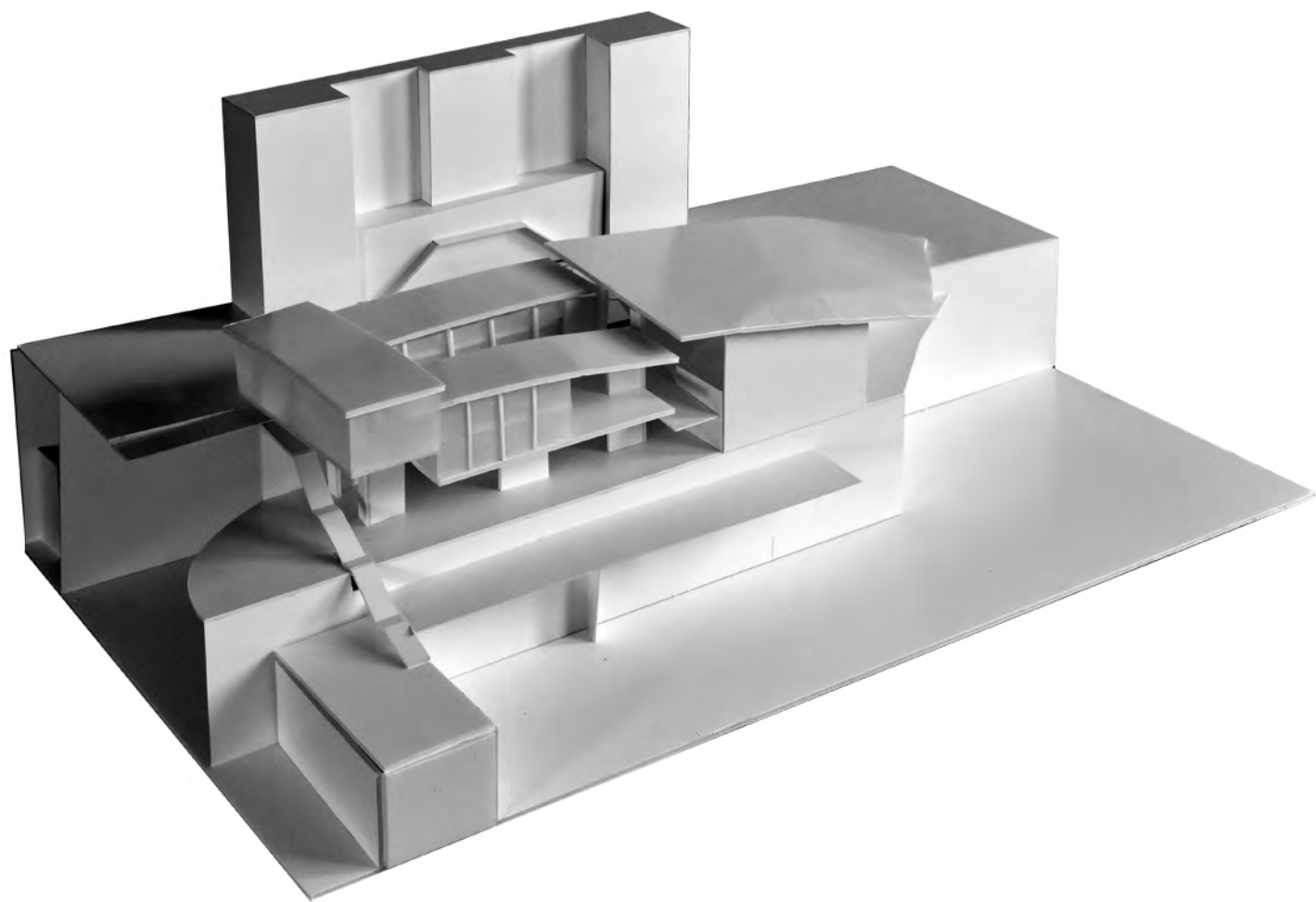


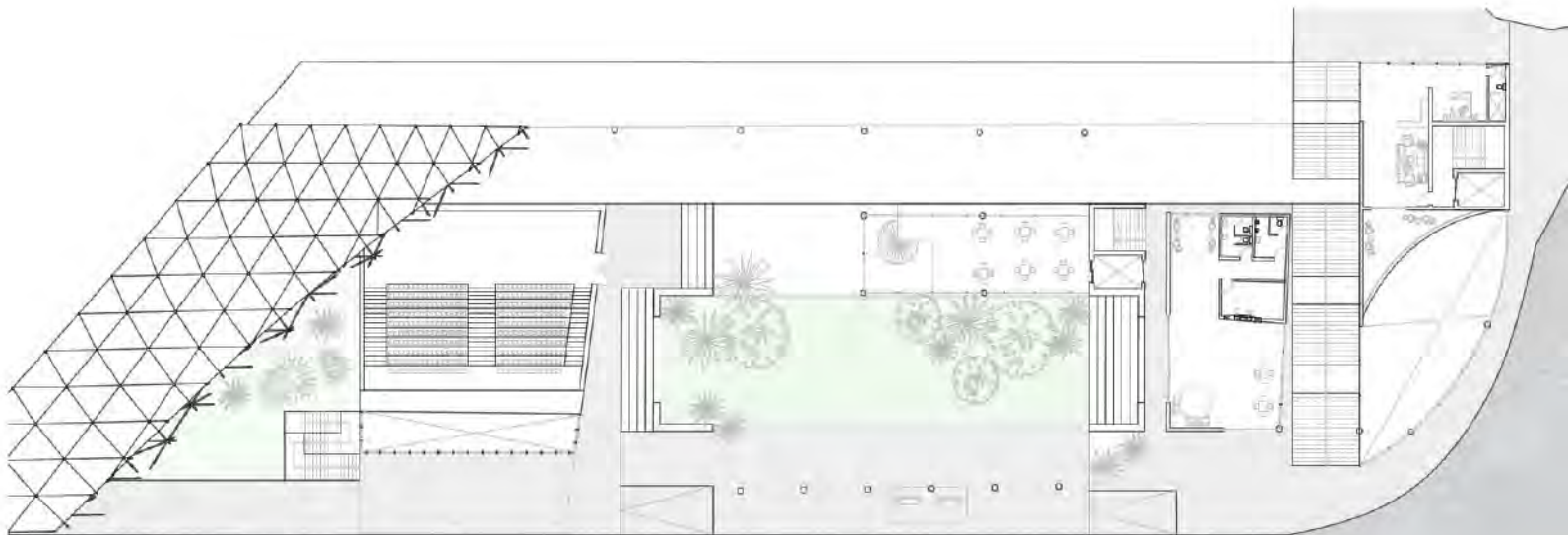
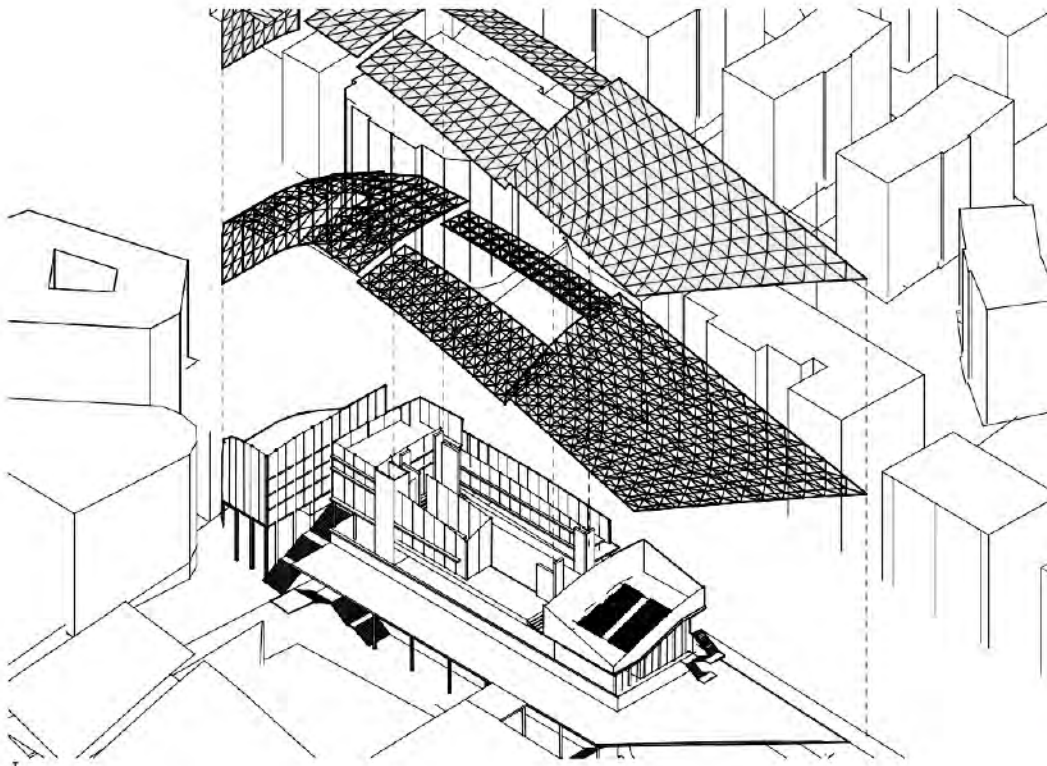
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G





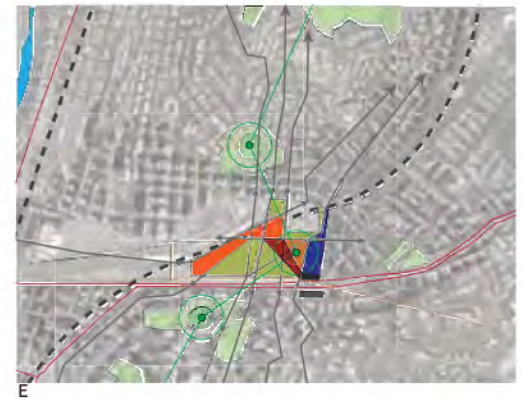
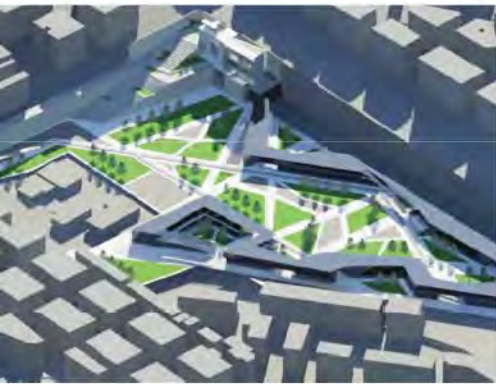






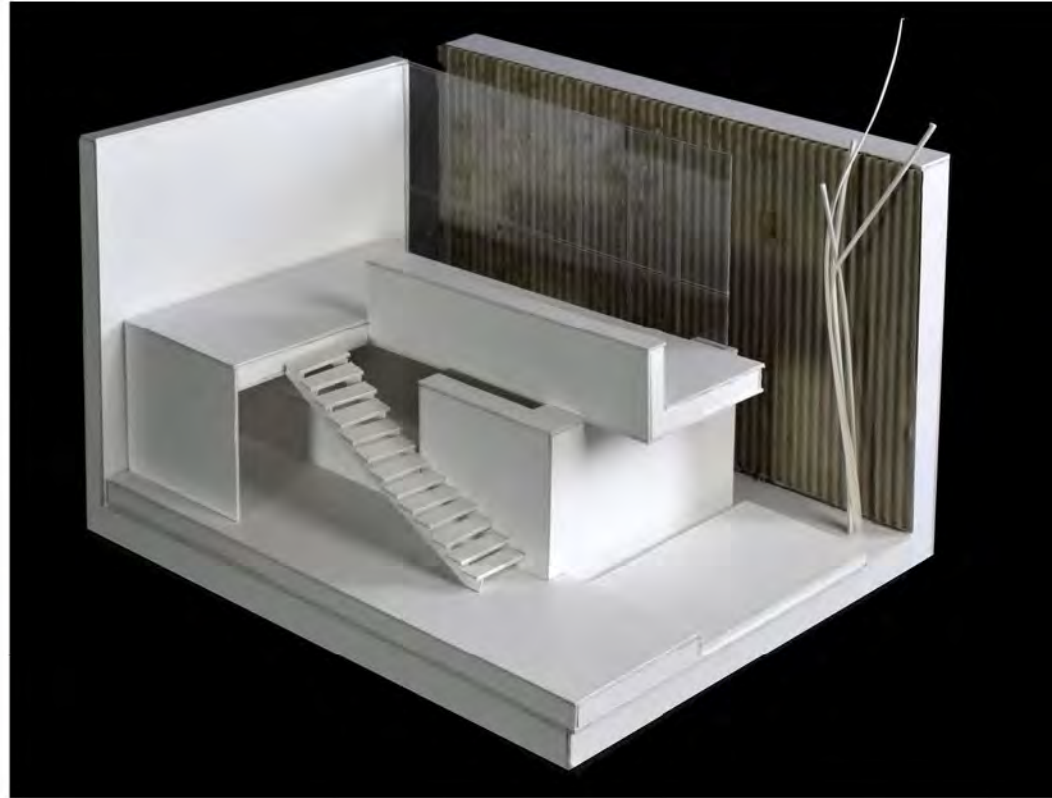
HELENA HUNG / D10

- 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



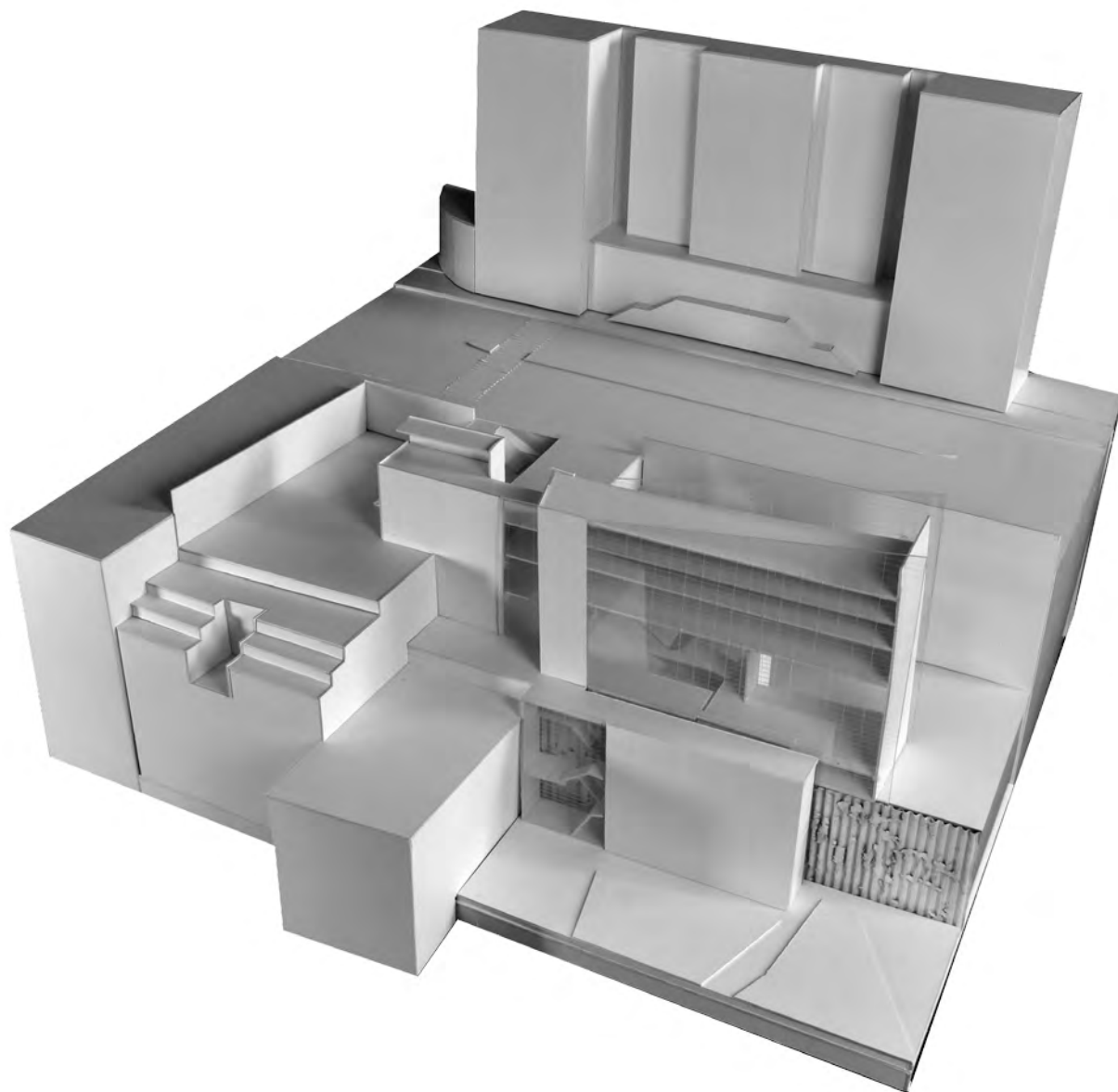


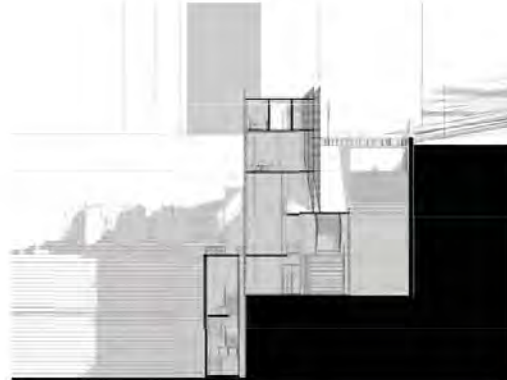
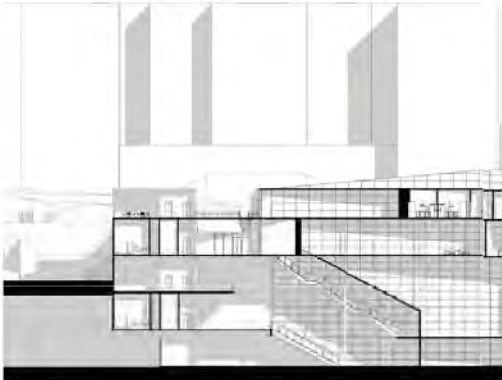
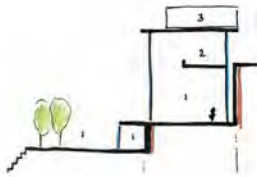
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G



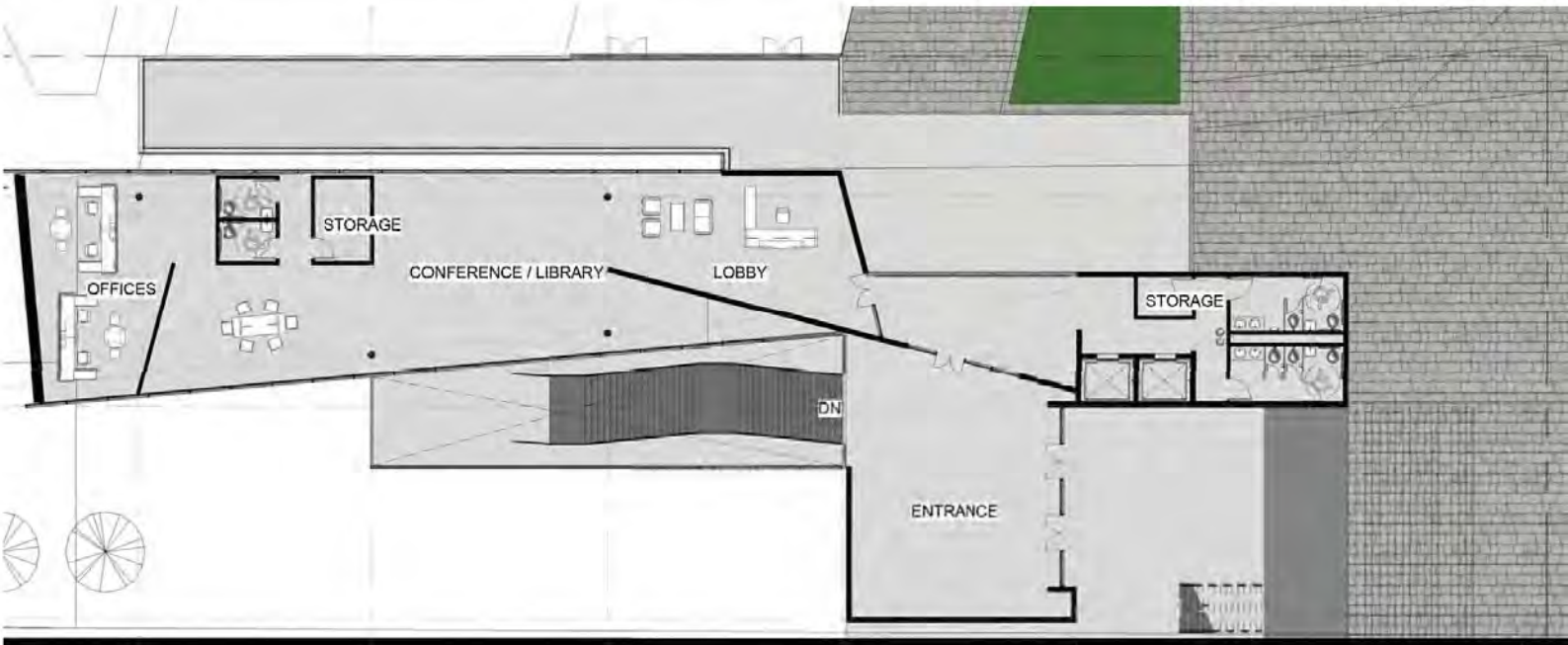




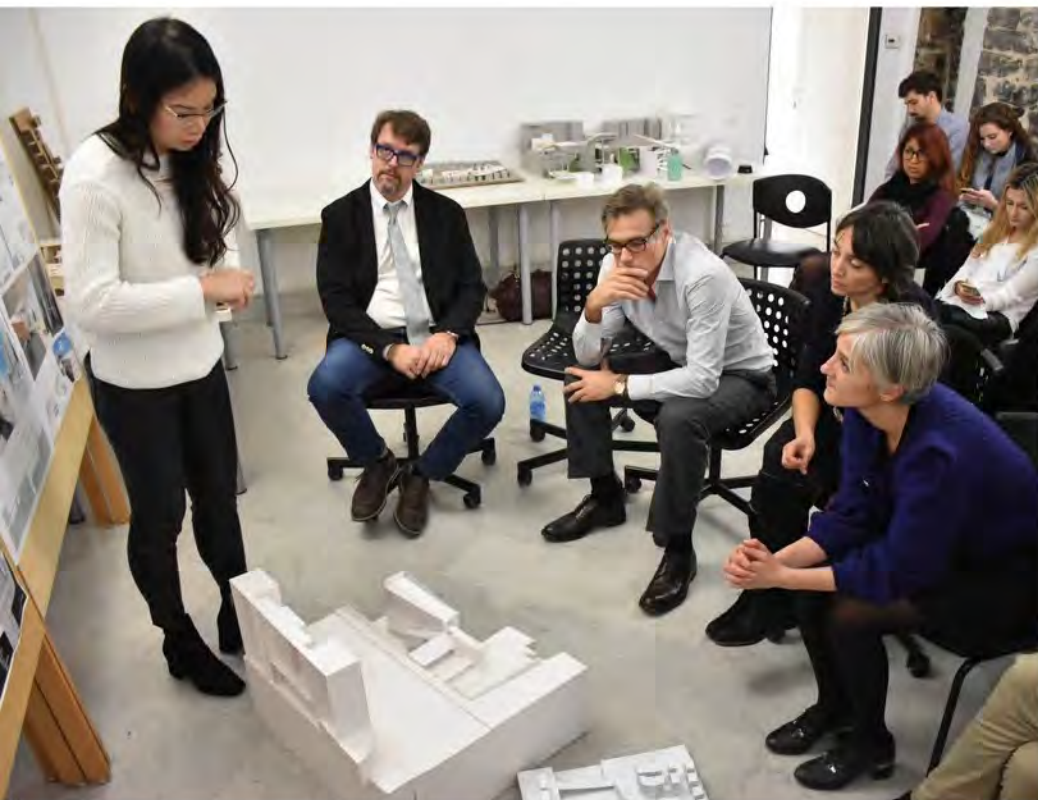
K

L

M



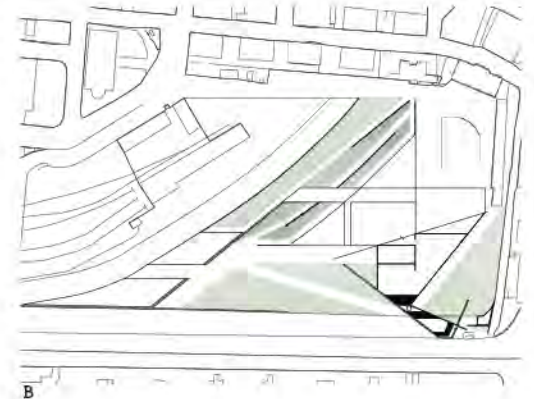
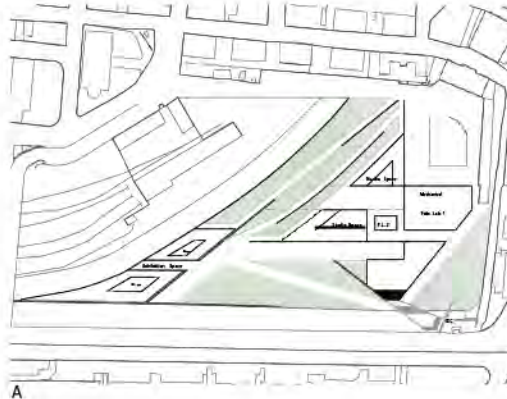
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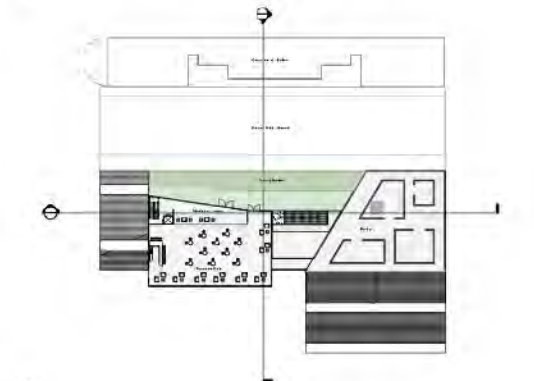
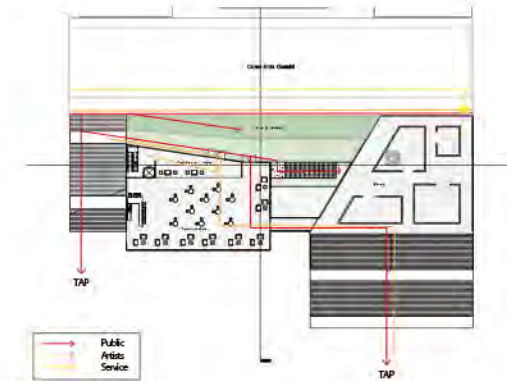
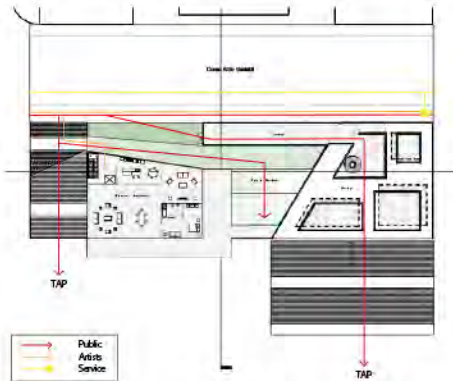
STEPHANIA SOLTAU + REBECA BARED / D10

- 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



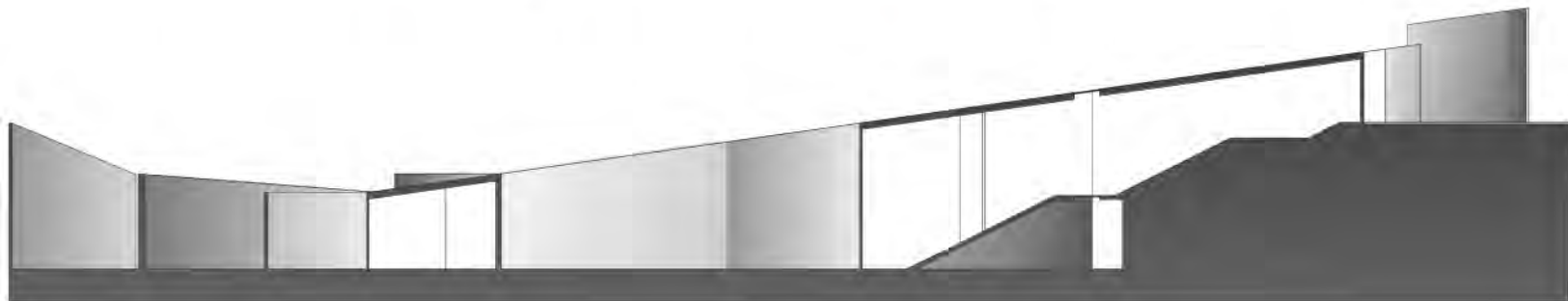
A

B



D

E



F





H



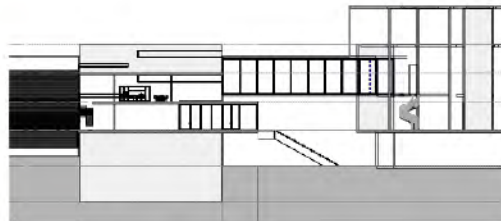
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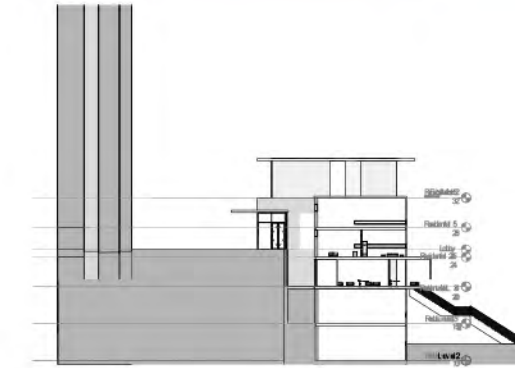
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K



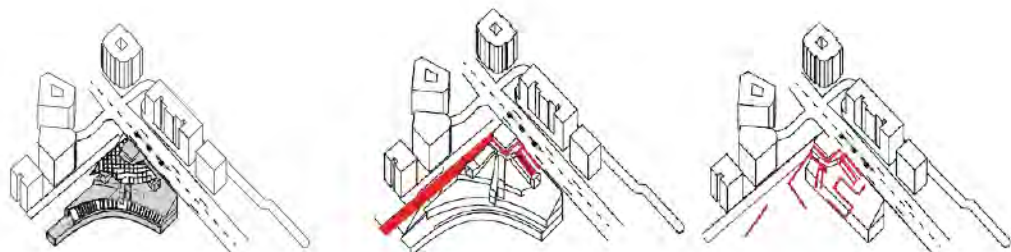
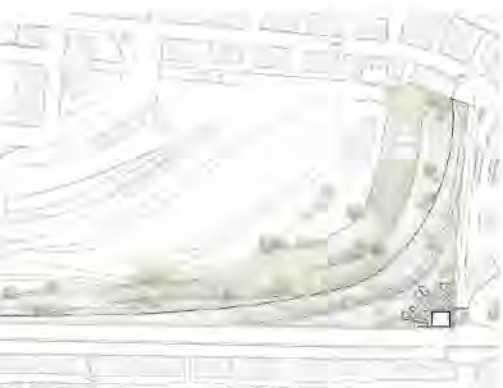
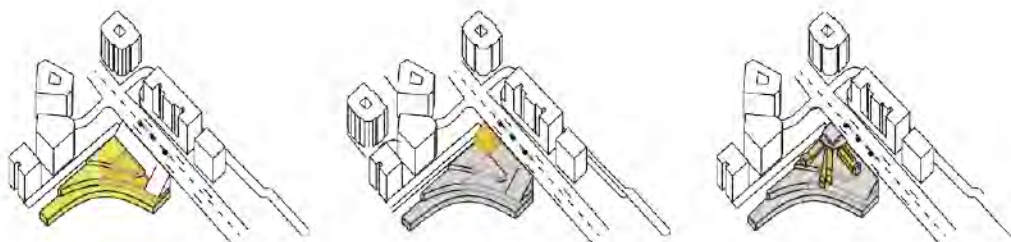
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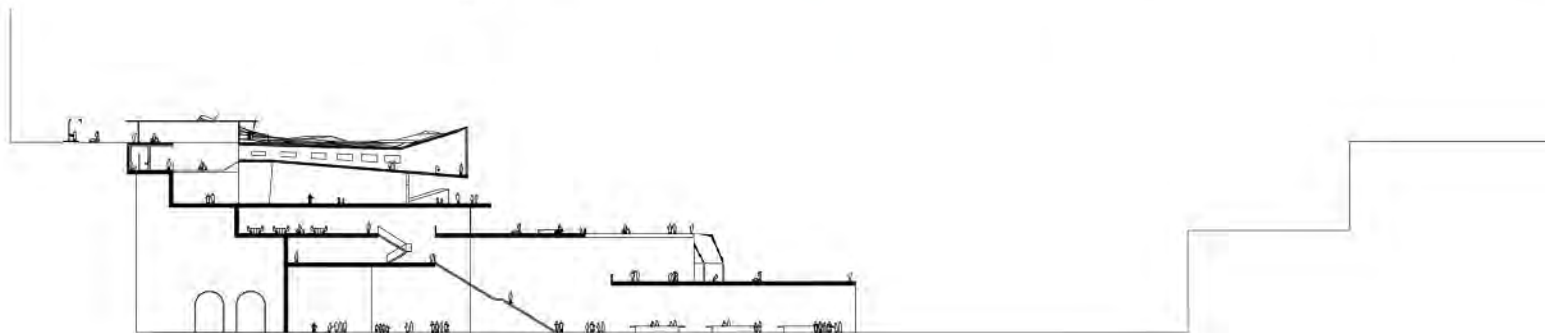
DENISE BUJALIL + EMILIA GARCIA / D08

- a. Site Master Plan
- b. Axonometric Analysis Diagrams
- c. Site Cross-Section
- d. Detail Section Model
- e. Final Critique
- f. Interior Rendering
- g. Exterior Rendering
- h. Entry Level Plan
- i. Longitudinal Section
- j. Final Model

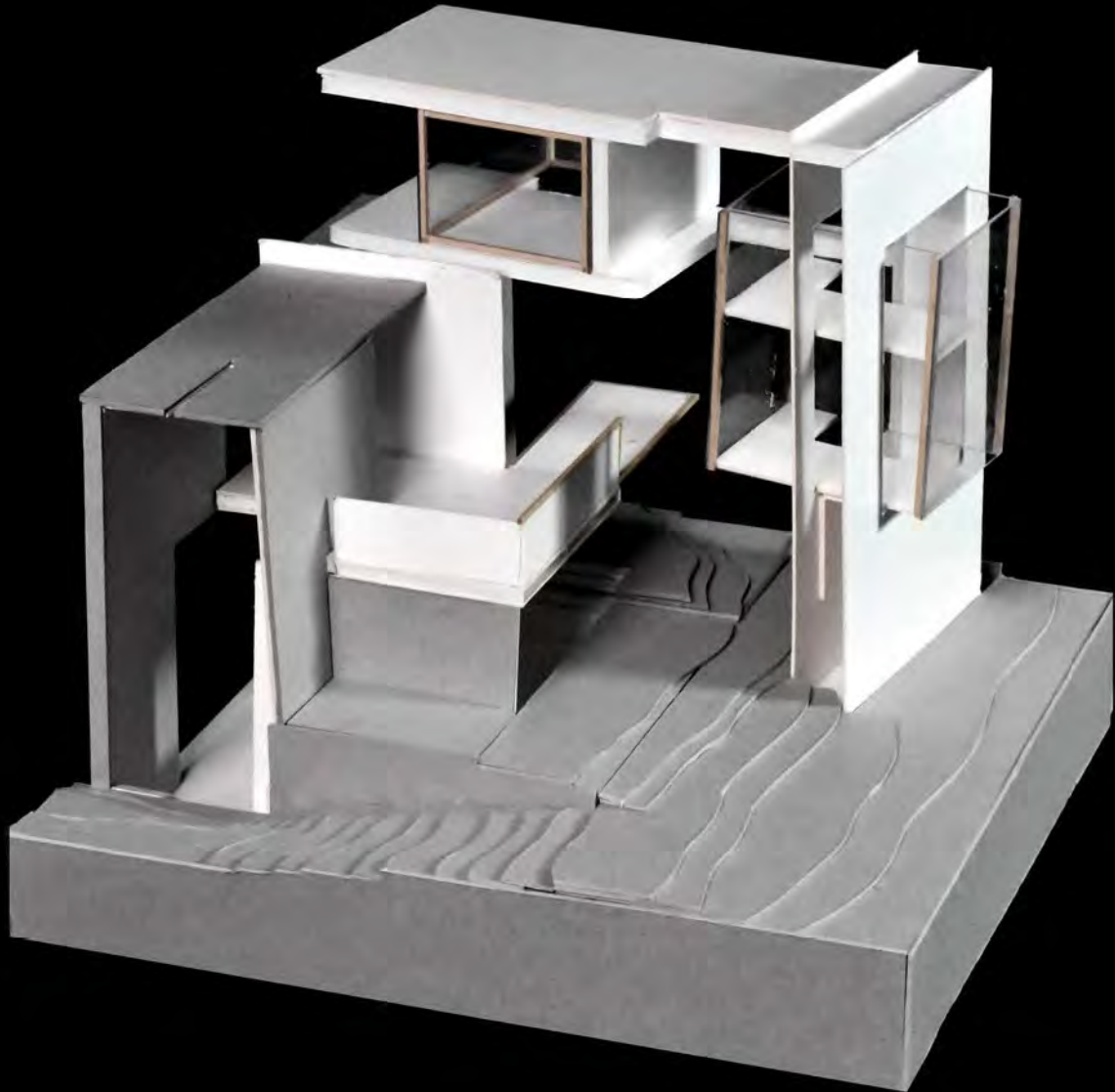


A

B



C





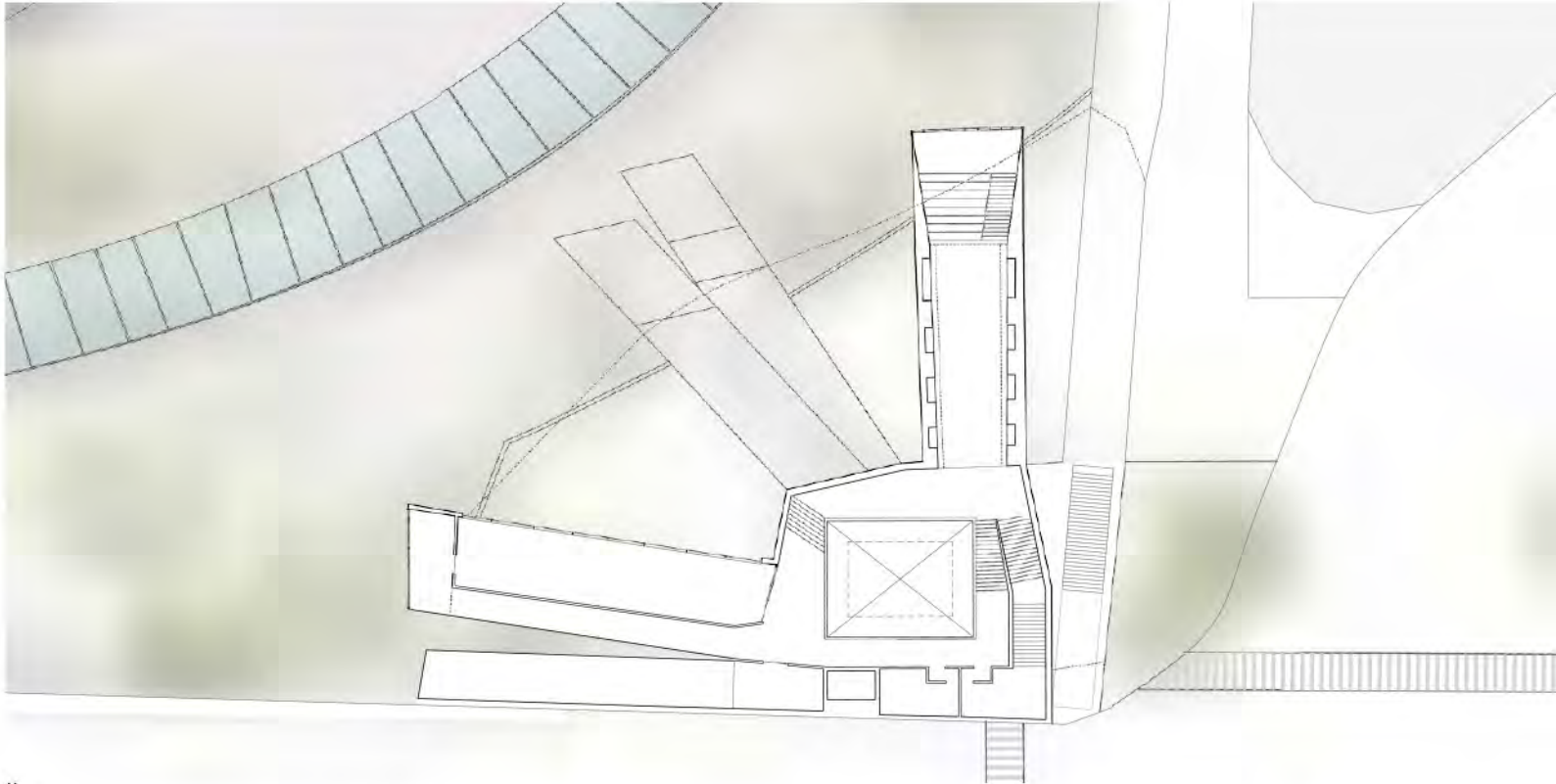
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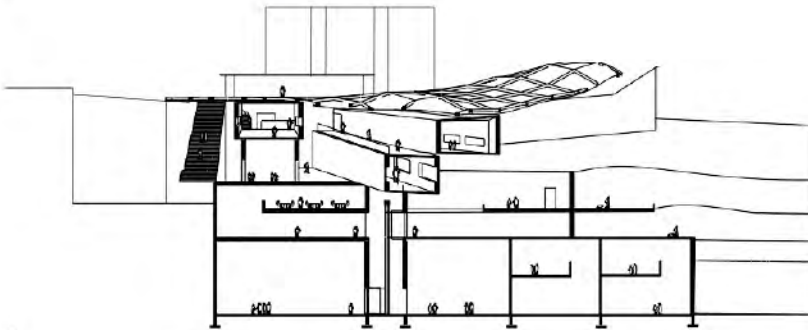
F



G



H



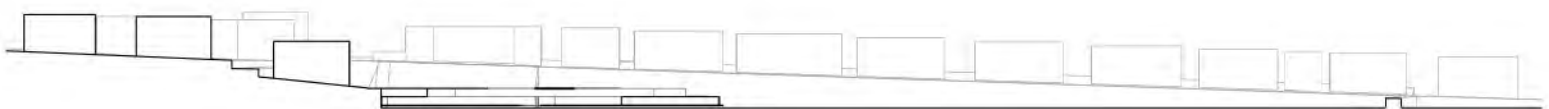
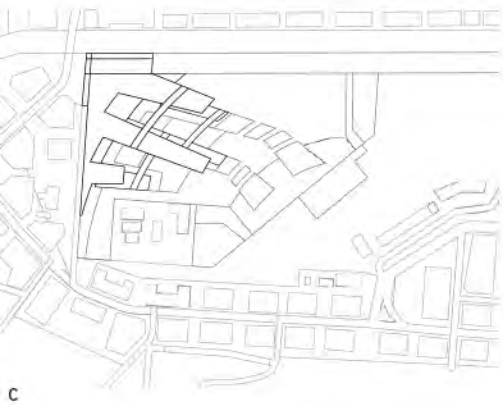
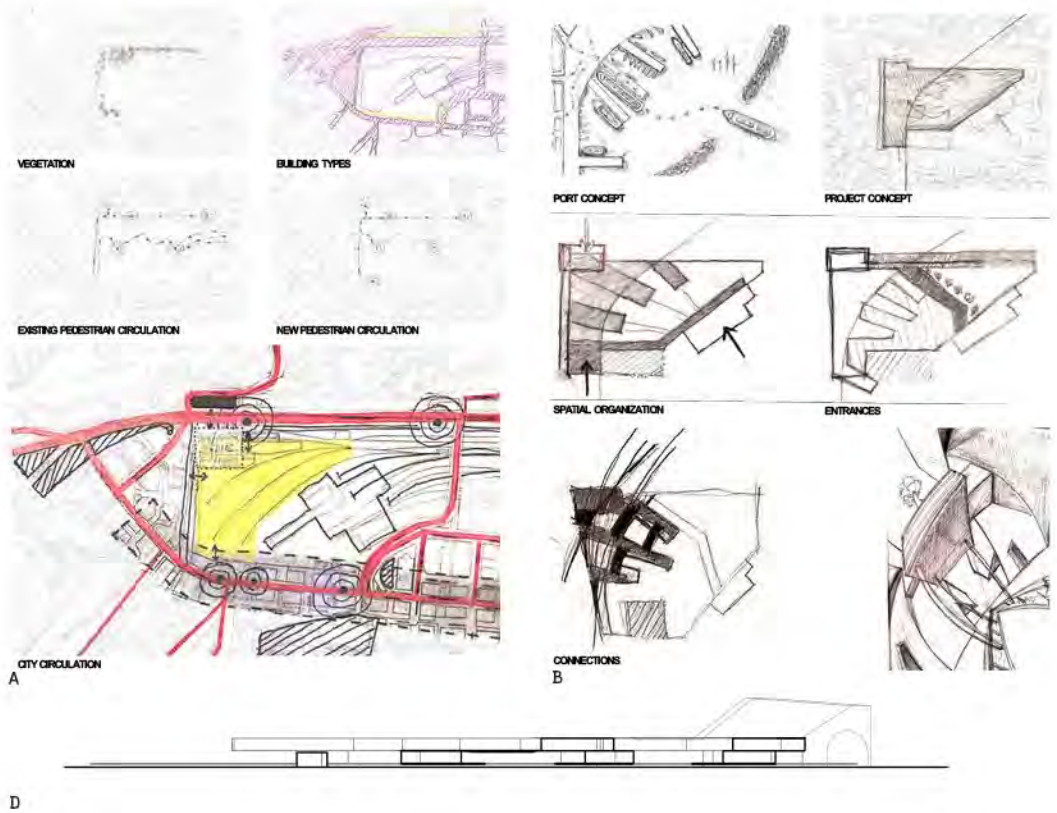
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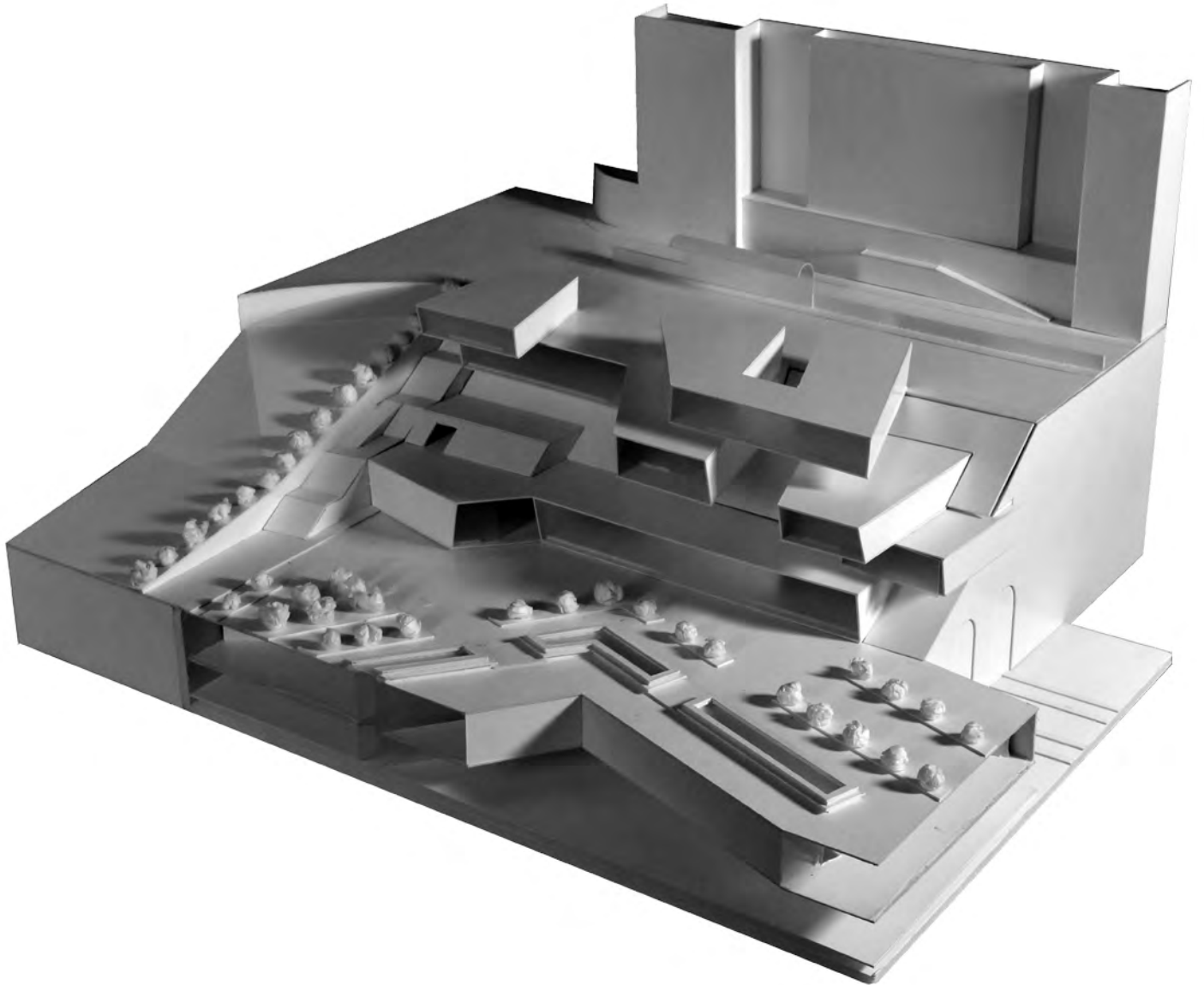


J

RICARDO HENRIQUES + ALEJANDRO GUTIERREZ / 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

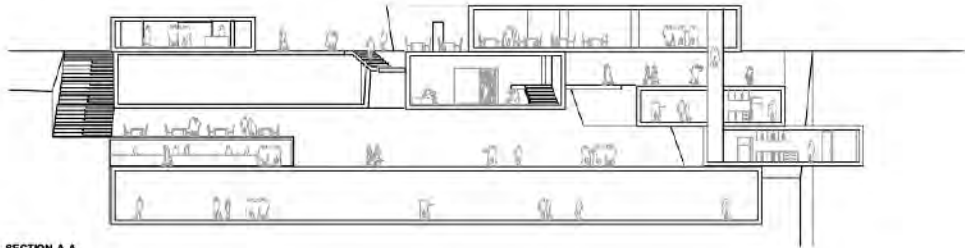




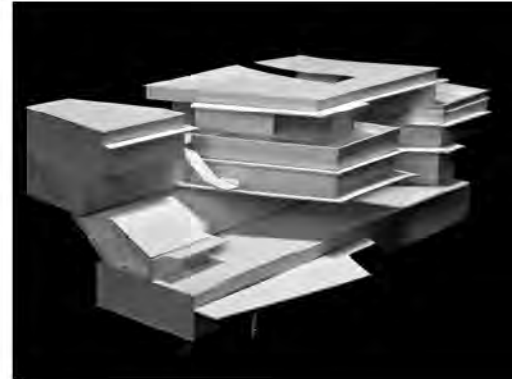




1:200

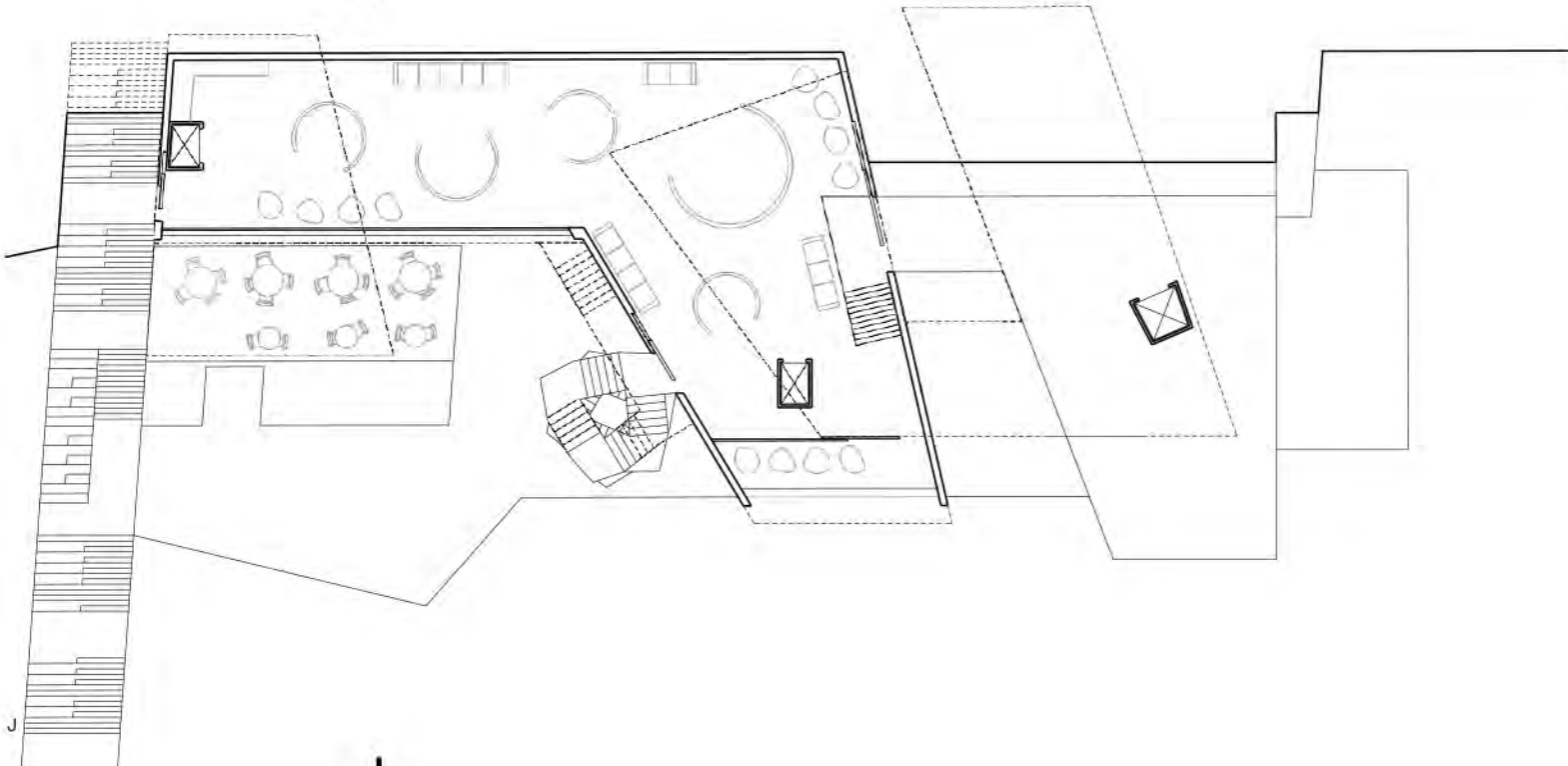


SECTION A-A
1:200



H

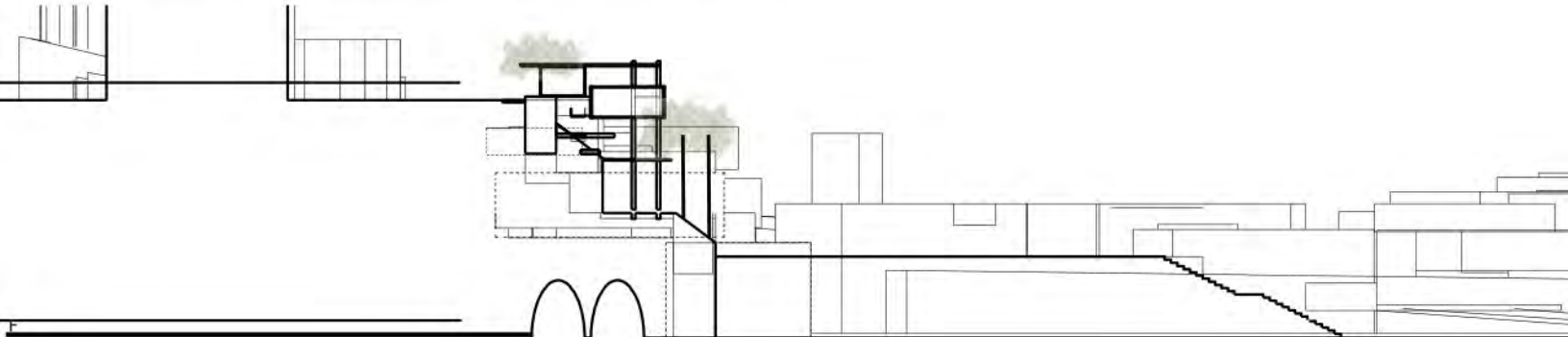
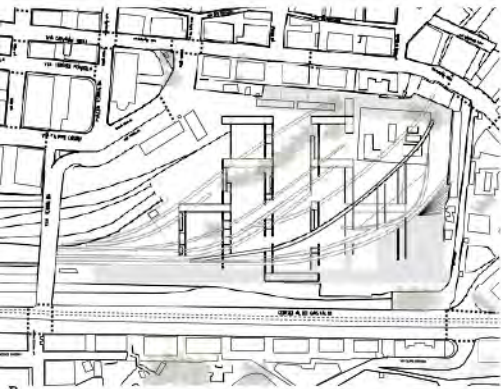
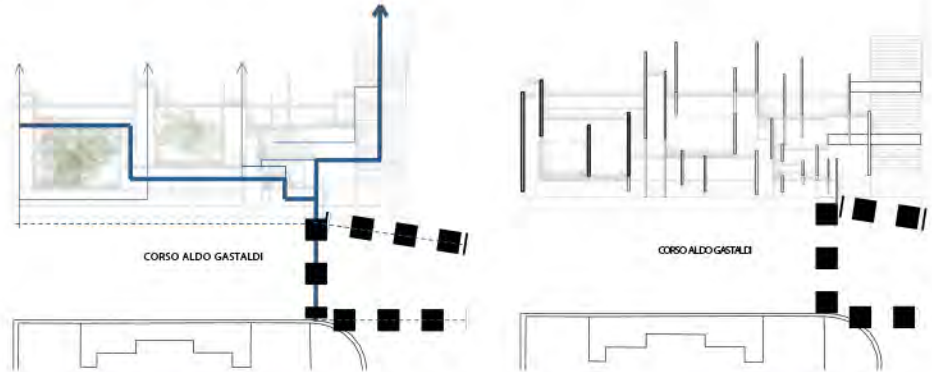
B I

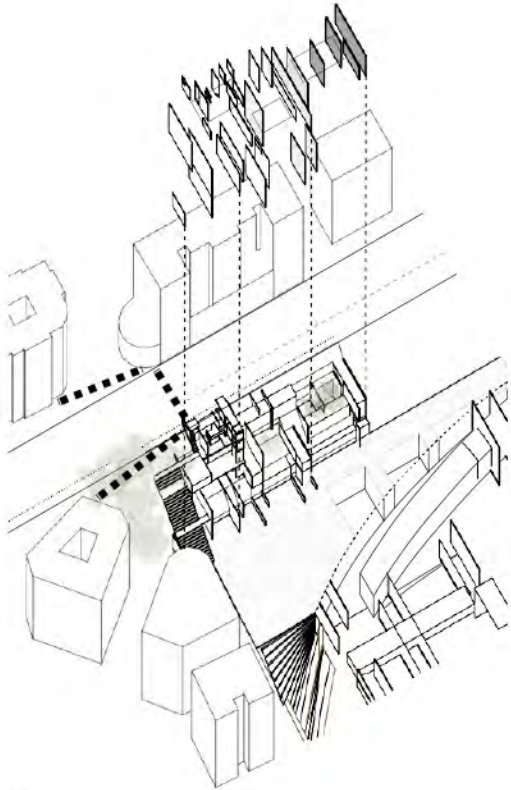
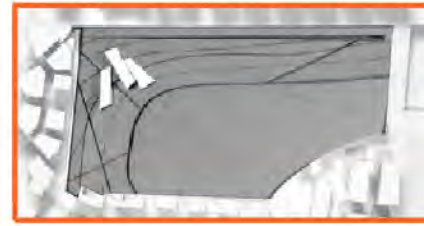


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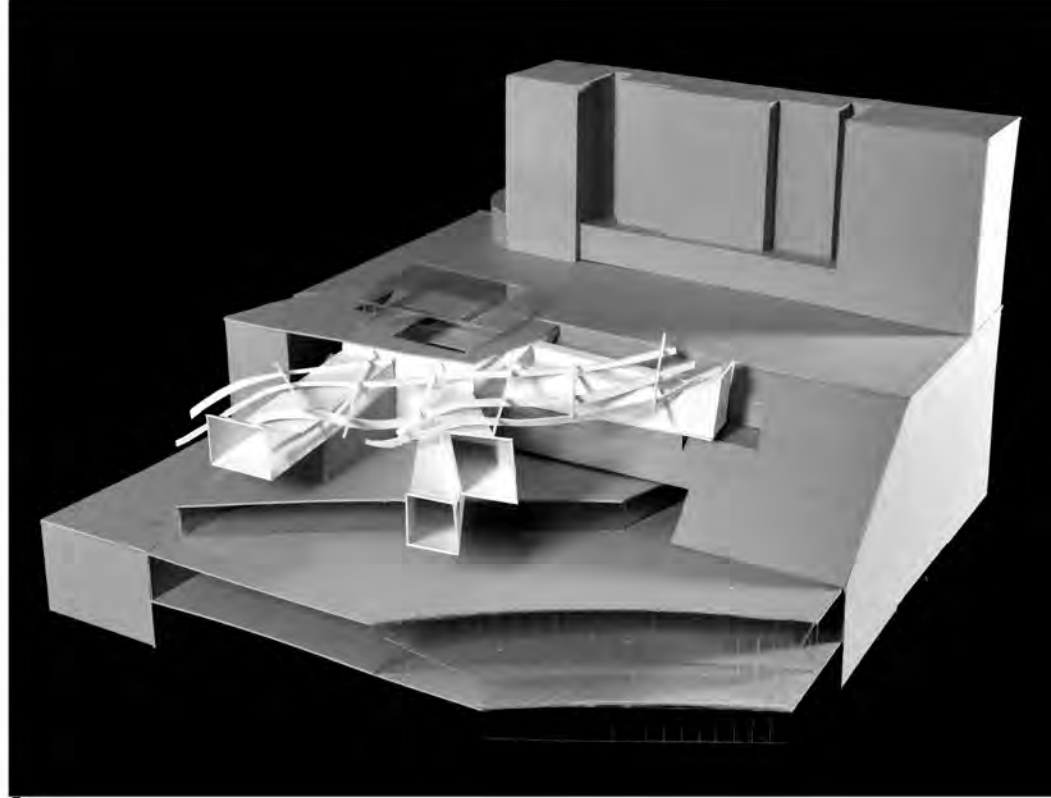
PAULA SOLER + KATERINA KOKALIAS / D08

- 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

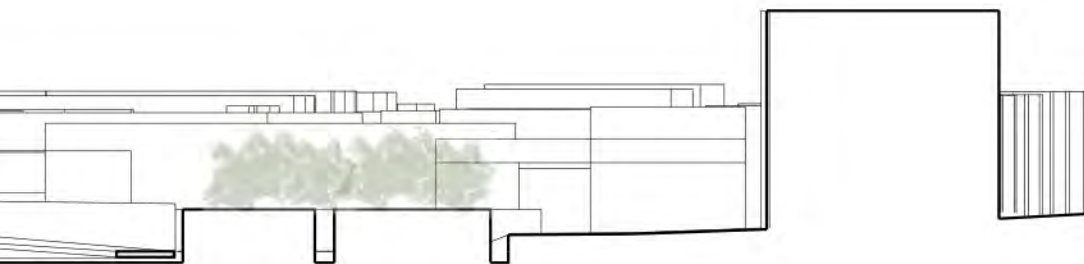




D



E

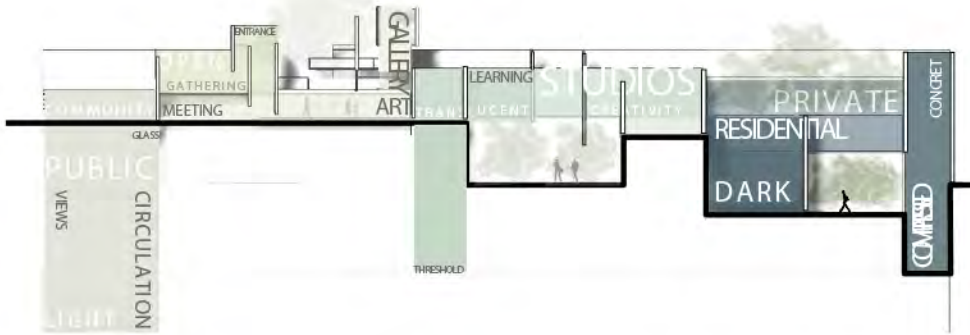




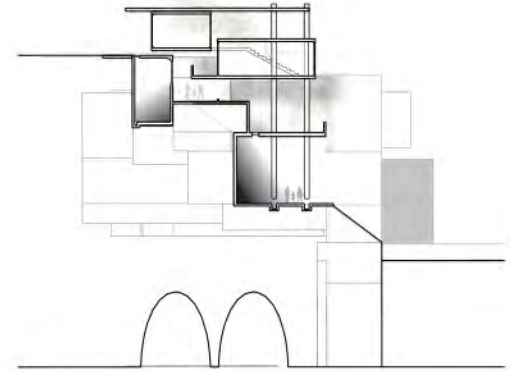
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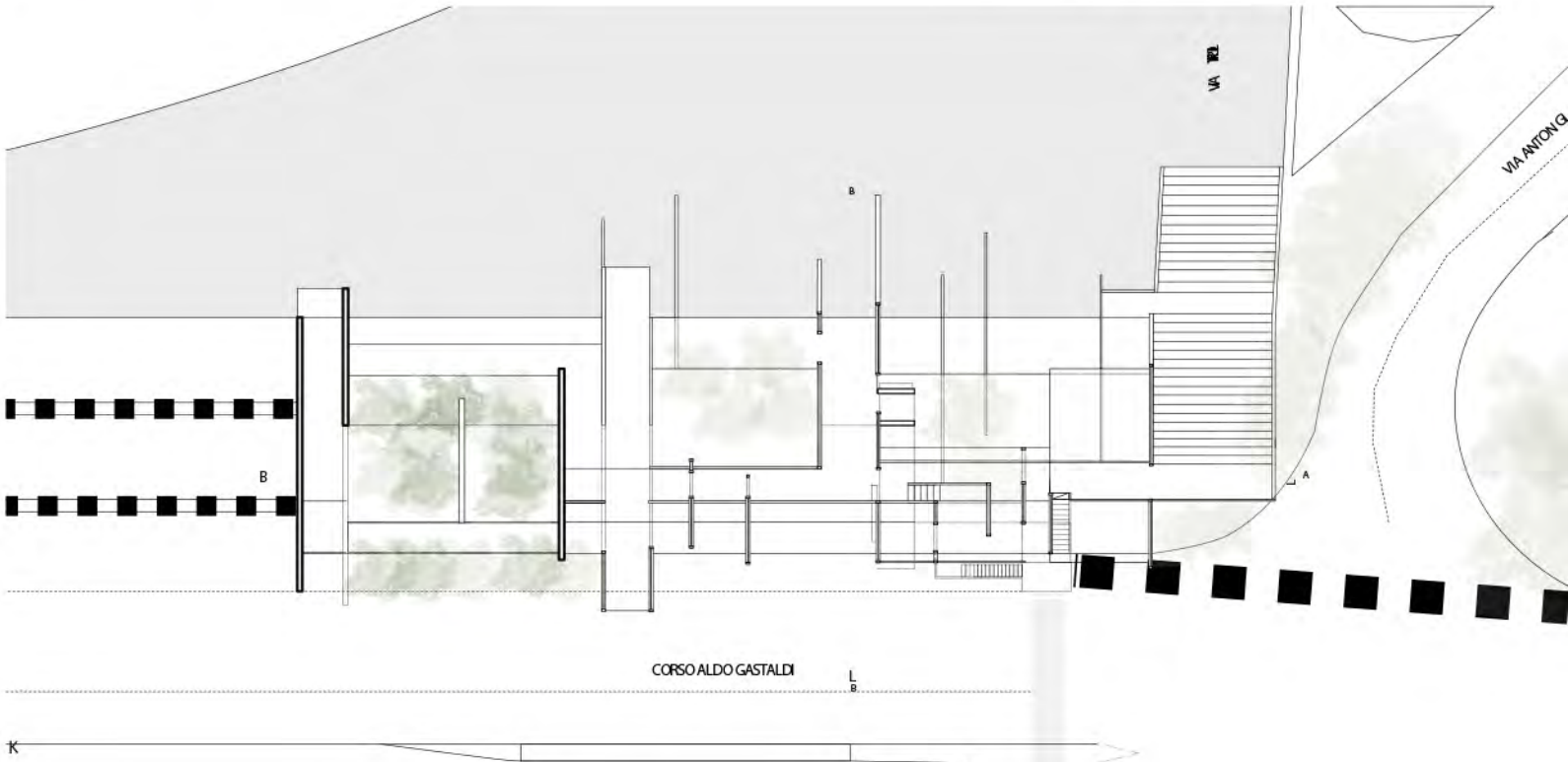
H



I



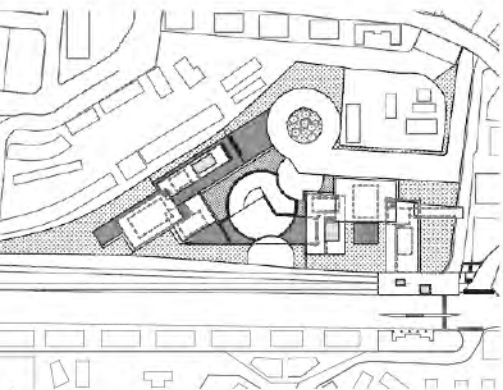
J



K

MICHELLE CHEDRAUI / D10

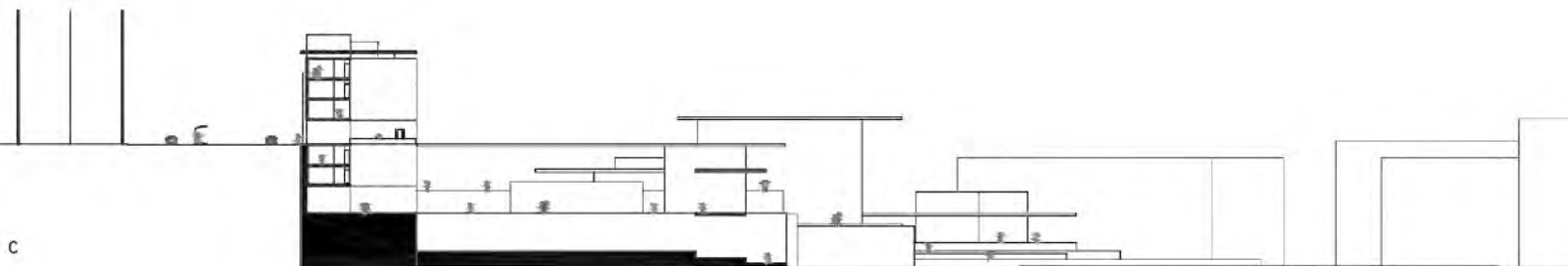
- a. Site Master Plan
- b. Rendered Master Plan
- c. Site Longitudinal Section
- d. Final Model
- e. Final Critique
- f. Unfolded Analytical Cross-Section
- g. Detail Section Model
- h. Entry-Level Plan



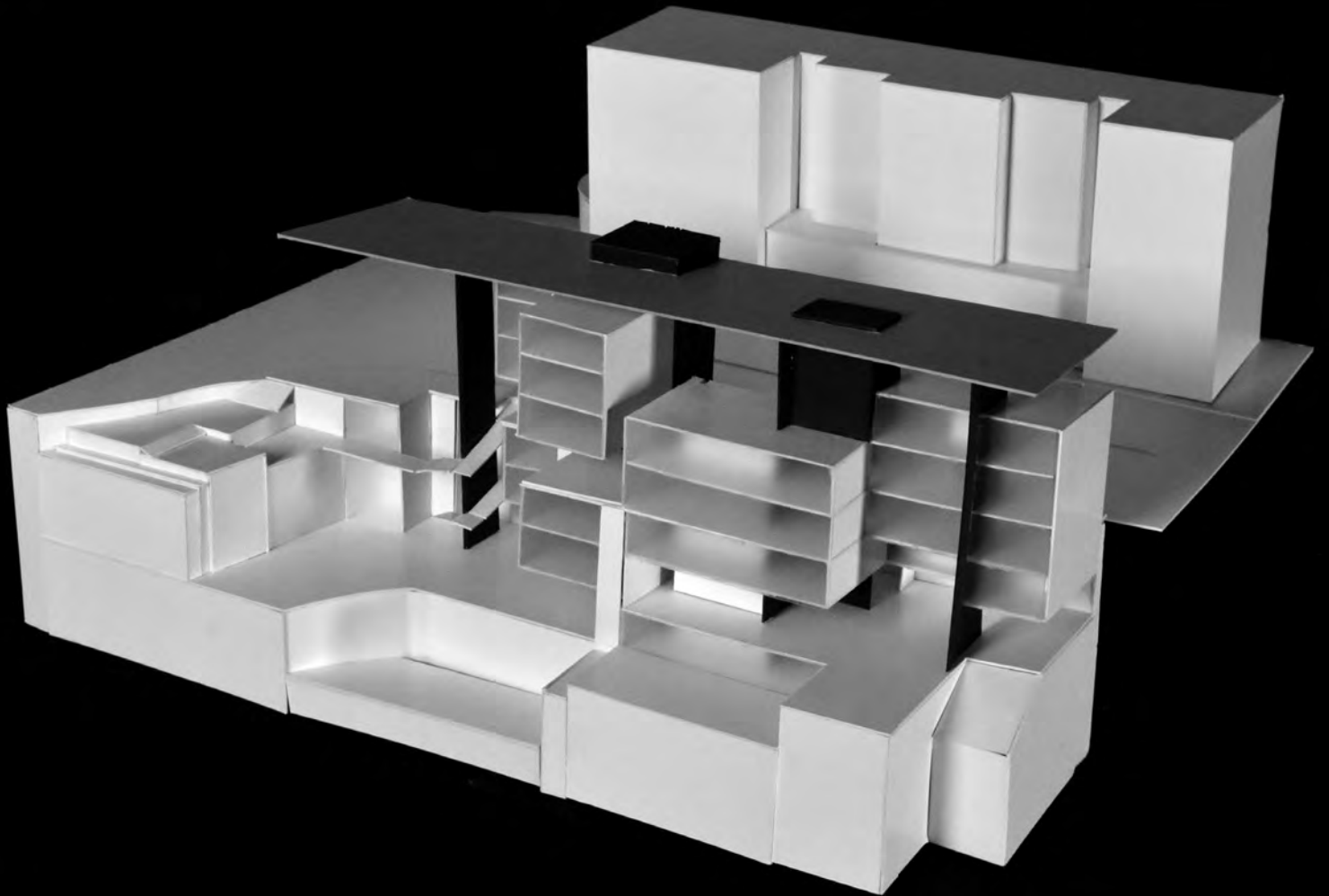
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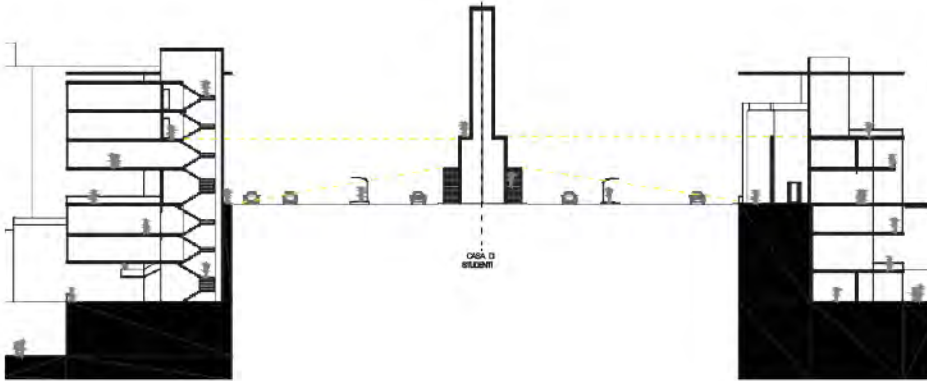
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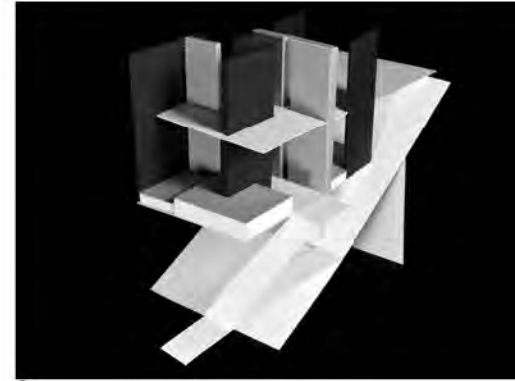
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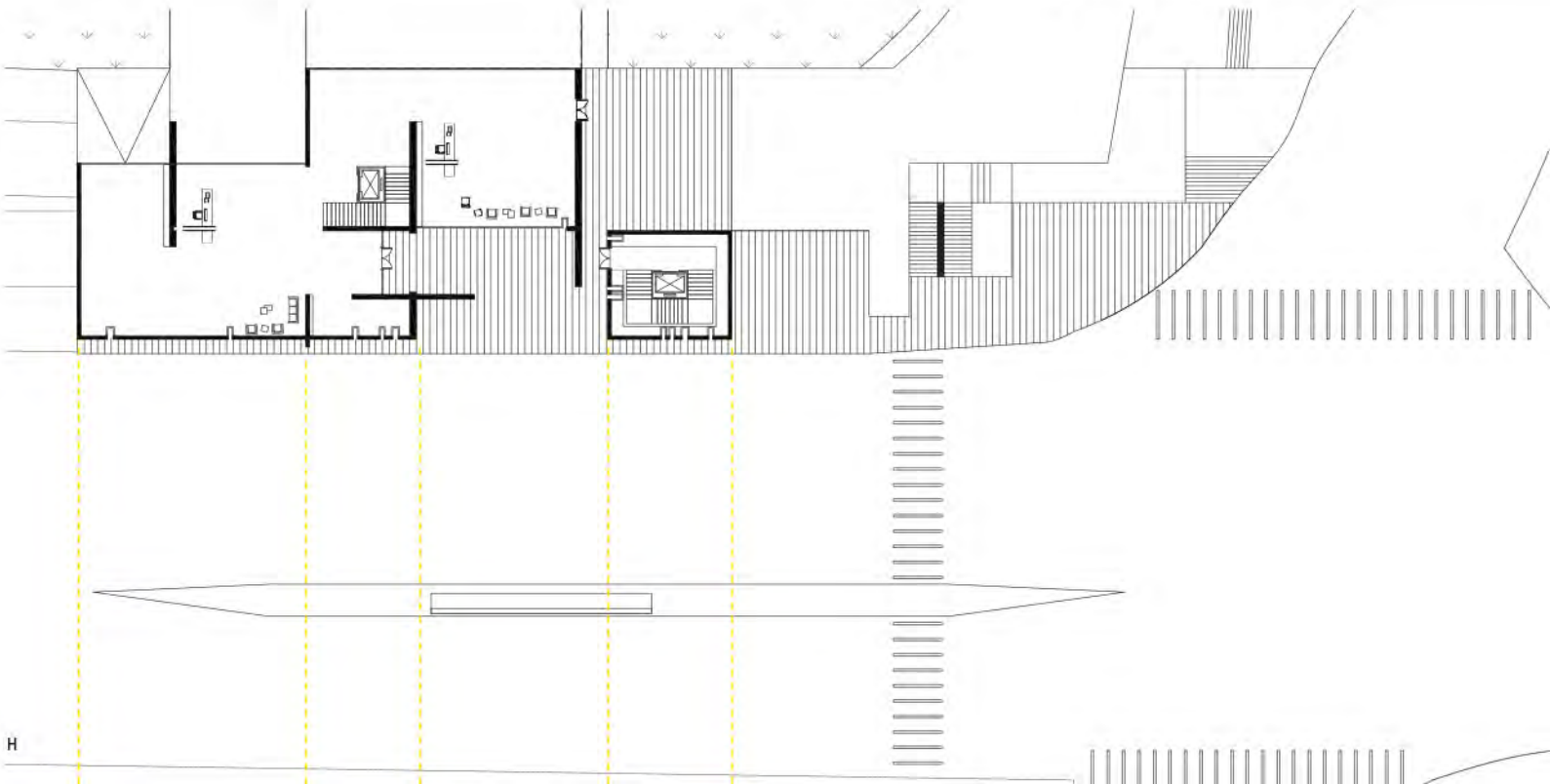




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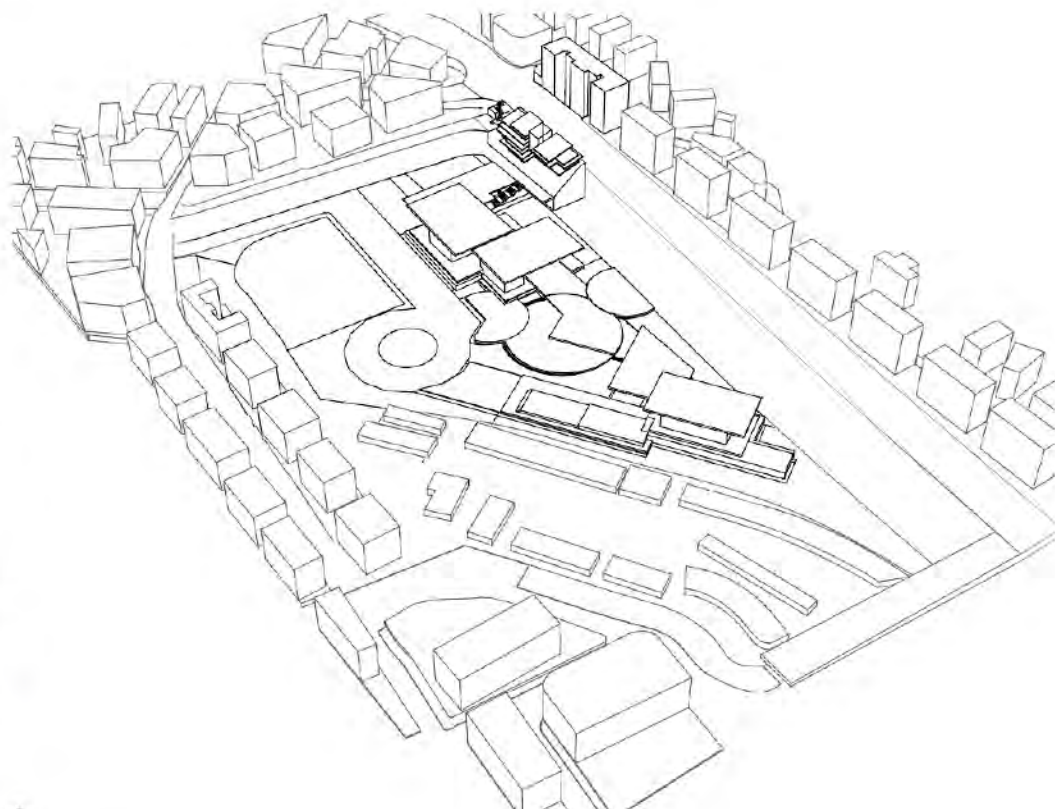
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LINA MORA / D10

- 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



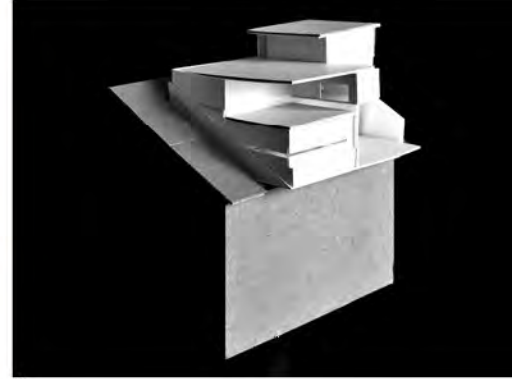
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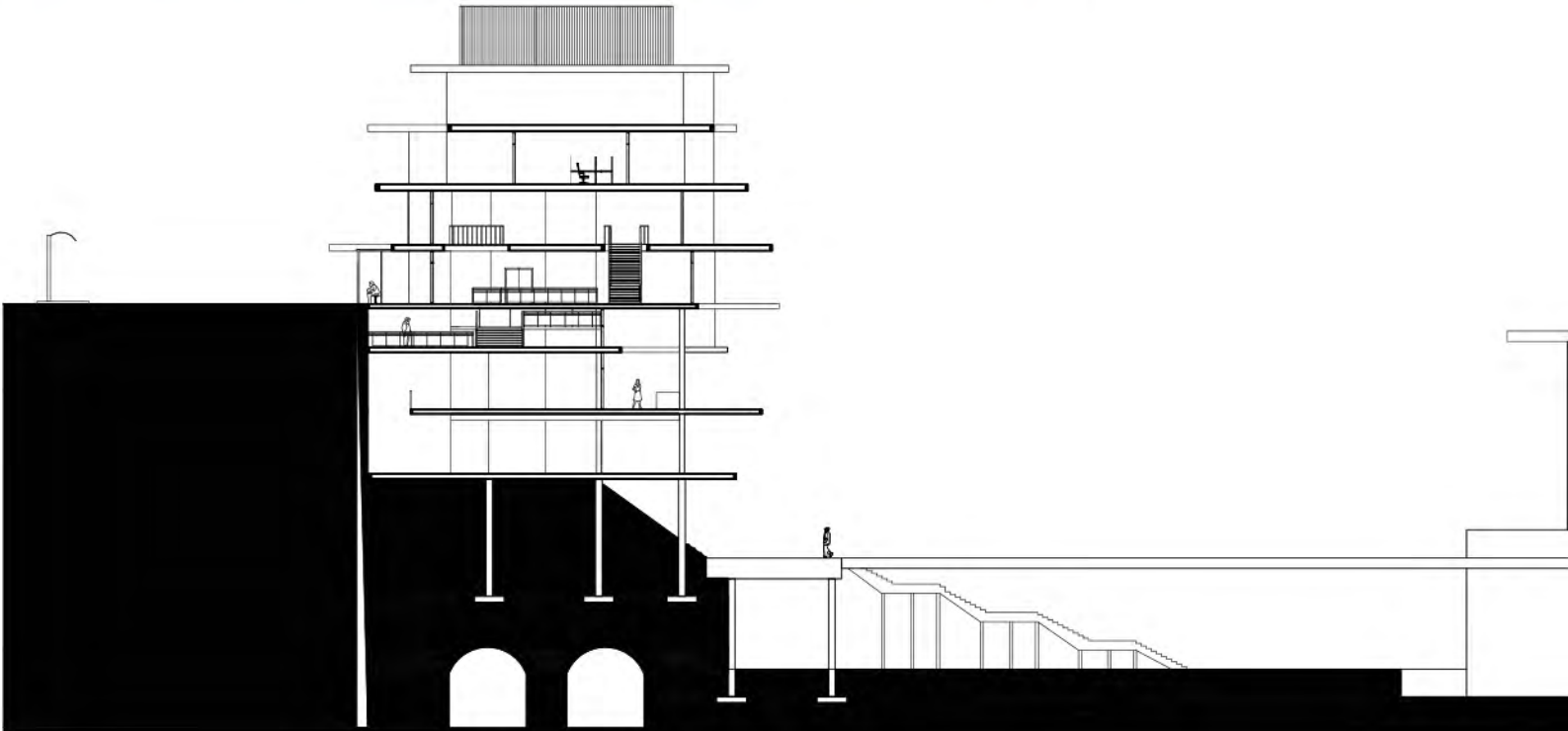
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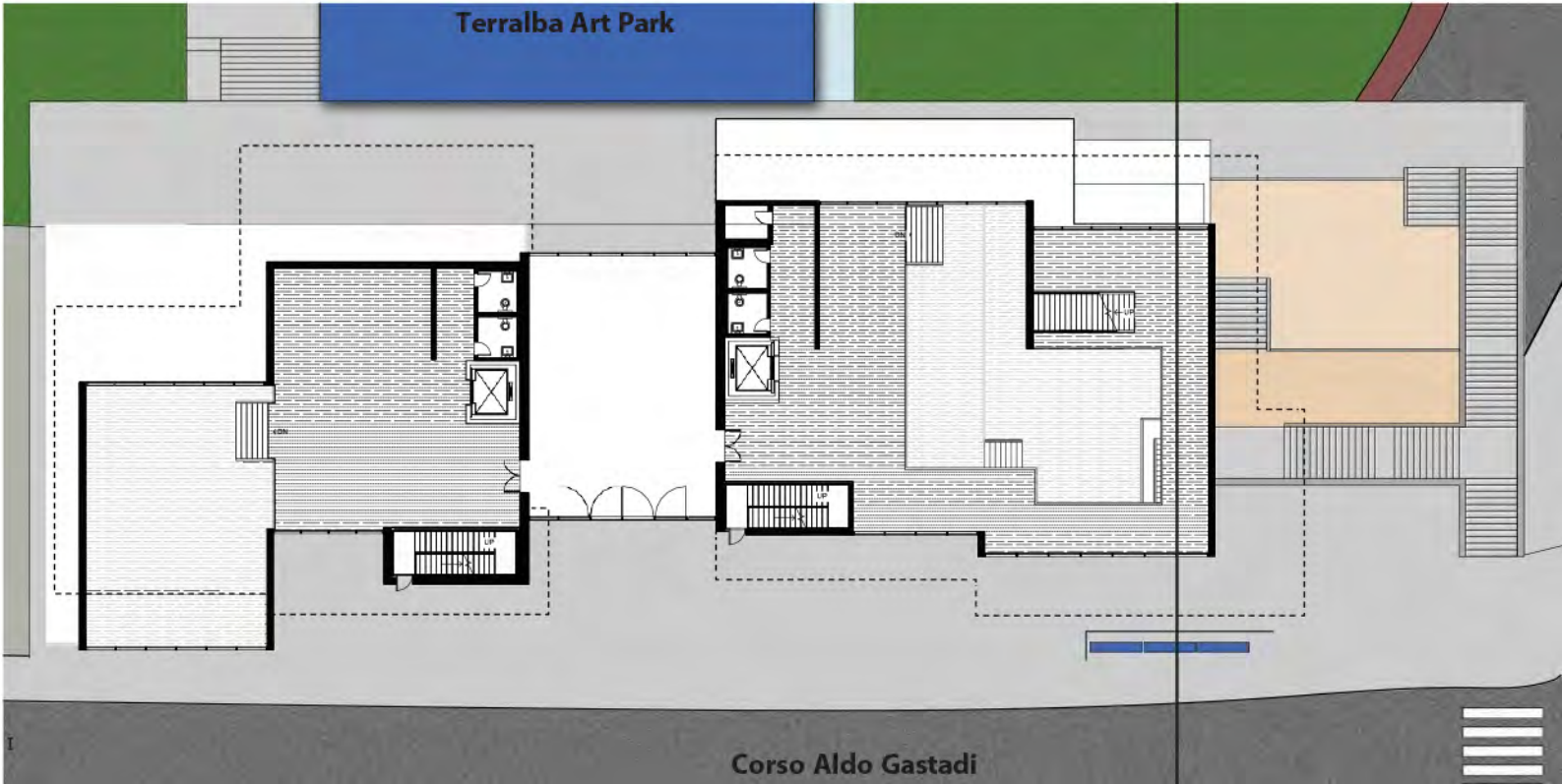
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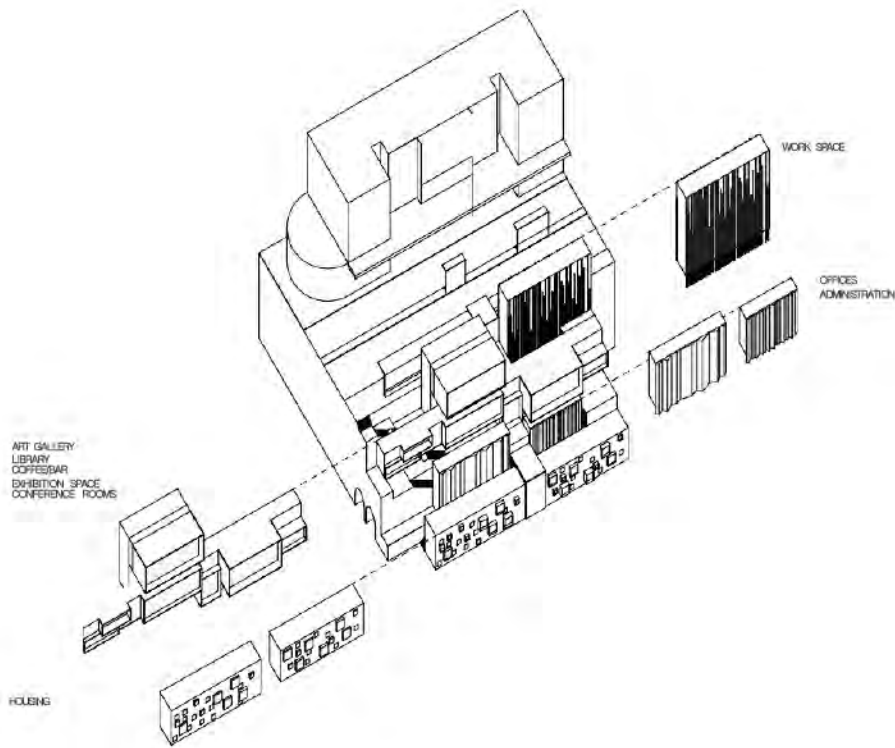
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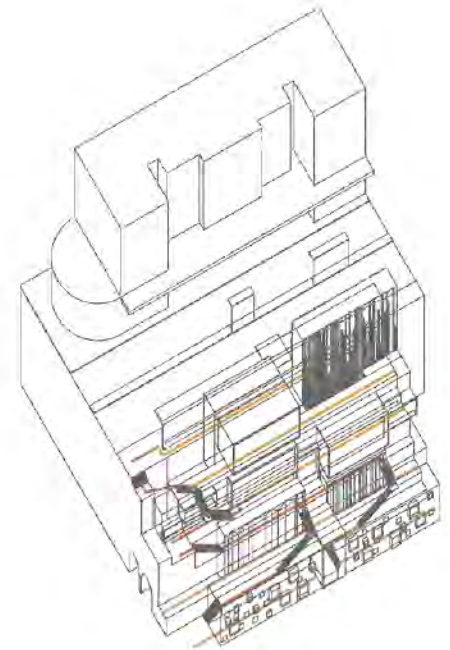
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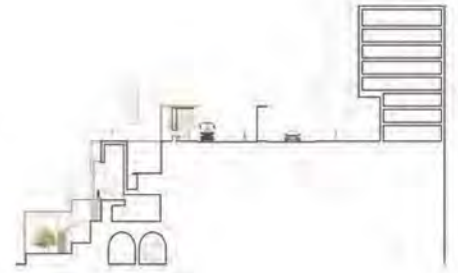




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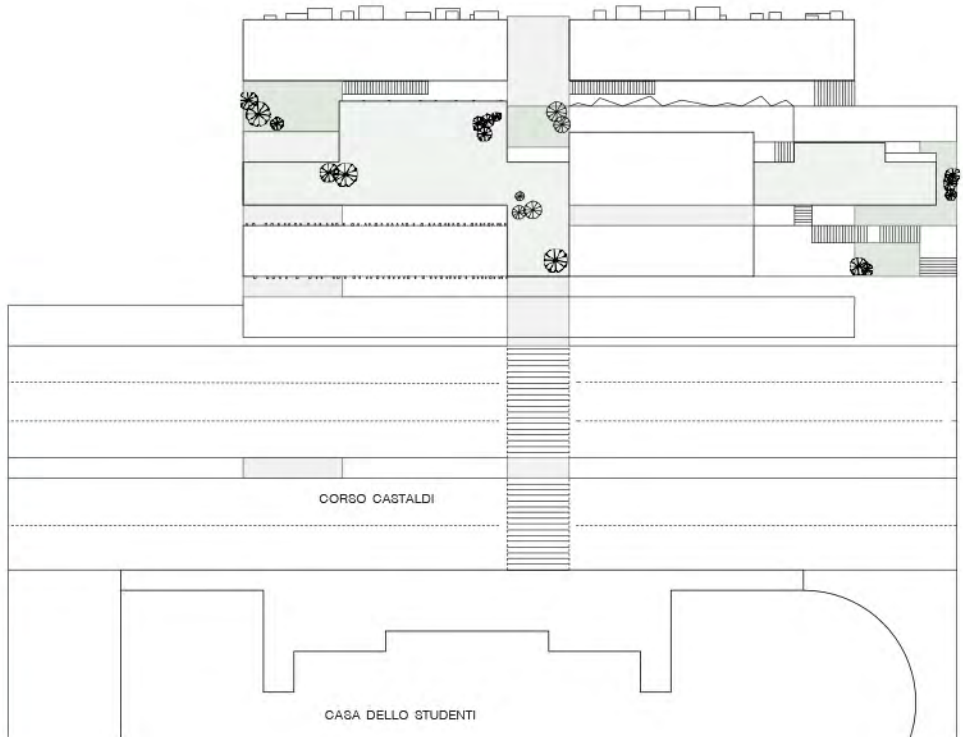
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LECTURE SERIES



Gray Read
Architecture and the Drama of Everyday Life in the City, lecture, workshop, and city tour in Genoa.

Final Review
Students getting feedback on their design project during the *Final Review*.

Gianni Franzone
Guided tour of the *Wolfsoniana Museum* in Nervi, Genoa.

Carlo Pratti
Natura e Contesto Urbano, lecture at Convento di Santa Maria di Castello.

Eric Peterson
Lecture on *Fabrication and Research* at Ordine degli Architetti di Genoa.

Daniel Vasini of West 8
Lecture and panel discussion at University of Genoa Department of Architecture.



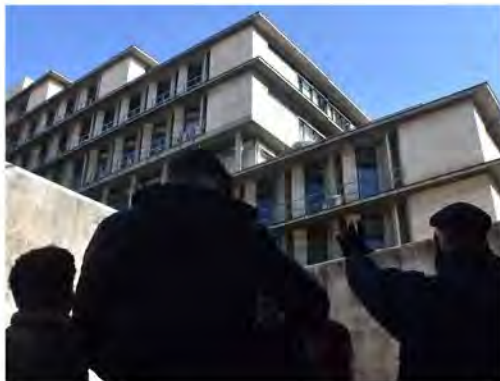
Vittorio Pizzigoni
Architetture per la Città Moderna, lecture at
Convento di Santa Maria di Castello.



Gianni Franzone
Guided tour of *MacKenzie Castle* and the
Cambi Collection, Genoa.



Thomas Spiegelhalter
*Tools for Designing Carbon-Neutral Buildings and
Cities*, lecture at Ordine degli Architetti di
Genova.



Matthew Rice
Franco Albini's Influence on Modernism in Genoa,
walking tour and lecture in Genoa.



Jan Gedayne
Deciphering the Layered City, walking tour and
lecture in Rome.

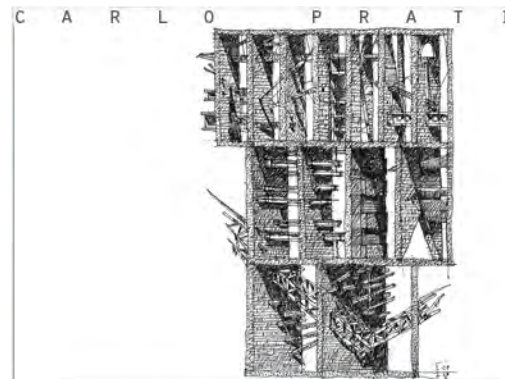


Carmen Andriani
Re-Conceiving the Post-Industrial Waterfront,
lecture at Convento di Santa Maria di Castello.

LECTURE SERIES

American Lectures

This semester the Architecture in Genoa program initiated a new program of invited guest speakers from the Department of Architecture at University of Genoa, visiting faculty from FIU, and figures from the community. These lectures support the regular coursework in the study abroad program while providing greater opportunity for academic engagement between FIU and the academic and professional community in Genoa.



“The academic program is set up so that we have lectures and classes with Italian professors. It is so valuable to learn about Italian subjects from instructors who are part of the culture of the places we are studying.” –Helena Hung



LECCO
LECCO
LECCO



LECTURE SERIES

JAN GEDAYNE
DECIPHERING THE LAYERED CITY

Since 1988 Dr. Jan Gadeyne has taught for several American study abroad programs, including Temple, Cornell, the University of Miami and Trinity College. He lectures periodically for architecture programs, such as Yale, the University of Maryland and Pratt Institute. His courses include Urban History of Rome in Antiquity and the Middle Ages, Ancient Roman Art and Architecture, Late antique and early Byzantine Art and Architecture, Ancient History of Rome and the Mediterranean.

MATTHEW RICE
FRANCO ALBINI'S INFLUENCE ON
MODERNISM IN GENOA

Matthew Rice is dedicated to helping FIU build an academically focused study abroad experience that maximizes the opportunities of living and learning in a complex city. Serving as the FIU Genoa Program's director since its inception in 2005, he is responsible for coursework, teachers, academic travel, student housing, and legal matters. Rice has organized workshops involving students of both FIU and Genoa design schools, as well as workshops in Miami for University of Genoa students.

ERIC PETERSON
FABRICATION AS RESEARCH

Eric Peterson serves as the lead instructor of the Architecture in Genoa study abroad program. He earned a Master of Architecture from University of Florida and a Bachelor of Arts in Sociology from Middlebury College. He teaches design studios and fabrication courses; his research focuses on fabrication, prototyping, and furniture design. This is the second semester that Peterson has been selected to serve as Instructor in Residence for the Architecture in Genoa program.

CARLO PRATTI
DESIGN-DRAWING-THEORY

Born in Rome, graduated Summa cum Laude from University of Rome "La Sapienza" in 2005 with a Ph.D in Architectural Design and Urban planning with a thesis on "Unconscious and the archetype of Nature" in contemporary Swiss architecture. Pratti has taught and lectured in many schools and is currently visiting professor at the University of Genoa. His projects have been selected for publications, exhibitions, events and awarded in national and international competitions. www.alienlog.wordpress.com

VITTORIO PIZZIGONI
BUILDINGS FOR THE CITIES OF TODAY

Pizzigoni is an architect and researcher who teaches architectural design at the University of Genoa. He studied at the IUAV in Venice and at the Universität für Angewandte Kunst in Wien. For his doctorate he focused on Mies van der Rohe's design for the IIT Campus in Chicago. In 2004, together with Paolo Carpi, Silvia Lupi, Giacomo Summa, Pier Paolo Tamburelli and Andrea Zanderigo he founded the design firm "baukuh". Baukuh has won international competitions (Amsterdam 2003, Torino 2010, Milan 2011, Hoogstraten 2013) and took part in several exhibitions: the Rotterdam Biennale (2007, 2011), and the Venice Biennale (2008, 2012).

THOMAS SPIEGELHALTER
CARBON NEUTRAL BUILDINGS AND CITIES

Thomas Spiegelhalter is a Professor, licensed architect, engineer, town planner and FIU CARTA Co-Director of the Structural and Environmental Technologies Laboratory [SET Lab]. He has engineered, designed and built in Europe and the U.S. hundreds of solar, net-zero-fossil-energy and carbon-neutral building realizations and large-scale sustainability master planning and resilient infrastructure projects. Many of his projects have been published in international journals, conferences and anthologies of European and American Architecture.

MANUEL GAUSA
OPERATIVE LAND-LINKS, OPERATIONAL
LANDINGS CAPACITIES &
DIAGRAMMATICITIES

Barcelona, Spain; architect, 1983 (ETSAB-UPC) PHD in Architecture 2005 (Honors, ETSAB-UPC). Professor of Landscape Architecture / Architectural Design and Coordinator ADD, program in doctoral research in Architecture and Design in the UniGe Architecture Department, also directs the GIC Lab, laboratory of research in Architecture, Urbanism and Landscape. Co-founder of the IAAC, Institut d'Arquitectura Avancada de Catalunya; from 2003 to 2006 was the Chair of its Scientific Committee, and from 2012 to 2015, Dean. Currently is the Lead Professor in Advanced Knowledge Theory and Member of the Scientific Committee as IAAC Senior Founder.

CHRISTIANO LEPRATTI
"AFRICANA"

Christiano Lepratti is tenured associate professor for architecture and urban design, member of the teaching body of the PhD program and international coordinator at the polytechnic school at the University of Genoa, Italy. He holds a degree from the Polytechnic University of Milan and taught from 1999 until 2012 at the Darmstadt University of Technology in Germany. His research in recent years has focused on "Sustainable by Design" strategies. As UIA European Director of the work program "Architecture for a Sustainable Future" (2011-2013) he was a strong advocate of Sustainable Development in Europe.

CARMEN ANDRIANI
ARCHIOLANDSCAPE IN (E)MOTION

Besides her academic involvement at University of Genoa, Carmen Andriani is author of projects published and exhibited in the Venice Biennale and Milan Triennale. She founded and directed *Forme del Cemento* (2005/2016), and curated *Ricordo al futuro* (2008). In 2013, she won the Lifetime Achievement Award at the international *Icastica* event. In 2014, she founded the permanent laboratory Coastal Design Lab (dAD / UniGe) about the the city and the port. She is a member of numerous scientific committees.

LEC
TUR
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J U R E

FATHER ALEXIS BASSOMA
THE CULTURAL POLITICS OF THE
ITALIAN IMMIGRATION LANDSCAPE

Father Alexis Bassoma is a catholic priest in the Dominican order. Originally from the Dakro region of Togo in West Africa, Father Alexis is a graduate of Tangaza University College, 2001-02. He serves as a Catholic priest at the Chiesa di Santa Maria di Castello in Genoa, Italy. As an immigrant, himself, Father Alexis specializes in outreach and engagement with the migrant community in Northern Italy.

ART AND ARCHITECTURE OF 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.

By the conclusion of the course 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 and maps of relationships between significant objects, buildings, artworks, and historic events with an approximate proportion of 75% images to 25% text.

PORTRAITS OF THE ENEMY

"History Is Written By The Victors."
-Winston Churchill

Jheronys LodoJulian Ramirez

Hitler urged for an economic recovery, during that time was a popular figure and it would be at the expense of real capabilities too, in helping his regime.

The Fascist regime wanted to be the Mussolini ally and Hitler in order to control the western European powers, Great Britain and France.

The American Dream is still alive on the idea that freedom includes the opportunity for prosperity, success, and an individuality for freely achieved through hard work.

The Nazi regime may political doctrine, such as the US Department of Defense to invest in offensive military issues that facilitate objectives in pacemaking by suppressing terrorist activities.

The North African Campaign of the Second World War took place in North Africa from 1942 to 1943. The campaign was fought between the Allies and Axis powers, which had colonial interests in Africa.

Fighting in North Africa started with the Italian declaration of war 1940. A year after the war started by the Italians, the United States entered war in and began direct military assistance in North Africa in 1942. Iraq was the first encounter of Italy and America as enemies.

Many Muslims were outraged at the permanent presence of U.S. British and French military personnel after the Gulf War in Saudi Arabia, Gulf War II also, that from 2001-2009 Muslim majority countries strongly objected to U.S. military bases in Saudi Arabia, 80% of Egyptians, 30% of Jordanians, 40% of Syrians and Palestinians, 55% of Tunisians, 29% of Iraqis, 40% of Lebanese, 30% of Algerians, The U.S. had rejected the characterization of its presence as an "occupation", noting that the government of Saudi Arabia consented to the presence of troops. The situation in the Middle East behind the September 11th attacks, which made US involvement in the middle east much more aggressive.

The frightening image of the statue of liberty being of its own and showing the skull with American bombs are dropping bombs on the Italian by burning this, wants to reflect how the Italian portray America to be the enemy. The fact that the statue of liberty is being of its own shows how Italian believe that American possess liberty but sleeps in behalf of their own benefit. The skull and the American bombs burning the Italian show how they think America is the enemy and wants death to come upon Italian.

In American media, Muslim countries and cultures are portrayed primarily as breeding grounds for terrorist groups, weapons trafficking, and political conflict. They are also portrayed as having deep resentment for western culture.

The issue of TIME Magazine tells the story of a seemingly ordinary man who holds terrorist meetings and weapons in his home.

Propaganda of Fascist Italy was the enlarged guttural by Benito Mussolini to exhibit its authority and program and encourage popular support. Propaganda was also used to inspire the nation to be unified and to stay.

As information of military actions post-9/11 begins to be discussed in popular press and documentaries the media becomes much more critical on American foreign policy.

American Sniper is an award-winning film that points out the struggle of a soldier's moral code, as well as portraying Muslim extremists as ruthless monsters.

In this poster, the Italian wrote "Su loro made fa colpa" which means "The fault falls on them." They are referring to the two leading enemies of the two enemy countries, Mussolini from America and Churchill from Britain, as the ones of being guilty of all the deaths and the war itself.

The devastating image portrays the American soldier as someone with no humanity as he stands over the dead body of a young boy who he had just killed. He shows no sense of guilt as he wears a smile on his face and the American flag on a scarf.

They're Refugees They're Terrorist!

The US is currently going through on the most politically stable periods of its recent history. A key issue is always national safety, which always includes the constant terrorist threat people still feel present.

There are those that advocate for vast opportunity for American Muslims and more lenient immigration reforms, however there are also those that perceive immigrants from various cultures and religions as part of the same process. The election has held the internet language as a strong media outlet.

ARTISTIC VISION OF FUTURISM IN ITALY AND RUSSIA

It is important to understand the role of the scientific spirit in the development of the Futurist movement in Italy and Russia. Futurism was a modernist movement that rejected the traditional values of the past and embraced the new technologies, industry, and speed. The scientific spirit was a key element in the development of the Futurist movement, as it provided a new way of thinking about the world and the future.



UMBERTO BOCCIONI
 (1872 - 1916)
 Italian Futurist



UMBERTO BOCCIONI
 (1872 - 1916)
 Italian Futurist



UMBERTO BOCCIONI
 (1872 - 1916)
 Italian Futurist



UMBERTO BOCCIONI
 (1872 - 1916)
 Italian Futurist



KAZIMIR MALEVICH
 (1879 - 1935)
 Russian Suprematist



KAZIMIR MALEVICH
 (1879 - 1935)
 Russian Suprematist



KAZIMIR MALEVICH
 (1879 - 1935)
 Russian Suprematist



KAZIMIR MALEVICH
 (1879 - 1935)
 Russian Suprematist

BALILA | HITLERJUGEND

How do propaganda posters portray military youth groups from the 1920s - 40s?

RUISE RWNDOS



- Balila Propaganda posters use a more stylized font type, that can be associated with more graphic, animated images.
- The more childish format of the Balila Propaganda poster could be seen as a reference to Italy's position as a country in the war, and as a part of the European Union, which is not as prominent as that of Germany, who was seen as more powerful.
- The boys faces display their youth, and present them as innocent children dressed as military.
- The trumpet can be seen as the boys being called to service, versus the Hitlerjugend, who assumed the roles as if it were their duty and an obligation.
- Balila Propaganda posters use more brightly colored graphic imagery, with more geometric lines, that seems almost childish. This may reference the youth of the Balila group, who were not yet adults.



- The boys faces and body language indicate that they have trained and are ready to serve their country in the war, as opposed to the Balila, who are merely children dressed in military 'costume'.
- Hitlerjugend Propaganda posters used more realistic imagery to portray ideas about militarization and service.
- The fact that their facial features and body characteristics are more clearly depicted can be a reference to Hitler's ideas about indoctrination and racial purity.
- Hitlerjugend Propaganda posters use more muted colors than the Balila Propaganda posters, and this reflects the seriousness and severity of the Hitlerjugend, in reflection of the Nazi Regime and Hitler's role.
- The more structured, uniform look reflects the ideas of the Hitlerjugend as dictated by the Nazi Regime, of order and structure in society.

ART AND ARCHITECTURE OF THE 20TH CENTURY

TWO REACTIONS TO INDUSTRIALISM
NATURAL AND MECHANICAL

Art Nouveau and Art Deco functioned as two distinct responses to increasing industrialization in the late 19th and the early 20th centuries. Art Nouveau rejected the lines of industrialism and focused on traditional values of the natural world utilizing the curvilinear forms of plants and animals. Art Deco embraced industrialism and the mechanical processes used in the production of designed objects featuring angular forms, right angles.

ART NOUVEAU

1890 - 1910

ART DECO

1920 - 1930

RELATIONSHIP TO NATURE

(Baptized)

People admired nature, and their style when in touch with the natural environment.

Curvilinear geometry was often used in Art Nouveau such as leaf motifs and stylized curves of the line to long and slightly curved, ending sharply in a delicate sharp curve.

Parts of the plants, and the natural world were an inspiration to Art-Decoism.

Shells
Flowers
Leaves



The diving figures for the people were fought the heads of progress and modernity.

Bauhaus motifs, which is an example of modernism and idealized geometry, demonstrated technological progress.

The surface motifs in Art-Deco were influenced by the Mannerism illustration of the art in their day.

Energy
Electricity
Sun Rays

RELATIONSHIP TO WORK AND LABOR

(Production)

Art Nouveau emphasized the crafts and production through the hand.

They rejected the industrial world following the lead of Arts and Crafts.

They preferred the natural and traditional materials such as stone, marble, wood and iron, which added them to the earthy and natural environment.

Organic
Punctuated
Sculpted Finish



Pre-industrialism in Art Deco reflected modern industrialism and progress in the world.

The machine became the basis of the production of buildings and furniture items.

Examples of industrial materials such as steel, chrome, glass, and plastic.

The sleek colors of the machine also represented luxury and elegance.

Pure metal
Polished/Enamel
Polished surfaces

RELATIONSHIP TO COMMUNITY

(Change)

Art Nouveau enjoyed a sense of community, youth spirit, and a lively social culture.

Gardens, pastoral animals, demonstrated a peaceful environment and connection to nature.

Animals such as peacocks, cats, and butterflies were often featured within a natural setting on the facade, doors, and window frames, suggesting an elevated conception of nature.

Gardens swaying motion
Embedded in nature
Dancing groups



Art Deco reflected the machine and serious individualism, ready to work, taking to mass goals.

Artists were featured as metal symbols of power and distance.

Animals such as eagles and birds, were portrayed separately from their natural environment to demonstrate strength, power, and control of the natural world.

Fast motion Removed
From nature
Industrialization

RELATIONSHIP TO TIME

(Motion)

Art Nouveau forms portrayed motion in a relaxed and horizontal manner.

Animals were shown striding through their path and nature in a leisurely fashion.

They focused on enjoying the moment.

Stylized/Streamlined
Essential
Simplified
Accepted decay



BY AN. RAPP / JOHN LAMONTE PAUL FINCH / 50

CHRISTOPHER BEEBEER / WILLIAM VAN ALBEM / 100

WAR PROPAGANDA: THE CALL OF DUTY



The Stance

In the Italian poster, it is a German soldier that is standing in front of the Italian militia. The poster was produced during the time of the League of Nations, which was the Italian decision of the German army during WWI. Thus, Italian soldiers were alarmed unless they were fighting for the German cause; the method prompted a sense of loyalty towards the Axis.



The Flag

Each poster proudly depicts its country's flag directly behind the soldier, indicating a sense of nationalism.

In the Italian poster, the flag on display is the 'Repubblica Sociale Italiana' which during WWII was the Fascist war flag. The flag is being held by a troop of soldiers in the far distance, symbolizing that the country as a whole supports the war.

In the American poster, the flag is draped around the soldier; symbolizing what it means to be a patriot, "believing in one's country and defending its honor." Rather than taking a small portion, the flag spans the height of the poster, emphasizing national pride.

The Trumpet

Often a symbol of military strength, both countries highlight this moment as a sign of heroism, power, strength, and domination.

In the Italian poster, the German soldier is sternly playing the trumpet, while facing the direction of the troops that are in line. However, despite the trumpet being played into the distance with the soldiers behind him, it signifies that the aim is to announce the presence of more soldiers.

The American poster doesn't display a trumpet, but rather a bugle; used throughout the military and boy scouts, as a historical reference to the cavalry. The bugle, the physical representation of "The Call of Duty" is proudly being played by the soldier. The bugle is facing the text, which symbolically relays the message to join the army.



The Stance

While in the American poster, the soldier is symbolically standing with his country by holding the American flag. This lone soldier represents the meaning of being a Patriot: one who vigorously supports their country and is prepared to defend it against enemies. Holding onto the flag for support, as if saying the nation will always support its soldiers, even when they are alone.



VILLAINS

PROPAGANDA WWII



USA, Soviet Union, Britain
The representation of the villains of the Fascist Italian state are shown in the symbols of the flag and the portraits of its people. The use of African Americans and leaders like Roosevelt and Churchill are used to convey the reality of the enemy that comes to them.



Symbols

In this particular image we see the brutal African American soldier portrayed as a pirate marauder.

"No Birth, No Death!"
- Freedom, of the Liberator!

The text tells us how the Americans might be claiming to liberate the Italians from their leader Mussolini, but this is the freedom they offer. A savage soldier raping Italy of its culture and essence.

We see the negative depiction of Africans in Italian propaganda that they were nothing more than uncivilized savages. And the mentality is continued with depicting Americans as these barbarians as they begin the push in North Africa and later Italy.



ITALY



Jews, Soviet Union, USA, Britain
Mixing symbols from different countries and cultures, Germany puts a baneful or hateful and hate over many of its enemies.



Using the symbols of the enemies, flags for the "alienated Jew" to take behind, the German people can see that the actions of Germany were seen in the shadows being behind its enemies.

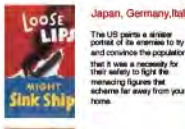
If it was not released enough, in Soviet land states, "Hörst du Frankreichs deutsche?" - Behind the enemy powers, the Jew

The German propaganda machine puts a dark meaning behind the Star of David. Making it a reminder of someone that was less than a person. And someone who was pure evil, not for the destruction of Germany.

We see this marking the Soviet Union as a Jewish state, even though they claimed all religions, to brand them as less than human and hell forever as an enemy if left alone.



GERMANY



Japan, Germany, Italy
The US paints a sinister portrait of its enemies to try and convince the population that it was a necessity for their safety to fight the menacing figures that scheme far away from your home.



In this particular poster we see from the World War II, Japanese leader during WWII, and to the East Adolf Hitler, leader of Nazi Germany.

This is a powerful image showing how the US is surrounded on all sides and how the war that was once divided across two oceans was right on their doorstep.

The threat of enemy powers attacking an American soil, and how close the danger really was for the average American, needed to be conveyed. Since the war was all the way in Europe and in Eastern Asia, but how long till the Axis powers saw their hungry eyes towards the US?

The power hungry tyrants would not simply stop once they finished their conquests half a world away. And the US population had to be ready to defend their homes.



UNITED STATES

Heroes

PROPAGANDA WWII



ITALY



GERMANY



UNITED STATES

Symbols

In the Futurist painting of Mussolini, we see the use of geometric to piece together the image of Il Duce.

Mussolini dehumanizes the image as a god above the land that he overrules. The only thing above him are the clouds with planes and poplars circling him.

He almost always has new technologies from Italy around him showing how he will lead Italy into the future and be the envy of the world.

But most importantly of all, this portrays Mussolini as a god above the people. He defied heaven to establish his rule and total control over Italy and its people. A very common practice that we see repeated over again with other dictators even into the present.



Mussolini Plots

Mussolini was a master manipulator of all forms of media at the time. He knew how to display himself in a positive way to show how he was the leader Italy needed. He was so good at this and through his speeches he was given the nickname "Il Duce," or the boss.



Here we see Hitler leading the Nazi flag in one hand and a clenched fist in the other. With this powerful posture he begins leading his fellow Germans toward a single future.

Behind him is the German eagle soaring down from heaven itself. While Hitler is the main focus, he isn't really the symbol of Germany that gets the body states. That the German people were all chosen by god and above all others.

"Es lebe Deutschland!"
- Long live Germany!

The poster explains how the German people are the "master race" and that their superiority will lead them to the "perfect world." And while Hitler might be "great," it is the German people who are truly the masters of the world.



Hitler and Nazis

Hitler was slightly different from his Italian counterpart by not being so focused on himself. While there are many similarities of Hitler as a godly leader, he appears to more of a vessel to lead the already great German people to victory. And he was just the way there.



While this may not be a propaganda poster, it is still very much propaganda. Children comics were favored during WWII to encourage kids and young adults that they could play a big role in the war effort and boost morale of the young soldiers over seas.

Captain America is the very first "super hero" we see and his main purpose is to fight the evil Nazi regime. Later we do see other popular heroes battle the Axis powers including Batman, Superman, and even villains like the Joker (before even comic villains had names).

While the "Cap" might be dressed a little cliché with an American flag around his neck, he speaks to young Americans with pride for his country. These comics gave hope to young Americans and helped way the everyone has the ability to be a great hero, or even a super hero!



Uncle Sam, President, Captain America

While above we see the previous leaders glorifying themselves to the people, we do not see them from the Americans. We may see heroes celebrated, but never put on a pedestal above others. Which is a mentality that kept with American culture for over 200 years since their appreciation from the English King who was chosen by God. Everyone is equal and no one should have more power than another.



“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

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