

SUMMER 2019

UL STUDIOS

s e f r o n t s f a l s e f r o n t s f a l s e f r o n t s f a



Through architecture, Miami is a manifestation of many fronts: allure, wealth, prosperity, culture, art, design, and social classes. These fronts operate as a means to present and/or misrepresent the city through a projected image—the false front. Working under the premise of Aldo Rossi’s argument “in architecture there is an element that plays its own role, not something to which the architectonic object conforms but something that is nevertheless present in the model.”—The studio, false fronts, will explore the tension within the elements of the facade as a design technique to obscure and distort the urban experience. An initial analytical and representation exercise of Miami’s Design District will focus on the architectural facade as the actor negotiating between the assemblage of architectural elements and the illusion(s) of urban context. The studio will focus on the design of an urban infill project at the fringe of Miami’s Design District, which leverages the tension between the privatized program and the public space of the city through the projection of the building front, the false front.

6 Credit Design, Summer A

U|SoA Summer 2019

The studio will use Miami’s Design District as the laboratory of exploration

Christopher Meyer

SUMMER II . 2019

CUBA LA HABANA

ARC 407-8

ARC 509-10

ARC 608-9

DESIGN STUDIO

Faculty:

UMSoA Studio: Veruska Vasconez

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The Architectural Design Studio will focus on one project for the semester: the redesign of the waterfront at Av. San Pedro in La Habana, Cuba, a 0.30mile stretch, starting from Museo del Ron, and extending to the Antiguos Almacenes San José. The studio will explore the existing urban landscape, as well as the colonial heritage exemplified in La Habana Vieja, and the emergence of the modern movement from 1925 to 1965. The intent is to study the culture through an understanding of one area of La Habana and then develop a contextual response through architectural form. Proposals will provide public spaces as well as a mix of new and rehabilitated buildings.

The SoA CUBA Design Studio might include a site visit to La Habana, and final review at Pratt Institute School of Architecture in New York.

6 Credit, Summer B

Pratt
GAUD

U|SoA



FALL 2019

UL STUDIOS

PORCH POLITICS AS USUAL A CHILDREN'S STORY

Porch Politics as Usual is an investigation of the porch and its role as a collective gathering space. The Porch is one of the most recognizable symbols in the history of the traditional American home. From historic Shotgun Homes in New Orleans to Bungalow Homes in Chicago, the porch has been a key space of congregation for many demographics. Often viewed as an accessory to the main structure, this covered area shapes the narrative of many who utilize it and is also an important space for observation of collective identity.

This studio will utilize the power of narrative to speculate the role of the porch in its many different machinations. What is a porch in a public area? What is a porch within a sky rise? Can the stairs of City Hall contain the same experiential qualities as a single family home? Students will merge architecture, videography, and augmented reality to create new narratives that explore the past and speculate the future. Students are to be as experimental as possible, using a wide variety of representation methods with the expectation that the final project will be submitted to the Blank Space Fairy Tales Competition.



Design/Build Studio
Fall2019

Jim Adamson
Rocco Ceo



Classical & Vernacular Architecture Design Studio

Fall 2019



Wheaton College Campus, Norton, MA

FERGUSON &
SHAMAMIAN
ARCHITECTS, LLP



Mark Ferguson



Presidents' House / Wheaton Homestead

UNIVERSITY OF MIAMI
SCHOOL of
ARCHITECTURE



SITE: Wheaton College, Norton, MA, president's house and surrounding open space.

PROGRAM: Expanded visitors' facilities attached to president's house and connected to central quad.



Oscar Machado



Gensler

DOWNTOWN MIAMI STUDIO

Rediscovering the
Urban Core

UNIVERSITY OF MIAMI
SCHOOL OF
ARCHITECTURE

FALL 2019

With walkable blocks, transit connections, and waterfront access, Downtown Miami seemingly embodies the attributes of a successful and livable city, but has yet to develop to its full potential. Miami's future will depend on transforming Downtown into a vibrant and resilient ecosystem that enriches our human experience. Like many cities during the late 20th century, Miami became a commuter business hub that was designed around the automobile and underutilized its land.

Considering this context, the focus of the Downtown studio will be the design of a mixed use project in the urban core reflecting new thinking about work, human connection, and modes of living.

The project aims to be a catalyst for the future Miami.

B a d A r c h i t e c t u r e s

'The type developed' according to both needs and aspirations to beauty: a particular type was associated with a form and a way of life, although its specific shape varied widely from society to society.'
The Architecture of the City, Aldo Rossi

The studio, Bad Architectures, takes aim at the circumstance of form – identified by Aldo Rossi as the widely varied interpretation of type— specifically the relationship form establishes between need and the aspirations to beauty. The presentation of Bad Architectures does not discount or condemn any specific contextual building type, but rather works to expose the architectures left unconsidered as potential contributors to the design discipline. Bad Architectures represent a confluence of dynamic forces belonging to a particular set of circumstances while bound to a very specific moment in time. The explorations of the studio will exist at the disjunction between the need embedded in necessity and the beauty within the beautiful.

'We also see that all inventions, notwithstanding subsequent changes, always retain their elementary principle in a way that is clear and manifest to the senses and to reason. It is similar to a kind of nucleus around which the developments and variations of forms to which the object was susceptible gather and mesh. Therefore a thousand things of every kind have come down to us, and one of the principal tasks of science and philosophy is to seek their origins and primary causes so as to grasp their purposes.'

Antoine Chrysostome Quatremere's definition used in The Architecture of the City, Aldo Rossi

The intent of the studio is to define the 'elementary principles' of these complex contextual structures—defining them as types [actors] within the architectural discourse. Through the exploration of three programs: a market, a meeting house, and mixed-use housing the studio addresses the question: What is the agency of Bad Architectures?



A Vision for Puebla: El Alto Urban Center

Fall 2019 6 credits ARC 509-609 MW 1:30-6:00PM Prof. Jose A. Gelabert-Navia

Puebla, Mexico has been designated a UNESCO World Heritage Site. The city is one of Latin America's most extraordinary colonial settlements with a worldwide reputation for plastic and culinary arts. El Alto was the site of the city's original founding but it has declined over the years. Working with the City of Puebla, UNESCO, as well as four other Schools of Architecture, the Fall Design Studio will help produce a vision for the Barrio of El Alto to spearhead its development during the 21st Century. We will analyze the 4.5 hectares and 25 historic blocks along with those elements that have made Puebla unique, in particular its urban form. We will be producing a series of proposals that collectively will create a vision for a new and vital community inspired by music, the arts, and biodiversity. To produce the plan we will analyze similar projects across the world including Eindhoven in the Netherlands; the Meatpacking District in New York; Rancagua, Chile and Popayan, Colombia. A multi-disciplinary workshop in Puebla will take place with the sponsors of the project as well as the other Architecture Schools.

ARC 601 Introduction to Urban Design: Extreme Climate Response

Professors Elizabeth Plater-Zyberk and Andres Duany

This studio will introduce students to the principles, processes and practice of urban design through their design of a new community for climate refuge.

The semester will engage two projects in sequence: a design for urban infill to study building types and the related street and block types; and the design of a new community that is intended to be a long-play replacement for an existing community threatened by sea-level rise.

The program will include all the uses needed for a self-sustaining community: residences, workplaces, commercial conveniences, educational, health and recreational institutions. On a site with specific environmental and water-management characteristics, the master plan will aggregate all the components into a place of convenience, character, and beauty.

Guided by the Lexicon of New Urbanism, students will learn about: the Transect, neighborhood structure, place-making, designs that invite pedestrian use of public space and promote a sense of community, multiple modes of mobility, and site specific concerns of environment and climate.

Two special experiences will be part of this semester: The National Charrette Institute (NCI) Seminar, a three-day lesson in organizing and managing public design processes; and a three-day field trip to the Florida Panhandle to visit the region of the most acclaimed new neighborhoods in the U.S.

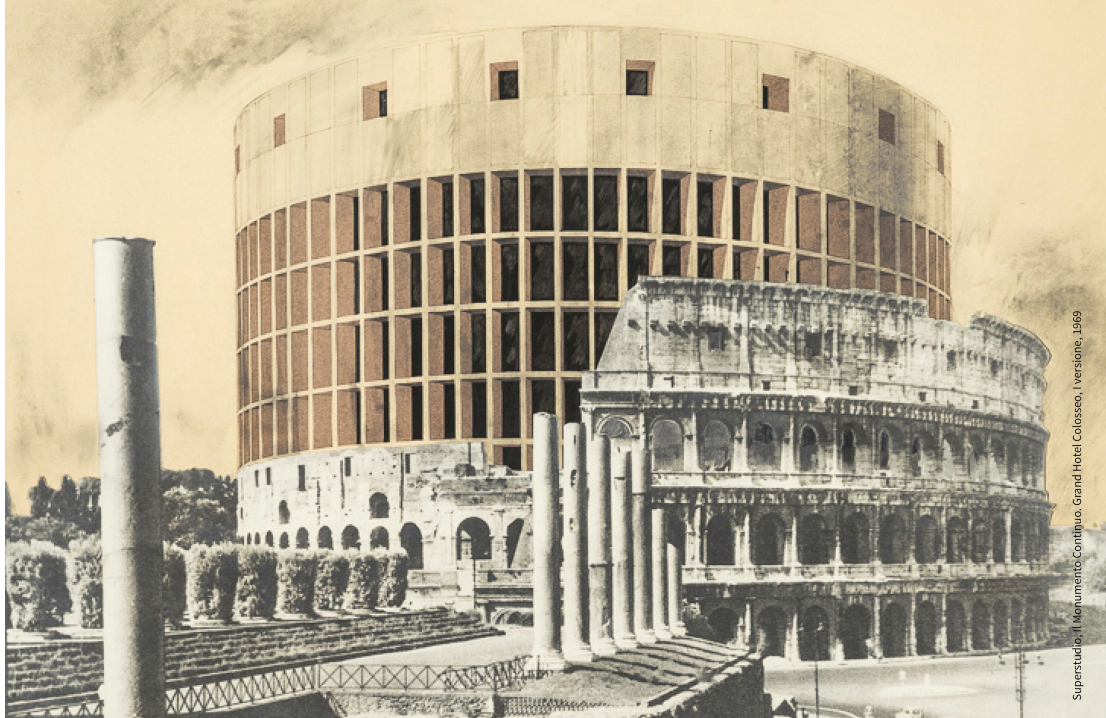


ROME 2019

UL STUDIOS

***ROME IS NOT PART OF THE FALL 2019 BALLOT, ITS
BY APPLICATION ONLY. DESCRIPTION INCLUDED
FOR INFORMATIONAL PURPOSES.**

ARC 407-509-609 UPPER-LEVEL DESIGN STUDIO
ROME FALL 2019
PROFESSOR JEAN-FRANCOIS LEJEUNE



Superstudio, Il Monumento Continuo, Grand Hotel Colosseo, 1969 - courtesy Fondazione MAXXI, Roma

FORMA URBIS ROMAE
RE-INSTALLATION IN THE CENTRAL ARCHEOLOGICAL FORUM AREA

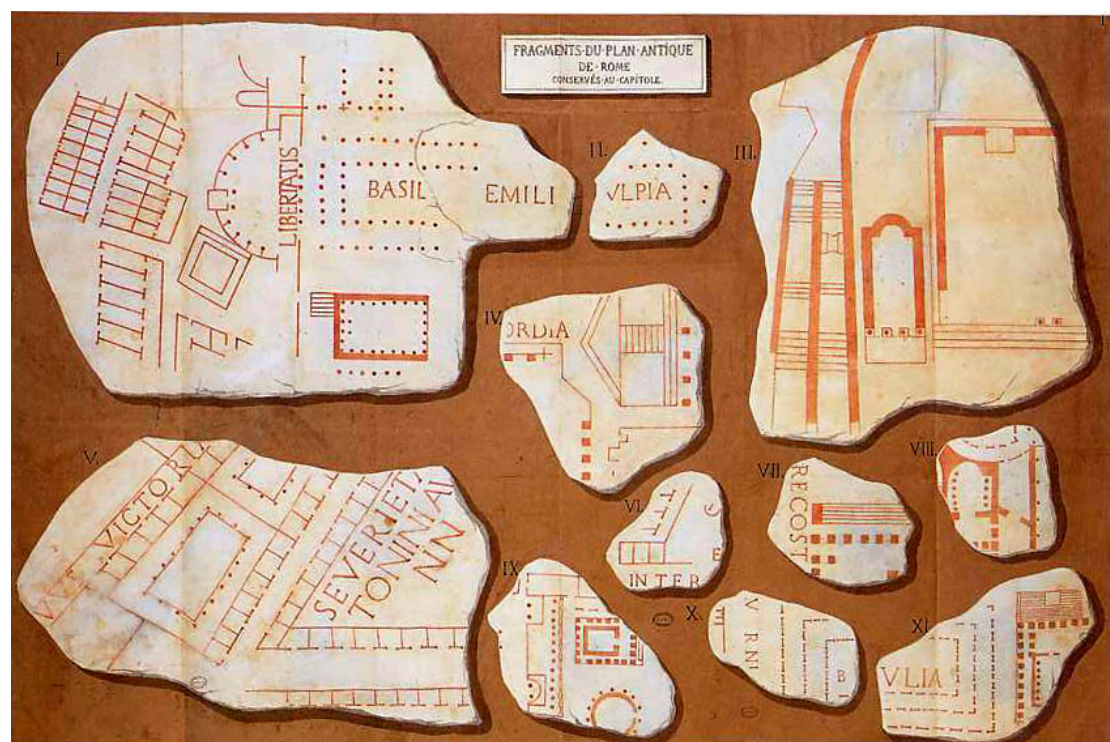
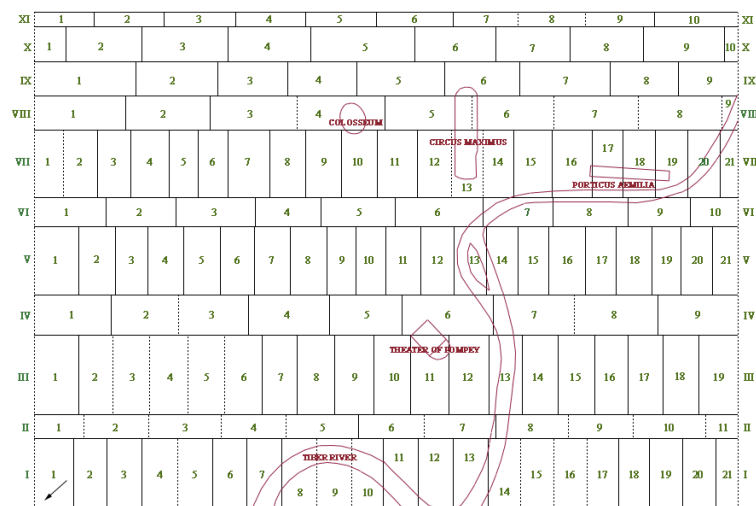
The Forma Urbis Romae, also known as the Severan Marble Plan, is a large marble map of ancient Rome. Measuring 60 feet wide by 45 feet high and dating to the reign of Septimius Severus (between 203 and 211), it is probably the single most important document on ancient Roman topography and urban form. Located on a wall in the Forum Pacis, it was carved out of 150 slabs of marble mounted on an interior wall of the Temple of Peace. Using what was left of the plan, Rodolfo Lanciani's topography of ancient Rome (*Forma urbis Romae*) and further excavation results, Italo Gismondi build a large scale model (55 feet by that) that was first shown at the Mostra Augustea in 1930 in a building adjacent to the Circus Maximus. It was moved after the war to the Museo della Civiltà Roma at EUR, a structure that is very distant of the center and closed since 2014.

The studio proposes to move the model and reinstall the Marble plan at the heart of the Imperial Forums in the area of the Velia Hill/Palazzo Rivaldi across from the Basilica di Massenzio. The museum will offer to visitors all didactic materials related to the Forma Urbis, models, media spaces, cafeteria, etc. It may also contain the original pieces of the Forma and could include a special presentation of them in relation to the Forma as a whole.

“In the area of museology the question of representation and narrative always comes to the surface. In a field of urban archeology which is that of Via dei Fori Imperiali and the central archeological area in Rome, it is left to the representation of architecture to demonstrate its transformative role and the definition of a new cityscape between history and modernity. The narrative, the story of the archaeological program, is delegated to the museographic procedures, taking into account that this is not a linear narrative but reflects a knowledge which is primarily experiential and in which the relationship with spaces and artifacts or exhibits, introduces a subjective elaboration of knowledge. Therefore it must be underlined, annotated and even implemented by devices that belong to the museum design.”

Luca Passo Peressut

<http://lnx.accademiaadrianea.net>



The Forma Urbis Romae, also known as the Severan Marble Plan, is a LARGE 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 Pacis, 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 around ten per cent of the pieces, recognizing famous landmarks such as the [Colosseum](#) 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 by the public.

Using Rodolfo Lanciani's topography of ancient Rome (*Forma urbis Romae*) and further excavation results, Italo Gismondi was commissioned by Mussolini to build a large scale model that was first shown at the Mostra Augustea in 1930 in a building adjacent to the Circus Maximus. It was moved after the war to the Museo della Civiltà Roma at EUR where it is still on view (rooms temporarily closed).

The first part will be a proposal to re-install the Forma Urbis either in the Temple of Peace or within a new structure at Palazzo Rivaldi/Velia. That structure should protect it but offers the visitors the experience of seeing and studying the map as it could have been done in antiquity. The structure will in fact be a large room that should provide for minimum services (staff, bathrooms) and a system of presentation that allows the visitor to understand how and where the forma was displayed, what is left of it, and how to understand the position and value of the identified fragments within what was once a comprehensive topographical and typological description of the imperial city. The room will be able to display the full frame of the Marble Plan, i.e., 18.3 meter in length by 13, 7 meter.

The second part will involve proposals for a new museum/visitor center to replace the current and temporary one exactly on the opposite side of the Via dei Fori Imperiali. The visitor center is presently located in a courtyard that sits almost symmetrically from the Forma Urbis in relation to the axis of the imperial forums. The studio proposes to rebuild it in the area of the Velia Hill/Palazzo Rivaldi. The main artefact will be the repositioning of the Model of Rome, currently at EUR and measuring 55 feet x 55 feet approximately. The museum will offer to visitors all didactic materials related to the Forma Urbis, models, media spaces, cafeteria, etc. It may also contain the original pieces of the Forma and could include a special presentation of them in relation to the Forma as a whole.

Groups of two students Fouwill study the two sites jointly in order to arrive to a comprehensive proposals that create the conditions for a new understanding of the archeological complex in the area.

PAIR 2019

UL STUDIOS

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Integrative learning, bridging academia and profession . . .



11th Street Bridge Park Competition, Washington DC | OMA & Olin

INTERNSHIP + RESEARCH + NCARB hrs.
9 credit upper-level studio + research seminar

PAIR Professional Advancement Internship + Research

Upper-level studio + research seminar forming a bridge between academic research and professional practice. This opportunity will challenge mature students to integrate what they have learned within the classroom and gain internship experience working with a professional office. Students should expect PAIR to occupy a 40-hour work week. 50% of the time, 20 paid hrs. weekly, will be spent on prescribed office projects and 50% of the time, 20 non-paid hrs. weekly, will be spent advancing an individual research topic. At least once a week students will meet on campus for a group seminar, professional reflection, advancement of individual research and participation in the evening lecture series. This is a competitive placement with limited seats.

requirements

Open to B.Arch & M.Arch
Min. 3.3 GPA + Letter of Intent
Resume + Portfolio

questions

SoA Courtyard following presentation

coordinator

Wyn Bradley, wbradley@miami.edu