

## The Program

Founded in 1991, the University of Miami's Rome Program has hosted nearly 400 students since its inception. Currently the program sponsors up to forty five architecture students per year in Rome. The curriculum includes a six credit Design Studio course and three Art and Architectural History seminars. The Studio is taught by four Design professors: Three visiting on a rotating basis from the home campus in Coral Gables; the other engaged locally from Rome's academic and professional community. The seminars focus on different aspects of Italy's vast artistic patrimony as well as theory, drawing and urban history. An extensive program of field trips complements the coursework in Rome. The sites visited span the Italian peninsula from north to south. The program is complemented by organized directed travel study at the end of each semester which examines the impact of Roman and Italian culture beyond the Italian Peninsula. In the past these programs have included Spain (Barcelona); France (Nimes, Aix-en-Provence, and Orange); Greece (Athens, the Peloponnesus and the Cyclades Islands); and Turkey (Istanbul, Ephesus and Pergamum).

## Why Rome?

The word phrase Grand Tour was first used by Richard Lassels's *Voyage to Italy of 1670*. The original travels were subsidized by the Queen of England with licenses obtained from the Privy Council. Christopher Hibbert has written:

*"By 1706 the Grand Tour had become firmly established not only as a training for diplomats, public servants and soldiers, not merely a way of satisfying youth's natural restlessness, curiosity and sense of adventure. It had become accepted as an ideal finishing school for a young gentleman of fortune after he had been whipped through a public school and acquired the doubtful benefits of its narrow curriculum. It had been recognized as an ideal means of imparting taste and knowledge and of arousing curiosity in the mind of youth who might otherwise plunge unthinkingly into the brutalities of the 'Bottle and the Tables'."* -- Christopher Hibbert, *The Grand Tour*, p.15.

As the years have passed, the idea of the Grand Tour being a luxury of wealthy (often idle) young men, evolved into a necessary rite of passage for the completion of an architectural education. Thomas Jefferson urged the young Charles Bullfinch, America's first professional architect, to take the tour so that he might know about his craft. In the Twentieth Century, every major figure of the Modern Movement, from Le Corbusier to Louis Kahn, found time to absorb centuries of living architecture, from Rome to the Renaissance, to eventually re kindle and re-interpret contemporary design.

## The Exhibit

As we approach the Program's 20th anniversary, we reflect on its beginnings, the lessons learned and the reasons why Rome continues to be a setting for the examination and evaluation of the most enduring values of architecture. We have organized the images of the exhibit around the concept of *Three Romes*: three distinct time periods which witnessed a rebuilding and renewal of the city, a process which culminates in the Rome we see today. These three distinct periods, the Ancient, Papal Christian and Modern manifest themselves as iconic layers of the city which serve as spring boards for our research and coursework. The selection of images for this exhibition attempts to describe the inspiration our students and faculty have found in these three periods/layers and the effect that it has on their outlook on the practice of architecture. In the same manner that Rome has unfolded to different generations in different ways, the Program has thrived on the variety of interests of our Faculty, which span from urban and architectural history to drawing and painting. The wealth of visions has translated into a rich collection of sketches, analyses, documentation and design projects over the years. It has also served as a means for scholarly development which continues to nurture the individual work of the many faculty who have been part of the Program. The ultimate value of the University of Miami's Rome Program is best measured by the scores of graduates of the Program who practice in many different regions of the world today, and for whom the Rome Program remains one of the most enduring experiences of their architectural education. It is to those students that this exhibition is dedicated.

## Architectural Principles of Harmony

The course documents and analyzes the works of the early Romans with special emphasis on the relationship between form, light, proportion, color, ornamentation and intent. The "analytique" is a singular drawing in which plans, sections, elevations and details of a building are combined using different scales in order to understand the essential components.

## Design Studio: Boutique Hotel in Piazza Navona Quarter

The Piazza Navona square was built exactly on the footprint of emperor Domitian's stadium (81-96 AD) and retains

the stadium's oblong shape with a round north end. It is at this north end where the studio proposes to locate a boutique hotel catering to the growing tourist population in the historic center of Rome. The hotel site is on the Piazza della Cinque Lune which lies along the antique path of the Pilgrims who entered the City by the Porta del Popolo and made their way to the Vatican over the Ponte Sant'Angelo.

## Design Studio: Museo di Roma on the Aventine Hill

The Studio proposes a museum to house two reconstruction architectural models of the Roman Forum. The site is located on the Aventine Hill.

## Design Studio: A River Plaza and a Pedestrian Bridge

The project proposes a pedestrian bridge as a way to link two neighborhoods located on opposite sides of the Tiber River: Trastevere and Via Giulia. The idea of a bridge at this site had been conceptualized in 1540 by Michelangelo when he proposed to connect the gardens of the Palazzo Farnese with the Villa Farnesina across the river. The studio project is prefaced by research of the urban fabric of these areas and attempts to provide a contemporary solution to the present urban context. The new bridge will also act as a public space for performance and exhibitions.

## Design Studio: Piazze d'Roma Town & Square

The studio explores the relationship between architecture and urbanism. Coursework includes analysis of the architecture of the squares or "piazzas" in Rome. Notational, measured and a range of orthogonal and perspective drawings together with photographic essays and diaries will explore a variety of means for analytical representation of the architecture of urban spaces.

## Graduate Design Studio: The Rome of Piranesi

The pedagogical interest of the studio lies in the compositional and constructive considerations in architecture – at the scale of individual buildings and at the scale of the city. The study consists of reconstructing, in drawing form, one of the views of Rome depicted by the 18th century architect Giambattista Piranesi. Students select a "veduta" from Piranesi's *Magnificenze di Roma* and reconstruct the plate as an elevation. They use a similar composition and viewpoint as Piranesi. The new elevation depicts orthogonally the buildings, monuments, civic spaces and landscapes as they appear today. The elevation is to scale and is a more abstract composition than the perspective. It collapses the viewing plane resulting in a new and didactic drawing that emphasizes the city's many layers. It allows learning the structure of the city as well as the tectonic constitution of particular buildings in the architectural history of Rome.

## Italian Rationalism

During the first half of the 20th century, Italy's political, economic and social landscape underwent profound changes. The country progressed from a predominantly agricultural society to an industrial society. During this progression the built environment was remarkably transformed. One of the visible hallmarks of this epoch is the variety of architectural styles that emerged during the Fascist period. Under the leadership of Benito Mussolini, the Fascist regime sponsored a variety of architectural styles (Futurism, Rationalism, Novecento, Stile Littorio) promoting architectural and artistic freedom in its quest for modernity and progress. The course researches and reconstructs the drawings of projects built during a period which sees the gradual strengthening of the hold of Fascism (1925-40) as well as of projects built post-WWII. Both time periods played invaluable roles in shaping modernism in Italy.

## Le Porte Delle Storie / The Gates of History MASTERPLAN

In the Fall of 2005, the University of Miami Program in Rome was a participant in the international workshop and studio - *Le porte della storia / the gates of history* - held at Castellammare di Stabia. Other participants included the University of Maryland, University of Virginia, New York Institute of Technology, Politecnico di Bari, Università di Firenze, Università di Venezia, and Università di Napoli. The Miami team studied the relationship between Pompeii Antica (the ruins), the modern city of Pompeii, and the surrounding natural and man-made landscape. Although visitors and tourists are told that Pompeii was a seaport in antique times, geographic and hydrologic changes, as well as the post-WWII chaotic residential and industrial growth have all but annihilated its ancestral relation to the Mediterranean and the river. It is only from the Porta Vesuvio that one can comprehend the relationship of the antique city with the Sarno valley, the gulf of Naples from Ercolano to Castellammare, and the new city of Pompeii with its 20th century neo-Baroque campanile. Following a hiatus of almost forty years that saw the advent of mass tourism with little planning and vision to control it, the University of Miami project studies a system of new parks, gardens, and entrance plazas that accommodate mass tourism while better integrating the archeological site with

the natural and urban environment. Building upon the 18th century Bourbon's strategy of landscape design as well as Renzo Piano's proposal in *Le Isole del Tesoro* (1988), the masterplan proposes to complete the existing ring of parks and to expand it from Porta Marina toward Villa dei Misteri and further to the Villa at Boscoreale where a new park is being proposed.

### Metaphysical Representation of the City

In the tradition of "Pittura Metafisica" this seminar course uses irregular urban fragments to develop a sense of mystery through the use of dreamlike imagery. Students use traditional means of representation to compose sceneries dealing with notions of urban form, collective memory, color, light, scale logic, absurdity and reality.

### Museo della Forma Urbis Romae

The Forma Urbis Romae, also known as the Severan Marble Plan, is a giant marble map of ancient Rome. Measuring 60 feet wide by 45 feet high and dating to the reign of Septimius Severus (between 203 and 211), it is probably the single most important document on ancient Roman topography and urban form. Located on a wall in the Forum of Vespasian, it was carved out of 150 slabs of marble mounted on an interior wall of the Temple of Peace. Piecing together the surviving fragments of the plan is an activity that has engrossed scholars for centuries. Renaissance scholars managed to match and identify approximately per cent of the pieces, recognizing famous landmarks such as the Coliseum and the Teatro di Pompeo. The graphic code of the plan influenced Gianbattista Nolli for his famous *Pianta Grande di Roma* of 1746. Recently, a project at Stanford University is digitizing the fragments and using computer algorithms in an attempt to reassemble more of the map. The 1186 fragments are now conserved at the Museum of Roman Civilization in the EUR District but are not visible to the public. The studio project attempts to create a place in which to view a new installation of the marble plan that allows visitors to study the map. The proposed location is within the Central Archeological Area of the Fori Imperiali, on a site located along the modern Via dei Fori Imperiali, in close proximity to marble map's original location.

### Painting Spatial Sequences

*"Painting-be it oil, gouache or watercolor-is the most cogent expression of the architect's observational power, inner sense, and enthusiastic probing."* -- John Ruskin

Students reinterpret their design solutions for the Forma Urbis Romae Museum using watercolor paint. In each of these compositions multiple spatial potentials are revealed through the layering of architectural drawings and color.

### The Colossus of Nero: Staging the Memory of a Historical Monument in Modern Times

*Thesis: Anna-Maria Zampogna, Fall 2006*

The object of this thesis is to fully engage the dialogue between antiquity and modernity in the eternal city's ever-present dilemma of confronting the sacredness of the past. The thesis considers not only the layers of history present on the selected archaeological site but also attempts to engage the current urban fabric with a new construction in the place where once rose the Colossal bronze statue of Emperor Nero.

### The Palazzo in Italian Architecture

Student teams analyzed the façade of Francesco Borromini's Palazzo Falconieri on the Via Giulia. The drawing is constructed and rendered using Vitruvian concepts of order, harmony, unity, variety, and ornamentation.

### Rome Program Faculty 1991-2007

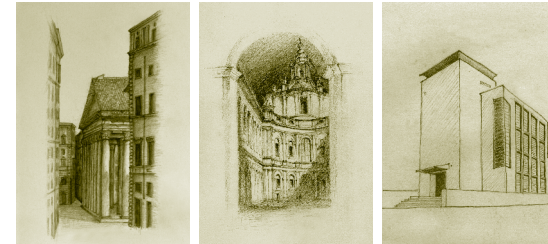
Jacob Brillhart	David Fix	Nicholas Patricios
Rocco Ceo	Jose Gelabert- Navia	Carie A. Penabad
Javier Cenicacelaya	Gary Greenan	Edgar Sarli
Sonia Chao	Carmen L. Guerrero	Tom Spain
Jaime Correa	Richard John	Luis Trelles
Adib Cure	Jean Francois LeJeune	Jorge Trelles
Douglas Duany	Francis Lyn	Teofilo Victoria
Steve Fett	Frank Martinez	



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## THE THREE ROMES

An exhibit celebrating sixteen years of study in Italy.



Jose A. Gelabert-Navia, Professor and Founding Director  
Carmen L. Guerrero, Professor and Program Coordinator

*"The advice to travel to Italy is not one that should be lightly given... to the happy few!"* Stendhal, *Promenades dans Rome*, 1829.