ROME

Rome

Contents

Areal view of the Parioli
neighbourhood in Rome

This semester the studio will work in the Italian capital city, Rome, and explore the *palazzina* as a building type.

We have chosen six project sites in Rome, located in different parts of the city, but similar in character and qualities. While the focus of the project is mainly on developing strong concepts for apartments, other programmes should also be considered at ground floor level.
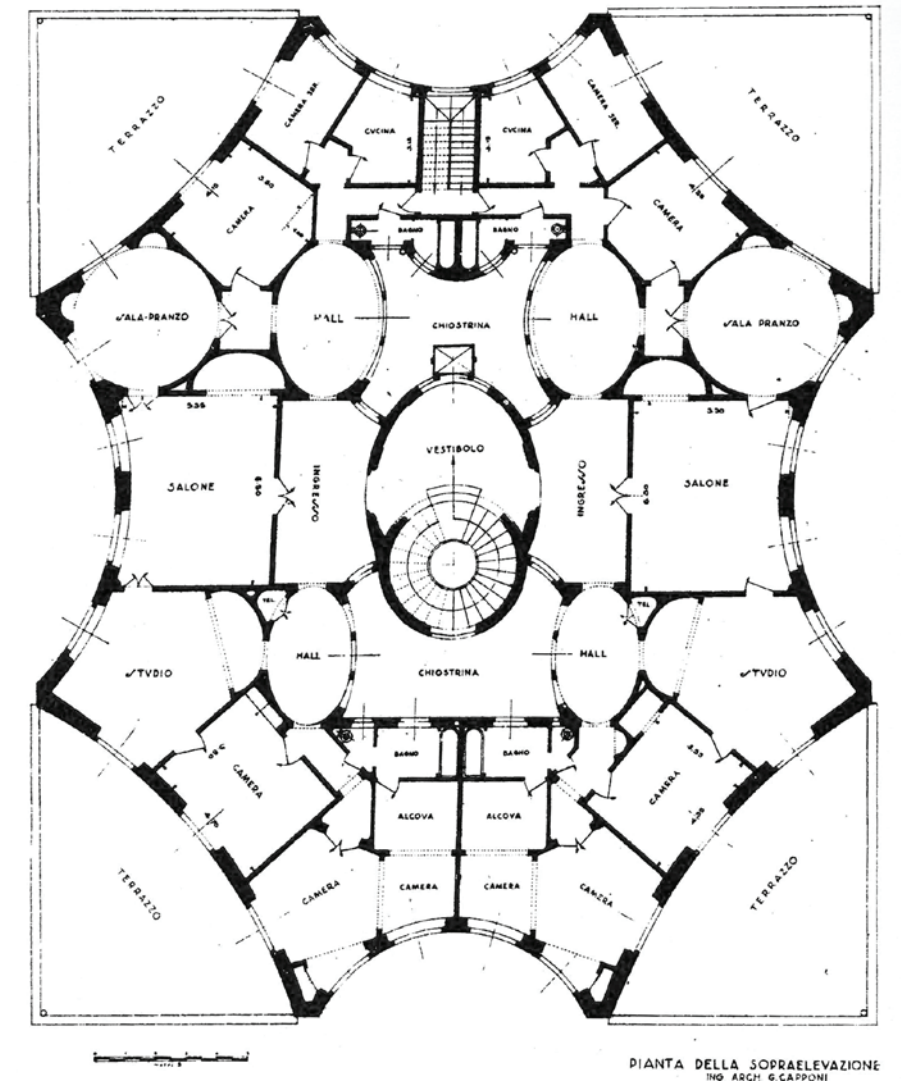
Inner courtyard
Testaccio
Rome

5

In a previous semester we studied the *palazzo* as a building type and considered its relevance for a contemporary urban development. This semester we are interested in working with the *palazzina*. While typologically similar as their name indicates, they differ in that a palazzo is a large house, while a palazzina is a multi-occupancy building that is volumetrically similar to a *palazzo*.

We invite you to start by investigating the definition of this building type and the manner in which it can support a well-defined urban arrangement. This will require you to study precedents and existing models.

From the lessons you learn from this study you should develop an urban plan or strategy that tests how *palazzine* can add to the site and neighbourhood. The positioning and space between buildings needs to be carefully developed by testing a range of options.

The character and quality of the public realm and shared amenity should also be considered, as well as the impact any project has on its wider context and on its more immediate neighbours.

Finally, the design of a building type and the internal organisation of apartments should be explored, and how it could be repeated or adjusted in different settings.

Palazzina Nebbiosi
Rome
Giuseppe Capponi
1929

Vittorio Magnago Lampugnani
The Myth of Truth: urban planning in the Italy of Neorealism

(in: Die Stadt im 20. Jahrhundert. Visionen, Entwürfe, Gebautes Berlin:
Wagenbach, 2010)

In Italy: the construction of a society

In the January 1946 issue of the magazine *Domus*, which he had just taken over from Gio Ponti, Ernesto Nathan Rogers conjured up a dilapidated house, exposed to the wind and rain and filled only with the cries of women and children in a programmatic essay with the succinct but evocative title *La casa dell'uomo*. The metaphor referred to architecture in general, but above all to that of Italy. Rogers was not simply concerned with rebuilding the houses and towns that had been destroyed during the war. He saw the country as physically, but above all morally, damaged, and along with the redesign of the Italian architectural landscape, he also called for redesigning the society that would inhabit it: "It is a question of developing a style, a method, an ethic, as elements of one and the same objective. It is a question of building a society." With this appeal, Rogers the spokesperson for and interpreter of an entire generation of younger Italian architects who were attempting to reposition themselves both architecturally and politically after the dark days of fascism.

From the *Resistenza* to the *Democrazia Cristiana*

By the end of the Second World War, more than six percent of existing homes in Italy had been destroyed and around ten percent were damaged. Factories, railway lines, roads and bridges were hit much harder by the bomb raids and demolitions. However, the shadow of fascism weighed far more heavily on the country than material destruction. The opposition to the regime, which had seized power in 1922 and received 65 percent of the vote in the political elections two years later, had already been established in 1942 in various underground parties, including the *Partito Comunista Italiano*, the *Partito Socialista*, the *Partito d'Azione*, the *Democrazia Cristiana* and the *Partito Liberale*. In September 1943, these parties merged to form the *Comitato di Liberazione Nazionale*. Around the same time, the *Resistenza* – the resistance movement – was organised, operating behind the slowly retreating northern front between the Axis and Allies. By 1945 around 250,000 Italians had joined it.

In July 1943, the Fascist Party was dissolved by the government of Marshal Pietro Badoglio, appointed by King Vittorio Emanuele III. Benito Mussolini was formally dismissed and arrested but was freed only a few weeks later by German paratroopers; he then founded the short-lived Republic of Salò under the National Socialist protectorate. In March 1944, over a million workers went on strike in northern Italy, and in April 1945 Mussolini was captured and shot by partisans while attempting to flee to Switzerland. In December of the same year, the liberal Christian Democrat Alcide de Gasperi was elected Prime Minister of liberated Italy.

His politically heterogeneous government was faced with a difficult task. The infrastructure had been largely destroyed and the major labour strikes had also fractured the country socially. The cost of living was rising rapidly, as real wages fell and unemployment rose. When the Peace Treaty of Paris was adopted in February 1947, compelling Italy to renounce its colonial possessions and pay reparations to the Soviet Union, Yugoslavia, Greece and Ethiopia, the nation also came under pressure from outside.

A new government replaced the recently established one: In May 1947, the fragile alliance collapsed once again and the Communists and Socialists left. With American support, De Gasperi formed a new government, dominated by the Christian Democrats. After the constitution of the Italian parliamentary democratic republic came into force on 1 January 1948, the campaign for the national elections of April 1948 drowned out both the protests by the impoverished southern Italian farmers and workers and the conflicts between the trade unions and the government. This was also accompanied by growing ideological polarization.

The choice between the political right and the political left became a choice between idealism and materialism, between Catholicism and Marxism. The *Partito Comunista Italiano* painted a picture of Italy as a political and cultural colony of the United States of America and was backed by the Soviet Union. In turn, the *Democrazia Cristiana* invoked the communist threat from the East and benefited from American subsidies. Even the Vatican did not stay out of these heated disputes and aggressively supported the *Democrazia Cristiana* election campaign. Its intervention was not without consequences: *Democrazia Cristiana* emerged as the clear winner of the national elections, while the Communists and Socialists were defeated. As a result of this, the *Democrazia Cristiana* would shape the reconstruction of Italy in the following decades, although not without serious opposition.

Attempts at cultural liberation: Neorealism in literature, film and painting

As early as the 1930s, some Italian writers had begun to look for alternatives to late Symbolist and late Futurist literature, but above all to the hollow rhetoric of Fascism. To this end, they drew on *Verismo*, which at the end of the nineteenth century had campioned the cause of the unsparing depiction of reality and the unadulterated disclosure of its harsh conditions. They countered the heroic themes of pro-regime writing with true-to-life motifs, the fate of the common people, the struggles of workers, peasants and partisans; the deliberately pompous, bombastic language with an easily understandable style; the nationalist and increasing mass enthusiasm for racist policies with the celebration of the simple *uomo della strada*. However, this painstaking, at times even raw portrayal of everyday life, poverty and failure was not rooted inpessimism, but rather in an attempt to overcome the existential fear fuelled by fascism and restore trust in the world and in humanity.

The subversive intention of these works did not escape the regime's notice.Carlo Bernari's book *Tre Operai* (1934) was banned by the censors; a similar fate to that of Alberto Moravia's *Gli indifferenti* (1929) a few years earlier. Despite the partly explicit, partly covert repression, Neorealism developed into an internationally significant literary movement that reached its high point with Elio Vittorini's *Uomini e no* (1945), Carlo Levi's *Cristo si è fermato a Eboli* (also 1945) and Cesare Pavese's *La luna e i falò* (1950). Italian cinema adopted a similarly disenchanted position at around the same time. While the propaganda documentaries of the *Istituto Nazionale LUCE* were still emphatically glorifying the deeds of Mussolini and his comrades in arms, skilfully using the imagery and editing techniques developed by Futurism and Constructivism, in *Ossessione* (1942), Luchino Visconti showed a series of Italian

landscapes in deliberately peaceful sequences alongside the romantic drama of the two main characters, Giovanna and Gino, showing the country as it was, rather than as the regime would have liked to reshape it. The focus was not on the power of the individual in the midst of an undifferentiated collective mass, but on the individual fate of ordinary people. The action was not framed by monumental grandeur set in stone, but by a landscape that was as simple as it was atmospheric. Roberto Rossellini, who had already anticipated Neorealist themes in *La nave bianca* (1941), created the *Trilogia della guerra* immediately after the end of the war: *Roma città aperta* (1945), *Paisà* (1946) and *Germania anno zero* (1947). In *Paisà*, he deliberately worked with non-professional actors, filmed on location and used original footage from newsreels to achieve a form of social and poetic realism. No longer concerned with evoking artificial dreams, as Italian cinema had done during the fascist regime – were now being pursued under different banners, especially in Hollywood – but about a new view of reality that should be critically reflected upon in order to change it.

Adherence to reality and critical reflection would also be the focus of other films of Italian Neorealism: Vittorio de Sica's *Sciuscià* (1946) and *Ladri di biciclette* (1948), Giuseppe de Santi's *Caccia tragica* (1947), Rossellini's *Stromboli, terra di Dio* (1949) and *Europa '51* (1952). As Cesare Zavattini, who, incidentally, wrote the screenplay for *Ladri di biciclette*, emphatically declared: "It is no longer a question of turning imagined things into reality, but of making things as they are as meaningful as possible."

Painting was not dissimilar in orientation to literature and film, turning against both the pathos of regime art and the formalism of abstract movements. In terms of content, it addressed current issues of the workers' struggle and resistance, calling for immediate aesthetic accessibility, and therefore figurative art. Renato Guttuso became the main protagonist of this new, expressive and strongly colourful connection to reality, for example with the series of drawing *God with us*, as well as with paintings such as *The Occupation of Undeveloped Land* (1948), *The execution of the Patriots* (1952) and *Dead Worker* (1953).

Continuity and ruptures: debates and architectural groupings

The deep upheavals to which Italy was exposed in the first post-war years also affected its architectural culture. Even during the Fascist era, it had been anything but uniform and had been repeatedly riven by fierce polemics. The regime had magnanimously overlooked these polemics, not least because they offered it welcome opportunities to demonstrate its cultural tolerance. The antagonism and debates of the 1920s and 1930s continued after 1945 under different political circumstances.

The architects of the *Novecento* and the *accademici*, above all Marcello Piacentini, were the most unimpressed. Between 1947 and 1951, together with Attilio Spaccarelli, Piacentini was able to complete the design and construction of Via della Conciliazione largely undisturbed. In 1953, at the age of almost 70, he was elected Dean of the Faculty of Architecture at the University of Rome for the second time. Together with Pierluigi Nervi, he built the *Palazzo dello Sport* for the

1960 Olympic Games on a site in the satellite city *E.U.R.* in Rome, for which he had planned a monument to the victory of the Axis powers, Germany and Italy, 15 years earlier, as a new and inoffensive end point of the Via Imperiale, which in the meantime had been renamed Via Cristoforo Colombo.

The Rationalists, who had organized themselves in the *Movimento Italiano Architettura Razionale (M.I.A.R.)*, did not have it quite so easy. In 1945, the movement was renamed *Movimento Studi per l'Architettura (M.S.A.)*, replacing the original objective of rational architecture with a social and, above all, political commitment. The new manifesto revealed the underlying uncertainty: "The movement is initiated by a group of architects who are committed to a common orientation in their field of work and in the way they understand the organizational forms of social life." Their work found a forum for discussion primarily in the magazine *Costruzioni Casabella*, which resumed regular publication in 1946 under the direction of Franco Albini and Giancarlo Palanti; but also in *Domus*, where Rogers was soon replaced by Ponti, and in *La nuova città*, where Giovanni Michelucci increasingly turned to the tradition of Expressionism. With the *QT8*, an experimental urban quarter built in Milan from 1947 onwards on the occasion of the XVIII Triennale, based on the urban masterplan by Piero Bottoni, Ezio Cerutti, Vittorio Gandolfi, Mario Morini, Mario Pucci and Aldo Putelli, a remarkable but also ambivalent urban manifesto was created by the group, attempting to transfer the experiences of German and Dutch housing estates of the 1920s to an urban quarter. Nonetheless, the provision of greenery is unusual by Milanese standards, and the variety of residential typologies is remarkable, even by international standards. Architects such as Vittoriano Viganò, Marco Zanuso, Gabriele Mucchi and Pietro Lingeri were involved, and Vico Magistretti and Mario Tedeschi built the neighbourhood church of *Santa Maria Nascente* in 1954-1955. In 1945, the two historical antagonists, the *accademici* and the *razionalisti*, were joined by a new formation: the *organici*. The young architectural historian, Bruno Zevi, founded the *Associazione per l'Architettura Organica (APAO)* a few months after the end of the war with the explicit intention of pursuing a third and alternative path which, unlike the other two, would not be compromised by fascism. He defined what the movement represented as both a technical and artistic practice, striving to create a new environment for a new democratic population. Organic architecture was to emerge directly from the needs of socialized man, and represented the antithesis of monumental architecture, which had been used to mystify the state in a past from which he wanted to distance himself.

Also in 1945, Zevi published the programmatic pamphlet *Verso un'architettura organica*, which, in a polemical allusion to Le Corbusier's *Vers une architecture*, was intended to further codify and consolidate the theoretical foundation of the movement. The ambition was only partially realised, and the longed-for "democratic" architecture failed to materialise beyond ideological declarations of intent. At best, it imitated the poetics of its heroes, above all Frank Lloyd Wright, but also Alvar Aalto and Hans Scharoun. Their built manifestos, such as the *Ospedale traumatologico* in Rome by Giuseppe Samonà (1948) and the *La Falchera* housing estate in Turin (1951) by Giovanni Astengo and a group of young architects were

equally unassuming. The magazine *Metron*, which was published in Rome between 1945 and 1954 and edited by Luigi Piccinato, Mario Ridolfi and Bruno Zevi, revealed both the theoretical weakness and the eclectic approach of *architettura organica*; and even when *L'architettura, cronache e storia* replaced *Metron* in 1954, now under the sole direction of Zevi, the outline of the third way of Italian post-war architecture did not become any clearer.

Between the preservation of knowledge and the standardization of solutions: Italian manualistics (1946-1952)

In 1946, Gino Calcaprina, Aldo Cardelli, Mario Fiorentino and Mario Ridolfi published the *Manuale dell'architetto* on behalf of the *Consiglio Nazionale delle Ricerche (C.N.R.)* in collaboration with the United States Information Service (USIS).11 As the title suggests, it is a manual, albeit a special kind of manual. Unlike existing architectural manuals such as Ernst Neufert's *Bauentwurfslehre12*, this is not an abstract, universal system, but rather a summary of the usual and well-known construction methods in Italy in an organic corpus. In other words, the *Manuale dell'architetto* is an instrument for documenting and preserving the knowledge of building that existed in a circumscribed cultural area, but also for making it readily accessible. Local building and functionalist rationalism, pragmatic standardization and cautious industrialization find a synthesis here that, leaving aside the call for great architecture, is intended to enable the normal, usable, technically sound and aesthetically appropriate building that the devastated Italy of the post-war period was in need of. In this respect, it is not only a manual, but also a programmatic work: in opposition to the pomposity of the architecture of the recently overthrown regime and promoting a new sobriety based on tradition.

It thus ties in with Pagano and Daniel's exhibition *L'architettura rurale nel bacino del Mediterraneo* at the VI Triennale of 1936, which attempted to trace the origins of rationalism in the rural tradition and establish it as a functional, timeless architecture that would survive all styles, using the photographs that Pagano had taken with his Rollei 6x6 in his travels through the Italian regions. In fact, the *Manuale* anticipates much of what architectural Neorealism will demonstrate. The book *Il problema sociale, costruttivo ed economico dell'abitazione*, published by Irenio Diotallevi and Franco Marescotti in 1948, is in many ways the rationalist answer to the traditionalism of the *Manuale*. The analysis of different types of housing construction, primarily based on the experience of the *QT8* housing estate in Milan, which had just been completed, is primarily concerned with social, functional and economic issues. In this way, it ties in directly with the German New Objectivity that Diotallevi and Marescotti took as their model. Beyond this polemic, which pitted not only traditionalists against functionalists, but ultimately also representatives of the Roman school against representatives of the Milanese school, Adalberto Libera pursued the vision of his own, completely different manual.

Between 1943 and 1946, he worked on a handbook for housing construction based on the needs of people – investigated both rigorously and comprehensively – which was intended to produce a technically, functionally, as

well as aesthetically mature, timeless architecture. However, *La tecnica funzionale e distributiva dell'alloggio* did not develop beyond research, sketches, texts and wonderful drawings. Reflections and analyses flowed into the essay *Per un metodo nell'esame del problema della casa* (1943, with Giuseppe Vaccaro) and into the book *Verso la casa esatta* (1945, with other architects). In 1952, with *La scala del quartiere residenziale*, something like a manual was finally produced; which included reflections on the theoretical considerations and practical experiences of the *INA-Casa* housing estates.

State-subsidised housing construction Italian style: *INA-Casa* (1949- 1963)

At the beginning of 1949, *INA-Casa* was established through a law that was to become known as *"Piano Fanfani"*; it operated for fourteen years until it was replaced by *GESCAL (Gestione Case per Lavoratori)* in 1963. The official name of the law, *"Provvedimenti per incrementare l'occupazione operaia, agevolando la costruzione di case per lavoratori"*, reveals the dual objective of the initiative: the housing shortage of the post-war period was to be addressed through state-subsidised, low-cost workers' housing, while creating jobs for the many unskilled workers, mainly from southern Italy, who could not find employment industry. It was therefore clear from the outset that the *INA Casa* programme would preferably promote labour-intensive, i.e. traditional construction methods, rather than industrial construction methods.

In organisational terms, *INA-Casa* was established as an autonomous institution within *INA (Istituto Nazionale delle Assicurazioni)* and was subordinate to the *Ministero del Lavoro*. It was financed by state contributions, some of which were channelled through the Marshall Plan, and by compulsory contributions from employees and employers. Its powers were limited to the promotion and management of a large-scale construction programme for low-cost housing, but had now responsibility for urban planning, which was retained by the municipalities. Although it had the legal authority to expropriate, it hardly ever resorted to it: plots were acquired on the open market, encouring rather than deterring land speculation. Building projects were transferred to public developers such as the *Istituto Nazionale della Previdenza Sociale (INPS)*, the *Istituto Nazionale per le Case degli Impiegati dello Stato (INIS)* or the *Istituto per la Case Popolari (ICP)*, but also to cooperatives and other organisations. *INA-Casa* procured the building sites, formulated the building programme and oversaw planning and implementation. Half of the flats built as part of this programme were rented out and half were sold. Allocation was determined according to complicated criteria, family size and economic means being the most important priorities.

The administrative management was entrusted to the conservative architect Arnaldo Foschini, the direction of the design office to Adalberto Libera; one of the most important staff members was Mario De Renzi. Under the guidance of this culturally and politically heterogeneous team, *INA-Casa* adopted two volumes of standards, which were published respectively in 1949 and 1950; two more would follow in 1956 and 1957. They articulated not only the practical but also, most

importantly, the ideological guidelines of the building programme.

The first volume of standards is organised into two sections. In the first, a maximum density of 500 inhabitants per hectare is prescribed for the planning of interconnected residential neighbourhoods, good natural light and ventilation are required, and the enclosed block with an inner courtyard is rejected. For the flats, the separation of day and night areas, a spacious loggia and a storage room are required. The financial outlay must be minimised, but not at the expense of comfort:

> "The home is above all the place where a family lives, a place that, in
> addition to the basic 'four walls with a roof', should offer them many
> other small things (easily provided, because they depend on the care
> and human warmth with which the project was designed), which
> together create a comfortable house."

Particular importance is attached to taking into account the *genius loci* and the local building and land traditions; this supposedly inevitably results in a picturesque urban and architectural arrangement:

> "The house should contribute to the shaping of the urban environment -
> and in doing so visualise the spiritual and material needs of people,
> real people, not abstract ones: people who neither appreciate nor
> understand the endless and monotonous repetition of the same type
> of dwelling, within which they can only recognise their own by a
> number; who do not enjoy the grid-like system, but
> prefer spaces that are simultaneously enclosed and dynamic.
> The conditions of the ground, the natural light, the landscape, the
> vegetation, the existing environment, the colour palette will influence
> the design composition so that the inhabitants of the new urban
> settlements can have the impression that there is something spontaneous,
> something genuine, something indissolubly connected to the place where
> they stand."

The second part of the volume consists of a collection of floor plans for small dwellings; the house types presented are casa *multipiana continua*, *casa multipiana isolata* and *casa a schiera*, single or multi-storey. It is emphasised that these are merely guidelines that need to be developed further. Furthermore, a national competition for standard workers' houses is published in the appendix; among other things, it is intended to identify a list of 220 architects and engineers to be accredited by *INA-Casa* and used in future projects.

The second volume of standards published in 1950 obviously drew on the principles of the first, but applied them to *INA-Casa's* new urban planning objective: the *Quartiere autosufficiente*, the autonomous worker's housing estate with all the necessary infrastructure. In addition to the usual sanitation requirements, there are also requisites for diversification and decentralisation. Achieving the goal of mental health and psychological well-being requires urban planning and architecture capable promoting the identity of the residents:

> "[...] different urban arrangements, [...] dynamic, and designed in such a
> way as to create comfortable and relaxing environments, with different
> views from all sides and with beautiful planting, where each building has its
> own distinctive appearance and everyone can easily find their home

> and feels that it reflects their personality."

Such recommendations are underpinned by concrete examples: historic city facades from Amsterdam and Copenhagen as examples of "true" spontaneous architecture. Contemporary housing estates from Denmark and Sweden are recommended for imitation. But the designs that emerged from the *"primo concorso nazionale per progetti tipo di case per lavoratori"* or are part of the first *INA-Casa* programme are also proudly presented, such as the group of houses in Abruzzo by Pietro Maria Lugli and the Valco San Paolo estate in Rome by Saverio Muratori and Mario De Renzi.

Twenty recommendations for the urban composition follow, which above all take into consideration existing buildings, landscape characteristics, topographical features and local traditions. The latter also include colour:

> "The return to the use of colour, typical of Italian architecture, is
> recommended in all cases, but especially in buildings erected outside
> urban centres. Especially in housing estates, where
> economic constraints generally do not allow for a particularly varied
> design expression, colour can contribute to the individualisation of the dwelling,
> break the uniformity of a long row of standard houses and at the same
> time form an important element of integration with the surroundings."

The question of the correct layout of the dwelling and its cost-effective construction are then addressed, again pointing out that it must meet the everyday needs of workers and their families, and that these everyday needs must be accurately identified. These requirements are illustrated with positive examples, taken from Libera's unpublished manual *La tecnica funzionale e distributiva dell'alloggio*. The first two volumes of *INA-Casa* standards laid down with remarkable realism and precision the ideological, social, economic, technical and, not least, cultural strategies of the projects to be developed within the framework of the *Piano Fanfani*. In turn, the projects themselves also influenced the guidelines, especially those included in the second volume. In fact, *INA-Casa* first started with small inner-city housing estates, but soon had to turn to suburban properties due to the excessively high land prices. This meant that larger housing estates had to be built and equipped with the infrastructure that the peripheral urban areas did not offer: the *Quartieri autosufficienti* promoted in the second volume of standards. At the time it was printed, the first of these autonomous residential neighbourhoods, the *Quartiere Tiburtino* in Rome, was under construction and the second, the *Quartiere Tuscolano*, also in Rome, had been commissioned.
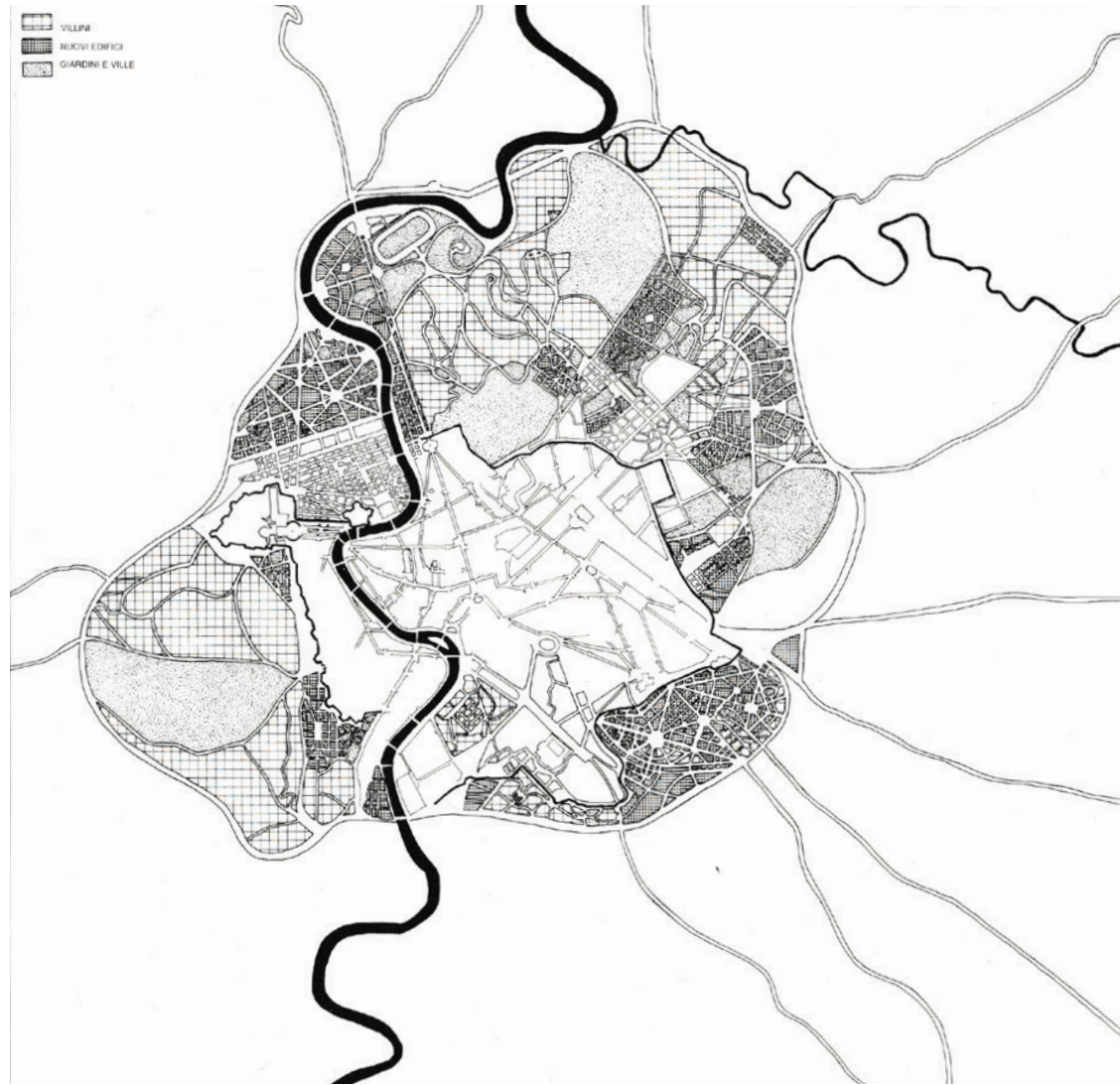
1
Piano regolatore di Roma
1909
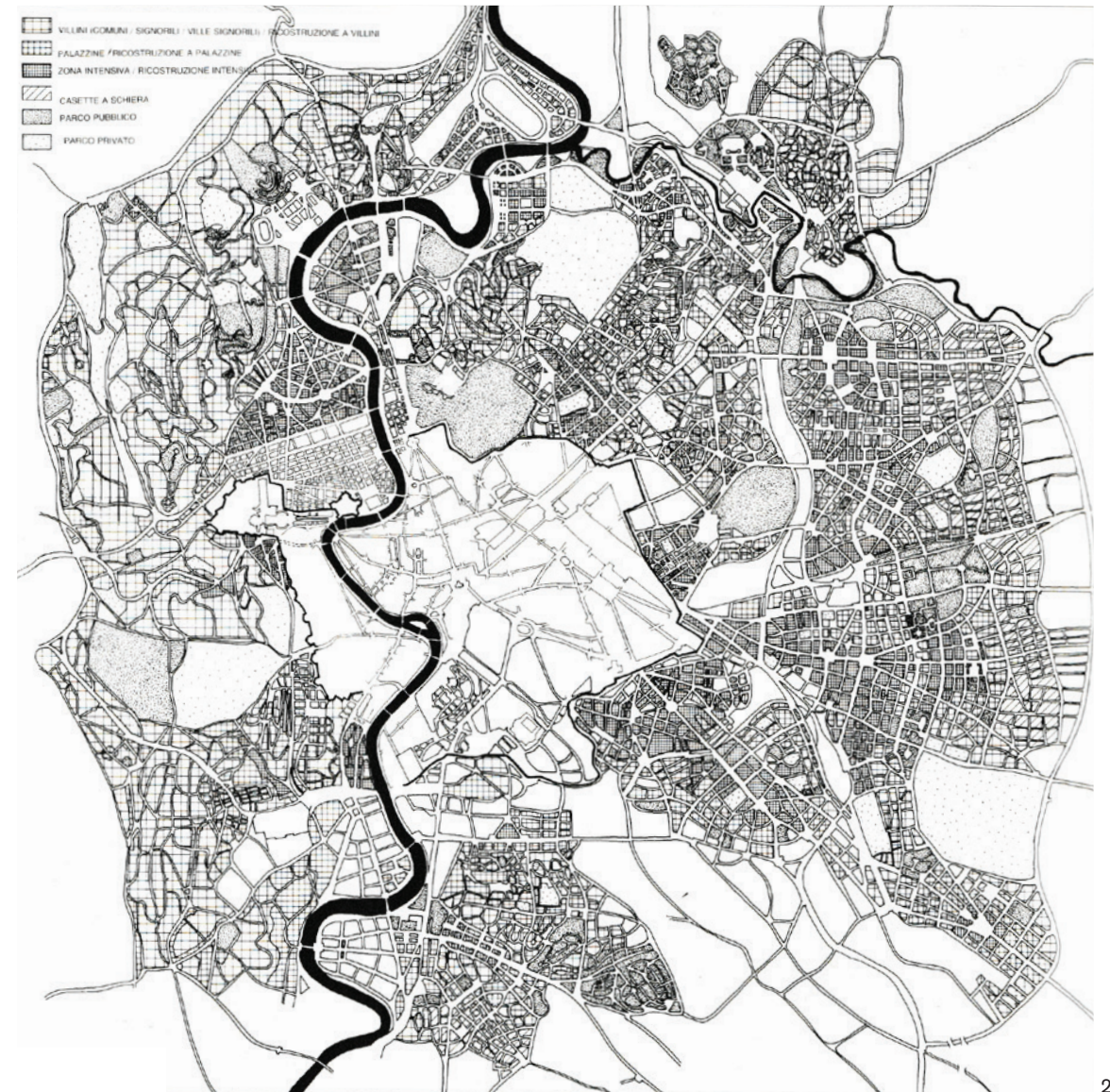
2
Piano regolatore di Roma
1931

Project sites

1
Via Portuense

2
Via Martino Longhi

3
Via degli Olmi

4
Via delle Ciliegie

5
Via Cesare de Lollis

6
Via Teano

1 2 3
Site 1
Via Portuense

1 2 3
Site 2
Via Martino Longhi

1 2 3
Site 3
Via degli Olmi

1

2

3

1 2 3
Site 4
Via delle Ciliegie

1

2

3

1 2 3
Site 5
Via Cesare de Lollis

1 2 3
Site 6
Via Teano

Over the course of several previous semesters we have prioritised rigorous surveys as a basis for understanding the task at hand. Sometimes this takes the form of drawing existing buildings that are typologically similar to those being designed. Sometimes it is a more detailed record of the site and the existing conditions of a place. In this instance, this will take the form of a short film.

We invite you to make a film that documents the character and atmosphere of the neighbourhood you will be working in. It should be carefully structured and clearly communicate the character of the place and how it can support different ways of living.

Technical support will be offered to assist you in this task, and a selection of films will be screened and reviewed. An introductory talk will provide clear instructions on how to carry out this first assignment.

Film still from
Una giornata particolare
Ettore Scola
1977

In this studio we hold the position that invention is a necessary ambition in architecture, but it rarely emerges by spontaneous intuition. Generaly, architects develop a truly unique proposal only after many years of study and reflection. It is questionable if true originality can be achieved given the wealth of examples in the history of architecture.

To help you understand the task for this semester, we would like you to study the *palazzina* as a building type. We believe that by exploringexisting buildings you will be able to develop an understanding of their qualities rather than believe that it is possible to invent spontaneously.

The information compiled and recorded should be drawn upon and referred to throughout the semester. You should consider the potential of the study for informing your work later on. Your work should consider the plan organisation of a *palazzina*. You should be able to describe your reference examples clearly and analytically, using diagrams where necessary.

You should concentrate on understanding the quality and arrangement of the facade. This will require you to look carefully at buildings, making sketches and taking photographs where possible as a way of recording existing conditionsYou are invited to produce a booklet to illustrate the precedents and references you have studied.

A seminar will be given to help you understand this exercise.

Collection of student booklets
Spring Semester 2023

The next component of the work to be undertaken this semester requires you to develop a strategy plan. This can be understood as a typological and massing study. The principal tool to assist you in this exercise will be a 1:500 model. This should encompass a wider area of the neighbourhood in which your site is located. The base model will be made collectively by two groups working on the same site.

We ask you to begin by exploring a range of solutions that would allow the site you are studying to be developed to a reasonably high density. The scale of these proposals and the distance between them and existing buildings should be carefully considered. Each option you propose should be recorded photographically and critically appraised and tested to determine the density it yields. This should then be developed further and refined or discarded as appropriate.

This should be understood as an iterative process that will help you develop the idea for the project you will be working on throughout the semester.

You should use the study trip to Rome as an opportunity to understand the scale and urban structure of the city.

A lecture will be offered to introduce this exercise.

For the intermediate review we require you to produce a 1:100 cast model of one of the buildings you are exploring in your strategy plan. While it will also be necessary to produce plans, sections and elevations, the cast model will enable a more accurate assessment of the formal properties of the project. The model should be made from white plaster and should not use pigments. Window openings, the roof and any overhang it might have should be included.

At this stage in the semester your work will be subject to an intermediate review.

Autumn Semester 2018
Alexandre Pleisch
Ignasi Sarria Sanchez

Fifth exercise: building and facade concept

The results of the previous studies should now be reappraised and drawn upon to produce the next instalment of this semester's work. We would now like you to develop a more precise concept for the buildings and their relationships to the wider context. The principal tool we ask you to use is a 1:100 study or sketch model, which should include an appropriate portion of the context. This is the beginning of the main piece of work you will be producing this semester. We are interested in the qualities of the building(s) you design and the way they are expressed in the organisation of the facades.

Your work should concentrate on the critical appraisal and further refinement of your earlier studies. While a model will be the principal piece of work, we expect your project to be developed through study plans, elevations, sections and sketches. It is also important that you measure the density of your proposal. The facades of your buildings should be drawn at 1:100 as unwrapped elevations and translated into three-dimensional models.

This task should be undertaken with a clear concept of the image of your building in mind. What materials is the building made from? What is your approach to the arrangement of window openings? How does the building meet the ground and how is the top of the building resolved? There are many other questions you should be asking yourself about the facade of your building.

Autumn Semester 2018
Marta Cassany
Francesco Colli

While you will have developed plans in relation to nearly every stage of work, these should now be refined and revised as a final proposal.

The organization of the cores, the distribution of different apartment types, the mix and arrangement of apartments should be clearly represented. It is anticipated that this work will require modifications to the facades and sections.

A comprehensive set of drawings will need to be submitted in advance of the final review.

Autumn Semester 2020
Julien Orozco
Arnaud Beetschen
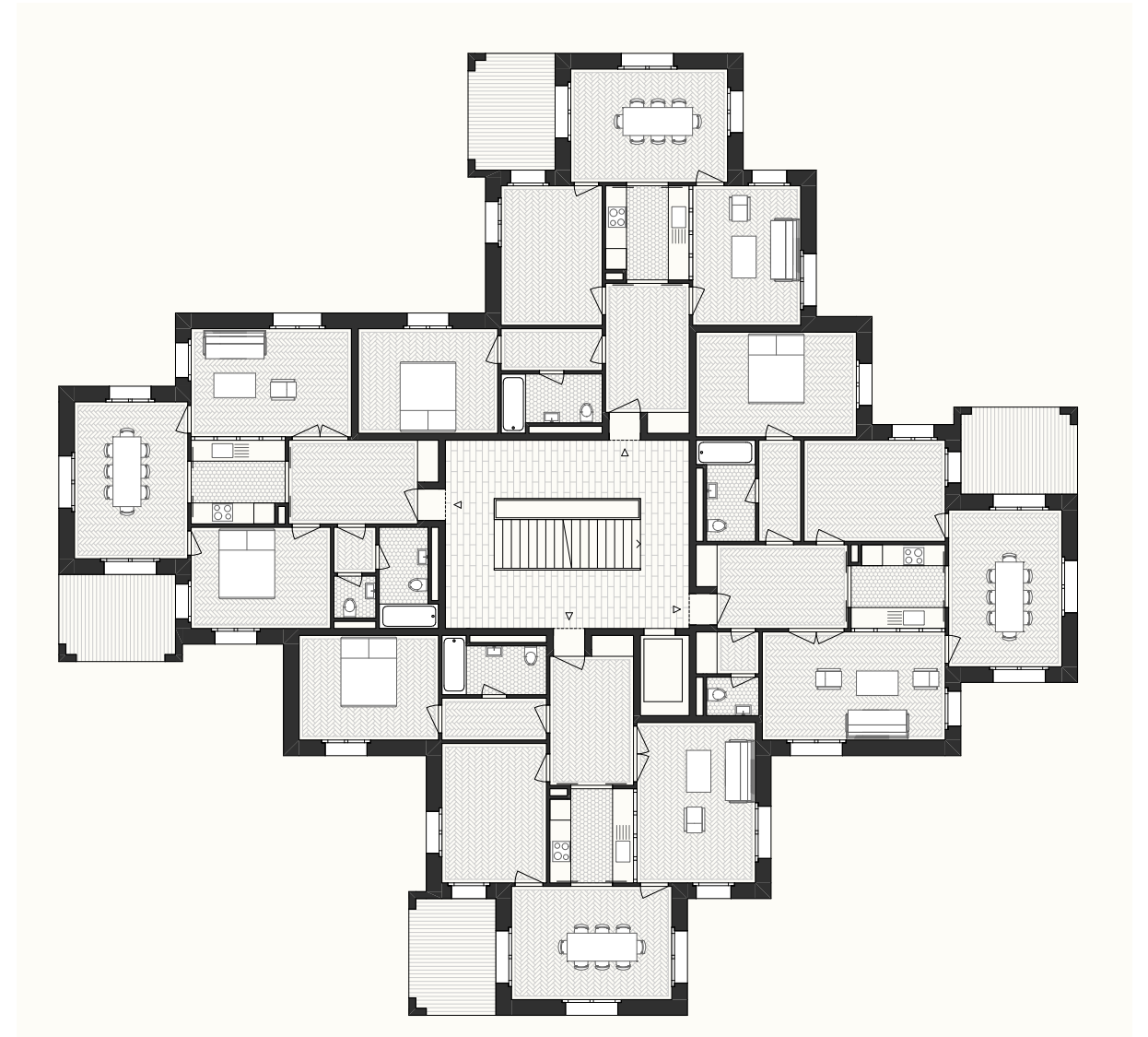
The final piece of work you will undertake requires you to produce two images. No specific graphic technique is prescribed, although you should be able to explain why the technique you choose is appropriate.

These images should represent the atmosphere and the presence of your building. One of the images should depict the exterior of the building in relation to the existing urban fabric and the site of the project within the city and its immediate context.

The second image should represent the interior of a block and its qualities as a partly public, partly private space. It should represent one of the apartments you have developed and as a domestic space.

The requirements for the final review are listed in the semester programme (pages 48 - 49).

Autumn Semester 2018
Bernhard Geiger
Valentin Goetze

As a convincing set of ideas for your building emerges, you will need to produce a careful set of drawings of some of the facades you have developed and a number of sections at scale 1:100.

Plans of your project should be developed at 1:200, 1:100 and at a larger scale where appropriate. You should consider repetition and variation in apartments and what other programmes might be introduced, particularly at ground floor level.

A landscape plan should be produced at a scale of 1:200 indicating an approach to the surfaces, hard and soft elements and the public realm in general.The main piece of work should be the remaking of a final model at asuitably ambitious scale. You should choose the material for this model carefully. It should feel special!

Two more 'atmospheric' perspectives should be produced of the final version of your project.

Finally, you should produce a .pdf or Powerpoint presentation describing your project. This is an important tool for presenting your project at the final review, to explain the development of your work and the strategy you propose.

Autumn Semester 2023
Reviews

Date	Event	Details	Assignments
23 February	Studio briefing	Studio introduction by Jonathan Sergison (JS) Lecture by Vittorio Magnago Lampugnani Film introduction	Film (survey) Reference studies
29 February - 3 March	Study trip to Rome	Film (survey) review	Film (survey) Site visit
7-8 March	Tutorials	Film (survey) final presentation	Reference studies 1:500 site model
14-15 March	Tutorials	Reference studies presentation Initial ideas for project Lecture by JS: 'Palazzina'	1:500 study models 1:500 drawings, plans, sections and elevations
21-22 March	Review	Project, model, plans, sections and elevations	1:500 study models 1:500 drawings, plans, sections and elevations
28-29 March	Tutorials	Building concept, model, plans, sections and elevations Lecture by Orsina Pierini and Cristina Roiz (CR): 'Ideas of italian housing'	1:500 study models 1:200 drawings, plans, sections and elevations 1:200 study models
4-5 April	Easter break		
11 April	Intermediate review	Project reviews with guest critics	Pdf presentation Reference studies 1:500 site model 1:100 plaster model 1:200 plans, sections, elevations Images
18-19 April	Tutorials	Plans, sections and elevations Lecture by Flavia Saggese (FS): 'Image and representation'	1:100 models 1:100 plans, sections, elevations

Date	Event	Details	Assignments
25-26 April	Tutorials	Facade, plans, sections	1:100 plans, sections and facades Images
2-3 May	Review	Facade, plans, sections	1:100 plans, sections and facades Images
9-10 May	Tutorials	Facade, plans, sections	1:100 plans, sections and facades Images
16-17 May	Tutorials	Submission of final drawings	Interior perspectives, Exterior perspectives, 1:500 site model Draft Pdf presentation
23-24 May	Tutorials	Final models and images	Pdf presentation 1:500 site model 1:200 landscape plan 1:100 plans, sections and facades Interior and exterior perspectives
30 May	Final review	Project reviews with guest critics	Pdf presentation Reference studies 1:500 site model 1:200 landscape plan 1:100 plans, sections and facades Interior and exterior perspectives

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