

GATEWAY
CITY

GENOVA



FLORIDA INTERNATIONAL UNIVERSITY // ARCHITECTURE IN GENOA

SPRING 2018

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Florida International University Faculty

- Matthew Rice // Program Manager
- Eric Peterson // Senior Instructor
- Jason Chandler // Visiting Instructor
- Roberto Rovira // Visiting Instructor
- Elisa Cagelli // Studio Critic
- Adriana Gheri // Studio Critic
- Alessandro Cavalieri // Culture and Art in Italy

Lecture Series

- Gianluca Peluffo // Gianluca Peluffo & Partners: Heretical Architecture
- Carmen Andreani // Re-Conceiving the Post-Industrial Waterfront
- Alessandro Pizzolato // Renzo Piano
- Paolo Brescia // Open Building Research
- Roberto Rovira //
- Scelsi Valter //

Office Visits

- Paolo Brescia // Open Building Research
- University of Stuttgart
- Margherita del Grosso // Enter Studio
- Franco Albini Museum Exhibition

Publication Design

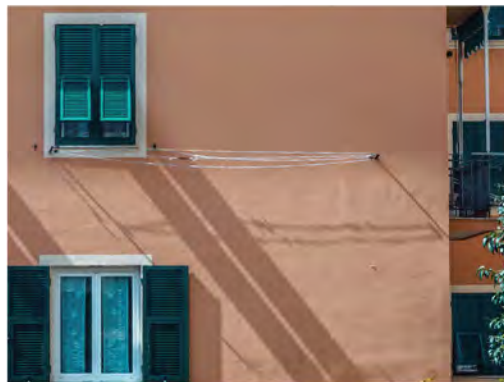
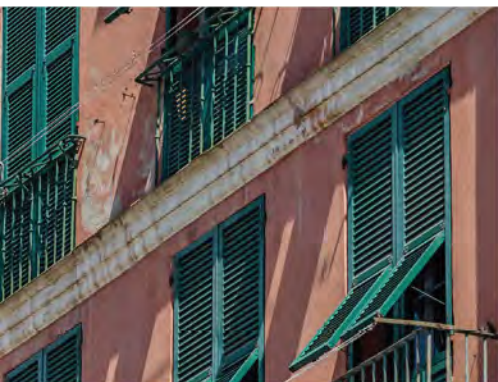
- Elise Francis
- Eric Peterson

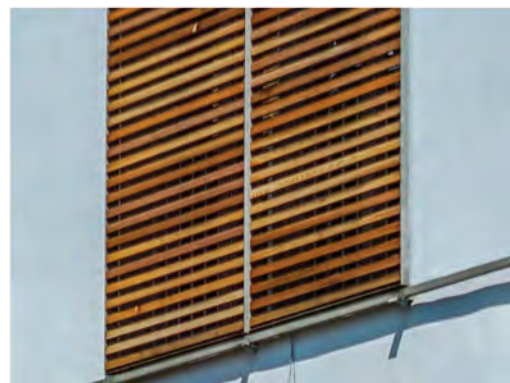
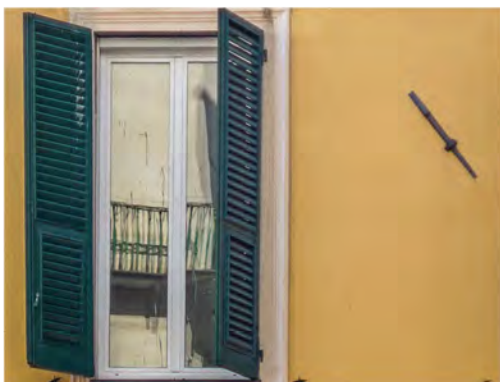
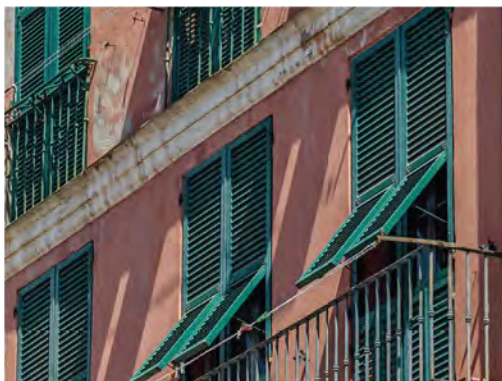
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“ It was a beautiful experience that opened my eyes to new design capabilities and understandings, something I felt I particularly lacked while studying in the U.S. ”

- Adriana Balcaceres





INTRODUCTION

In the Spring semester of 2018, the FIU Departments of Architecture and Landscape Architecture, Environmental, and Urban Design sent sixteen students to study in Genoa, Italy as a new interdisciplinary model for the Architecture in Genoa Study Abroad Program. The class was 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 first time in the program's history, the department had one of their own faculty members in residence teaching a Master Project studio as well as other courses, and leading study trips to various cities in Italy, Switzerland, France, and Germany. Senior Instructor Eric Peterson traveled with the students to Rome, Florence, Milan, Como, Venice, Verona, Basel, Stuttgart, and Munich to visit iconic architectural sites, including projects by Alberti, Michelangelo, Bernini, Borromini, Terragni, Le Corbusier, Zumthor, Piano, MVRDV, Zaha Hadid, Herzog and De Meuron, and Rem Koolhaas.

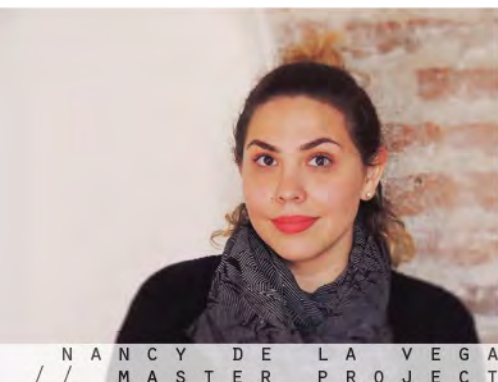
It was a fantastic opportunity for the students to see both historic and contemporary projects by some of the most influential architects in history. These are projects that students have studied in text books – to see them first hand is a tremendous experience. The act of recording and analyzing these buildings played a pivotal role informing and shaping the design solutions for student projects.

In addition to teaching a seminar course that focused on architectural precedent, Peterson attended an Italian language class with the students, coordinated a course on twentieth-century Italian art and architecture, and taught an interdisciplinary design studio. He was joined by University of Genoa Landscape Architecture Professor Adriana Gheri who served as a periodic visiting critic to provide targeted critique for the LAEUD students. Meanwhile, Landscape Architecture Professor Roberto Rovira joined the group for a study trip to Milan and a workshop that focused on the using graphic mapping techniques to explore the migrant crisis in Southern Europe.

Chair of FIU Architecture Jason Chandler visited at midterm to review the students' work and to lead the study trip to Switzerland.

"I am excited that we have FIU faculty teaching Master Project students in Genoa," said Chandler. "It helps to foster a greater sense of connection between what the students learn in Italy and the work that they do here in Miami."

In Spring 2019, a second group of architecture Master Project students will travel to Italy, and the teaching model will be further enhanced with additional visits by FIU faculty members, who will lead collaborative workshops and travel / study trips while pursuing research opportunities in the region.





LIZETTE ANDERSON
// MASTER PROJECT



MARIANA GONZALEZ
// MASTER PROJECT

STUDENT / SOT



CHINA CARR
// MASTER PROJECT



YANNIQUE PERRY
// MASTER PROJECT



PAULA SOLER
// MASTER PROJECT



OLIVIA BUSSEY
// LAA D04



MICHAEL BRADLEY
// LAA D04



TAYLOR PRICE
// LAA D04

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ITALIAN LANGUAGE INSTRUCTOR

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.

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.

VISITING STUDIO CRITIC

Adriana Ghersi, is a faculty member specializing in Landscape Architecture teaching in the Department of Architecture and Design at University of Genoa. Her research is focused on the transversal role of the landscape as place of relationship between various disciplines. She specializes in Landscape Planning at the regional level, European Landscape Policies, Landscape Design in contemporary age, Therapeutic Landscapes, Historic Gardens, and Rural Landscapes.

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.

VISITING STUDIO CRITIC

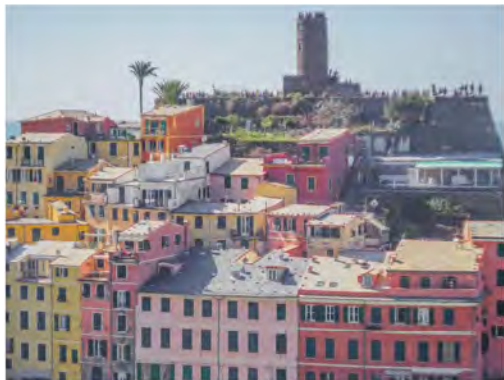
Elisa Cagelli completed her Ph.D. at the School of Architecture and Design of Genova, with research on urban transformation and reactivation strategies for abandoned territories. Excerpts of her thesis *La Città Sospesa: Genova, un Caso Studio* were published in scientific publications.



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PRINCIPE STATION

APARTMENTS

PORTO ANTICO

STUDIO

APARTMENTS

MEET-UP LOCATION

APARTMENTS

MERCATO ORIENTALE

BRIGNOLE STATION

LIFE IN GENOA

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. 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.

LIGURIA EXPERIENCE



Architecture, LAUED and CSSY students at Palazzo Reale.



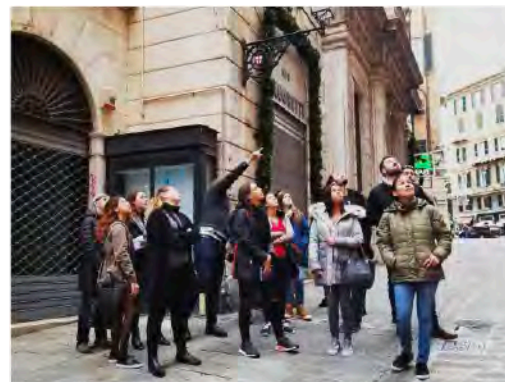
Students picnicking during fortified walls hike.



Architecture, LAUED and CSSY students in interior courtyard of University of Genoa.



Santa Maria Assunta



Walking tour through the centro's vicoli.



Group photo during a walking tour through Genoa.



Sketching the urban fabric from above at Spianata Castelletto.



Students Visiting Pra.



Walking tour through the centro's vicoli.



Appreciating the view from the lookout at Forte Diamante.



Hidden view of San Fruttuoso from the nearby hiking trail.



Visit to Enter Studio, a local Genoese multi-faceted practice.

THE LANDSCAPE

The group hiked to Forte Diamante as a weekend activity during the first week of the semester. Along the way, it offers views of Genoa that extend to the old port, and overlooks the historic center and its fortified walls.





THE COAST

The Ligurian Coast offers a unique contrast to Genoa's dense historic center. The cities along the coast look out over crystal clear waters and attract tourists year-round, to places such as Camogli, Santa Margherita, San Fruttuoso, and Portofino.





THE CITY

Genoa's historical center is the largest preserved medieval city center in Europe. It is the regional capital of Liguria.









THE PORT

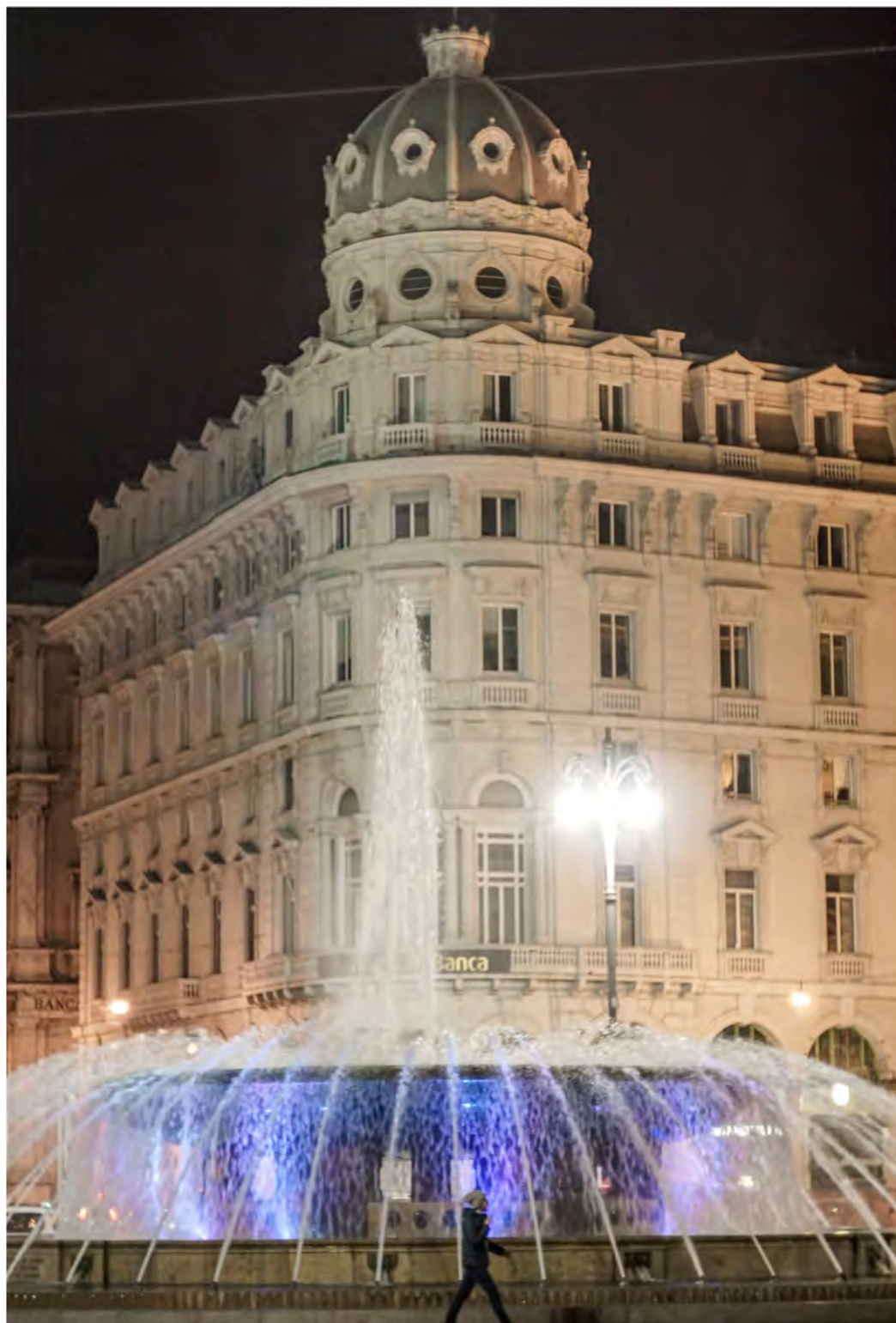
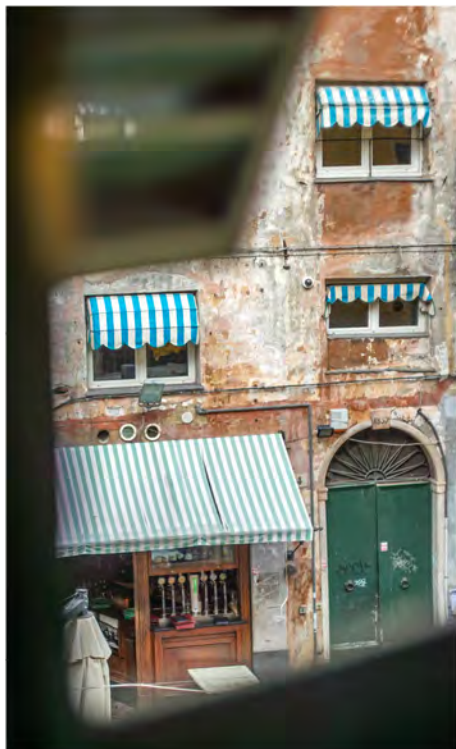
Genoa's ancient port has been a point of attraction for centuries, and even more recently due to its transformation by the Renzo Piano Building Workshop.





THE DAY - TO - DAY

Genoa boast the largest intact medieval historic center of any city in Europe. the entire downtown historic district is a protected UNESCO World Heritage Site. Over the centuries, urban life has adapted to the unique urban morphology of this historic city.





THE LANDMARKS

Genoa is situated on a strong elevated slope. The architecture of the city often negotiates a sloping terrain with entrances on many different levels.









THE FOOD

Interacting with the locals by learning the language and culture is strongly encouraged, as it helps students to gain a better understanding and appreciation for their new surroundings.



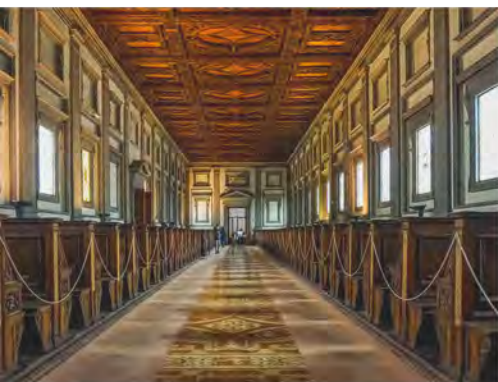


THE STUDIO

FIU Architecture in Genoa programs hold classes in the ancient Convent of Santa Maria di Castello located at one of the oldest fortified areas of the city. The educational facilities include a classroom, a studio workspace, a library and conference room, as well as several offices.













DESIGN PILGRIMAGE

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 programs are founded on the principle 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, in many cases. But the architecture of the renaissance, medieval, and ancient periods has 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 2018 students had three primary study trips:
Venice, Vicenza, and Verona
Rome and Florence
and
Milan, Como, Basel, Stuttgart, and Munich

The first travel / study trip established the grounds for investigation for the entire semester. We visited several important projects by the modernist architect Carlo Scarpa including Querini Stampalia, Olivetti Showroom, IUAV gate, Brion Vega Cemetery, Banca Popolare, and Castelveccchio. These projects grapple with some of the most important questions of 20th Century architecture: How do we understand our relationship to context and precedent? In the shadow of modernism's rejection of articulated material joinery what is the role of detail? and, How can architecture reconnect with atavist its roots while remaining distinctly contemporary?

The second travel / study trip 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 primal figure leads to more playful compositions that are stretched and warped to satisfy a more whimsical taste during the baroque and mannerist period.

The final travel / study trip is focused on contemporary architecture and urban design. By visiting contemporary work by architects such as Renzo Piano, Zaha Hadid, Herzog and De Meuron, Tadao Ando, Peter Zumthor, Rem Koolhaas, Ben van Berkel, and Delugan Meissl, as well as modern architecture by Le Corbusier, Mies van der Rohe, and Giuseppe Terragni students learn to see the relationship between ideas and built form. Through our travels we learn how to see and identify ideas that take concrete form as principles and concepts within the built environment.

DESIGN PILGRIMAGE



LAUED students hanging out on the steps of bridges in Venice's center



Students sketching on steps of Cerasi Chapel, Rome



The Fondazione Querini Stampalia, Venice by Carlo Scarpa

Students getting a presentation at The University of Stuttgart, by students of ICD, on pavilion projects built using robotics



Villa Barbaro, Treviso by Palladio



Englischer Garten, Munich



Students on roof of Duomo in Milan



MAXXI Museum, Rome by Zaha Hadid Architects



Conference Pavilion at Vitra Campus
by Tadao Ando



Having lunch at the restaurant at the top of
Messner mountain



Brion Vega Cemetery, Treviso by Carlo Scarpa

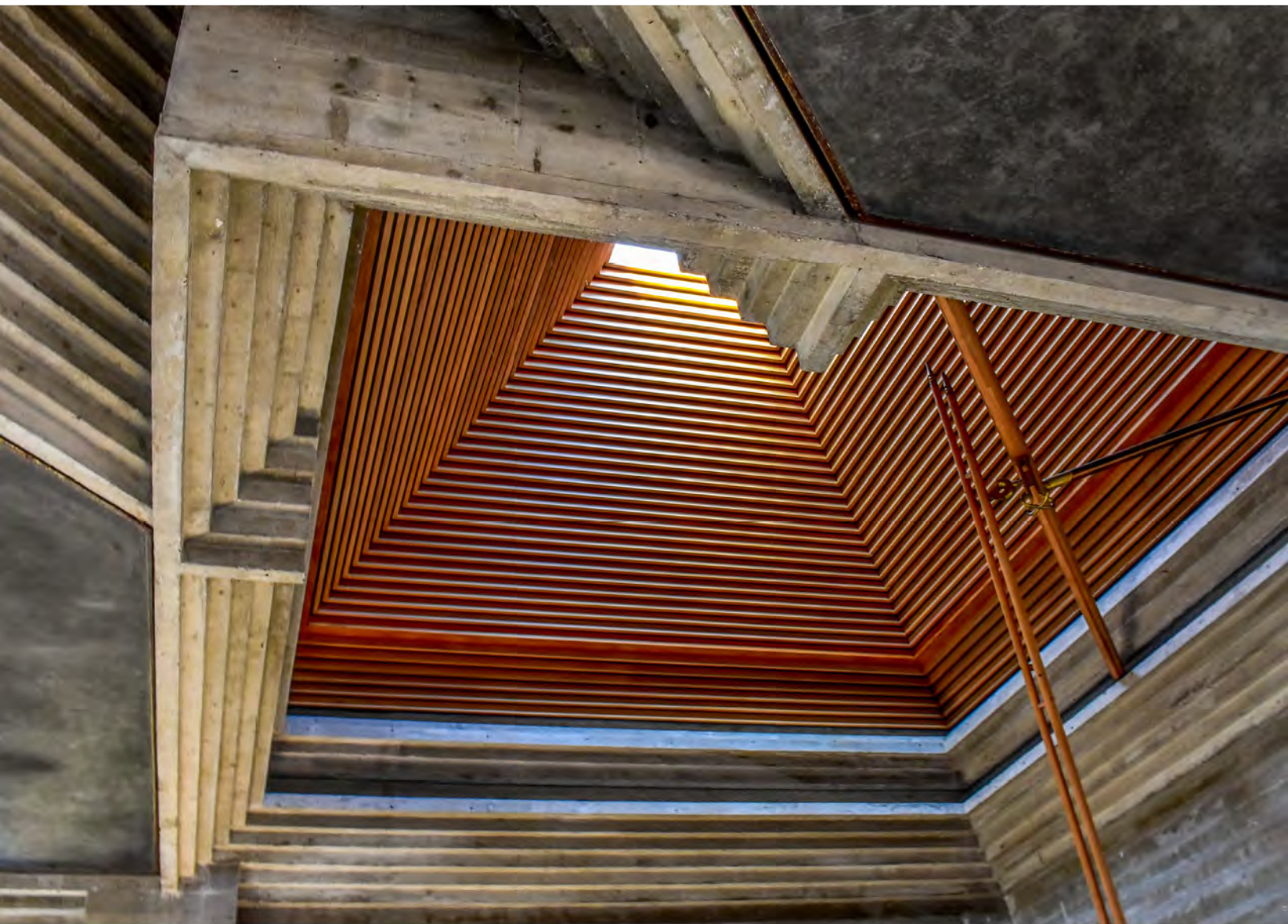


Brion Vega Cemetery, Treviso by Carlo Scarpa

BRION VEGA CEMETERY

North of Venice lies Italian Architect Carlo Scarpa's most renowned work: the Brion Vega Cemetery. A cenotaph, garden, and chapel exhibit the tectonic experimentation and obsessive detailing of one of the 20th century's most controversial and beloved architectural designers.









VENICE

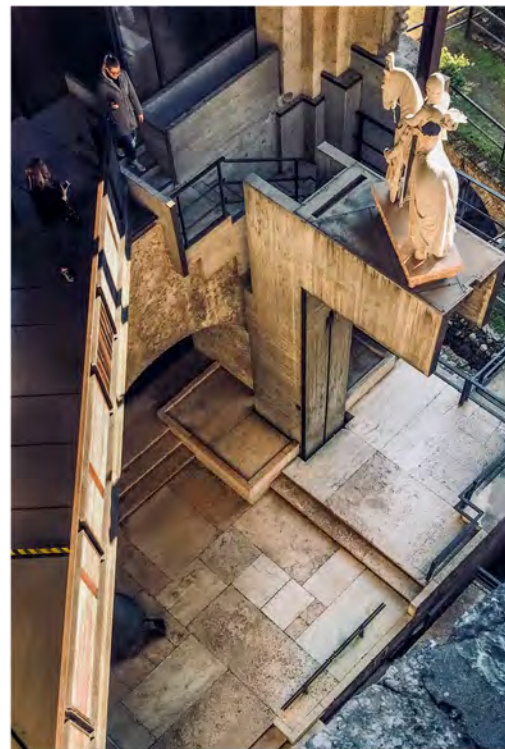
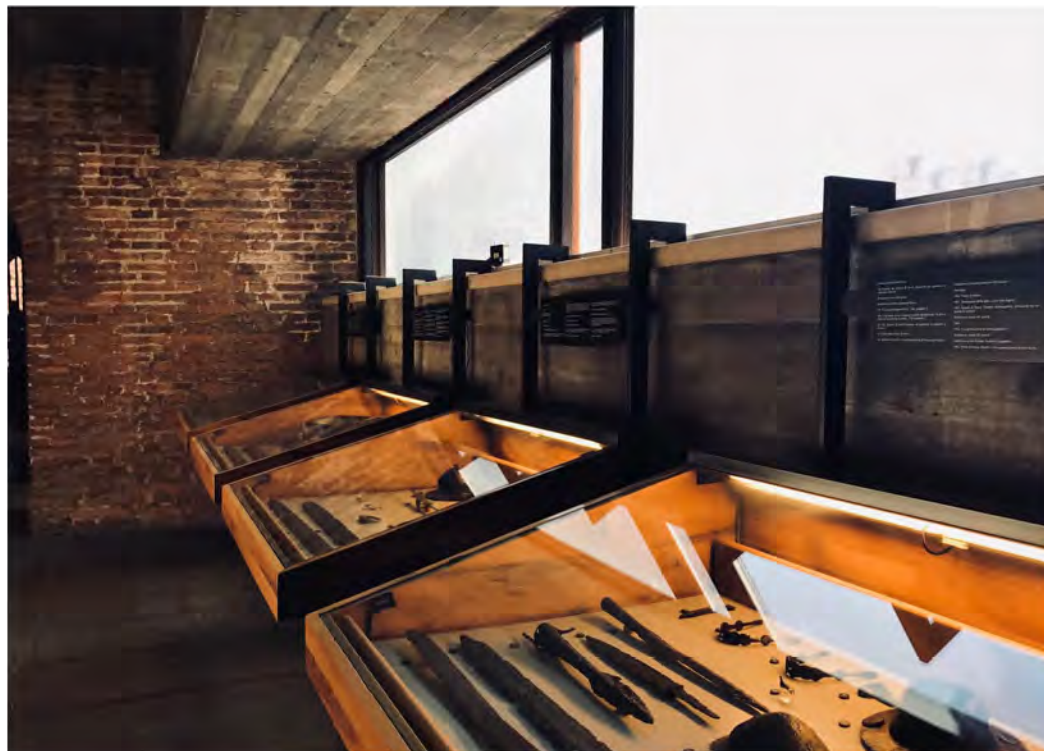
The first travel / study trip of the semester brings students to see the unique urban plan and Byzantine inspired renaissance architecture. Home to architect Carlo Scarpa, the city offers several examples of his captivating and intriguing designs.





CASTEL - VECCHIO

Verona boasts one of Scarpa's most captivating projects - the Castel Vecchio is a renovation of an ancient fortified castle that transforms the original architecture into a one-of-a-kind case study in adaptive re-use.









ROME

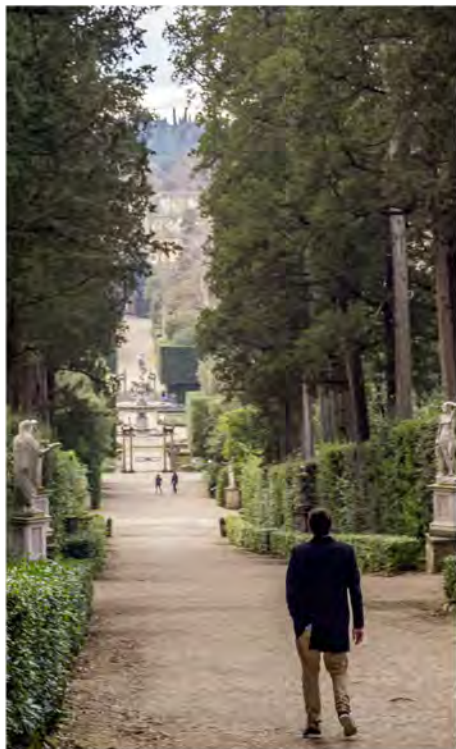
The second travel / study destination of the semester is Rome and Florence. While the majority of buildings visited are Renaissance churches and palazzos, we also visit modern and contemporary projects including Zaha Hadid's MAXXI Museum.



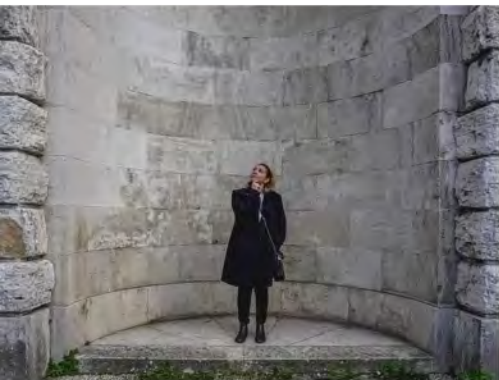
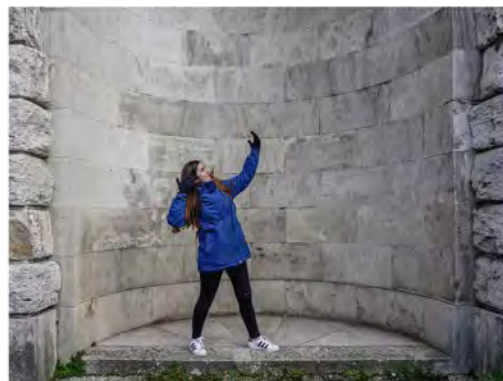
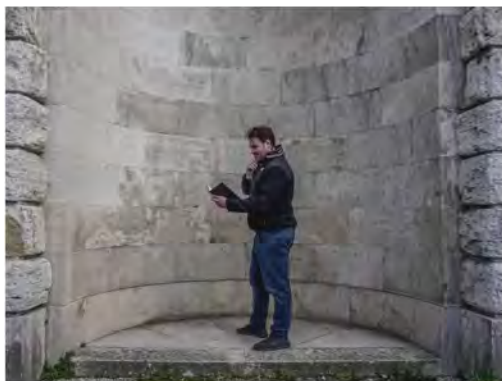


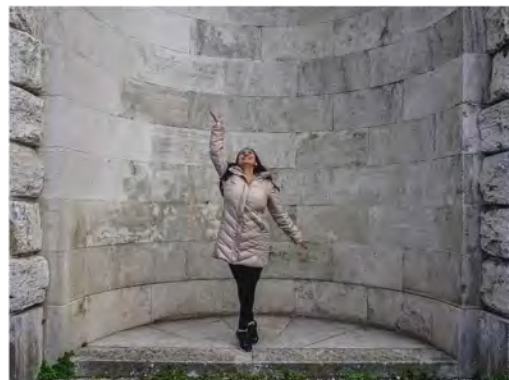
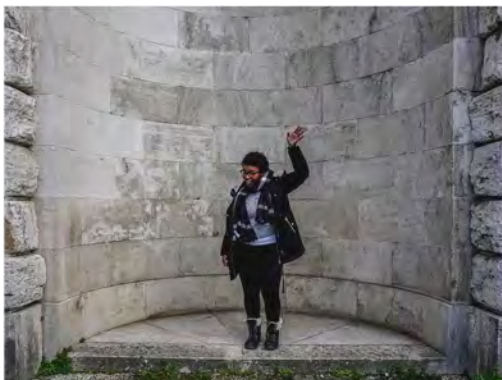
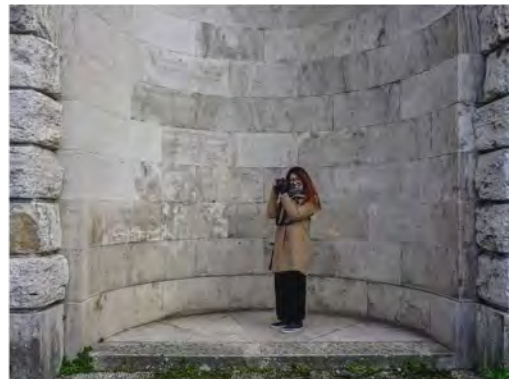
FLORENCE

Florence offers a clear view into the evolution of renaissance ideas about how a cultural obsession with the order of the universe can be reflected in architecture to reinforce ideas about social order.



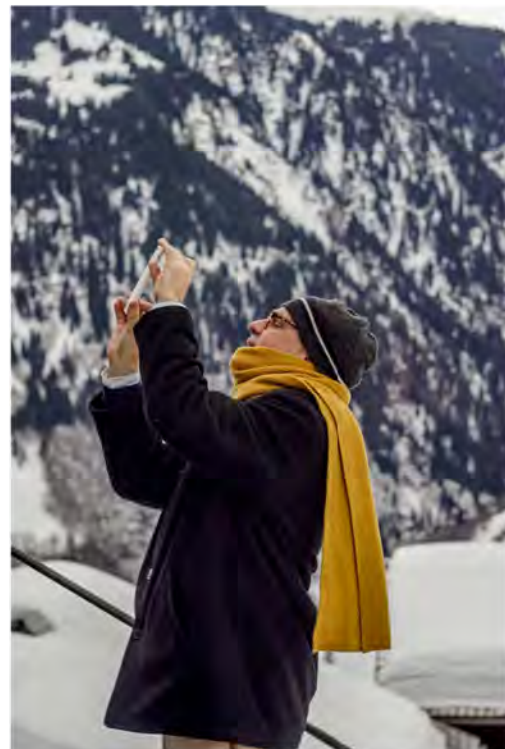






COMO, SWITZERLAND + AUSTRIA

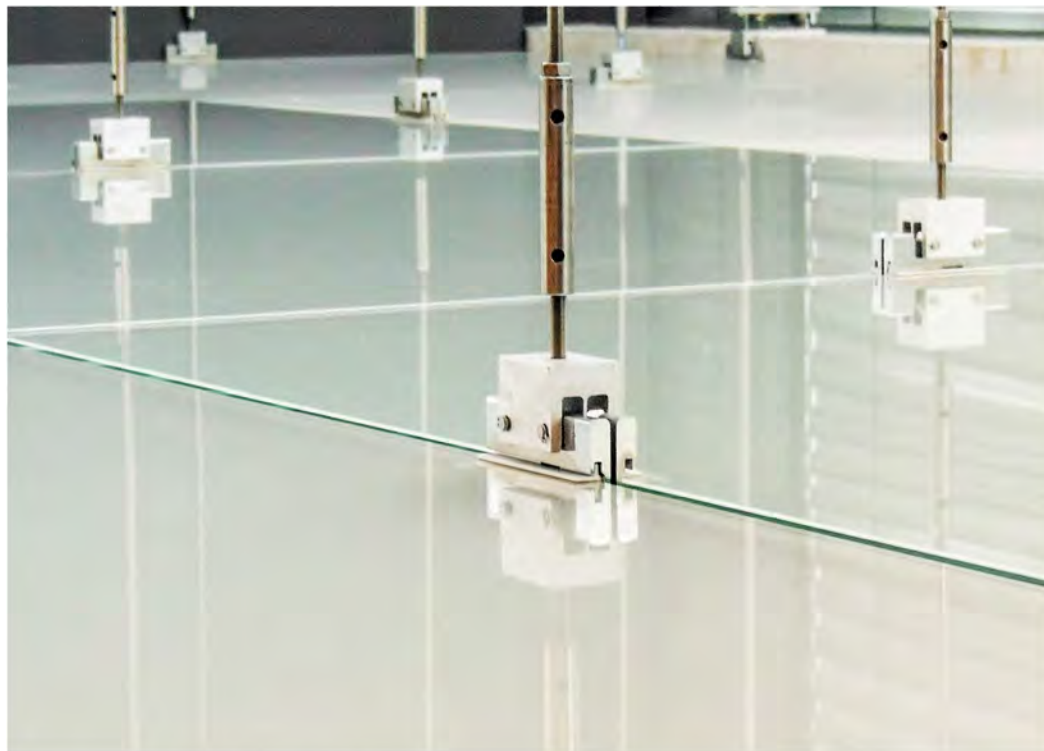
The final travel / study trip of the semester includes visits to the cities of Basel, Stuttgart, and Munich, as well as brief stops along the way to tour important projects in Como and Bregenz. Chair of the Department, Jason Chandler, accompanied students for part of the tour to discuss the work of Giuseppe Terragni and Peter Zumthor.





PETER ZUMTHOR

Students enjoyed visits to Therme Vals, Saint Benedict's Chapel, the Shelter for Roman Ruins, and Kunsthhaus Bregenz by Pritzker Prize winning architect Peter Zumthor.

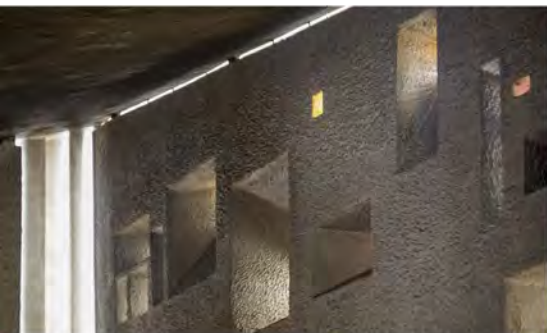




RONCHAMP

Le Corbusier's Chapel at Ronchamp is magical at any time of year, but in the snow it exhibits a particular allure. The playful hand-painted window panes in the famous perforated tapering wall feature summer flowers and warm colors that contrast with the chilly air in the sanctuary.





VITRA

Vitra Design Museum features a collection of buildings by Zaha Hadid, Herzog and DeMeuron, Tadao Ando, Sanaa, Frank Gehry, and Alvaro Siza.



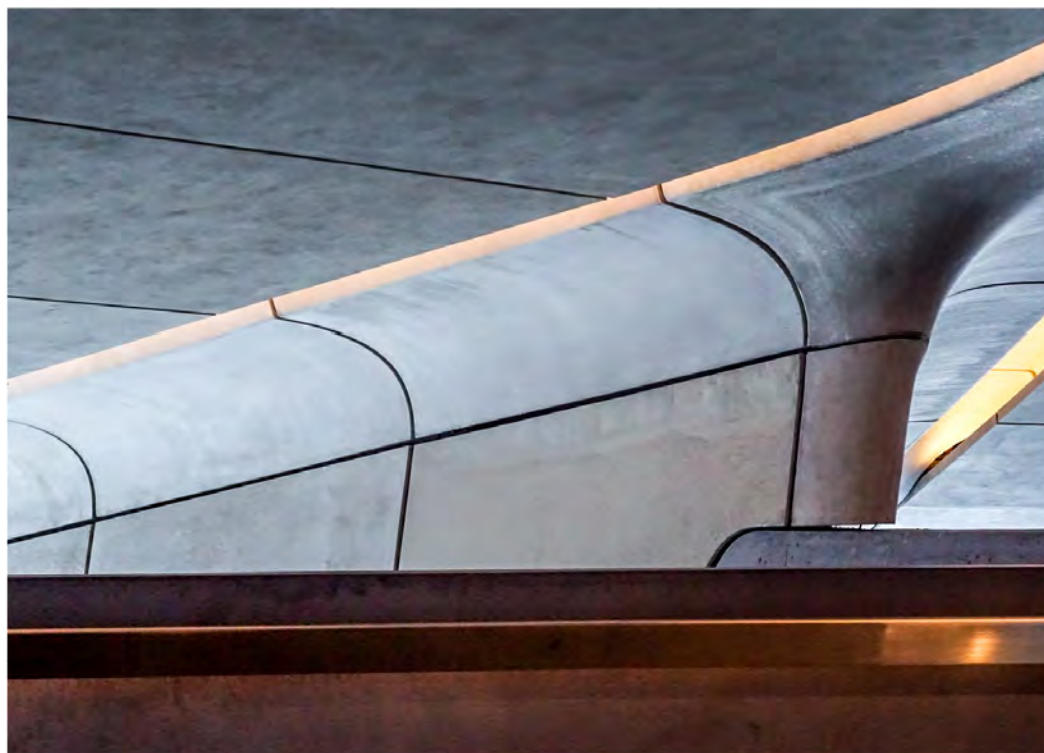






MESSNER MOUNTAIN MUSEUM

Zaha Hadid's Messner Mountain Museum is a remarkable project honoring the life and exploits of the Italian mountaineer Reinhold Messner. It is built on top of a mountain in the alps, accessible only by cable car.



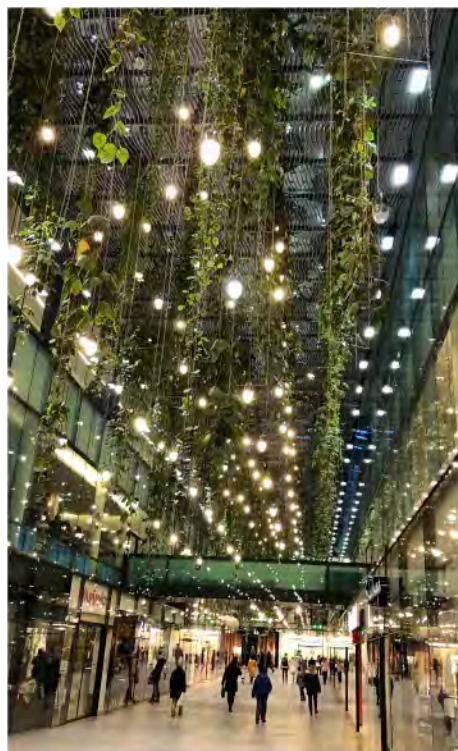






STUTTGART + MUNICH

Stuttgart and Munich have examples of Europe's most important contemporary architecture, urban planning, and landscape designs. Students visit the ICD Stuttgart for a lecture and presentation by University of Stuttgart students working with Achim Menges on his ground-breaking pavilion projects.

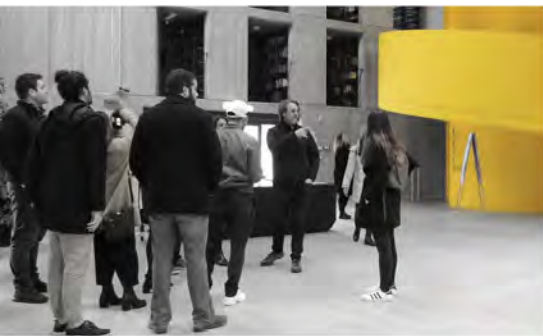




MILAN

Milan is home to some of Southern Europe's most important contemporary architecture projects including Bosco Verticale, the Prada Foundation, MUDEC, Fiera Milano, Feltreni Foundation, and the City Life district. It also boasts important work from Renaissance masters as well as Modernist pioneers.





COLLABORATION WITH ITALIAN 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 Iberti, Beatrice Moretti, Davide Servente

The annual urban design workshop engaging the FIU students and UNIGE architecture students of Prof. 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 and moving from industrial and port activities to urban use.

Mixed teams of Italian and U.S. students will 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 spaces, a portion of the power plant, an infrastructural element or an architectonic structure.





FIU ARCHITECTURE IN GENOA EXHIBITION

An exhibition of works by FIU students was inaugurated in the Museum of Sant'Agostino with the generous support of Il Municipio I Genova Centro Est, Ufficio Manifestazioni.

Included were projects by Fall 2015, 2016 and 2017 architecture students, works from the Association of American University and College Programs in Italy show "Back from Italy" in the Italian Embassy in Washington DC in Spring 2017 with the work and reflection from one architecture student from each of the years 2006-2016, and watercolors executed in Italy by students of FIU art professor David Chang.

Special thanks to Maria Elisa Marini for her help in organizing the exhibition.





RENZO PIANO WORKSHOP VISIT

Electrical Landscapes
UNIGE/FIU Urban Design Workshop
November 3-4

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

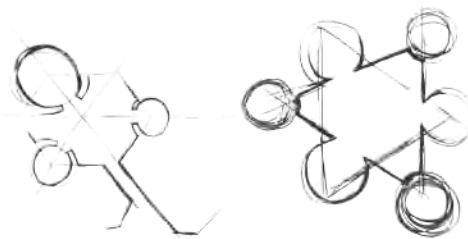
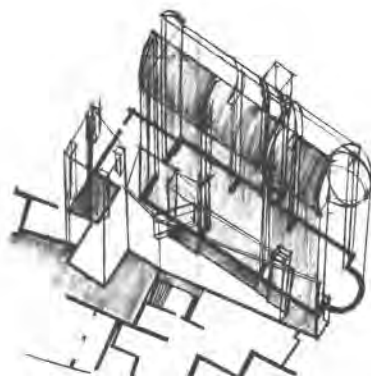
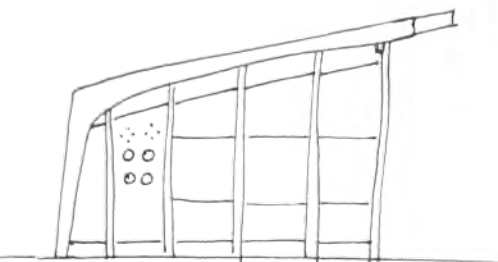
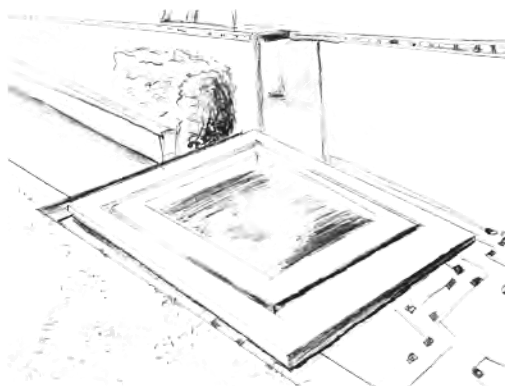
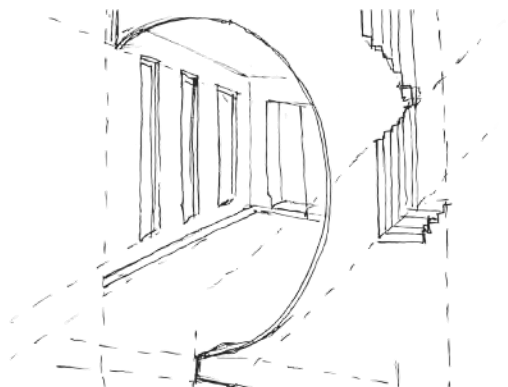
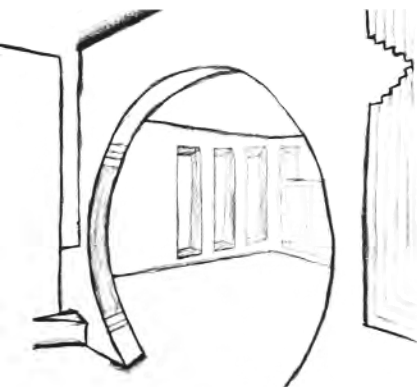
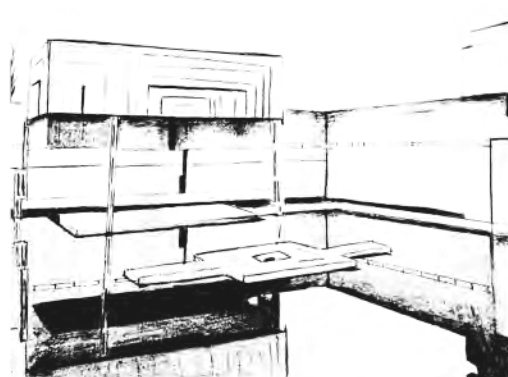
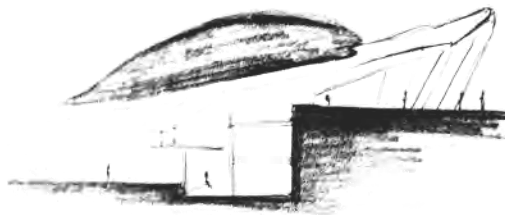
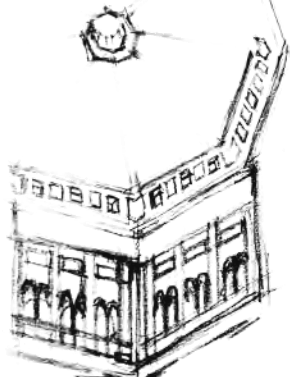
Critics: Elisa Cagelli, Riccardo Miselli, Valeria Ibertto, Beatrice Moretti, Davide Servente

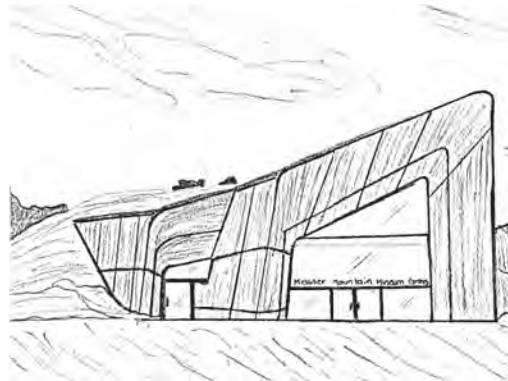
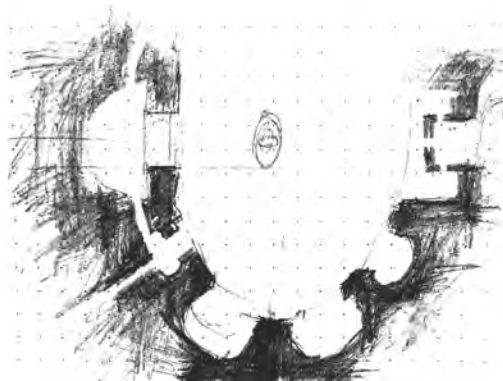
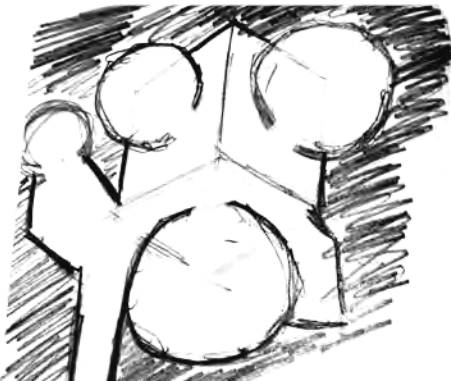
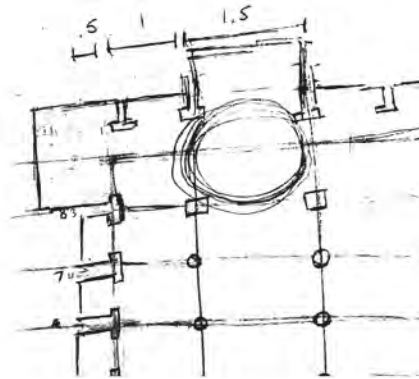
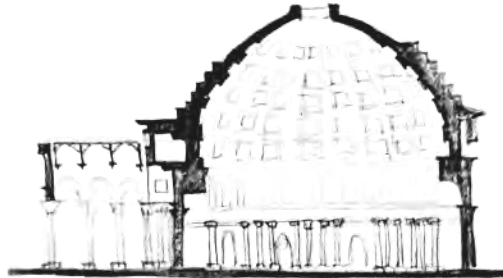
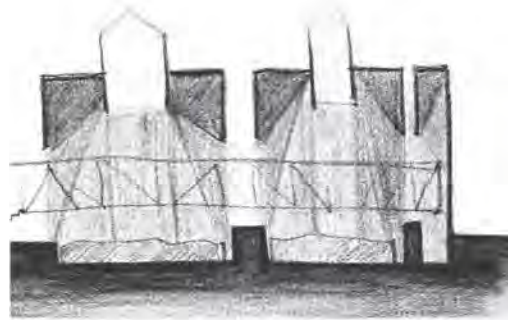
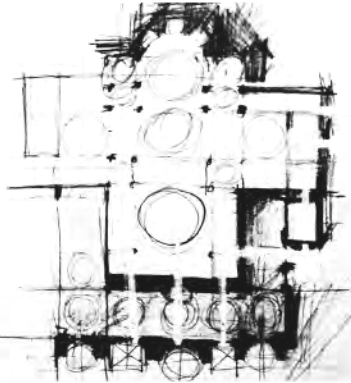
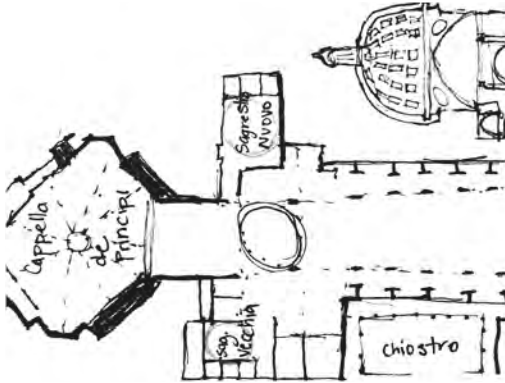
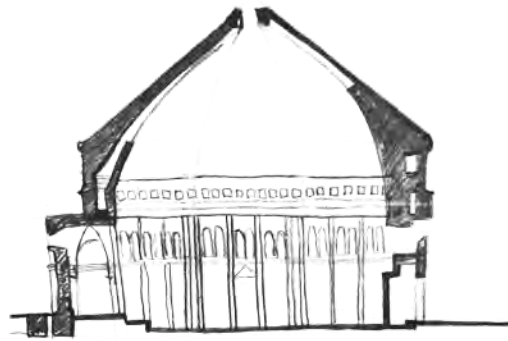
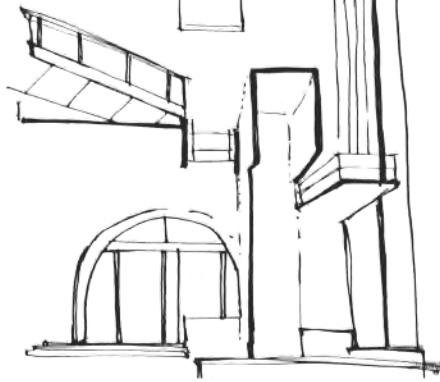
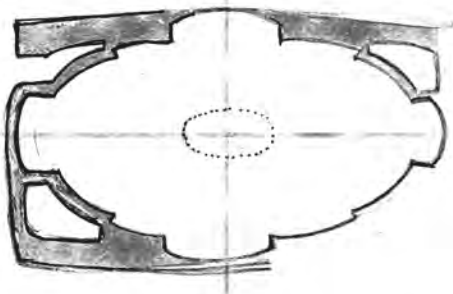
The annual urban design workshop engaging the FIU students and UNIGE architecture students of Prof. Carmen Andriani will examine the decommissioned coal-fired power plant next to the Lanterna, Genoa's iconic lighthouse, and the surrounding area of San Benigno, an area adjacent to the port and moving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

Mixed teams of Italian and U.S. students will 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 spaces, a portion of the power plant, an infrastructural element or an architectonic structure.









Course List

ARC 5734 Culture and Art in Italy / ARC 6906 Independent Study / LAA 6347 Italian Design Culture

ARC 6280 Professional Office Practice / LAA 6905 Independent Study: International Practice

ARC 6910 Graduate Seminar / LAA 6348 Landscape Architecture of The City

ARC 6970 Master's Project / LAA 6656 Landscape Architecture Graduate Design 4

STUDENT

PROJECTS







MASTER'S THESIS STUDIO

The City of Genova and the Port of Genova are active in planning and executing the redevelopment of the working waterfront of the historic center of the city. The first steps in this process were the relocation of shipping and repair facilities, removal of the barriers between the Centro Storico and the waterfront, the introduction of retail and leisure activities in the former working areas of the port, the building of the UniGe School of Economics at Darsena, and the expansion of both pleasure craft dockage and passenger terminals for cruise ships and short range ferries. Currently under construction at Ponte Parodi is a new cruise ship terminal at the site of a former dock for handling grain and other agricultural products. Both the City and the Port are interested in investigating the potential for further redevelopment of this type along the Eastern edge of the Molo.

The Eastern edge of the Molo is envisioned as a mixed use site including a new premium class cruise ship terminal, facilities for a commercial fishing fleet with both commercial and retail fish markets, and additional dockage for expanded short and medium range ferry services to Nervi, Boccadasse, Camogli, Porto Fino, Santa Margherita, Chiavara, Cinque Terre, and the Golfo dei Poeti to the East and Savonna, San Remo, Ventimiglia, Monaco, and Nice to the West. Additional housing in renovated buildings along the waterfront is expected as part of a series of public/private partnerships between the city and residential developers. Meanwhile, the University of Genova will introduce a new Oceanographic and Maritime Studies building to house up to 800 students and faculty.

The City and Port are aware that Genova has both benefitted from its long history as a working port and suffered in its public image as a result of deep-seated prejudices that surround ports. Working ports are often seen as hazardous, dirty, and conducive to crime. Of particular importance to stakeholders in this project are two fundamental ambitions – to retain the essential character and quality of a working port while simultaneously opening it to new programmatic uses.

You will work in teams of two in the area between the Eastern edge of the Molo and Ponte Parodi to propose the following:

- 1) Develop a Masterplan for the 2 Cruise Ship Terminals, the Fish Market and commercial dockage, the Short-range Passenger Ferry Terminal, UniGe building(s), and housing in renovated buildings along the waterfront.
- 2) Develop a comprehensive urban landscape design for the entire waterfront in this zone paying close attention to the need for greater connectivity between the various programmatic elements and the major entry points into the Centro Storico.

Walkability is a key measure of success for this project. Likewise, the introduction of green areas should be addressed as means to alter negative perceptions of the waterfront as industrial, polluted, and inhospitable public space. Above all, the project should aim to celebrate the rich history of the port while also healing the urban rift that developed during rapid expansion of the port during the industrial revolution.

As visionaries for a theoretical project you are given free license to operate in an imaginative and even idealistic capacity. In your Masterplan and in your Urban Landscape Redevelopment scheme feel free to imagine a future without the Sopraelevata and associated vehicular traffic in front of both Ponte Parodi and the Molo. Feel free to remove, relocate, or substantially modify unsuccessful or marginal prior projects. Likewise, feel free to substantially modify the edge of the current waterfront by carving into existing fill areas or extending outward into the harbor.

Two A1 Sheets Horizontal (Vertical, if required)

Forty Slide Digital PDF – 8.5"x8.5" Lulu Book Format

Include images of all models, preliminary mapping and planning documents, diagrams, sketches, materiality, tectonics, precedents, plans, sections, and axonometric drawings.

Project Title

Concept Statement: (Ideas) 150-250 words with drawings/images

Project Strategy Statement: (Site and Intentions) 100 words with diagrams/images

Program Statement: (Pragmatics) 100 words with diagrams

Site Model (scale varies)

Tectonic Generator Model/Transect Model (LAA)

Schematic Massing

Spatial Strategy Model

Maps: Location Plan, Site Plan

Migration Map – updated for project relevance

Migration Itinerary – updated for project relevance

Precedent Study

Materiality Study (photographic, drawing, other)

Sketches

Schematic Plans (scale varies)

Schematic Sections (2 minimum)

Schematic Axonometric



ISSUE 1: PRIMARY DESTINATION FOR
 IMMIGRANTS: ESCAPING POLITICAL AND
 RELIGIOUS PERSECUTION. With the
 migration, a series of misconceptions
 and separations relating to religion
 have occurred within Greece leading
 to resentments from both local and
 migrants alike. To begin to provide
 an alternative, the Casa del Porto
 Project will become a place where
 people can go to learn about these
 differences while also providing a place
 of worship for all religions. Art and
 music will likewise serve as a system of
 expression through the gallery space
 that showcase their journeys. Merging
 the educational, cultural, and religious

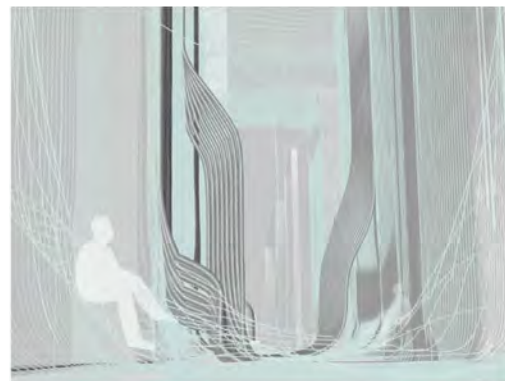




Mariana Gonzalez



Elise Francis



Paula Soler



China Carr



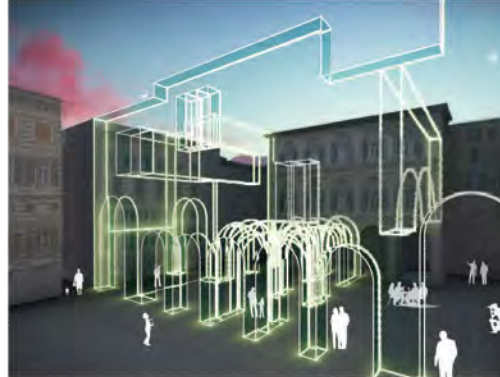
Yannique Perry



Ekaterini Kokalias



Adriana Balcaceres



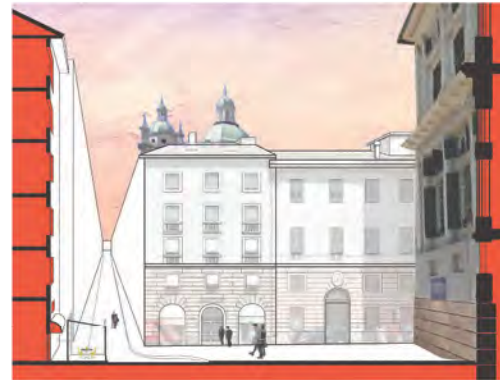
Rafael Ballester



Carolina Richardson



Lizette Anderson

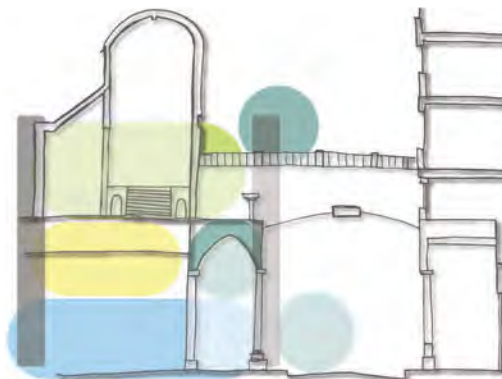


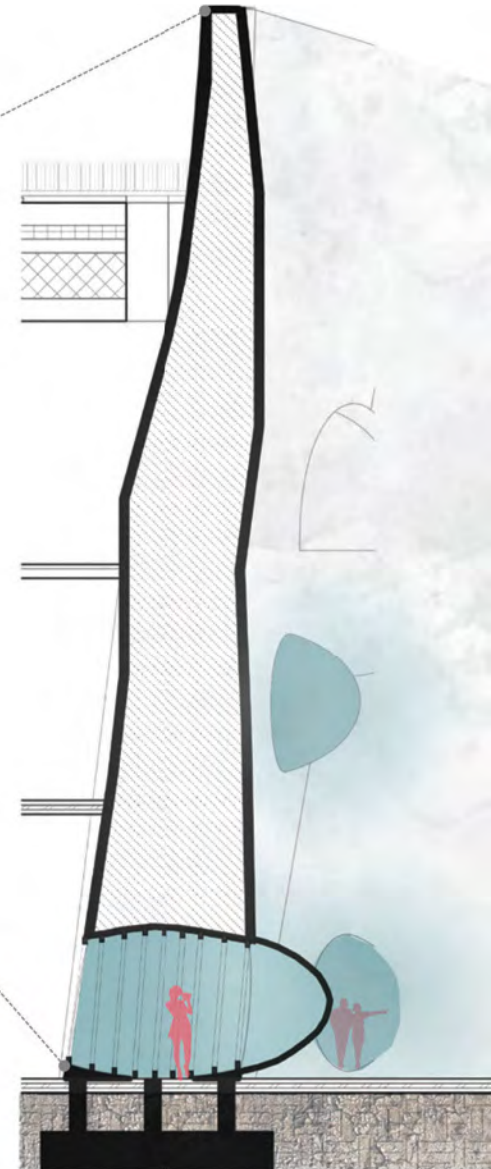
Nancy de La Vega

MARIANA GONZALEZ

CASA DEI PONTI

Genoa, a gateway into Italy, has become a primary destination for immigrants escaping political and religious persecution. With this migration, a series of misconceptions and separations relating to religion have occurred within Genoa leading to resentments from both locals and immigrants alike. To begin to provide an alternative, the Casa dei Ponti project, will become a place where people can go to learn about these differences while also providing a place of worship for all religions.





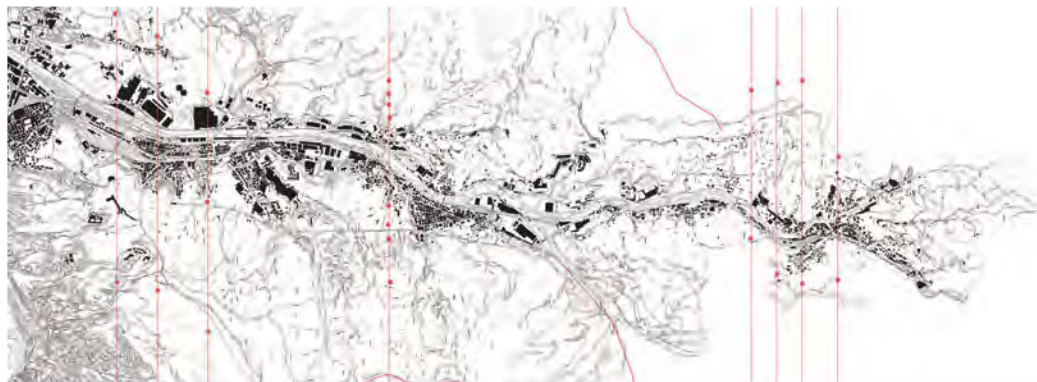


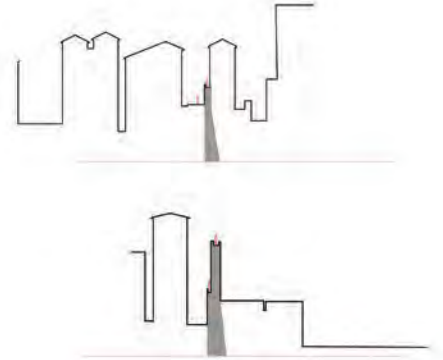
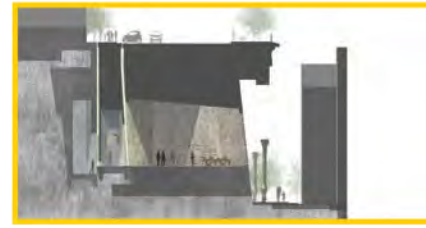
CASA DEI PONTI

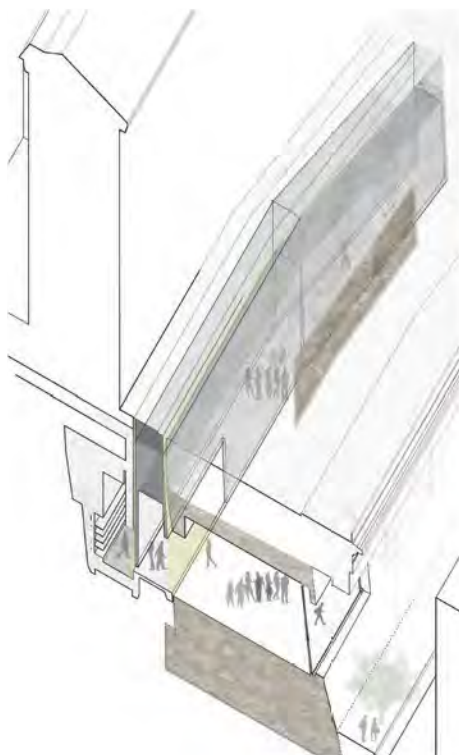


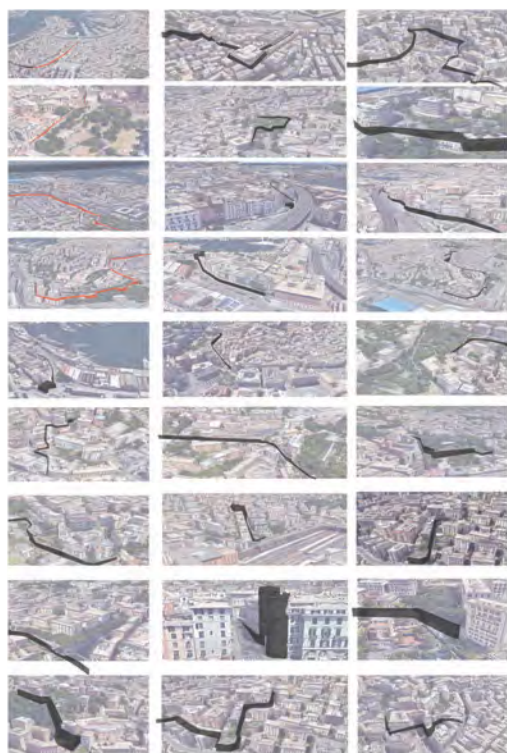
CHINA CARR IL DEPOSITO

Il Deposito proposes a historical society and library space, excavated into two historical infrastructures, an ancient fortified wall and a 19th century arcade grafted onto its outer face, where they intersect with several historical urban gestures that speak about the growth of Genoa over time.









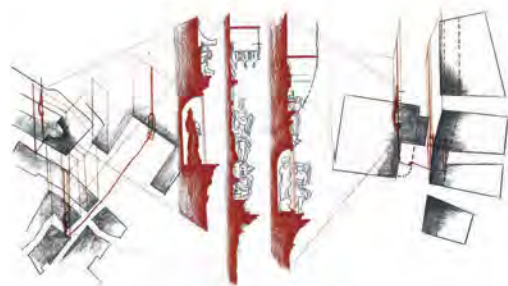
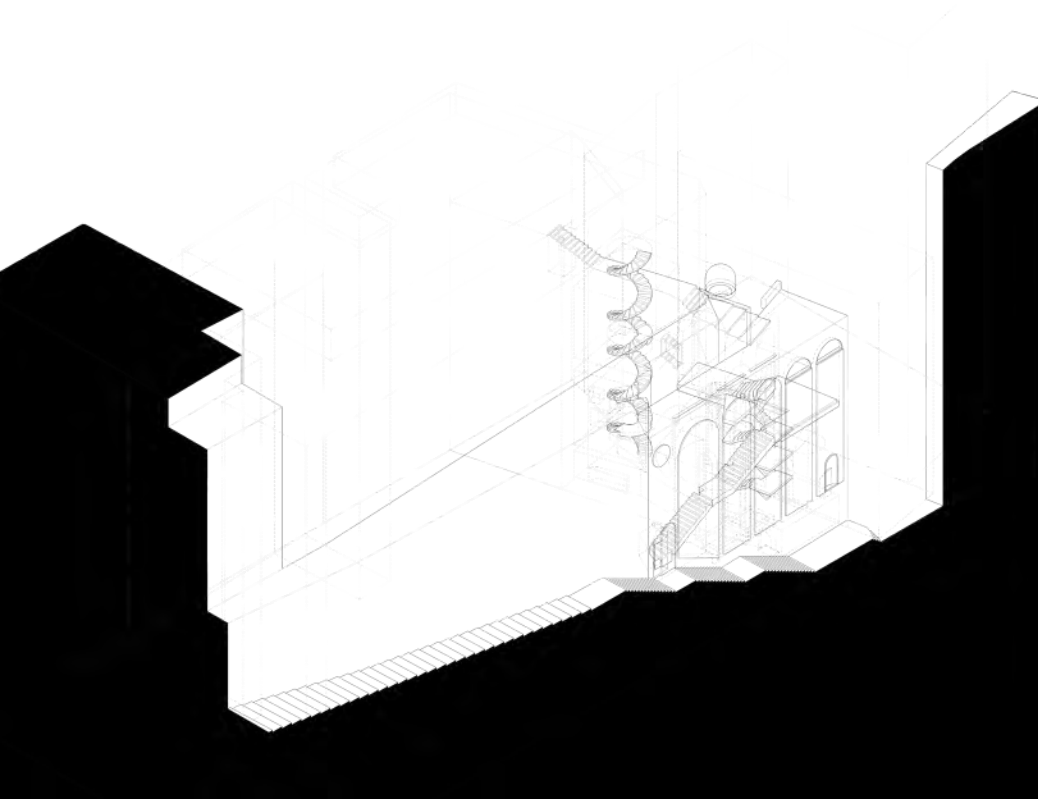
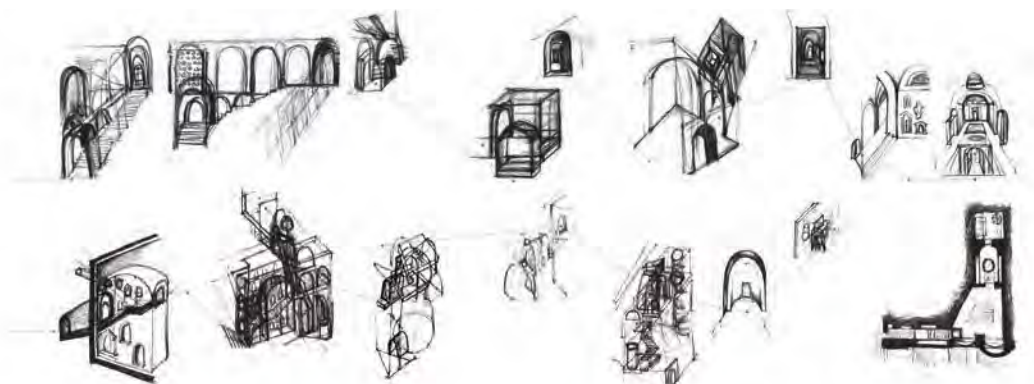


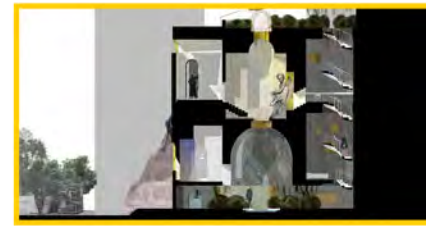


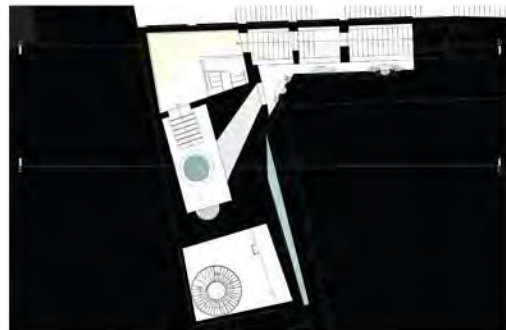
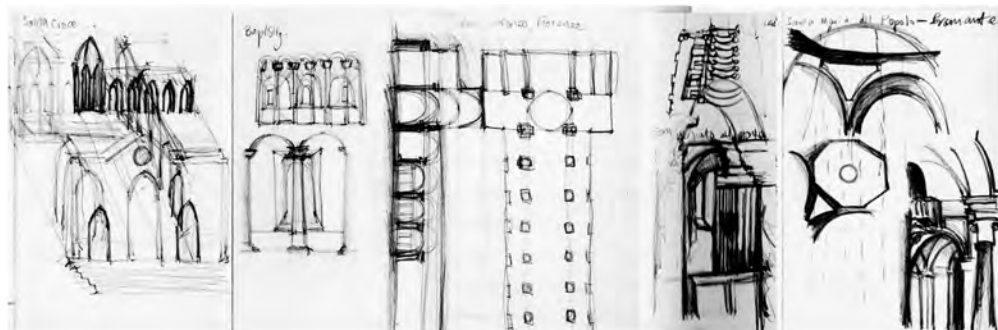
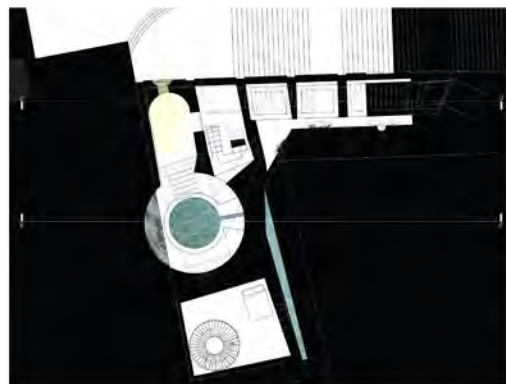
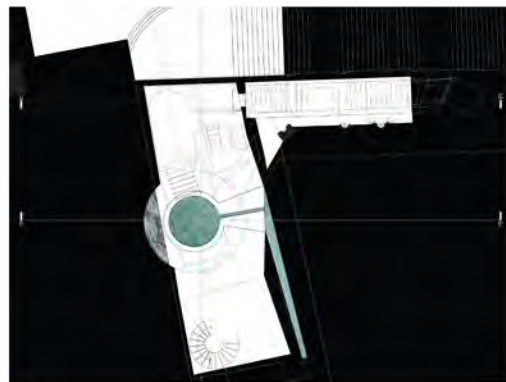
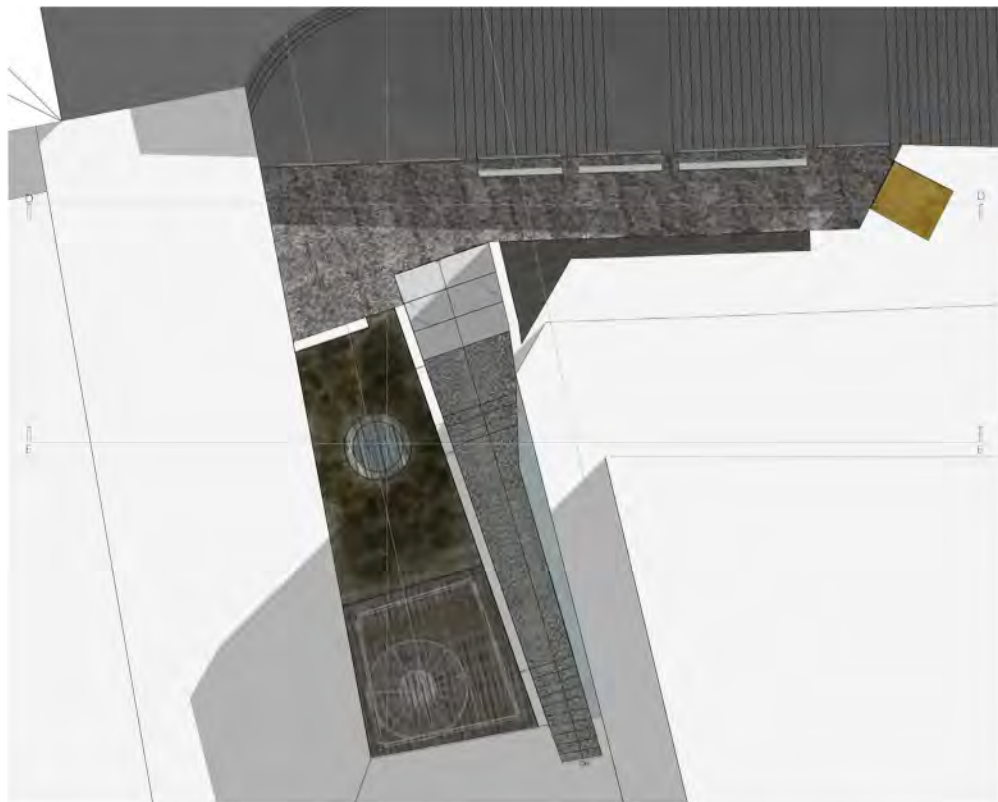
ELISE FRANCIS

SANTUARIO ALLE EDICOLE VOTIVE

Edicole Votive are smaller-scale objects that are usually out of reach. As an analytical study, I looked elsewhere to the Cimiterio Monumentale di Staglieno in Genova, where similar, larger-scale constructed spaces can be found. The "Shrine to the Edicole Votive" is a fictional narrative that explores a composition of material, light, and spatial qualities drawn from lived and imagined experiences. This new imagined space attempts to navigate a vertical site, creating a unique sensorial experience for users, and providing a closer look at the Edicole Votive.

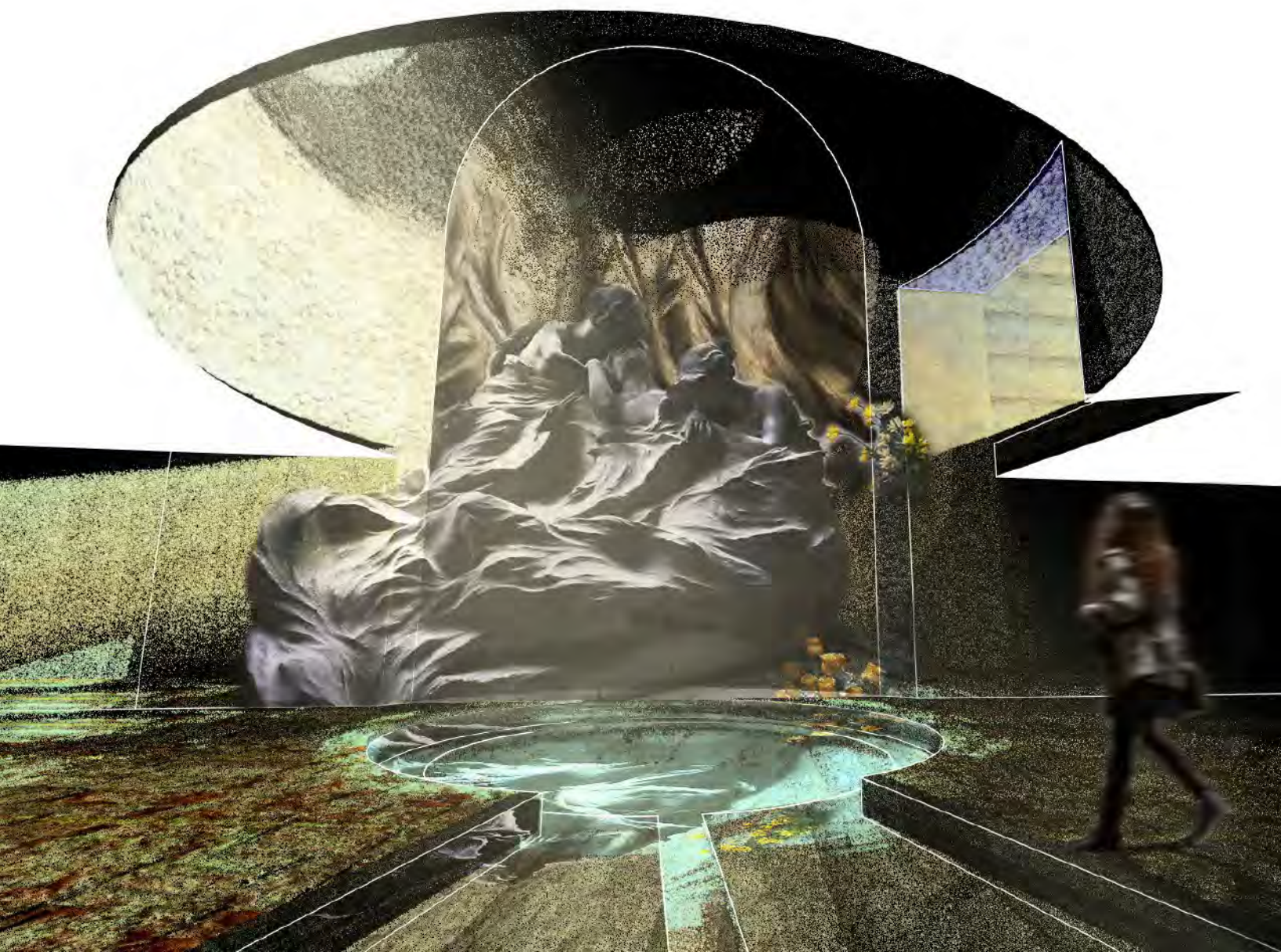






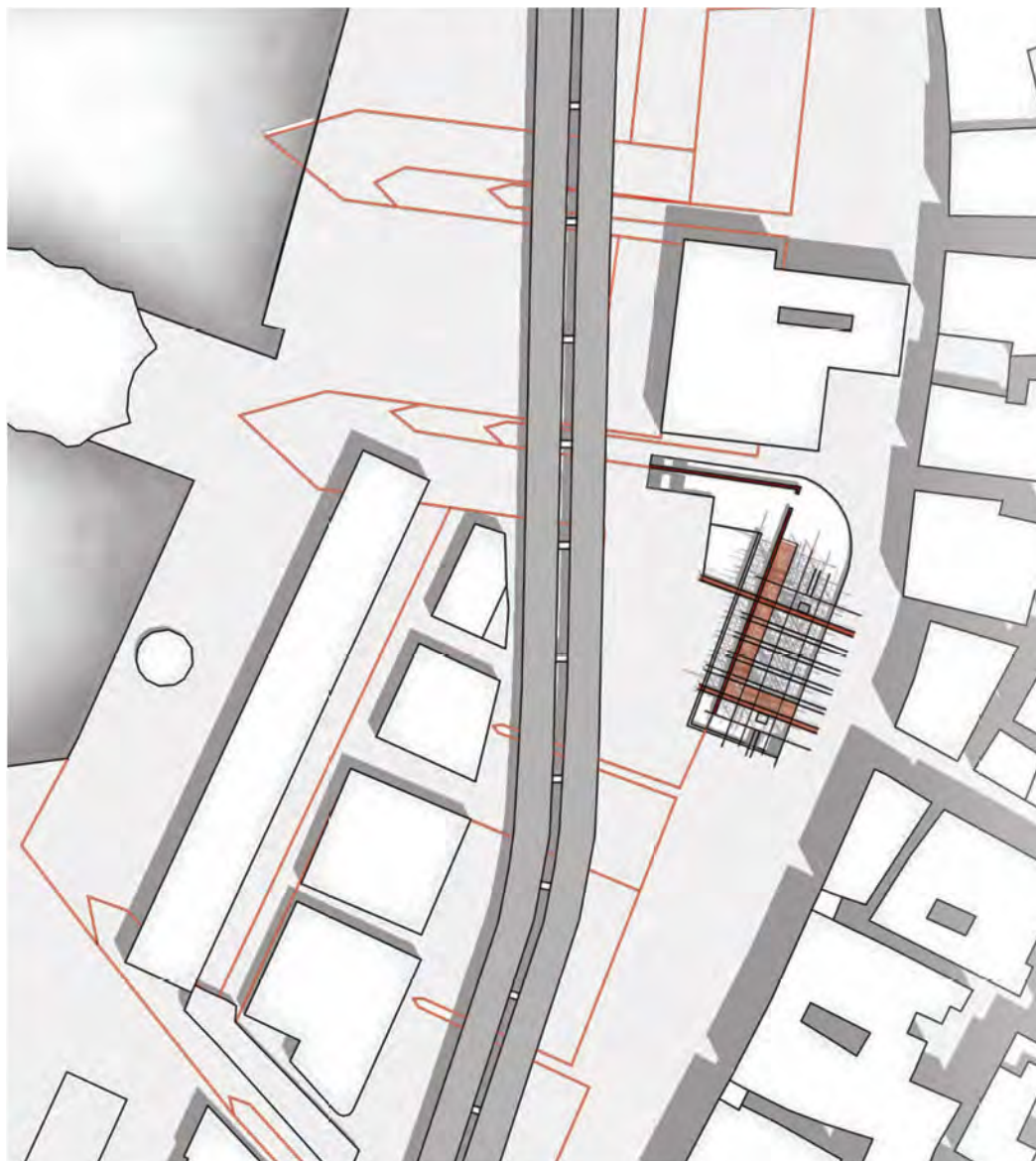


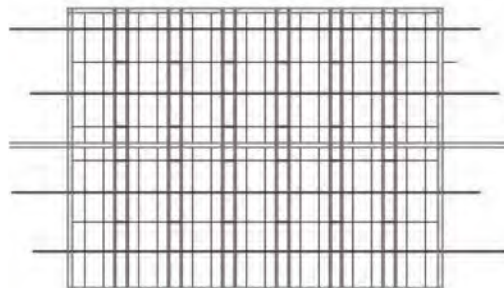
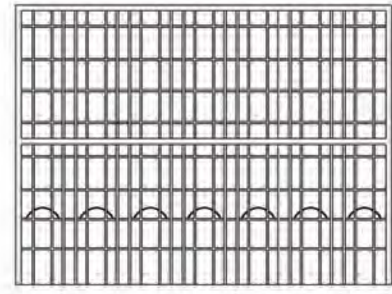


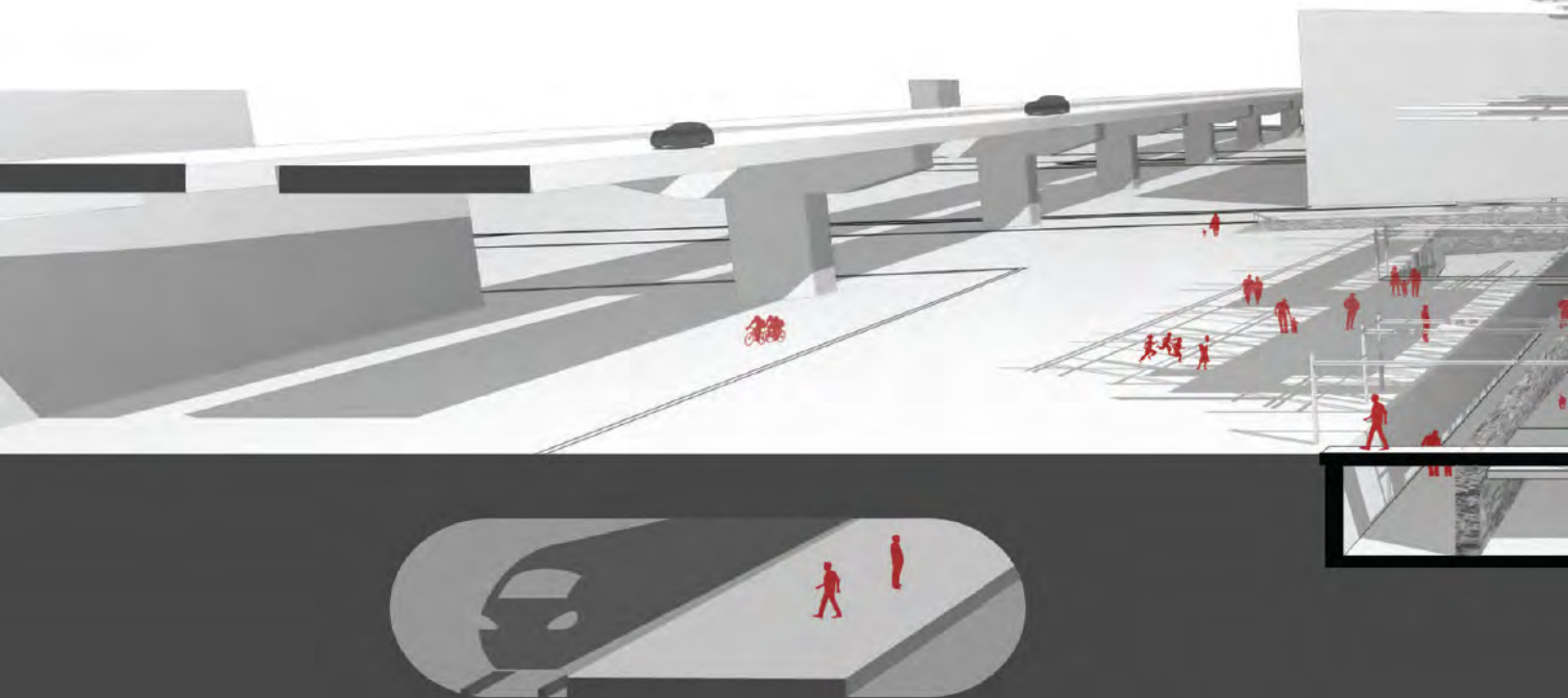


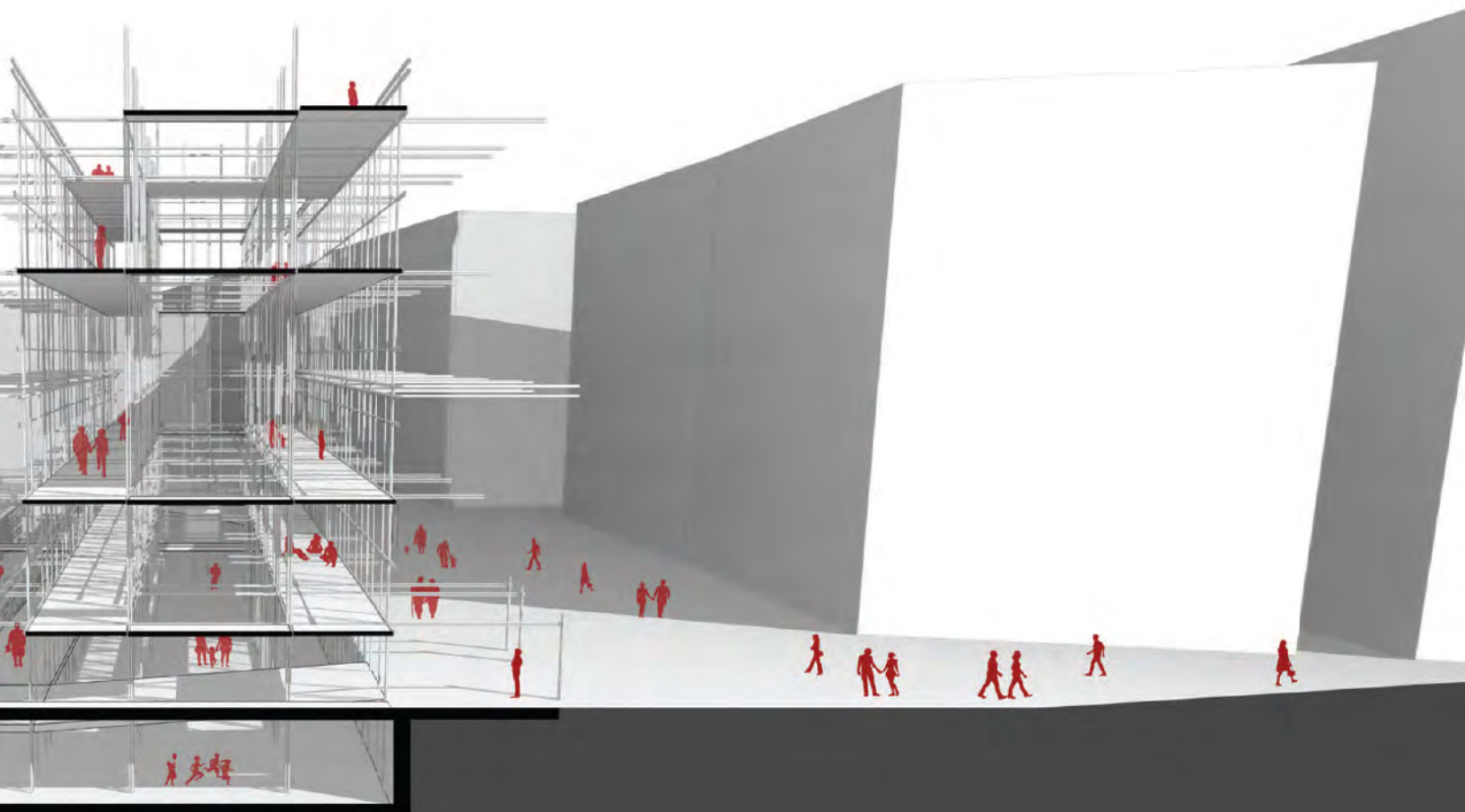
YANNIQUE PERRY A PORT IN EVOLUTION

This project aims to reconnect the city of Genoa to its port. The disconnection of the port and the city can be seen at the end of the main street "San Lorenzo", where buildings block the axis that runs to the port. To give a deeper understanding of the port's historical significance, a contemporary excavation of the site will reveal the buried walls of the old ports from different time periods and also surface markings of where these walls once were. Exhibition Space will also be incorporated in the site to educate locals about the history of immigration in Genoa and issues immigrants face today.





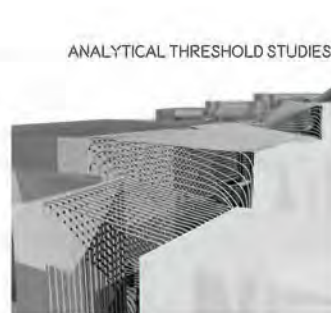
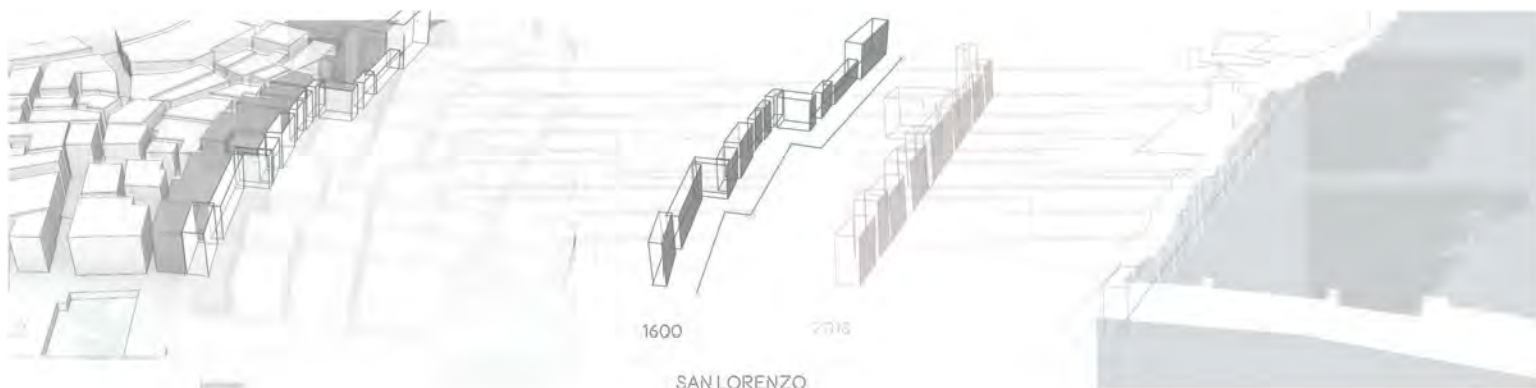




PAULA SOLER

ANALYSIS OF VIA SAN LORENZO

The goal of the project is to ease the tension that is held in the narrow, crooked streets of Genoa. The focus is directed at enhancing the raw beauty found between the constant glimpses of blue sky. The installation aims at capturing the void in a manner that will highlight the existing conditions of space and architecture. Positioned at intervals along the length of Via San Lorenzo, this offers various opportunities to foreshadow religious, political, and historically important buildings.



ANALYTICAL THRESHOLD STUDIES



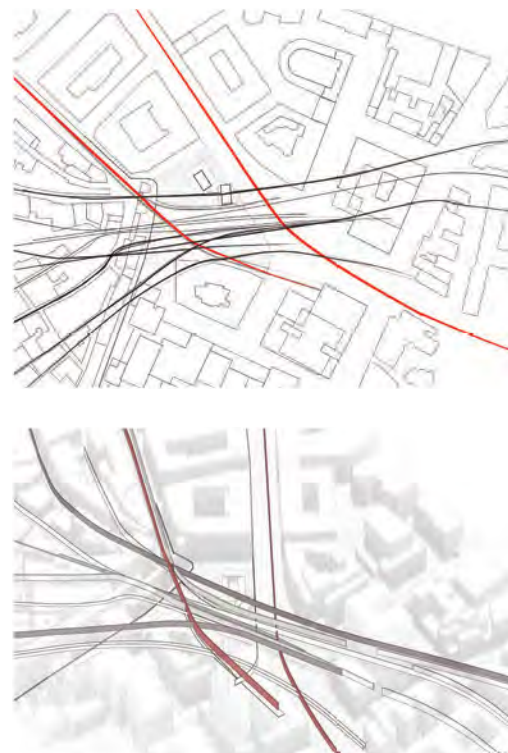
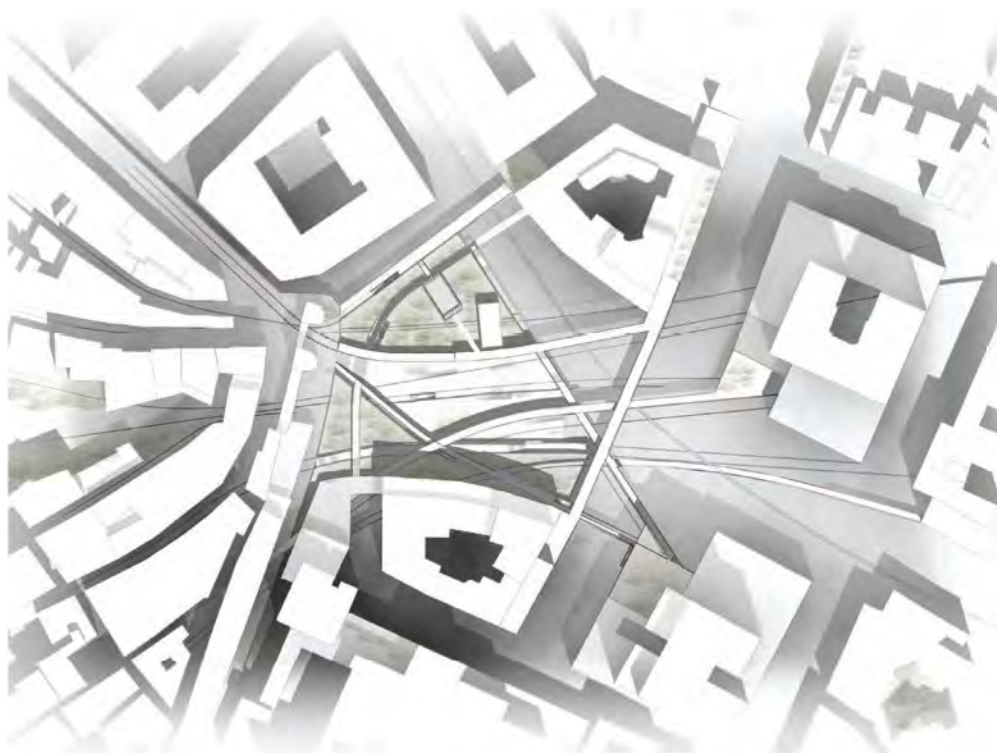
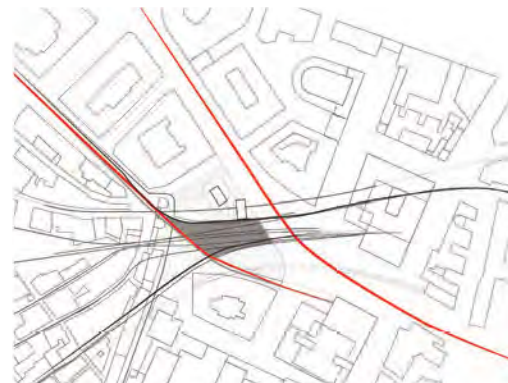
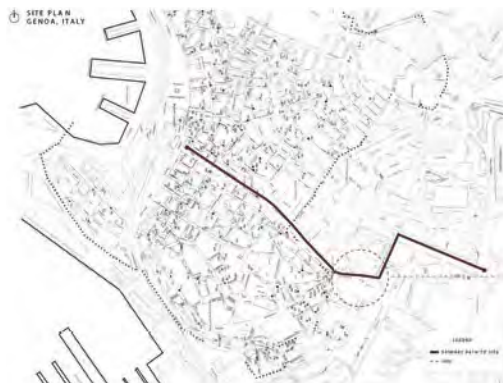


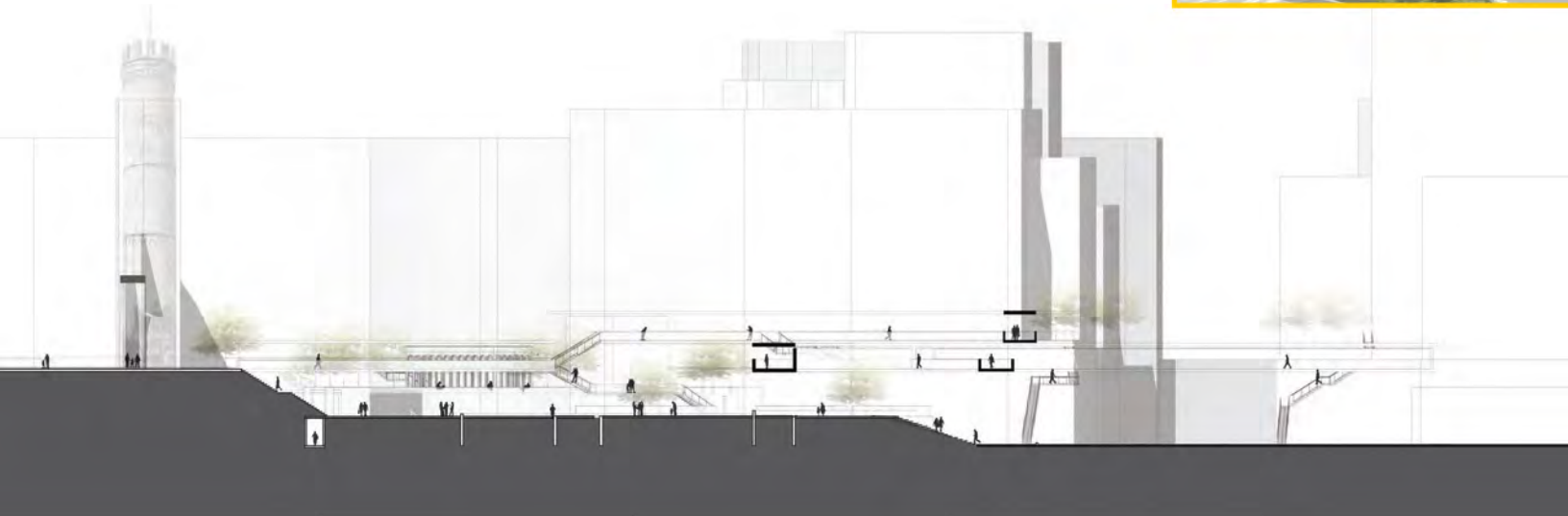


KATERINA KOKALIAS

GATEWAY TO CULTURAL CHANGE

This project proposes to connect the port and the city to create a social and cultural axis to engage people to come together and learn about issues of migration. The architectural form of exhibition walls emerge from the linear axis of the city. Carving into the site creates different moments of dark and open spaces, through which to express the journey of immigration. The proposed axis will emerge from neighboring streets, openings, and elevations, creating a series of layers to activate Piazza Dante.



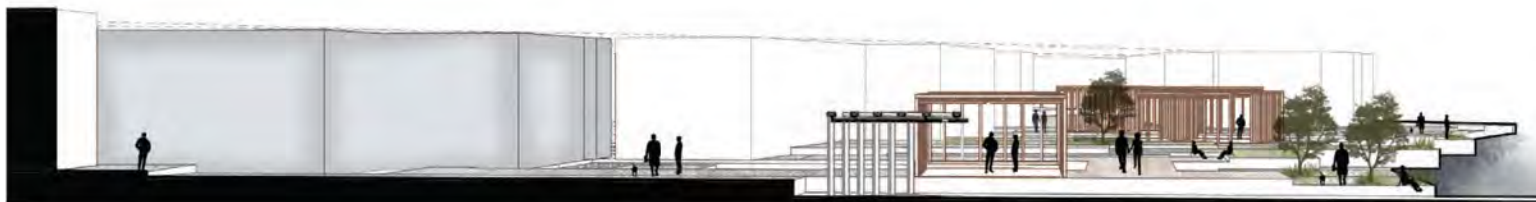
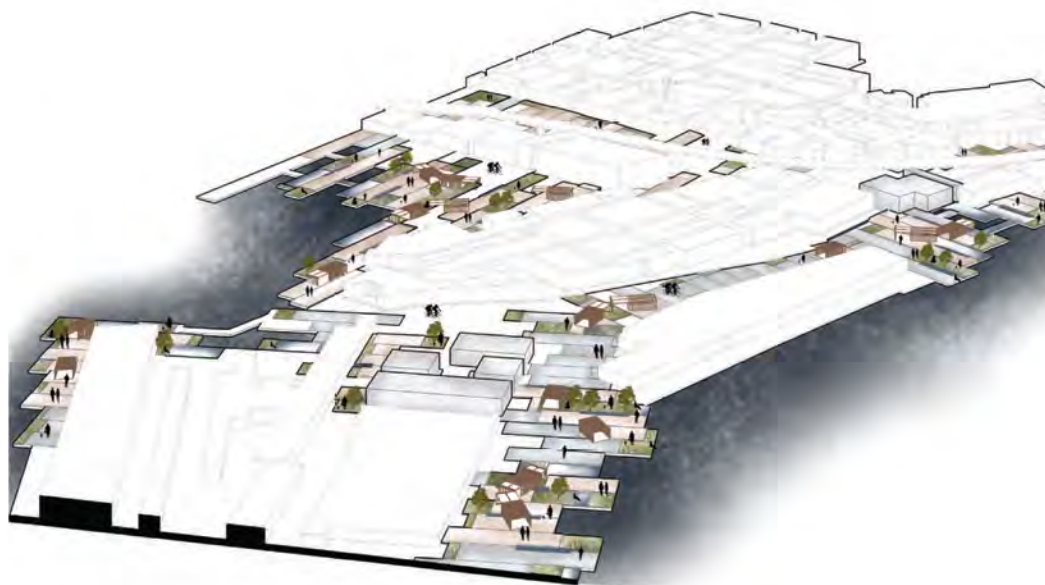






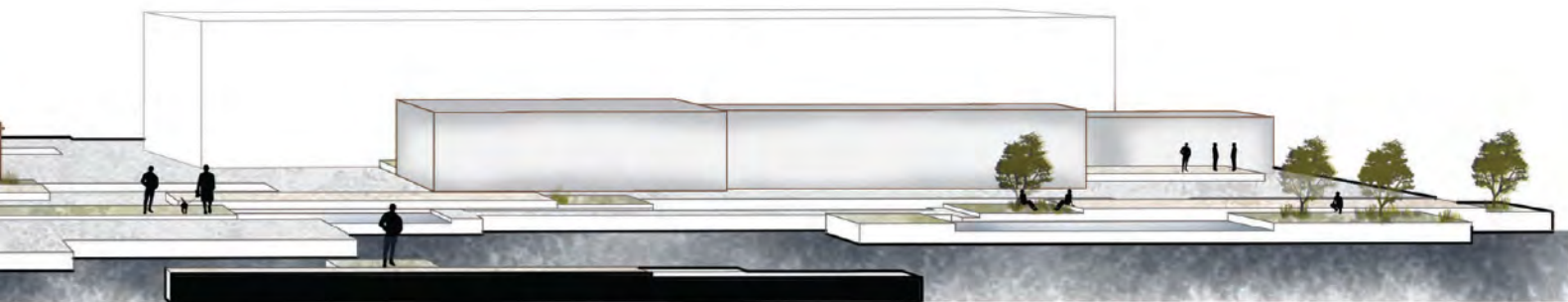
ADRIANA BALCACERES LE PORTE A GENOVA

This project aims to bring light to the problems surrounding the area of Porto Antico, which are related to immigration, cultural segregation, and economic instability. The intention is to create a series of analyses from a master plan, that derives from already existing elements and programs. The intent is to create areas that allow for integration, cultural expansion, and the growth of the port's economy, with programs such as markets, trade pavilions, and even urban expansions. The port will be redesigned and reclaimed as a welcome and livable center point.









CAROLINA RICHARDSON

WALLS OF CULTURAL LEARNING

Quadratas can tell a story through illusionistic mural paintings and is the Italian form of representing a story. The proposal for this cultural learning center will provide services for migrants and Italian locals to help one another understand their culture, while also integrating the program within the

city using the existing context. The Ripa Maris arcade provides a historical border with Piazza Caricamento and the city. By understanding precedents based on excavation and cut and fill, the proposed site will be accessed based on elevation changes that will relate to the building's program.

SITE ANALYSIS

Genoa, Italy
Piazza Caricamento

- | | | |
|--|---------------------------------------|----------------------------------|
|  SOPRAELEVATA ALDO MORO | 1 ACQUARIO DI GENOVA | 6 PALAZZO SAN GIORGIO |
|  PROJECT SITTE | 2 PALAZZO EMANUELE FILIBERTO DI NEGRO | 7 EATALY |
|  METRO STOP | 3 PALAZZO AMBROGIO DI NEGRO | 8 MUSEO DEL GENOVA |
|  METRO LINE | 4 PALAZZO DE MARINI | 9 MUSEO NAZIONALE DELL'ANTARTIDE |
| | 5 CHIESE SAN PIETRO IN BANCHI | 10 NAVE BUS STATION |
| | | 11 BIGO |



Palazzo San Giorgio

The palace was built in 1260 by Guglielmo Boccanegra. The palace was originally intended to be a civil-political center. In 1262 the palace became a prison where Marco Polo was once a resident. In the 15th century the palace became the Bank of Saint George.



Vico S. Raffaele

One of the intersecting streets that connects the city of Genoa to the port passing through the Ripa.



Ripa Maris

Is the oldest public arcade in Italy in which construction began in 1133. The municipality required the owners of the buildings overlooking the beach to have a portico built to host port related activities. Now it is a succession of shops and restaurants attracting many different cultures. About a meter deep of change within Ripa Maris.

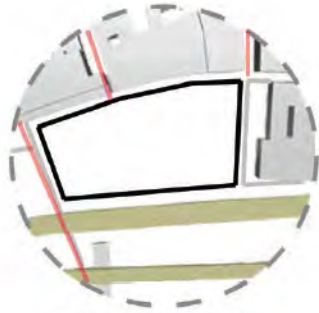


Caricamento Exchange

This is the zone where Sottopasso Caricamento and Piazza Caricamento meet and create an elevation change. As the Sottopasso goes into the ground passing under Piazza caricamento, the street above becomes a turn around spot for cars and buses.



PROJECT AREA



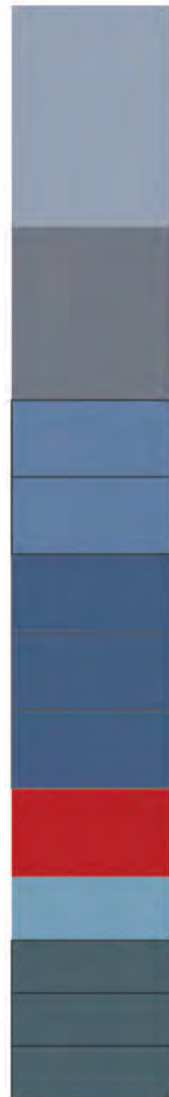
SURROUNDING STREETS



ACCESSIBILITY



SURROUNDING AREA



THEATRE/AUDITORIUM

LOBBY - ENTRANCE

GALLERY

CHILDREN CARE CENTER

CONFERENCE

WORKSHOPS

CLASSROOMS

CIRCULATION

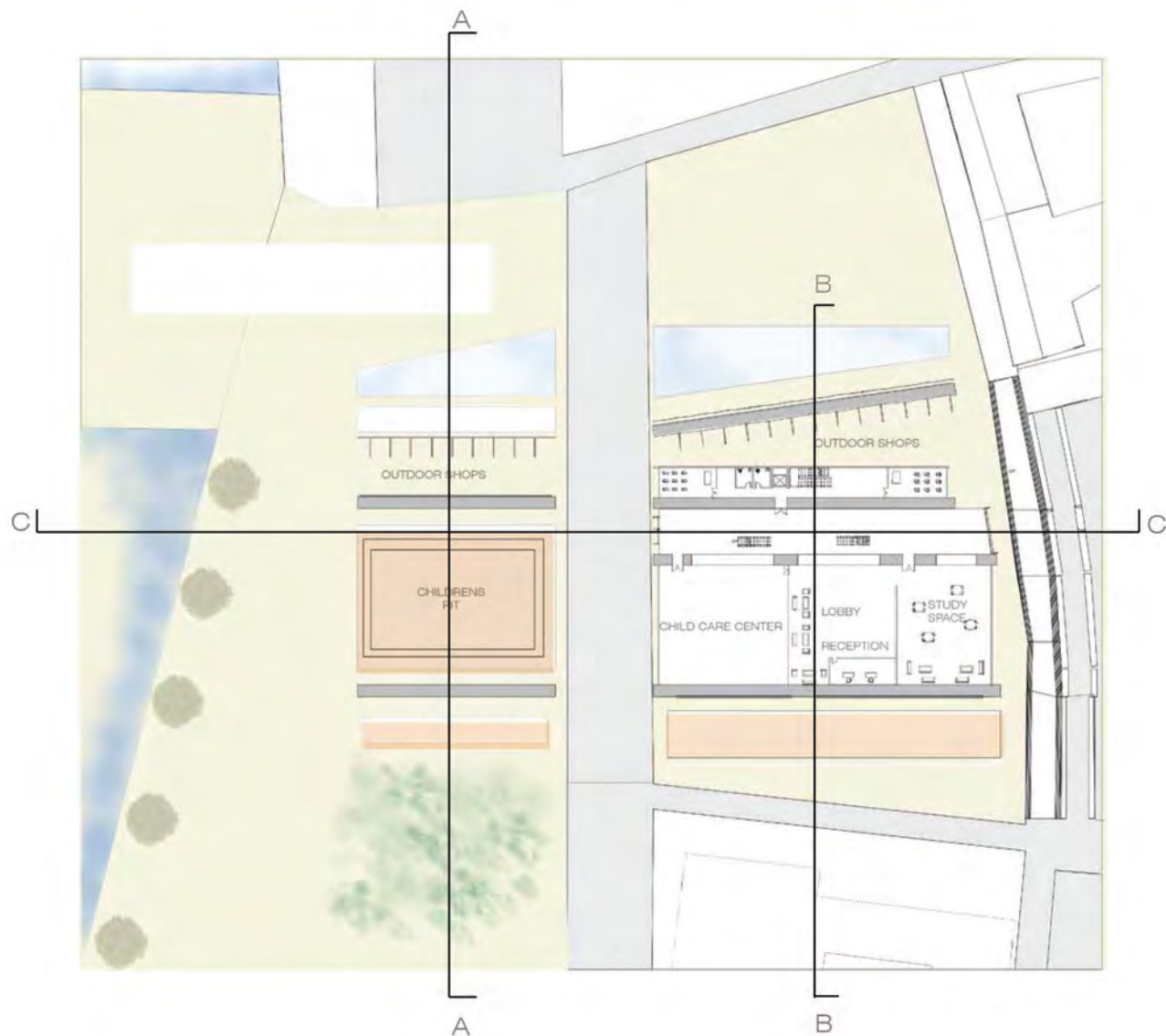
RESTROOMS

MECHANICAL ROOM

ELECTRICAL ROOM

STORAGE ROOM



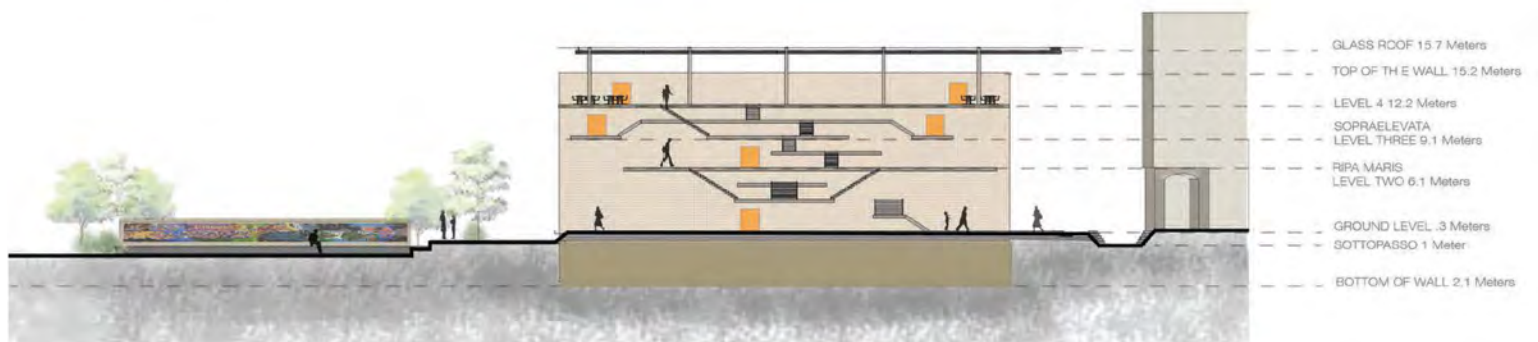




CROSS SECTION A-A



CROSS SECTION B-B



LONGITUDINAL SECTION C-C

RAFAEL BALLESTER

SPIEGAMENTO URBANO

"Genoa is a fragmented city which embodies a juxtaposition of different patterns. This proposal aims to reveal the older system of San Lorenzo, while simultaneously using these patterns to portray a new way to understand the space. This proposal will be a temporary cable and clamp structure to reconfigure the existing piazza and help the public understand and manifest a space that was previously much different."



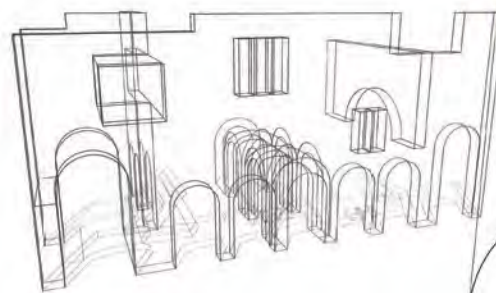
Wire connection



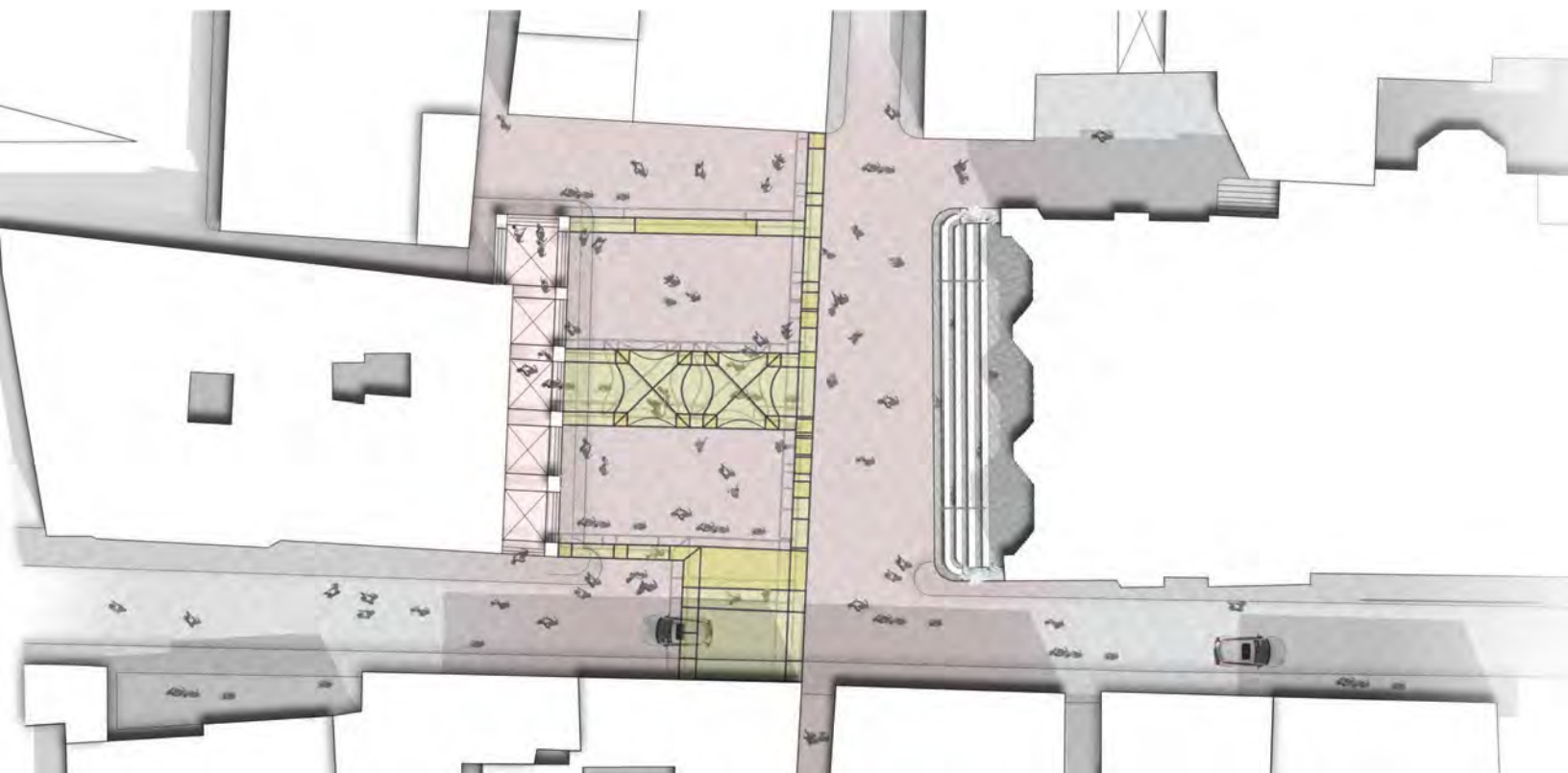
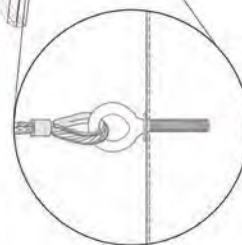
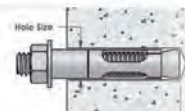
Intersection connector

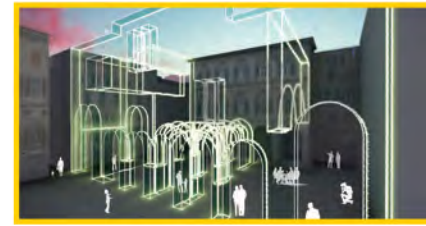


One-way connection



Anchor bolt





1



2



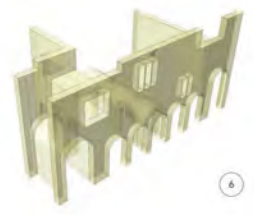
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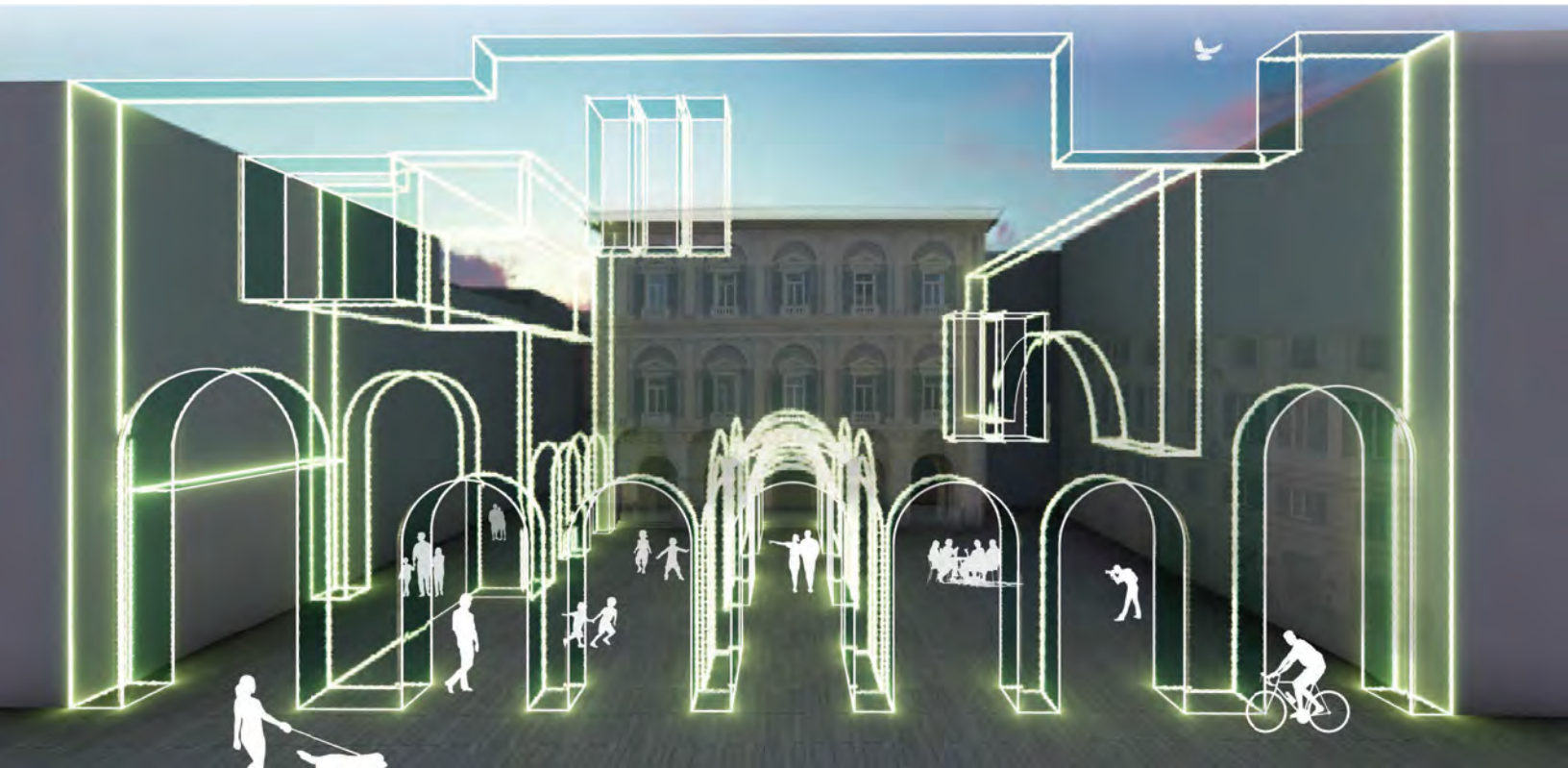
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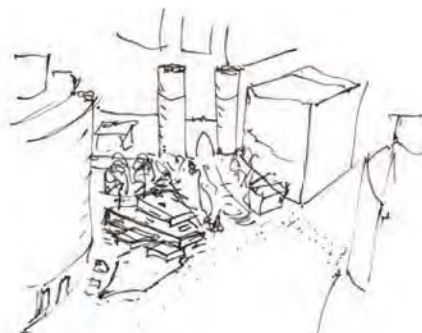
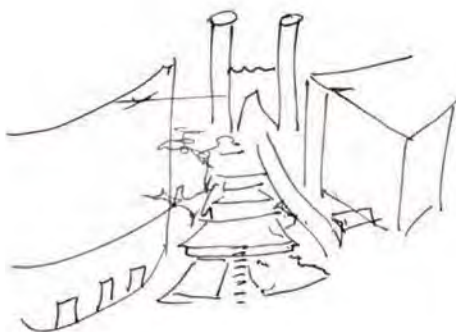
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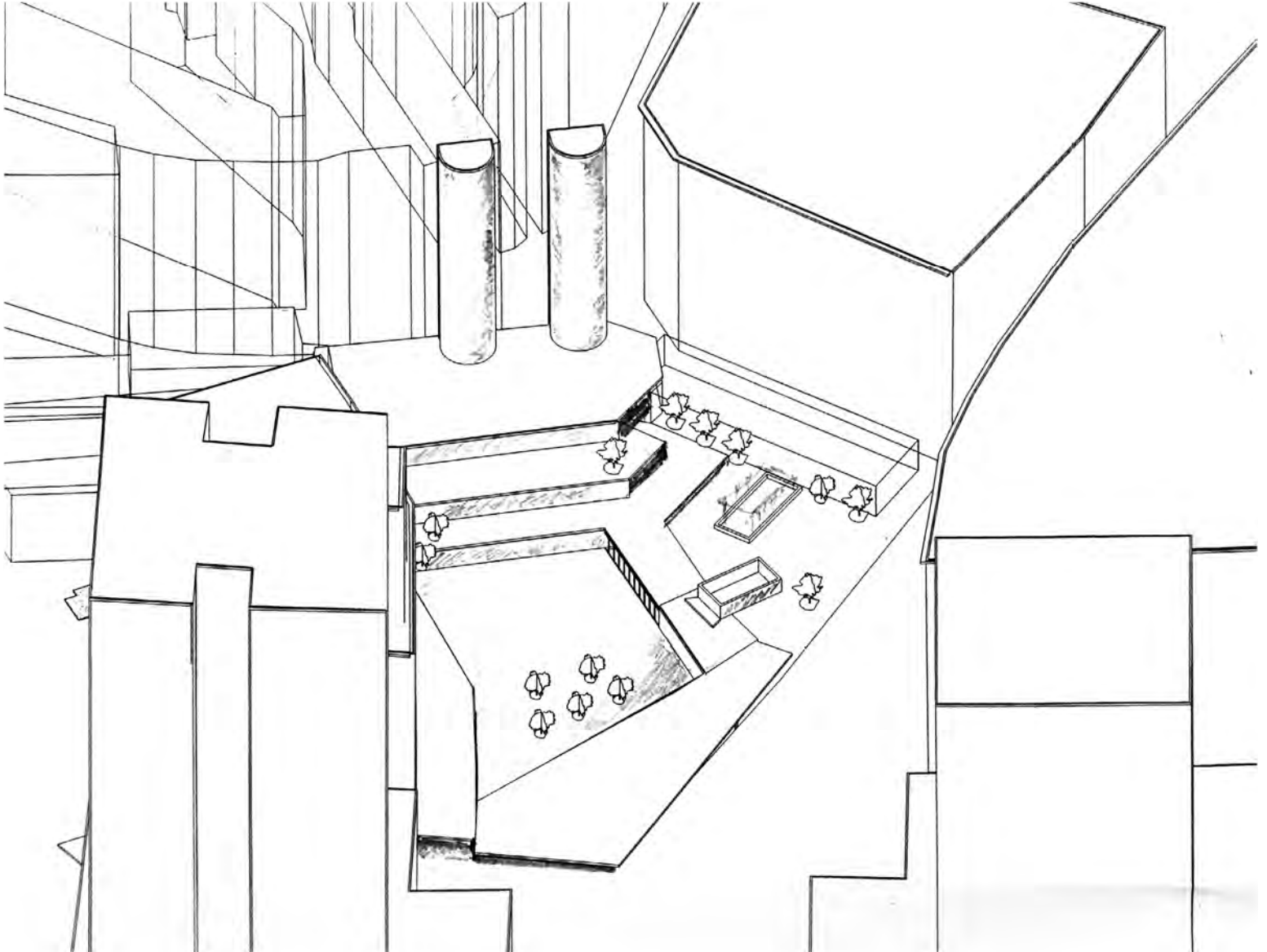
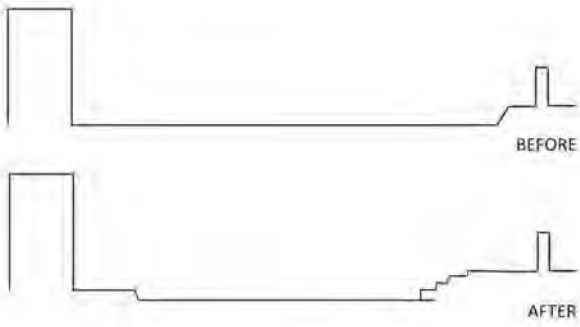


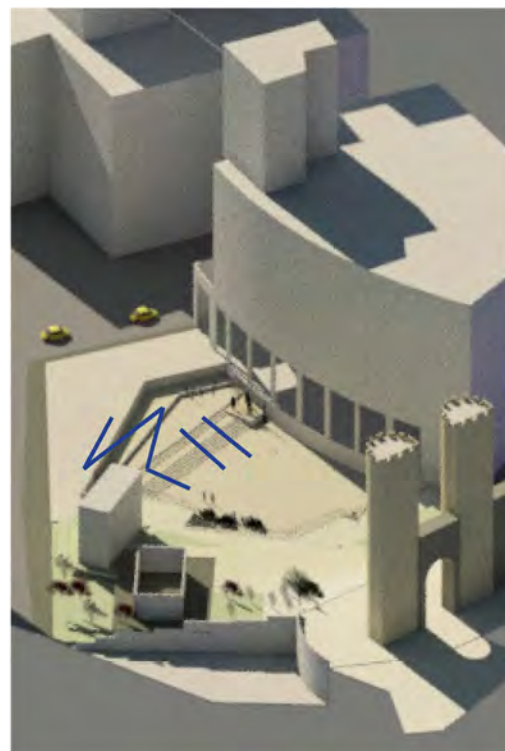
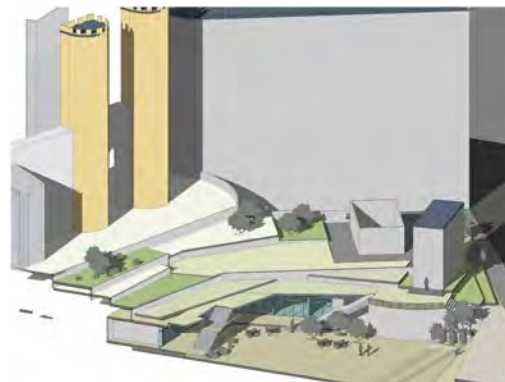
LIZETTE ANDERSON

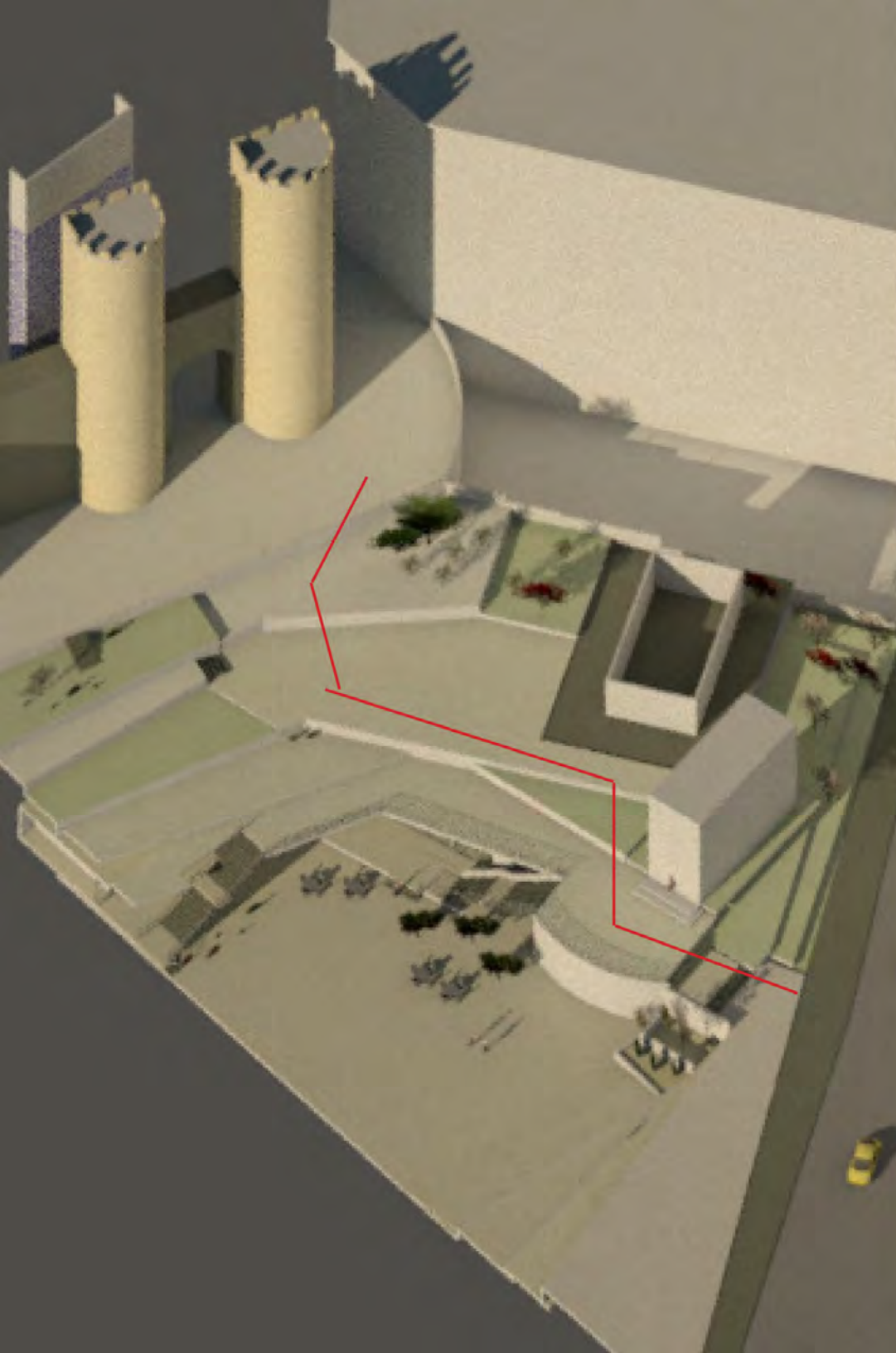
PIAZZA DANTE

Genoa is a city of many layers, with ground shifts and stairs and steps of varying heights and widths. Piazza Dante lacks places for people to linger, and is used for scooter parking. This project explores the use of constructed ground, elevation shifts, and added vegetation, to create a public space that invites people to linger rather than just pass through, while also improving pedestrian views towards and from Porta Soprana.



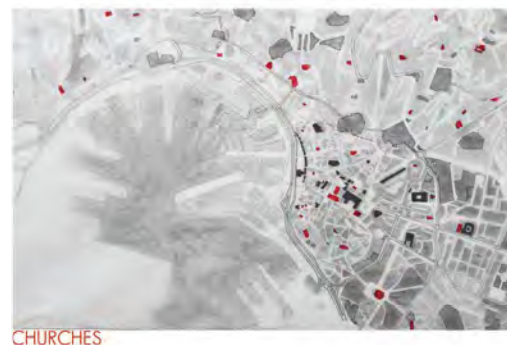
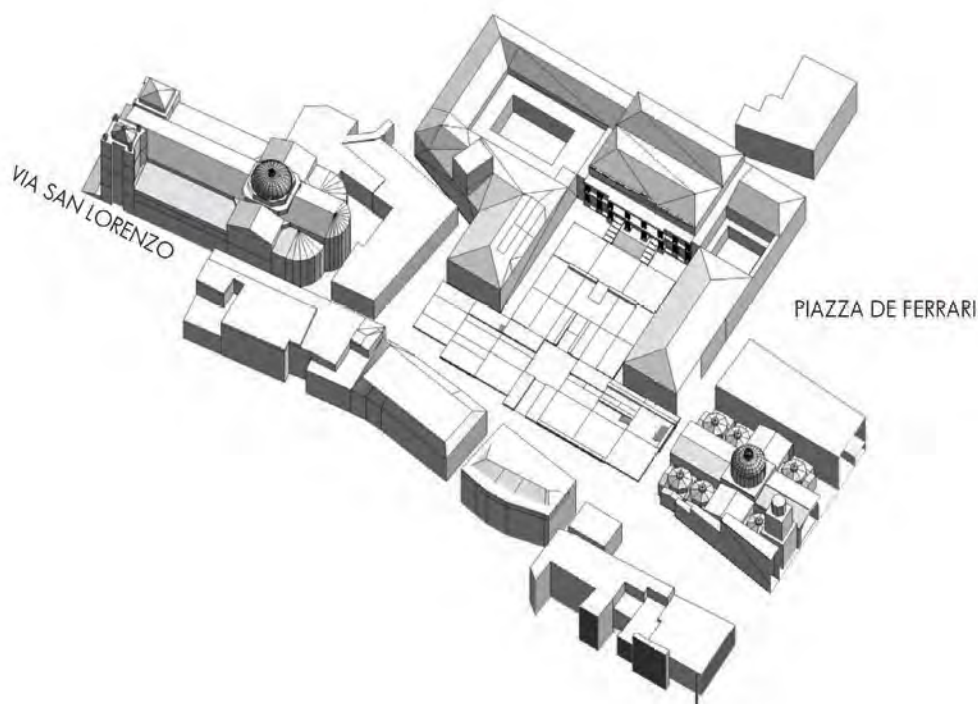
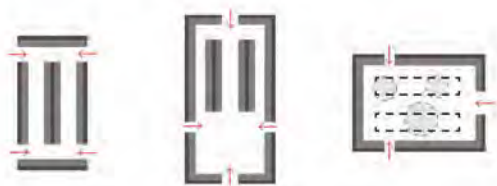


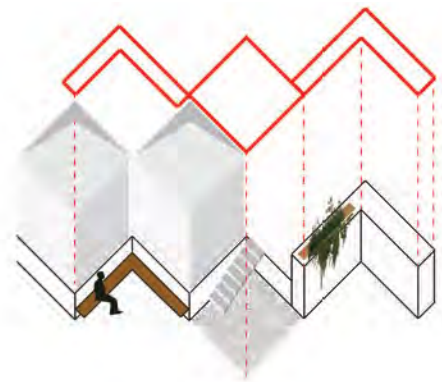
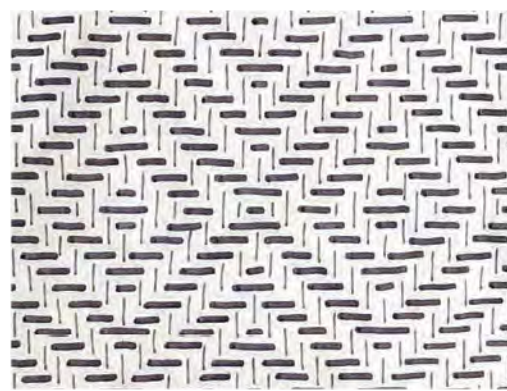
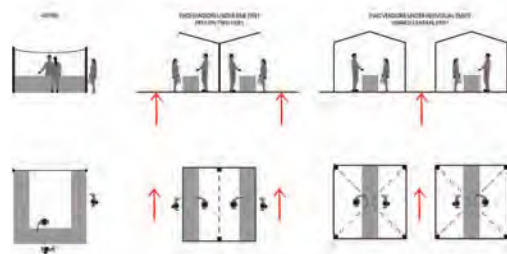
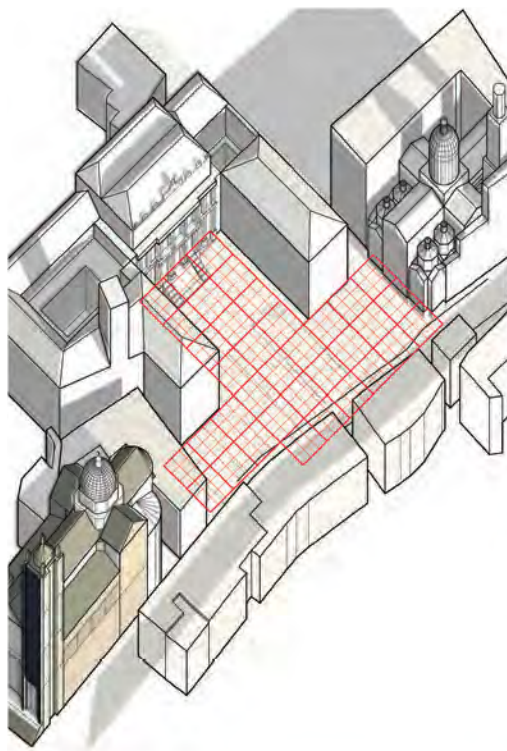




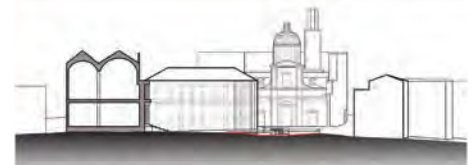
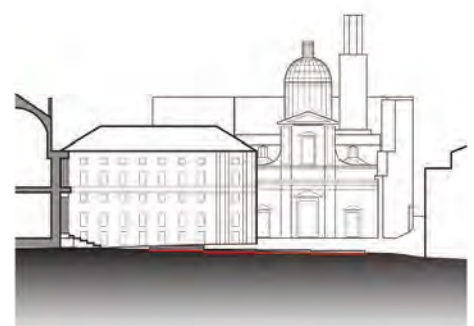
NANCY DE LA VEGA SEGNO DI GENOVA

With this project, the existing market culture of Genoa is the catalyst for clarifying urban identity in the public spaces of the city. Conceptually, markets are an extension of the port. Formally, they manifest themselves in open spaces from the newly opened waterfront areas around the Porto Antico, to the Mercato Orientale, Genoa's largest food market. By modifying streets and piazzas to better accommodate pop-up markets, this will allow vendors to set up more quickly and efficiently, while providing areas for people to sit and walk while markets are open and also when they are not active.





THRESHOLD INTO AND OUT OF VIA SAN LORENZO





Taylor Price

Michael Bradley



Olivia Bussey

Denise Morales



Andrew Sykes

Brenton Mixon

PRO
JEC
TS/

TAYLOR PRICE & MICHAEL BRADLEY

EDGE INTERFACES

Both the sopraelevata along the port and the industrial presence of the harbor have created a disconnect between the historic city center and the waterfront. The objective of this project is to re-define the layered interface of three waterfront edges, thereby improving upon the connection with the dense urban facade and pedestrian circulation of the port. The project implements a design strategy focused on the manipulation of levels in order to celebrate the layered quality of Genoa, both historically and topographically.



— EXISTING TRAIN
— EXISTING BUS
— EXISTING CAR
— EXISTING METRO
— PEDESTRIAN



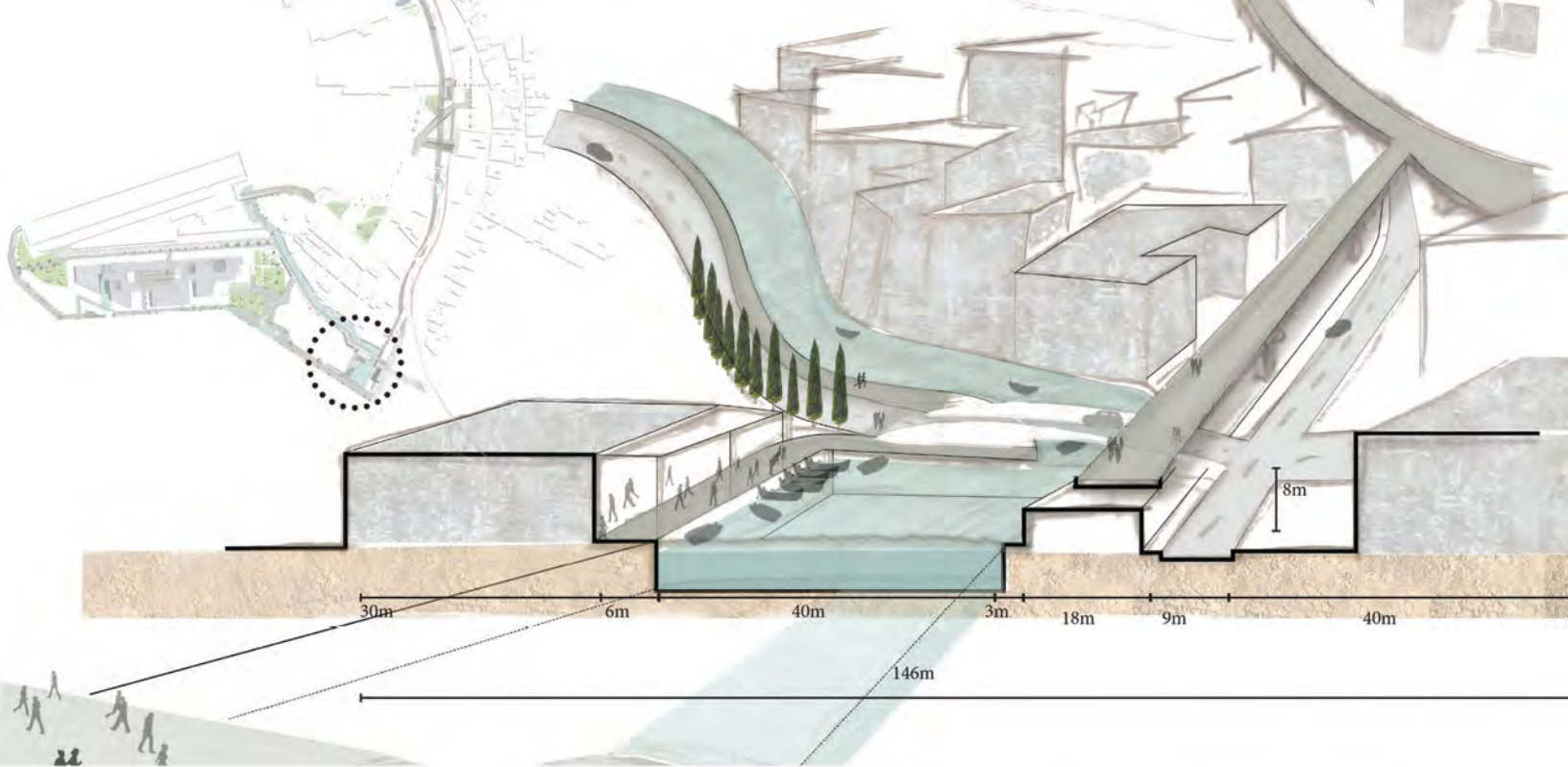


Eagle Fern Soft Shield Fern Lady Fern Male Fern Rosemary Sea Fennel Mauritania Grass Silver Ragwort Snowdrop Orange Lily Columbine Italian Bluebell



Holm Oak Stone Pine Maritime Pine Hophornbeam Sweet Chestnut Cornelian Cherry Tree Heather Manna Ash Common Holly Laburnum Tree

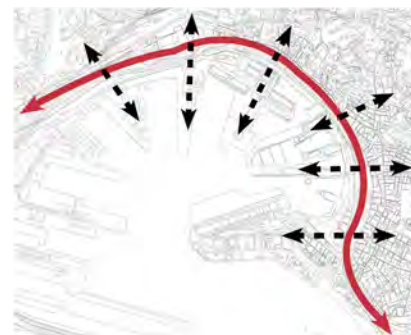
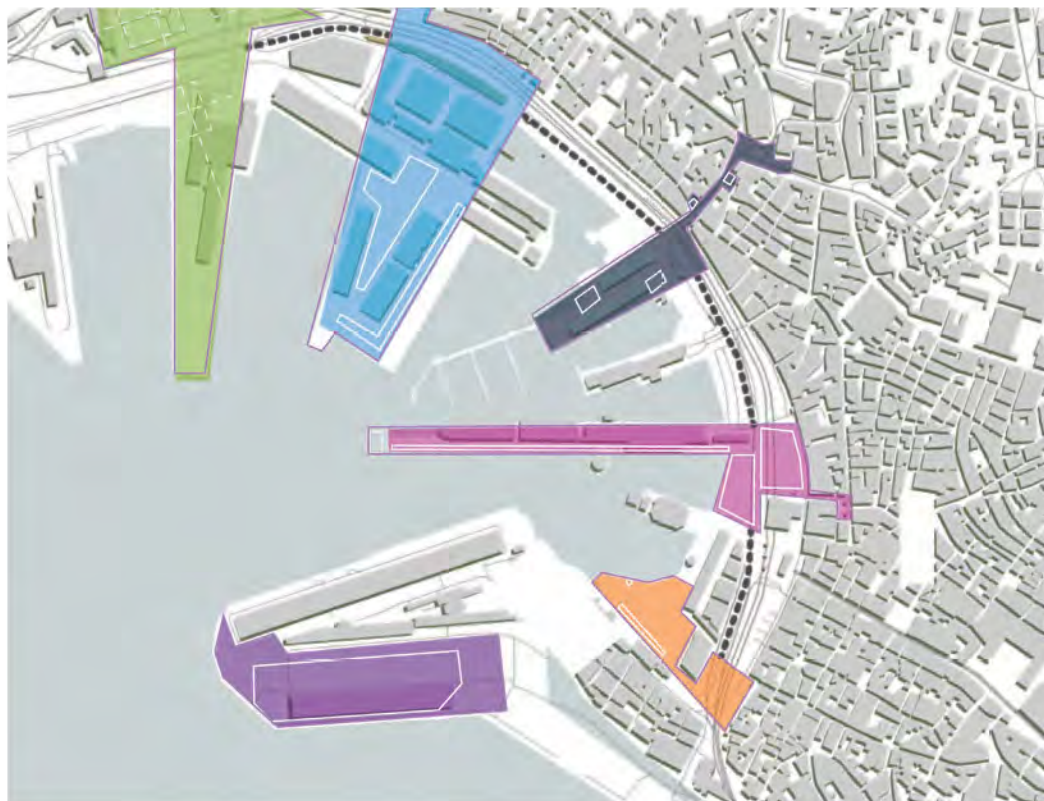


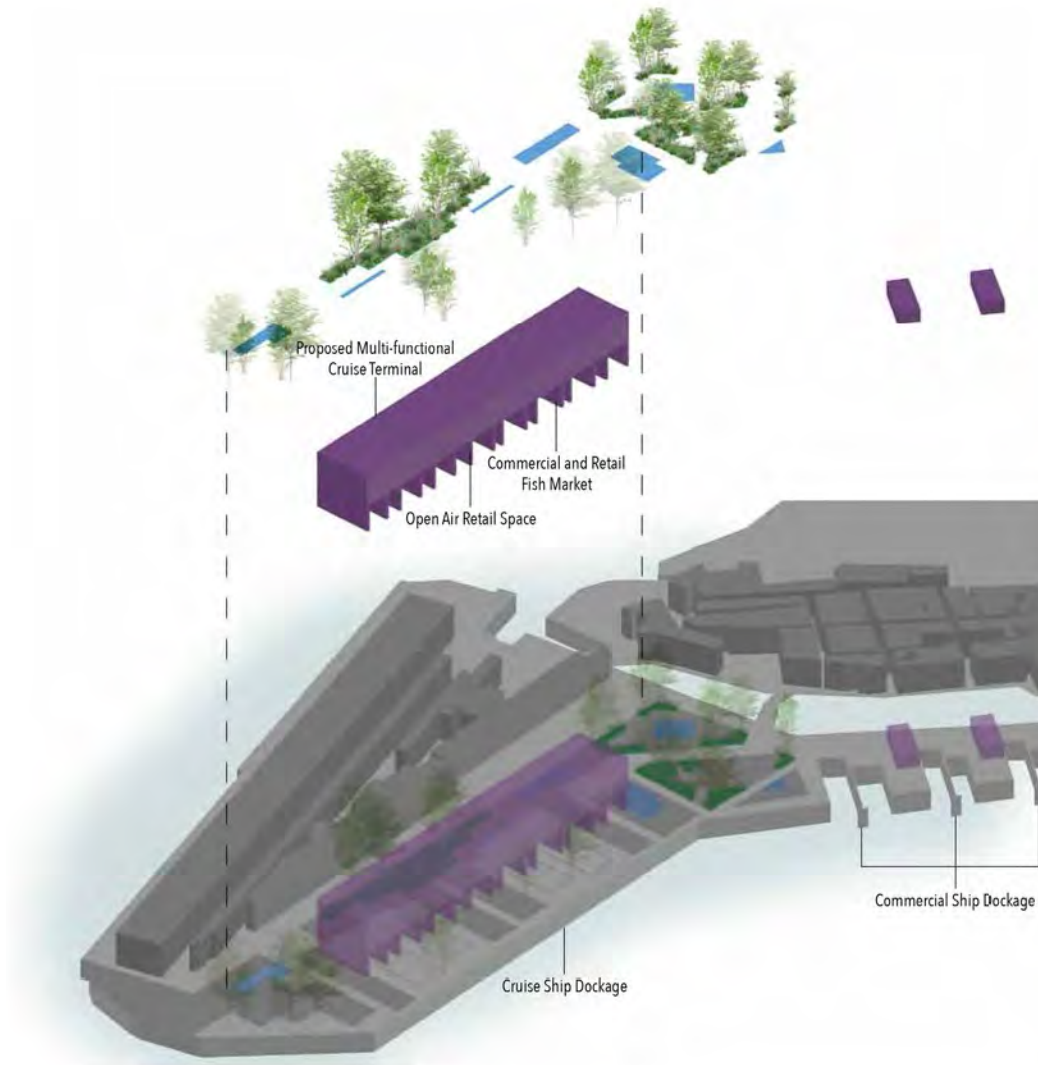


OLIVIA BUSSEY & DENISE MORALES

LA SPINA

The aim of this project is to create an urban scale design that includes a series of unique transects linking the city to the port, leaving the remnant supports of the *sopraelevata* as the connective spine. The goals are to increase connections within the port, both physically and visually, through a series of targeted linkages and trajectories, develop a gradient between the port and city by extending programming up prominent streets within the historic center, create unique identities among the transects, and increase sense of place by fostering more human interaction through design elements.









ANDREW SYKES & BRENTON MIXON

RECONNECT

The Reconnect proposal returns continuity, history, and diversity to the port of Genoa. Modern industry plagued the usability of the port for over 150 years. Reconnect reduces the industrial-sized scale through spatial compression. The spatial compression is driven by a series of tectonic plates that mediate the relationship of city and sea. These plates form from historical geometries, and spaces of the city. The plate tectonic strategy creates a dynamic array of spaces that develop a conversation of history and diversity, while forming a cohesive edge.



Zones

Principe

Ponte Parodi

Darsena

Ponte Morosini + Calvi

Aquarium + Eataly

Historic Center

East Molo

West Molo







“Living in Genoa for a year allowed me to better understand certain things, such as its language and culture, which play heavy roles on any design that is to be built in a historical context. Genoa was home, and my design process focused on its people, culture, and the breathtaking history of the medieval city.”

- Yannique Perry

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