

FLORIDA INTERNATIONAL UNIVERSITY // ARCHITECTURE IN GENOA

Spring 2023

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ISBN

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Other

DEDICATION

Carlos,

Without your photos, we would not have a book! Your images reflect your approach to architecture: relentlessly focused on the details with a flare for the dramatic. I will always be grateful for your positive attitude but mostly for your fearless willingness to take big risks. You inspire me to think BIG!

Chelsea,

Thank you for putting this book together! There was so much behind-the-scenes work that you did, I truly appreciate all of your efforts. Words cannot express how grateful I am to have had you as a student – enthusiastic, determined, and (above all) inquisitive – just one more question...

To all of my students,

Thank you. It is an honor to have served as your professor. You have given my life purpose and meaning. I am with you for such a short time in your lives, but you remain with me as my teachers, as my butterflies, and as my dreams for a world made beautiful by the art of design. I am so proud of all of you – be excellent at what you choose to do!

-Peterson





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Cultural Framework

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^{II} Experiencing architecture while traveling is a once in a lifetime opportunity for design students...^{II} - Sebastian Hernandez









INTRODUCTION

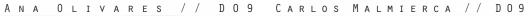
"I do believe that Italy really purifies and ennobles all who visit her. She is the school... of the world." -E. M. Forester, 1905

Why is it that we choose to uproot ourselves in the middle of our education in order to live and study in Italy? In many respects, Italy remains the *caput mundi* for students of architecture. We are drawn to this place where thousands of years of history and buildings pile on top of one another in a magnificent riot of forms and materials and symbols and meanings. It is like a forgotten symphony written by countless composers for ten thousand instruments all playing different melodies at the same time. What is it about this magical place that we believe will allow us to learn something about how buildings and cities are made? Whatever the answer, we choose to travel and reside here for a short period in the hopes that we will come away better for the experience. And after returning to our lives we recall this place and find ourselves humming along to fondly-remembered tunes.

One reason to study in Italy is the ready access to so many important precedents. A visit to the Pantheon in Rome is an opportunity to walk inside a building section you may have drawn in a second-year history class, to feel the simultaneous weight of two millennia of idealized geometry bearing down with the giddy weightlessness of its column of sunlight or rain cascading through the oculus. The Duomo in Milan offers a similar study in contrast: the massive volume of the sanctuary and the fussy delicacy of the filigree detailing. Brunelleschi's Hospital of the Innocents provides a view into the problems of geometry and measure in the relationship between wall and column that so fascinated Renaissance architects, while Michelangelo's entry to the Laurentian Library shows this obsession taken to its extreme. Venice is a window into an altogether different way of thinking about these issues -- structure conceived as a lightweight frame, and wall as fabric. Meanwhile, more recent architects offer us new frameworks for thinking about form and meaning. Terragni challenges us to resolve a geometric figure while dancing away in laughter, Scarpa makes us question everything we thought we knew about geometric logic and beauty, while Piano shows us that architectural tectonics is a far more complex topic than we had ever imagined.

In another sense, Italy is a strange anomaly - a country that refuses to play by the same rules as the rest of the world. Instead of digging up artifacts from its history and placing them in museums, it digs up its cities and digests them in open air exhibitions. To wander through almost any city in Italy is to be aware of the weight of thousands of years of architectural history emerging from the ground or towering over the street. In a typical renovation scenario, buildings disappear behind scaffolding for years, only to emerge with refurbished facades replete with spolia. The long-awaited opening of building interiors, facades, streets, and piazzas are soon recolonized by construction/excavation crews and the process starts anew.

Perhaps it is the pure joy of luxuriating in the layered beauty of the built environment while enjoying a local meal in the piazza that draws us to her cities. Italy shows us how cities are meant to be lived in and enjoyed. The details in the architecture are lyrics in a forgotten language that even the best of us can read only with difficulty. But we can hear the tune and we are swept away by the music that is Italy.







SEBASTIAN HERNANDEZ // D09



Anyela de las Traviesas/DO9



VALENTYNA WILLARD // D09







ALFONSO



DANIELA BENGURIA // DO9

Bryan



11

D O 9







JULYAN CADENA // DO9

MINERVA CHEUNG / / D O 9



DRAVGALIS // DO9 ETER



SEBASTIAN CALDAS // DO9









ILAN





CHELSEA GUTIERREZ // DO9







RIC

Peterson



Program Director

Dr. Peterson is a Teaching Professor at Florida International University. He served as Program Director in Reidence for the 2023 Architecture in Genoa program. As the lead professor for the program, he developed curriculum and planned academic study trips focused on sustainability and contemporary architecture in Europe. His pedagogical approach relies on experiential learning, independent research, and applied studio-based design work to support learning in the field.



Visiting Faculty

Dr. Vassigh is a Professor at Florida International University. She was the Visiting Faculty for the Architecture in Genoa program. With an extensive background teaching structures, building technology, and the principles of sustainability she led a module on performative façade design. On the Modern European Architecture travel/ study trip she worked with students on a series of case studies drawn from contemporary architecture projects in Milan, Basel, Stuttgart, and Munich.

GH CLARA

VITA



Environmental Systems Instructor

Dr. Vita is an Associate Professor at Universitá degli Studi di Genova. She taught Environmental Systems II, a course focused on sustainable principles, tools, and applications for contemporary architecture. An engineer and licensed architect, her research concerns sustainable design, optimization of building processes, innovation in the construction sector, life cycle assessment, and certification protocols for the sustainability of buildings and infrastructure. Alessandro Cavalieri



Culture and Art in Italy Instructor

Professor Cavalieri is a language instructor with multiple certifications for teaching Italian language to both native and non-native Italian speakers. He has worked extensively with FIU students on the Architecture in Genoa program as well as with foreign exchange students in the ERASMUS and MARCO POLO exchange programs. An experienced teacher of both Italian language and cultural practices, he is dedicated to providing his students with the skills to understand and communicate in Italian.

Маттне W Кісе



Program Manager

Matthew Rice works for FIU Global on its mission to expand international engagement in Italy. He was the Program Manager and a Visiting Critic for the 2023 Architecture in Genoa program. He encourages students to experience different ways of thinking and to develop a critical perspective on their academic and cultural habits. He finds Italy and Genoa in particular, a rich and complex environment for studying and learning about architecture and urbanism in the 21st century.







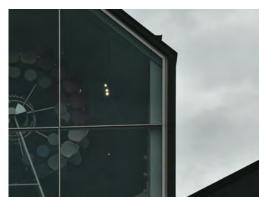


































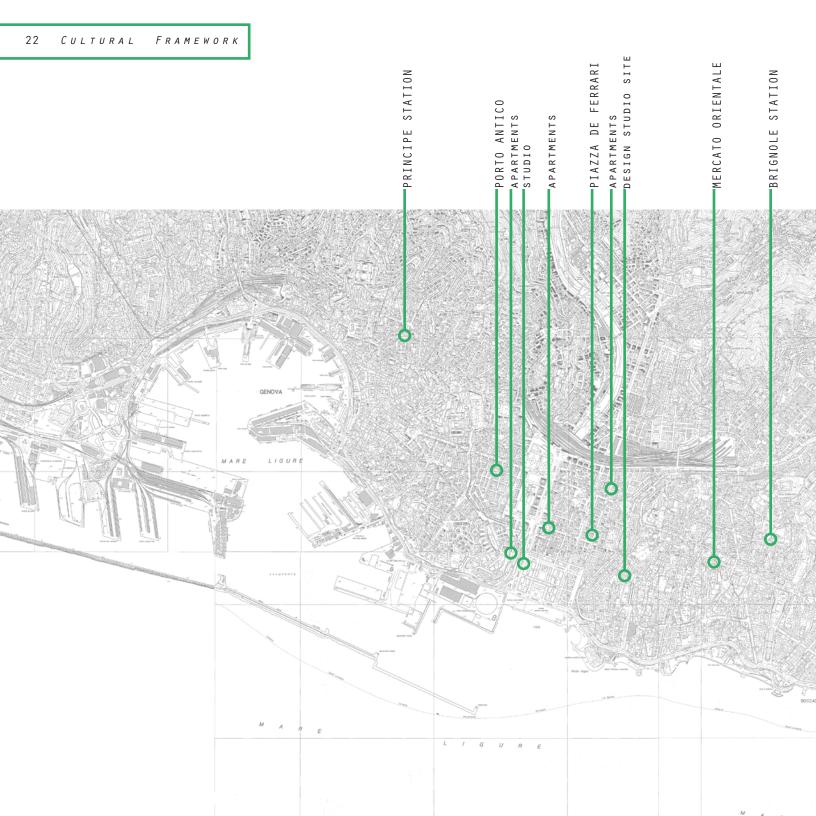














CITY OF CONTRASTS

"It is a place that grows upon you every day. There seems to be always something to find out in it. There are the most extraordinary alleys and by-ways to walk about in. You can lose your way twenty times a day, if you like; and turn up again, under the most unexpected and surprising difficulties. It abounds in the strangest contrasts; things that are picturesque, ugly, mean, magnificent, delightful, and offensive, break upon the view at every turn."

-Charles Dickens, Pictures From Italy, 1846

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 hub of international banking in the 1500's, Genoa languished for several hundred years before emerging as a major industrial port in the 19th and 20th Centuries. It 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 to the south. At its height, Genoa was a global industrial powerhouse and her port was the largest by trade volume in all of Southern Europe. During this period, major redevelopments by Rationalist architect and urban planner Marcello Piacentini had profound and enduring impacts on the urban structure of the city - both positive and negative. By the 1990s the most productive period of Italian industrial production was past, and Genoa's Porto Antico was effectively returned to the city as a space of leisure and retail commerce.

Genoa's contemporary sense of its own identity is a curious mixture of pride in being home to the oldest continuously operated bank in all of Europe, hometown to the mythic yet problematic figure of Christopher Columbus, and the center of important labor movements in the early 20th century. Architecturally, a recent pivot toward sustainability presents the city with both opportunities and challenges. The Centro Storico, the largest continuously inhabited medieval urban core in all of Europe, offers its own lessons that do not fit common definitions of architectural sustainability.

As architects, it is our task to evaluate the particular Genovese urban condition as it presents itself formally and systemically, imagining new ways to sustainably build in this ancient city. 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 and cultural identity amidst a broader shift in social conscience expressed in the values by which we make buildings.

The legacy of Genoa's industrial past looms large in the city, from the memorialized waterfront infrastructure to the newly renegotiated allocation of public spaces formerly used for trade and shipbuilding. Renzo Piano's preliminary proposal for waterfront re-qualification implemented in the 1990s has successfully guided the urban waterfront through the first phase of its transition from working port facility to a touristic retail and entertainment hub. The next step in this urban re-qualification effort is to address the urban core and look for ways to implement contemporary, energy-efficient ways of building in the city. The object of this work is more than simply rethinking land use and proposing new sustainable building standards. It involves establishing and articulating an emerging civic self-expression that is uniquely Genovese that simultaneously embraces principles of sustainability while honoring the city's ancient and more recent history.

Cultural Framework









Villetta di Negro

A visit to this 19th century hilltop park provides a respite from the busy city streets and vistas overlooking the port and the city.

Palazzo Ducale

In front of the ancient palace on festival and market days, Piazza Giacomo Matteotti is filled with market stalls and entertainment.



Coffee Culture

Renown for their frugality, the Genovese have kept alive the tradition to drink coffee while standing at the bar - to avoid paying *coperta* for a seat at a table.

Estatione Brignole

This Neo-Baroque edifice was drawn into the Rationalist redevelopment of the area of the city adjacent to the River Bisagno.



Trattoria Rosmarino

A typical Ligurian dish, Pansoti con Salsa di Noce, served at a popular lunch location frequented by students throughout the semester.

Arco Della Vittoria

A memorial to soldiers killed in World War I is the centerpiece of a Fascist Era urban redevelopment project east of the Centro Storico.









Port of Genoa

Once a bustling industrial port, the Porto Antico is now a leisure space that is being reincorporated into the urban fabric..

Monumental Cemetery of Staglieno

Once part of the Grand Tour, the famous cemetery is filled with life-like statues of mourning figures, cloisters, gardens, and a replica of the Pantheon.



San Lorenzo Cathedral

Also called the Genoa Cathedral, this was the sight of the students everyday as they made their way to and from the studio.

Gelato Culture

Regular gelato stops are always a good bonding experience for the group, and a great reward after miles of walking each day.

Piazza de Ferrari

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

Porto Antico

Renzo Piano's Aquario di Genova features a butterfly garden and a public walkway to a seating area at the end of the pier.

CENTRO STORICO

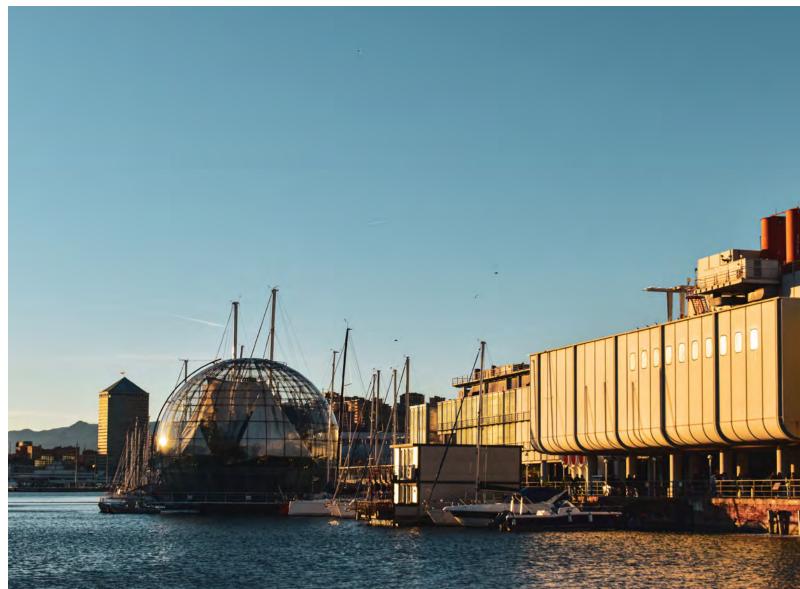
- A Inside Santa Maria di Castello In the oldest part of the city is the 8th Century convent where classes are held.
- B Historic Center Street The city's historical center is a maze of winding streets and alleys connected by public plazas at intersecting points.
- c Santa Maria di Castello The castello sits on top of a hill overlooking the harbor.
- Porto Antico The new port of Genoa transformed by the architecture of Renzo Piano.







Genoa has been continuously inhabited since at least the 8th Century BCE. The *Centro Storico* is the largest intact medieval center in all of Europe, preserved as a UNESCO World Heritage Site.



CENTRO STORICO

- A **Genoa Skyline** The city presents itself as a jumbled riot.
- B Belvedere Castelletto Hilltop views of the Porto Antico.
- c San Lorenzo Cathedral The cathedral at the center of town.
- D Via di Porta Soprana The "little gate" at the top of the hill.
- E Villeta di Negro Sunset A quiet respite from the crowds.
- F Piazza di Ferrari The main square in the city center.











I loved the experience of living only a 15 minutes walk from all of my classmates. Even though we were scattered throughout the city, it felt as though we all lived together.

-Sienna Lewis



RIGHI AND PARCO DELLA MURA

- A **The walk to the lookout** We walked to the top of a hill above the town to see how the city sat between the mountains and the sea.
- B Admiring the view The views from the top were breathtaking, and the sunset over the water was golden.
- C Funiculare Righi Public transit in Genoa includes subway, buses, ferries, elevators, and funicular trains.

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.









EXPLORING THE LINGURIAN COASTLINE

A Cinque Terre, Italy

At the beginning of summer in Italy, it is prime season to visit the beaches after a cold winter.

B Nice, France

A day trip to Nice provided a comparative view of a nearby city on the Riviera.

- C Ventimiglia Sunset Waking up at early hours for many of our trips meant that we would witness sunrises in picturesque locations
- D Waiting for the Train Students on the beach waiting for the next train back to Genoa.
- E **Cinque Terre Manarola** Some daring students went for a swim in the cold April waters.









Straight out of the movies... it was the *Italy* I had always imagined!

-Thomas Tovar



Genoa by Sea

- A Boat ride along the coast A sunny boat ride down the coast led to historic fishing villages and secluded beaches.
- B Enjoying the chilly waters It was the end of our semester in Italy, and the water was calling to us!
- C San Fruttuoso The most beautiful beach in the world, San Fruttuoso can only be reached by boat.
- D Women go swimming By the end of the day everyone went swimming despite the chilly temperatures.







The coastline towns and cities were absolutely breathtaking with the clearest water and the most eye catching views.

-Shannon Bishop



















































LANGUAGE, CULTURE, AND CUISINE

A The Daily Cappuccino

The Italian coffee culture consisted of a cappuccino with breakfast and an espresso after dinner.

B Local Shops

Fruit and vegetable stands are common spots to visit on the way home from studio.

C Daily Focaccia

Focacceria Dintorni on Via di Canneto il Curto has the crispiest, fluffiest, most delicious focaccia in the city.

D Pastries

Hundreds of cafes within a ten minute walk, a thousand pastries waiting to be eaten.

E Food culture

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

F Italian Class

The students visited various locations around the city to practice their Italian and learn about Genovese culture.











C

Genoa was the best home away from home - it was such a walkable city, I loved not having to drive everywhere... and the gelato shop on the way back from studio was always great.

-Chelsea Gutierrez



LANGUAGE, CULTURE AND CUISINE

- A Galata Museo del Mare The class toured a submarine at the Museum of the Sea.
- B Longest Focaccia One for the record books - 350 Meters of Genovese focaccia! F
- C Genoa Culture A portrait of the city painted on a classic Fiat 500.
- D First time in Piazza de Ferrari We met daily in the piazza for class walking tours of the city or meeting before a night out with friends.

E Enjoying the Game

To practice the language and immerse themselves in the culture, the students had dinner at Alessandro's favorite pizzeria, then went to the football game.

Stadio Luigi Ferrari

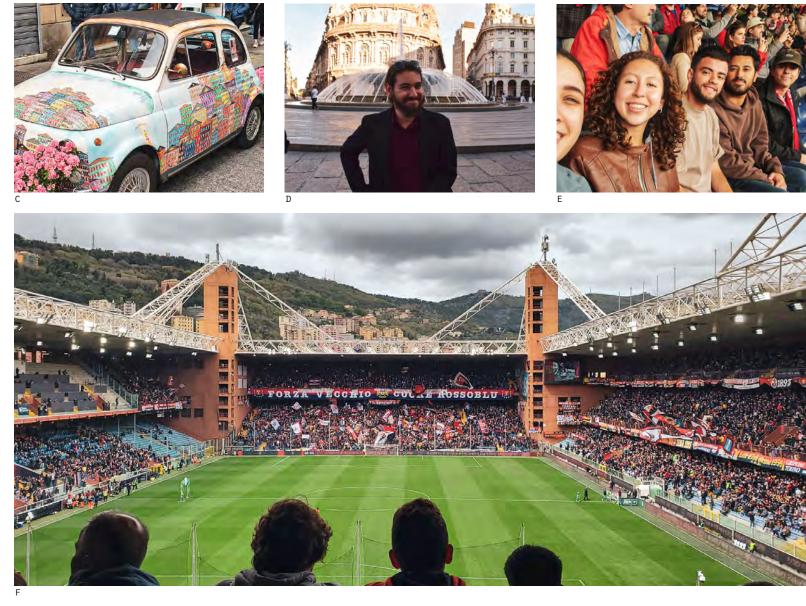
At the official stadium for sports in Genoa. Opened in 1911, it is one of the oldest stadiums used for sports in Italy. FORZA GENOVA!!!





I loved their culture, especially the constant eating and coffee drinking. Also enjoyed living with, not only my friends, but potentially my future colleagues.

- Daniel Gonzalez





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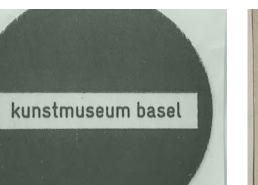
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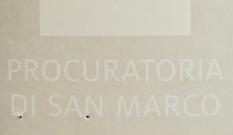
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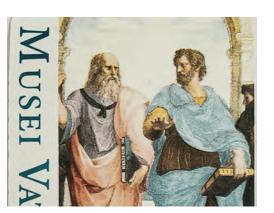
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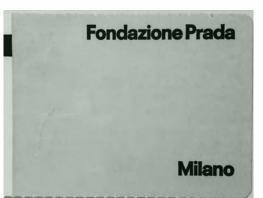








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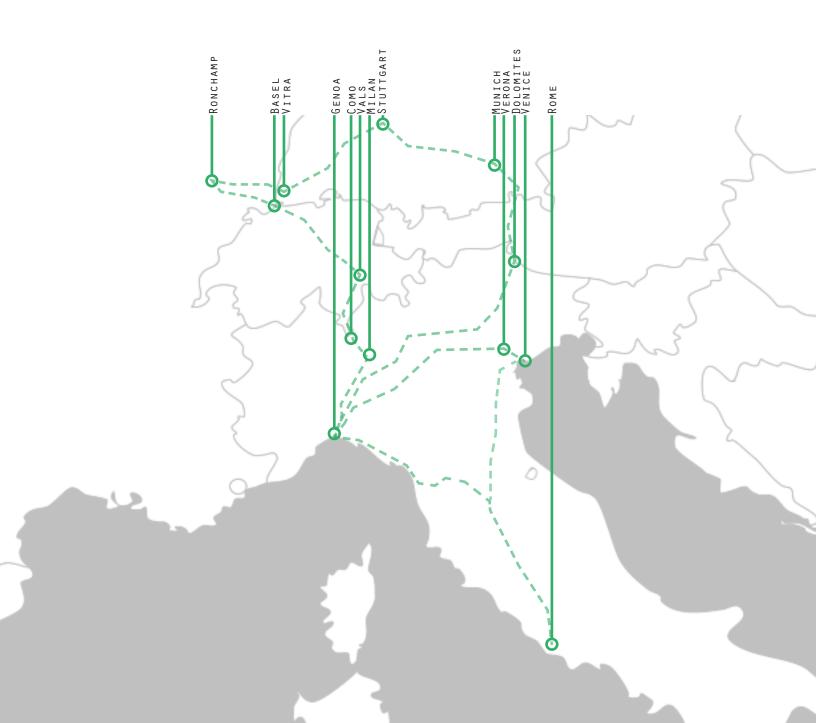
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TRAVEL INVESTIGATIONS

This journey to the East, far from the gossamer architecture of the north, is a response to the persistent call of the sun, the wide expanses of the blue seas and the great white walls of temples–Constantinople, Asia Minor, Greece, Italy– will be like an ideally shaped vase from which the heart's most profound feelings will flow...

-Le Corbusier, Le Voyage d'Orient, 1911

Travel is an indispensable part of the education of an architect. In Le Corbusier's *Travels to the East* we witness the mind of a young architect blossoming as he visits and draws important buildings 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 architectural projects recognized for their contribution to our shared culture of building.

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 lived experience. But the architecture of the renaissance, medieval, and ancient periods have many lessons for the inquisitive student.

Travel/Study itineraries are supported by a Precedent Analysis course focused on rigorous drawing and diagramming of selected architectural projects. Before visiting important built-works students research buildings and urban-scale projects. During visits to these projects they sketch, measure, and investigate architectural properties. Upon return to the classroom they create diagrams analyzing the formal, tectonic, programmatic, and urban qualities of the projects and (where relevant) their expression of broadly defined principles of sustainable design.

The first trip to Rome, Venice, and Verona introduced the primary historical eras in the architecture of Italy along with the major themes that characterize its expression: systems of order, formal logic, symbolic motifs, and architecture's relationship to political power structures. We visited ancient architecture including the Pantheon and other Roman era temples and urban projects. We sketched a variety of Byzantine and Renaissance projects including projects from Michelangelo, Bernini, Boromini, Palladio, and others. And, we visited modern and contemporary projects by Piacentini, Nervi, Scarpa, Rossi, Zucchi, Ando, and Hadid.

The primary goal of our trip to Como, Basel, Stuttgart, Munich, and Milan was to investigate Modern and Contemporary projects. We targeted several projects that deployed sustainable design principles to serve as case studies for our Precedent Analysis course. We visited modern projects by Le Corbusier, Terragni, Ponti, van der Rohe, and Taut, as well as contemporary projects by Zumthor, Piano, Herzog & de Meuron, Coop Himmelblau, UNStudio, Delugan Meissl, Frei Otto, Sauerbruch Hutton, Braunfels, Hadid, Grafton Architects, Isozaki, Libeskin, and Boeri, among others.

Students also visited several nearby cities including Turin, Nice, Cinque Terre, and selected small coastal towns in the Region of Liguria to see both historical and modern / contemporary projects by architects including Renzo Piano, Franco Albini, Luigi Daneri, Guarino Guarini, Giacomo Mattè-Trucco, and landscape architect Michel Péna.

FROM RUINS TO RENAISSANCE TO ROCOCO









St. Peter's Basilica

The Grand Papal Basilica designed by a succession of the greatest masters of the Renaissance including Bramante, Michelangelo, and Bernini.

Pantheon

Built in the 1st Century BCE, this Roman temple has been standing for over 2000 years and remains among the most important expressions of Western architectural ideals.



Basilica Santa Maria sopra Minerva

This dynamically complex church built atop an ancient temple includes architectural elements of the Gothic, Romanesque, Renaissance, and Baroque periods.

Sant'Agnese in Agone

Boromini's most prominent commission in Piazza Navona, St. Agnes presents a restrained facade that blends Mannerism at the base with more Baroque expressions atop the towers and dome.



Colosseum

Also known as the Flavian Amphitheater, this stadium built in the 1st Century ACE is the largest ancient amphitheater ever built, accommodating as many as 80,000 spectators.

Vatican Museum

The art and artifact collection amassed by the Catholic Church includes some of the most important examples of Ancient Roman and Renaissance art.





The Roman Forum

The Ancient Roman center of local city commerce as well as the location of the administrative state, the forum lies in the valley between the Palatine and Capitoline Hills.

II Tempietto

This commemorative tomb designed by Bramante in 1502 distills emerging Renaissance architectural ideals derived from careful study of Ancient Roman architecture.





Spanish Steps

An important monumental urban design project, the Scalinata di Trinità dei Monti connects an important church atop the Pincian hill to the Piazza di Spagna below.

Fontana di Trevi

One of Baroque period's most important urban sculpture projects, the Fontana di Trevi is a favorite spot for photography and people watching.



















































Rome

- A Sunset from the Spanish Steps
- **B** Arch of Constantine
- c Monumento Vittorio Emmanuelle II
- D The Temple of Hercules the Victor
- **E** Piazza San Pietro from the dome
- F Basilica San Pietro and the Vatican Obelisk









B

Core memories . . . visiting 1000 churches and realizing that even if at first they all looked similar to one another they each had something unique about them.

-Sebastian Caldas



Rome

- A The dome of the Pantheon
- **B** Basking in the glory of the Colloseum
- c The dome of Borromini's San Carlo alle Quattro Fontane
- D Bramante's II Tempietto
- **E** Sketching at San Pietro in Montorio
- F A view of the Roman Forum from the Capitaline Hill











It was like going through a Time Machine! Getting such vivid glimpses into the past was one of the most memorable experiences.

- Olivia Beck



Rome

- A A view of the courtard at the Vatican Museum
- B Admiring a side chapel in one of a thousand churches we visited.
- c Photographing the Foro Romano from the Tabularium on the Capitoline Hill.
- D The Colosseum from Largo Gaetana Agnesi







I'll never forget the initial sight of the Colosseum. I got so excited I almost teared up. It was funny how it suprised us all - we turned the corner and there it was, like any other building.

-Daniela Benguria







FROM RUINS TO RENAISSANCE TO ROCOCO









Garden at Querini Stampalia

A compact garden space in Venice that shows Scarpa's attention to both architectural detailing and the movement of water throughout the interior and exterior parts of the building.

Castelvecchio

Scarpa's Masterpiece in Verona features his signature tectonic gestures: surfaces sliding over one another and alternative systems of order interacting in unexpected ways.



Gipsoteca Antonio Canova

A small museum in Possagno that Scarpa designed to display the works of the famous 19th Century sculptor shows his inventive experiments with natural daylighting.

Grand Canal

View of the Grand Canal from the Ponte dell'Accademia - a bridge that links two of the many small islands that make up a city designed around a waterborne transit system



Gondola Landing at Querini Stampalia

Instead of creating barriers to hold back the rising tides, Scarpa invites water into the Palazzo allowing it to circulate through open channels in the floor of the building.

Palladian Basilica

The central market building in Vicenza typifies Andrea Palladio's mastery of proportion and measure, harmoniously rectifying an underlying building that is neither regular nor symmetrical.





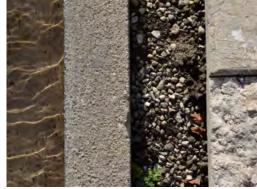
Monument to the Partisan Woman

A bronze sculpture dedicated to seven executed partisans lies amidst an arrangement of stone platforms partially submerged in the lagoon designed by Carlo Scarpa.

Entry Hall at Querini Stampalia

This inventive restoration work by Scarpa maintains the character of the Palazzo while allowing access to areas that would have been submerged due to the rising sea levels.







Grand Canal

While most cities no longer attend to how they appear upon approach from the sea, this primary view of the Palazzo Ducale from the lagoon remains unchanged.

Scarpa Study in Materials

Shiny, smooth, rough, dark, light, polished, old, natural, fritted, reflective, satin, ribbed, tarnished, fluted, absorptive, revealed, tarnished, raised, porous, recessed, raw, unfinished, stepped...

$\mathsf{V} \in \mathsf{N} \mathrel{\mathrm{I}} \mathsf{C} \mathrel{\mathrm{E}}$

- A Detail Palazzo Ducale di Venezia
- **B** Handrail of the Ponte di Rialto
- c Ponte di Rialto from the Grand Canal
- D Santa Maria della Salute
- E Benvenuti a Venezia!











$V \in \mathsf{N} \mathrel{\rm I} \mathsf{C} \mathrel{\rm E}$

- A Detail of Mosaic Basilica di San Marco
- B Detail of Spolia Basilica di San Marco
- c Sketching in Piazza San Marco
- D Basilica di San Marco
- **E** Sketching in Piazza San Marco











$V \verb"icenza"$

- A Palladio's Villa Rotonda
- B Natural daylighting at Scarpa's Gipsoteca Canova
- c Wall surfaces slide past one another at Gipsoteca Canovaa
- D The belltower at Palladio's Basilica in Vicenza
- E Students sketching at Gipsoteca Canova









Professor Peterson helped me understand that these buildings were not static: either they built upon what came before (and improved upon it), or they reflected back onto the spaces and communities they served. He helped us to appreciate details that some might think are just decorative but in reality symbolized a movement or a greater ideology.

-Bryan Alfonso



VERONA - CASTELVECCHIO

- A Scarpa's use of natural daylighting
- **B** Display furniture with fussy tectonics
- c Handrail detail
- D The Equestrian statue of Cangrande integrated into the joint-space
- **E** A view of the joint-space from below









To see a new tectonic language overcome the medieval structure inspired me and helped me to appreciate Scarpa's approach to design even more than if it stood alone.

-Sienna Lewis







MODERN AND CONTEMPORARY ARCHITECTURE









City Life District

A new urban center in Milan featuring buildings by Arato Isozaki, Daniel Libeskin, and Zaha Hadid as well as a convention center renovation by Mario Bellini.

Notre Dame du Haut

Le Corbusier's iconic pilgrimage church at Ronchamp is characteristic of his later work which discards the Five Points in favor of a more intuitive, sculptural approach.



Casa del Fascio

Designed by Giuseppe Terragni for the National Fascist Party in 1936, the transparency of the facade was meant to reflect the intention for transparency of government.

VitraHaus

The central showroom at the Vitra campus in Weil am Rhein is a series of house-shaped extrusions that appear to have been stacked in a whimsical pile.



Therme Vals

Peter Zumthor's masterpiece is embedded in a steep hillside and features a series of concrete masses with cantilevered roof panels that frame views of the Swiss Alps.

Mercedes-Benz Museum

UNStudio used a diagram of the Wankel engine as inspiration for the spatial organization of the building which features a long spiral path descending around a large central void.

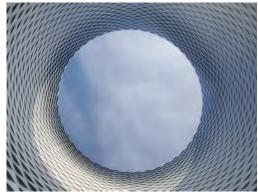


Kunsthaus Bregenz

An art museum in Austria designed by Peter Zumthor features an innovative lighting strategy that directs sunlight into the interior to illuminate the ceiling panels in the galleries.

Olympiapark München

Frei Otto's masterpiece, built for the 1972 Olympic Games uses catenary tensile structures to suspend ceiling panels over a stadium and other sports facilities and buildings.







Messe Basel New Hall

This convention center by Herzog & de Meuron is a composition of two perforated metal-clad masses that span across a city street to reveal an oculus above a local transit stop.

Messner Mountain Museum

Designed by Zaha Hadid in the Italian Alps, this museum is a series of intersecting spatial tunnels that emerge from the mountainside to reveal stunning alpine views.





















































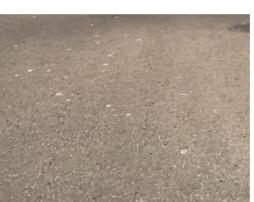




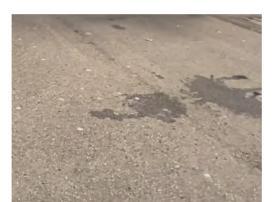








































MILAN

- A Mario Bellini swings for the fences in this ill-conceived renovation of MiCo
- B Stefano Boeri plants a forest on a highrise at Bosco Verticale
- c Galleria Vittorio Emanuele
- D Prada Foundation by OMA
- E Piazza Gae Aulenti
- F Duomo di Milano







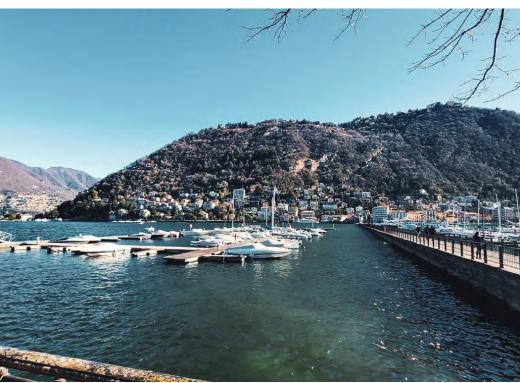






Сомо

- A Waterfront at Lake Como
- B Balcony detail of Casa Giuliano Frigeria by Giuseppe Terragni
- c Casa del Fascio by Giuseppe Terragni





¹¹We learned how to research buildings before visiting cities. It's similar to reading the description next to a painting at a museum - it always helps me understand it better. So by studying a place beforehand we were better able to appreciate it for its architecture, its history, and its context.

-Anyela de las Traviesas







VALS

- A Wooden houses line the streets of Vals
- B The constantly changing horizon in the Alps
- c Therme Vals by Peter Zumthor
- ^D Cold morning in Vals







Therme Vals was - hands down - the BEST experience of the trip - maybe, even of my life!

-Shannon Bishop



Detours

- A Zumthor's Kunsthaus Bregenz
- **B** Materiality of Kunsthaus Bregenz
- c Entrance to Zumthor's Shelter for Roman Ruins at Chur
- D Floating walkway inside the Shelter
- E Zumthor's Chapel of St. Benedigt
- F Interior framing of the chapel











Е

D







BASEL

- A Corrugated siding in the passageway through the University of Basel
- B Interior of Crist and Gantenbein's addition to the Kunst Museum
- c Shahin photographing Herzog & de Meuron's Meret Oppenheim Tower
- D Striated cladding of Herzog & de Meuron's Signal Box
- **E** Stairway at the old Warteck Brewery
- F The oculus at Herzog & de Meuron's Messe Basel



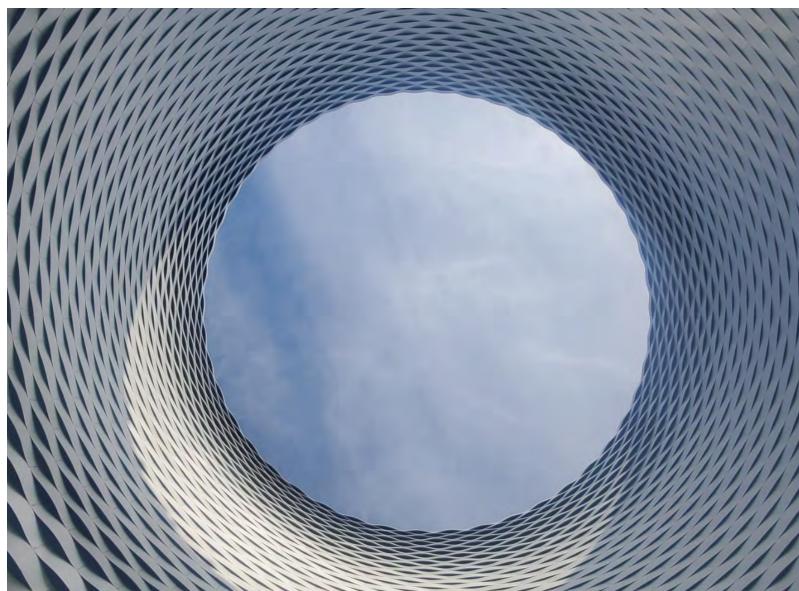




D







LE CORBUSIER - RONCHAMP

- A Interior of Le Corbusier's Chapel of Notre Dame du Haut at Ronchamp
- B Sketching at Ronchamp
- c Exterior pilgrims oratorio
- D The rough stucco surface in one of the side chapels
- E Colored light filters through the battered wall



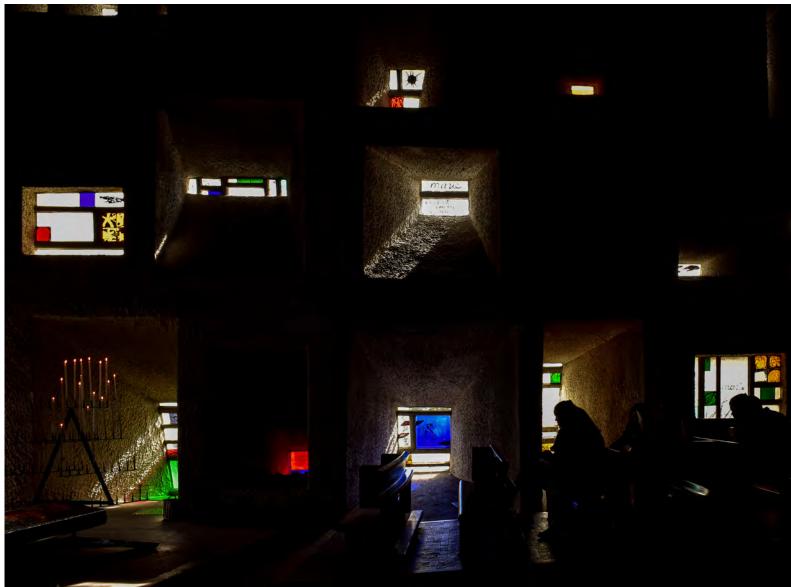






^{II} Ronchamp - it was truly an experience for me . . . the location, the shape of the roof, the weather, the grass around it, the curve on the wall, the lighting on the inside, the peace I felt by just sitting on the grass. It was amazing.

- Ana Olivares







${\tt V} \; {\tt I} \; {\tt T} \; {\tt R} \; {\tt A}$

- A Sitting on an Eames' Chair bench at Herzog & de Meuron's Vitrahaus
- B The terrace of the Vitra Fire Station by Zaha Hadid
- c Gerrit Rietveld chair
- D Petrol Station by Jean Prouvé







The Vitra Campus... My FIRST Tadao Ando project! My FIRST Sanaa project! My FIRST Alvaro Siza project! They are some of my heroes and to see their work all in one place... it was like an Oscars moment for architecture!

-Minerva Cheung



STUTTGART

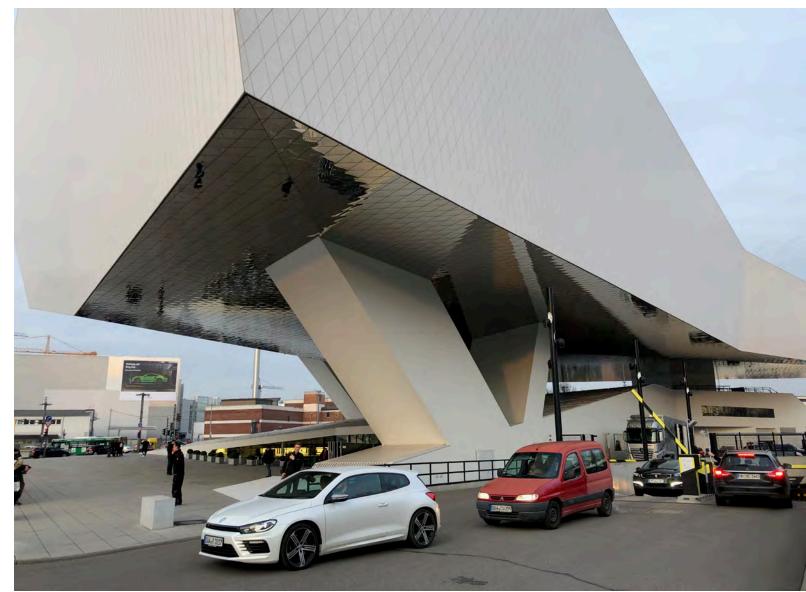
- A Atrium of UNStudio's Mercedes Museum
- **B** Kunstmuseum by Hascher and Jehle
- c Interior of the Porsche Museum by Delugan Meissl
- D Torqued concrete structural panels in the Mercedes Museum
- E Porsche Museum cantilevers over the entry couryard











Munich

- A Frei Otto's Olympic Stadium
- ^B Interior of BMW Welt by Coop Himmelblau
- c Brandhorst Museum by Sauerbruch Hutton
- D Inhabiting a lifesize model designed by Marina Tabassum at Stephan Braunfels' Pinakothek der Moderne
- E Interior of Herzog & de Meuron's Fünf Höfe shopping center
- F The Neo-Gothic Neues Rathaus



















ZAHA - MESSNER MOUNTAIN MUSEUM

- A Recessed lighting in Zaha Hadid's Messner Mountain Museum
- **B** Alpine vistas at the top of Kronplatz
- c Floor to ceiling glass at the end of each mountain "tunnel"
- D High-altitude sketching
- E The building emerges like a hightech foreign body embedded in the mountainside









Messner Mountain Museum was by far my favorite building of the entire trip. Built high up in the Dolomites, it was my first time on top of a mountain! I appreciated the contrast of the modern architecture in the jagged snow-capped mountains.

- Julyan Cadena







Renzo Piano Workshop

- Model of Tjibaou Cultural Center А
- В Model of the unbuilt Genoa Harbor Port Traffic Control Tower
- Full Scale Prototype of the Tjibaou С **Cultural Center**
- D Model of The Shard
- Students speaking with RPBW Partner Mark Carroll Е









The visit was eye-opening because it really showed us that there is no such thing as a one-man operation. His office is full of people working in teams and contributing to the projects.

-Anyela de las Traviesas





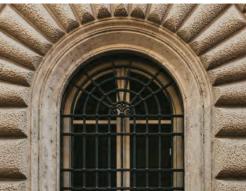




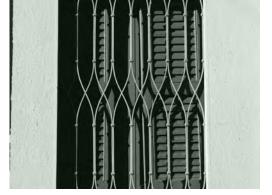






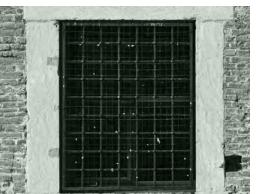






























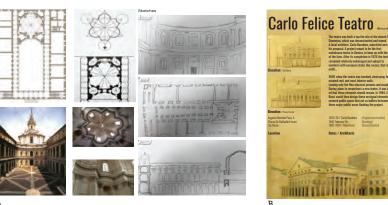






PRECEDENTS

- Chiesa di Sant'ivo alla Sapienza Ege Α Elemec
- В **Carlo Felice Teatro - Bryan Alfonso**
- Actelion Business Center Werkraum С Warteck PP Stairway - Vitrahaus-Julyan Cadena
- San Pietro in Banchi Julyan Cadena D
- Е **Beyler Foundation Museum - Sebastian** Caldas
- Galleria Mazzini Thomas Tovar F
- Museo Gipsoteca Antonio Canova -G Ilan Aronovski
- Via San Lorenzo- Sebastian Caldas Н
- Santa Maria Sopra Minerva Minerva Ι Cheuna
- Universita Luigi Bocconi Sebastian J Hernandez
- **City Life Shopping District Bryan** К Alfonso
- Chiesa del Gesu e dei Santi Ambrogio e L Andrea + Palazzo della Regione Liguria - Anyela de las Traviesas
- Cathedral San Lorenzo Peter Μ
- Dravgalis Ν
- Basilica of Santa Maria di Carrignano -Valentyna Willard 0
- Chiesa di Santo Stefano Sebastian Ρ Plasencia
- Funf Hofe Five Courtyards for the
- Munich City Center Chelsea Gutierrez Q **Olympiapark Munchen - Daniel**
- Gonzalez R
- Landscape Formation One Sebastian Plasencia S
- **City Life Residences Shannon Bishop** Т Casa Guiliani Frigerio - Centri Diventa -**Thomas Tovar**



WERKRAUM WARTECK PP STAIRWAY FABIAN NICHELE & STEFAN EISELE, 201-



The Warteck Brewery is a converted studio space and incorporated a sculptural stair to relate to the creativity of the artists who use the spaces within the building

geometry protruding by 7 m above the courtyard. It is placed above three facades of the existing structure



1 +

VITRAHAUS

HERZOG & DE MEURON, 2009

Vitrahaus is similar to the Actelion Busiess Building as they both overlay a series of rectangular volumes and connect these through several vertical cores

Vitrahaus take a different approach as it places these stairs in order to create a circulation specific to its program. These staircase s create special places and specific routes through the showrooms.

These stairs are considered biomorphic shapes set within a largely open interior, in order to engage visitors.





The project has 4 open cores that link each floor. These vertical cores are used for stairs and structural purposes, as well as mechanical and electrical systems

ACTELION BUSINESS CENTER

HERZOG & DE MEURON, 201

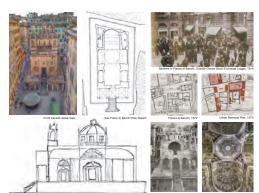
The vertical circulation mediates each levels movement. This complex system is impacted by each levels main direction or axis, vet manages to create a stair that can be easily understood.

С







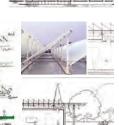


BEYELER FOUNDATION MUSEUM

Architect: Renzo Piano Location: Riehen, Switzerland
Date Completed:1997
Non-some one up under exhibiturit for our gefranzia and a sendigamentarial for a to date and a characterial distribution of the source and harding for increase models that the sharing share and a sendigament of the source and a sending share and a source and a sendigament of the source and a model and a source and a source and a sending share and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a source and a sourc

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And Construction of the second second

GALLERIA MAZZINI THOMAS TOVAR

> Almed to create an elegant shi experience that would attract i upper class residents and visite Equipped with modern ament electricity and running water.

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ILAN ARONOVSKI // ARCHITECTURE IN GENOVA 2023 // ITALIAN PRECEDENT STU



VIA SAN LORENZO

Е

The Via San Lorenzo is a walkway that stretches 300 meters and is full of life and commerce. It starts off in the Pizzza Delia Riabetta and stretches to the Pizzza Gaicomo Matteotti, holding its own Pizza in twelfact. The code was part of the expansion of the cities roads in the beginning of the 19th century to be able to connect the port area with the center of genes. At the end of the wads, in the mid-19th century, the chydan therefore built an influenzatura dedicated boot traffic. however, mainly due to the entry of the tablengi hold be port via San Lorenzo soon lose its original purpose, and thanks to the senting in the Seconem more of a vancementation boot is the signal purpose, and thanks to the senting hold the Seconem more of a vancementation.

Tangi, In 1825, addition enjoyet for a Consignable and which from York of Sam Tomaso into detection of the social the party tay that would make the social state for the Plazar Norson and Sam Domenico, laddivide Julia go to the Portia dell'Acci vas authorized by the congotion of Sauthorized the new big (Ladi Askiro of Savoy, and Intel Sarto 1832 to 1840 the demolition of buildings and the leveling of the read were carried out, the old theorid state intel and a half.







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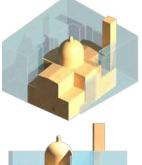
SECTION CUTS

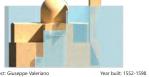
Precedents



Chiesa del Gesu e dei Santi

Ambrogio e Andrea + Palazzo della Regione Liguria

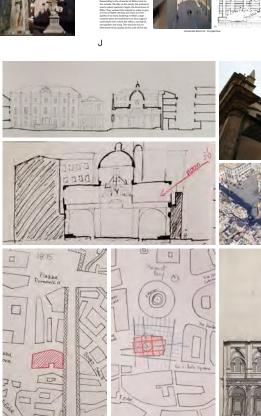




ect: Giuseppe Valeriano

The Church of the Jesus is the most important testimony of the presence in Genoa of magning del Gesiù. Built on a project by Giueppe Valeriano, painter, architest and Jesuit the church is dedicated to the Santo Ambrogio bishop of Milan, who took refuge in after the invasion of the Lombards by King Aliboino, from 569 to 645. The structure of iag e structure of sna Spinola. It of I

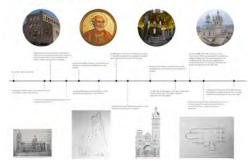
the engineer Giuseppe Tallero, alre-completed in 1924. of the church was erected in 1928.







Cathedral of San Lorenzo





Ι



LANDSCAPE FORMATION ONE

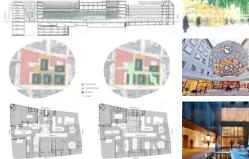








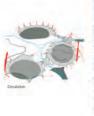




Olympiapark München

igned by Günther Behnisch and Frei 2 for the olympic games. They create

multiple edges at the entrances squeee yos the area and then opens up to allow you to elience the rest of it.



Q

Section

express a tension between eroded solid and a sequence of planes, which create an unexpected unity. Terragni designed it with a consistent formal regulation and individual expression logic.

Terragni

Р

The building's facades are read as layers applied onto an unstable unerlying layer.

Casa Guiliani Frigerio consists of 4 distinct facades. Each different from the other which challenges traditional notions of alignment and unity. The disjunctive corners and use of different materials

Centri Diventa

Facade Composition

Casa Guiliani Frigerio

Lake Como, Italy



Lake Como, Italy

The Centri Diventa's facade composition is predominantly arranged according to a larger grid framework, which functions as both the project's structure and composition.

The intricate play of different operations such as pulling, pushing, layering, rhythmic sequencing adds depth and dimensionality to the facade, imbuling it with a unique character.

The juxtaposition of diverse materials in a coherent manner creates an overall sense of unity while simultaneously showcasing the variety of materials employed.





114 RESEARCH / APPLICATION











Design Studio

PIAZZA DANTE

The promises of revitalization and modernity that attended the creation of Piazza Dante did not materialize in the ways that the city of Genova expected. The ideals that shaped its design quickly passed out of favor once it became clear that the noise and the congestion of a busy vehicular intersection added little to a city known for its slower walking pace. While the architecture of the piazza is widely regarded as an exceptional example of the Rationalist period of modernism in Italy, the unfinished branch of the five-way intersection at Piazza Dante has never been completed. It remains an appendage that has little use other than a parking area for hundreds of scooters and motorbikes.

Nearly one hundred years since its creation, the City of Genoa has decided that it is time to rectify this issue by redesigning the piazza along this fifth branch of the piazza, completing the architectural ensemble, and creating a signature building that expresses the ideals of a new century. This building should strive to express through its architectural design one or more of the principles of sustainability that have become hallmarks of responsible 21st Century architecture: passive cooling and heating, alternative or locally sourced materials, water management and conservation, integration of gardens into the building, and pedestrian oriented design.

Site Description and Aims

On the South side of the site, the piazza sits adjacent to a curving building from the 1940s that was part of the original design by Marcello Piacentini. It stretches from Via del Colle on the West to Porta Soprana on the Northwest, following the pedestrian way down to Casa Cristofor Colombo and then following the sidewalk back around to Via delle Casaccie on the East side of the piazza. While no part of the piazza may be used for surface parking, access must be maintained for emergency service vehicles, garbage removal, maintenance, and local deliveries. It is assumed that copious underground parking will be provided beneath the piazza provided that access is not compromised by new building foundations.

Mixed-use Hotel, Restaurants, and Retail

It is intended that the building at the head of the piazza, currently a three-story structure, be expanded to accommodate a hotel with 20 to 30 rooms (Hotel Porta Soprana). Its height must not exceed the adjacent building, nor should it obscure views to the medieval gate. Access to the hotel should be primarily from the piazza level, but it is recommended that the main lobby be placed at the level of Via Del Colle/Porta Soprana. Meanwhile, the floors of the building at, or just above, the piazza level should aim to provide an anchor for redevelopment of the piazza with restaurants, cafes, retail, and leisure programs. The building is encouraged to expand public vertical circulation opportunities between the piazza and Porta Soprana. The Hotel should include a dedicated service elevator as well as a dedicated guest elevator and two means of egress.

Lower levels

Public: Restaurants, cafes, retail spaces.

Back of House: Be sure to accommodate deliveries and garbage removal (see nearby Piazza Del'Erbe as a problematic example). Also make accommodations for an electrical vault and an elevator machine room of an appropriate size at or below the piazza level.

Upper Levels

Public: Hotel lobby, guest services, waiting area, and executive center (a small meeting room that includes a printer, a computer, and a conference table)

Back of House: Management offices, receiving, laundry, janitorial, luggage storage room. *Guest levels*: Elevator lobbies, hotel rooms, janitorial closets

SYLLABUS

ARC 5343 Architectural Design 8 (6). Architectural design explorations of site, building codes, community objectives will be undertaken through individual programming, process and design initiatives for a complex building project. Prerequisite: ARC 5340 (F,S)

ARC 5362 Architectural Design 9: Sustainable Practices (6). Architectural projects of medium scale. Exploration and application of sustainable practices emphasizing relation of site and environmental issues to architectural production and design methodology. Prerequisites: Graduate standing and ARC 5361. (S)

Course Objectives

ARC5343 / ARC5362 is a cross-listed vertical architecture design studio in Genoa, Italy that proposes a sustainable architectural intervention within a complex urban context. Students will analyze and document an urban site using a variety of advanced conceptual and analytical tools in order to develop a sustainable urban and architectural proposal that operates as an integrated response to the needs of contemporary collective urban life. The course will introduce design methods and strategies including contextually appropriate sustainable practices emphasizing relation of site and environmental issues to architectural production and design methodology.

The course is paired with Environmental Systems in Architecture 2, a course that is intended to familiarize students with resource-saving passive and active integrated building technology systems and green building modeling and performance optimization. Upon competition of the course, students will have an understanding of the thermal, mechanical, electrical, acoustical, water supply, sanitary, sewage disposal, and conveyance loads, behaviors, and systems in architecture. Students will gain an understanding of these behaviors, systems, and practices for creating and controlling exterior and interior environments, building envelopes, and technical building systems for service and comfort.

This course aims to provide an understanding of how the selection and integration of environmental systems in the early stages of the design process will lead to production of resource-efficient buildings with minimal adverse impact on the environment. The course will approach the integration of environmental building technology and architectural design by defining them as mutually supportive thought processes. The course assignments will be linked to the studio design and production activities.

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

Student Performance Criteria

A: Critical Thinking and Representation

A. 2 Design Thinking Skills:

Ability to raise clear and precise questions, use abstract ideas to interpret information, consider diverse points of view, reach well-reasoned conclusions, and test alternative outcomes against relevant criteria and standards.

A.3 Investigative Skills:

Ability to gather, assess, record, and comparatively evaluate relevantly information and performance in order to support conclusions related to a specific project or assignment.

A.4 Architectural Design Skills:

Ability to effectively use basic formal, organizational and environmental principles and the capacity of each to inform two- and three-dimensional design.

A.5 Ordering Systems:

Ability to apply the fundamentals of both natural and formal ordering systems and the capacity of each to inform two- and three-dimensional design.

A.6 Use of Precedents:

Ability to examine and comprehend the fundamental principles present in relevant precedents and to make informed choices about the incorporation of such principles into architecture and urban design projects.

B: Building Practices, Technical Skills, and Knowledge.

B.1 Pre-Design:

Ability to prepare a comprehensive program for an architectural project that includes an assessment of client and user needs; an inventory of spaces and their requirements; an analysis of site conditions (including existing buildings); a review of the relevant building codes and standards, including relevant sustainability requirements, and an assessment of their implications for the project; and a definition of site selection and design assessment criteria.

B.2 Site Design:

Ability to respond to site characteristics, including urban context and developmental patterning, historical fabric, soil, topography, ecology, climate, and building orientation, in the development of a project design. B.6 Environmental Systems:

Ability to demonstrate and apply the principles of environmental systems design, How the design criteria can vary by geographic region and the tools used for performance assessment. This demonstration must include active and passive heating and cooling, solar geometry, daylighting, natural ventilation, indoor air quality, solar systems, lighting systems, and acoustics.

C: Integrated Architectural Solutions.

C.1 Research:

Understanding the theoretical and applied research methodologies and practices used during the design process.

By the end of our semester in Genova, I looked at the real Piazza Dante and it looked strange because as I looked up to it, I expected to see our design ...

- Sienna Lewis











Parassita del Pannello Ege Elemec / D09 Sebastian Hernandez / D09

Liguria Amphitheater Peter Dravgalis / D09 Sebastian Plasencia / D09



Competing Grids Anyela de las Traviesas / D09 Chelsea Gutierrez / D09

Il Parassita Daniela Benguria / D09 Daniel Gonzalez / D09



Capturing Spring Olivia Beck / D09 Sienna Lewis / D09

La Griglia di Dante Ana Cristina Olivares / D09 Sebastian Caldas / D09







Dante Soprano Carlos Malmierca / D09 Minerva Cheung / D09

La Cascata Ilan Aronovski / D09 Valentyna Willard / D09



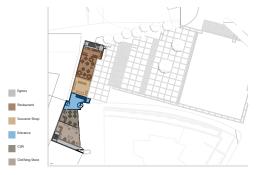
Timeless Connections Bryan Alfonso / D09 Shannon Bishop / D09

Sistemi Concorrenti Julyan Cadena / D09 Thomas Tovar / D09

Ege Elemec + Sebastian Hernandez / D09

- Site Analysis + Response Retail Plan (Program) А
- В
- Lobby/Romming Plan (Program) Spring Summer Analysis С
- D
- Summer Solar Analysis Е
- Fall Solar Analysis F
- Detailed Section Model G
- Building in Context Site Section Н
- Ι
- Site Plan J
- Sections К
- Retail Plan (Circulation) L
- Site Section М
- Ν **Aerial Rendered View**
- **Rendered Views** 0
- Ρ **Facade Detail Rendered Views**













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Sunset



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Mid-Day

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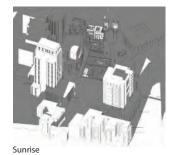


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Sunset



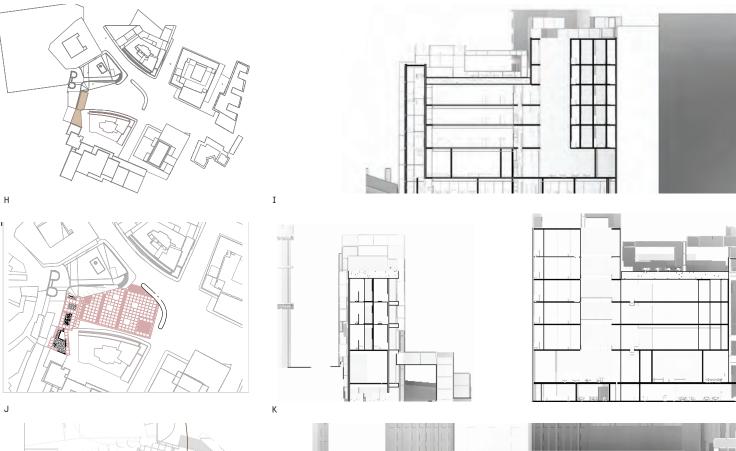




Mid-Day



Sunset





L



















