

ARC 560R, ARC 696_ITA
Advanced Design Studio, Reading the Italian City
Fall 2018

Instructor: Smilja Milovanovic-Bertram

Description and Format

This advanced architectural design studio is taught at the University of Georgia International Residential Center in Cortona, Italy and the Italian city become both the subject and physical laboratory for a series of design investigations.

The subject matter of this studio is the space of the Italian City, and how it carries meaning. This is an exceedingly complex issue, one that sets a rich and engaging formal structure and refined material condition against historic circumstance, evolving patterns of behavior and inhabitation, the cultural status of the poetic, etc., a situation in which the *why* is often as important as the *what*.

The studio will design and study objects within the fabric of the city. We will use Castiglion Fiorentino as the subject and physical laboratory for a design project. The small town of Castiglion has been continuously inhabited since Etruscan times. Its layers include Etruscan, Roman, Medieval, Renaissance, and modern influences and will provide a background for students to speculate, interpret and create. The studio will deal with contemporary design issues within a historic context. Students will draw from the rich local resources of history, urban form, culture, materiality, and technology, all of which have direct relevance to the inquiry. The hill towns of Tuscany and Umbria (Pienza, Montepulciano, Siena, Perugia, Florence) will provide the examples, inspiration, and prototypes for exploring issues of context and sense of place in current architectural design issues.

The format of the studio (and associated readings and exercises) is set out in three parts: 1.) urban space analysis; 2.) Italian urban space in general; 3.) specific Italian cities. You will be asked to undertake a variety of short graphic and written exercises to further the discussions arising from the readings. The studio will begin with a series of analysis and mapping exercises, linked to the site we will visit. The mapping will span from saucer to cityscape.

You will be given a specific program early in the semester, and its resolution will cover the remainder of the semester. The subject of the project is less the resolution of the program's functional dictates than its status as an institution within the city. While the design of project will be its ultimate goal, the studio will investigate Italian design sensibility and its fascination for depth, autonomy and continuity, across a series of blurring scales, from personal object to personal space to social space to urban condition.

Design studio project work will be assembled in a publication at semester's end.

Your grade will also include your participation in the program exhibit that will take place in Spring, 2019.

Mapping	15%
Project	70%
Publication	10%
Exhibit + Study in Italy blog	5%

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Mappings

Michel de Certeau	<i>The Practice of Everyday Life</i>
Denis Cosgrove	<i>Mappings</i>
Richard Sennett	<i>The Conscience of the Eye</i>

Reading Cities

Stan Allen	"Field Conditions" in <i>Points + Lines</i>
Stan Allen	"Infrastructural Urbanism" in <i>Points + Lines</i>
Spiro Kostof	<i>The City Shaped</i>
Kevin Lynch	<i>The Image of the City</i>
Rafael Moneo	"Aldo Rossi" in <i>Theoretical Anxiety and Design Strategies</i>
Andrew Peckham	"The Dichotomies of Rationalism in the 20 th Century Italian Architecture" in <i>AD Journal Volume 8</i>
Norberg-Schulz	<i>Roma Interrotta</i>
Norberg-Schulz	<i>Genius Loci</i>
Aldo Rossi	<i>Architecture of the City</i>
Colin Rowe & Fred Koetter	<i>Collage City</i>
Rem Koolhaas	"Generic City" in <i>S, M, L, XL</i>
Rem Koolhaas	"Toward The Contemporary City; Beyond Delirious" in <i>Theorizing A New Agenda for Architecture</i>
Robert Venturi	<i>The Campidoglio: A Case Study</i>
Robert Venturi	<i>Complexity and Contradiction in Architecture</i>

Textbooks

J.H. Plumb	<i>Italian Renaissance</i>
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Grading

Establishing grades for projects of a creative nature is a more complex matter than grading in other academic areas. While each project contains certain quantifiable elements by which it may be evaluated, a significant portion of each grade is derived from a broader, more subjective set of issues.

Grading for studio courses is broken into three components for each given mark:

1/3 grasp (the ideas and understanding of the project at hand, combined with an appropriate process of inquiry),

1/3 process (the consistent and rigorous development and testing of ideas) and

1/3 resolution (the demonstration of competence, completeness, and finesse through representation).

Your work will be evaluated on its rigor and evolution over the semester.

Grade descriptions

A : excellent work

Project surpasses expectations in terms of inventiveness, appropriateness, verbal and visual ability, conceptual rigor, craft, and personal development. Student pursues concepts and techniques above and beyond what is discussed in class. Project is complete on all levels.

B : good work

Project is thorough, well researched, diligently pursued, and successfully completed. Student pursues ideas and suggestions presented in class and puts in effort to resolve required projects. Project is complete on all levels and demonstrates potential for excellence.

C : required work

Project meets the minimum requirements. Suggestions made in class are not pursued with dedication or rigor. Project is incomplete in one or more areas.

D : poor work

Project is incomplete. Basic skills including graphic skills, model-making skills, verbal clarity or logic of presentation are not level-appropriate. Student does not demonstrate the required design skill and knowledge base.

F : unacceptable work

Project is unresolved. Minimum objectives are not met. Performance is not acceptable. Note that this grade will be assigned when you have excessive unexcused absences.

X : (excused incomplete)

Can be given only for legitimate reasons of illness or family emergency. Simply not completing work on time is not an adequate cause for assigning this evaluation. It may only be used after consultation with the Associate Deans' offices and with an agreement as to a new completion date. Studio work must be completed before the second week of the next design semester in which you are enrolling, according to School of Architecture policy.

ALL GRADES ARE SUBJECT TO DEDUCTIONS FOR ABSENCES, LATE WORK AND LATE ARRIVALS.

Attendance

Attendance is mandatory. Participation is expected. Students with three (3) unexcused absences may be dropped from the course without further notice. The minimum penalty for more than three unexcused absences is a full letter drop in your final grade for the course. Please contact the instructor prior to class if you expect to be late or miss class.

Academic Integrity

Policy on Scholastic Dishonesty: Students who violate University rules on scholastic dishonesty are subject to disciplinary penalties, including the possibility of failure in the course and/or dismissal from the University. Since such dishonesty harms the individual, all students, and the integrity of the University, policies on scholastic dishonesty will be strictly enforced.

Refer to the Student Judicial Services website for official University policies and procedures on scholastic dishonesty.

Please refer to The Role of Faculty in Confronting Scholastic Dishonesty brochure published by Student Judicial Services for information on confronting students who violate scholastic dishonesty policies. For further information, visit the SJS website at <http://www.utexas.edu/depts/dos/sjs/> or call 471-2841.

Disabilities

Please notify your instructor of any adaptation you may require to accommodate a specific physical need. You will be requested to provide documentation to the Dean of Students' Office, in order that the most appropriate accommodations can be determined. Specialized services are available on campus through the Services for Students with Disabilities, also found via the web at deanofstudents.utexas.edu/ssd/.

Security, safety and the studio

The studio is an exceptional learning environment. Since it is a place for all, it necessitates the careful attention to the needs of everyone in it. Please see your instructor if there are any problems (music, visual pollution) that you are unable to resolve on your own. Security is a necessary component for a studio that is accessible to you and your colleagues 24 hours a day, 7 days a week. Please be mindful not to admit any uninvited visitors and keep all exterior doors locked after hours.

Be smart. Be safe.

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