

ARCH 3301

COMPLETE DRAWING SET

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JAS875

01 CAMPIDOGLIO

DRAWING 1

This drawing serves as an exploration of the relationships between the open spaces in Campidoglio and mass created by its main architectural forms. This includes explorations into the compositional elements of each structure and their layouts impact on the boundary between piazza and the built condition.

DRAWING 2

Campidoglio is compositionally composed of a hierarchy of overlaid geometric forms, which create a series of planes that define primary, secondary, and tertiary spaces in and around the piazza. In this drawing the generating planes have been noted in addition to their resulting axes as a means for visually presenting these axes.

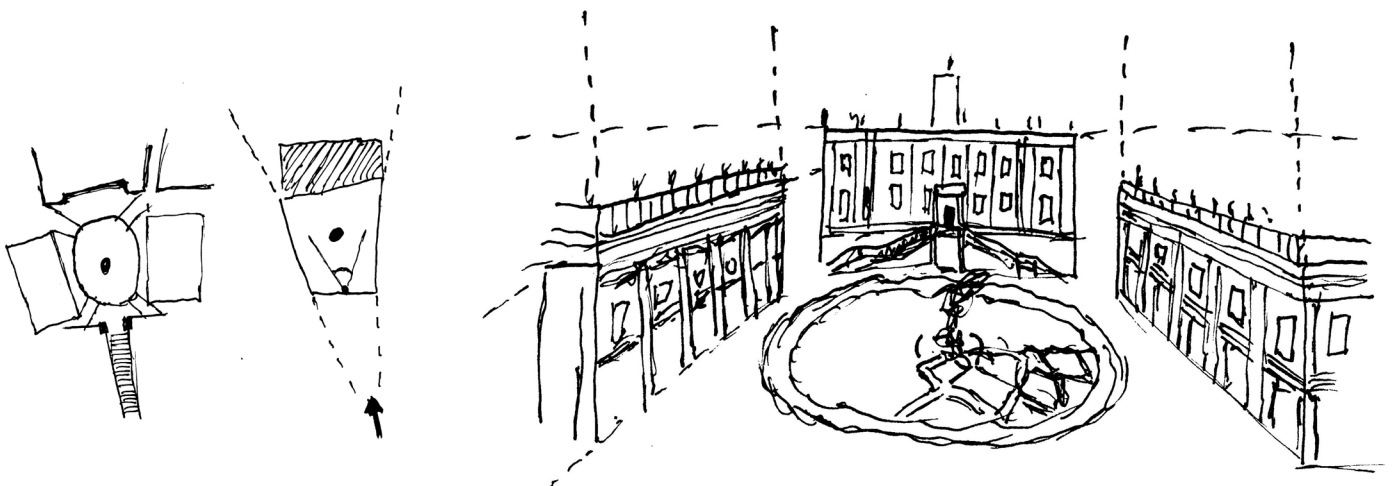
DRAWING 3

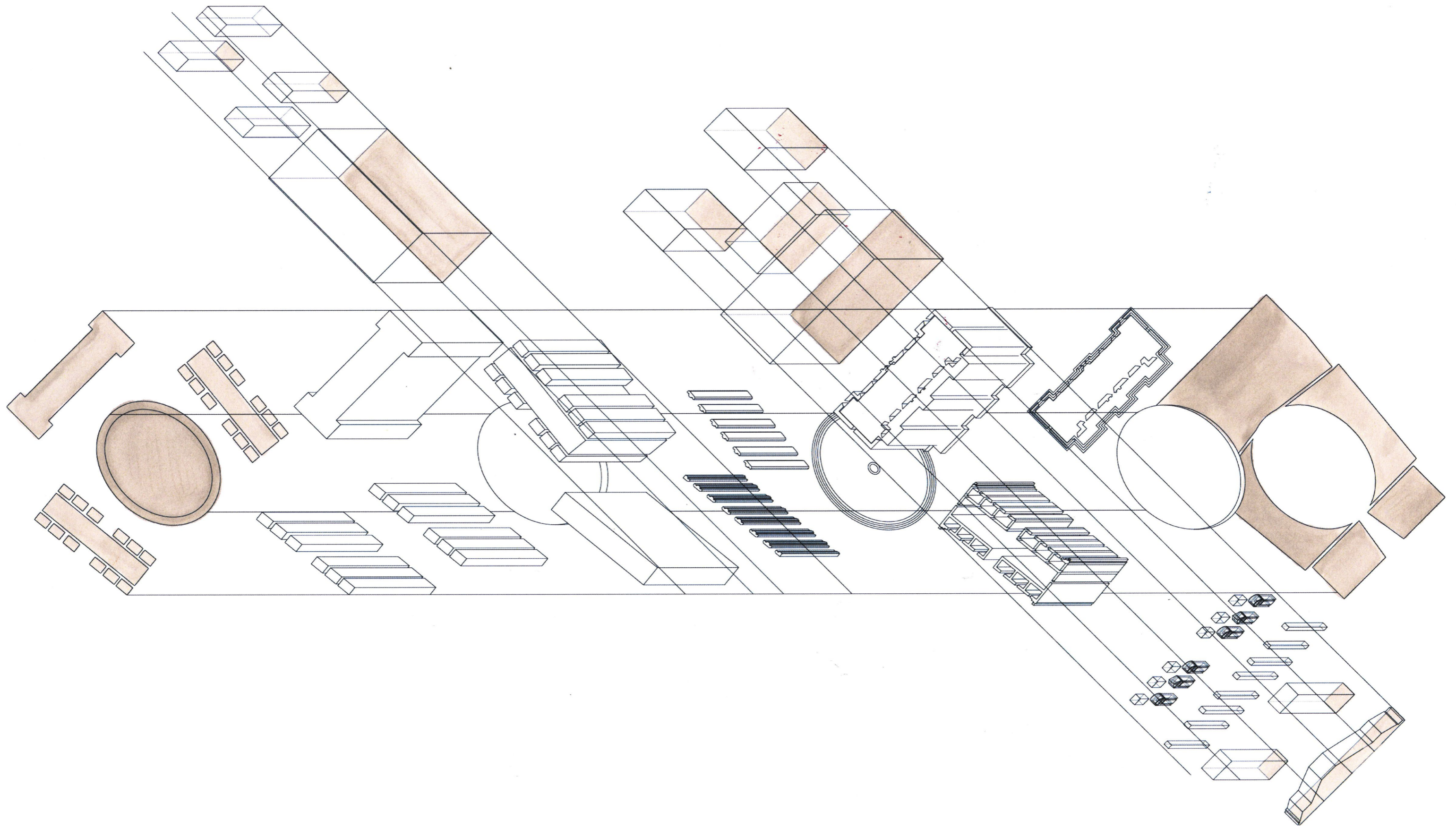
For each built element in Campidoglio, unique compositional elements have been used to define its structure and composition. In this exploration these elements have been broken down into their most basic form, in essence creating the elemental building blocks used by Michelangelo.

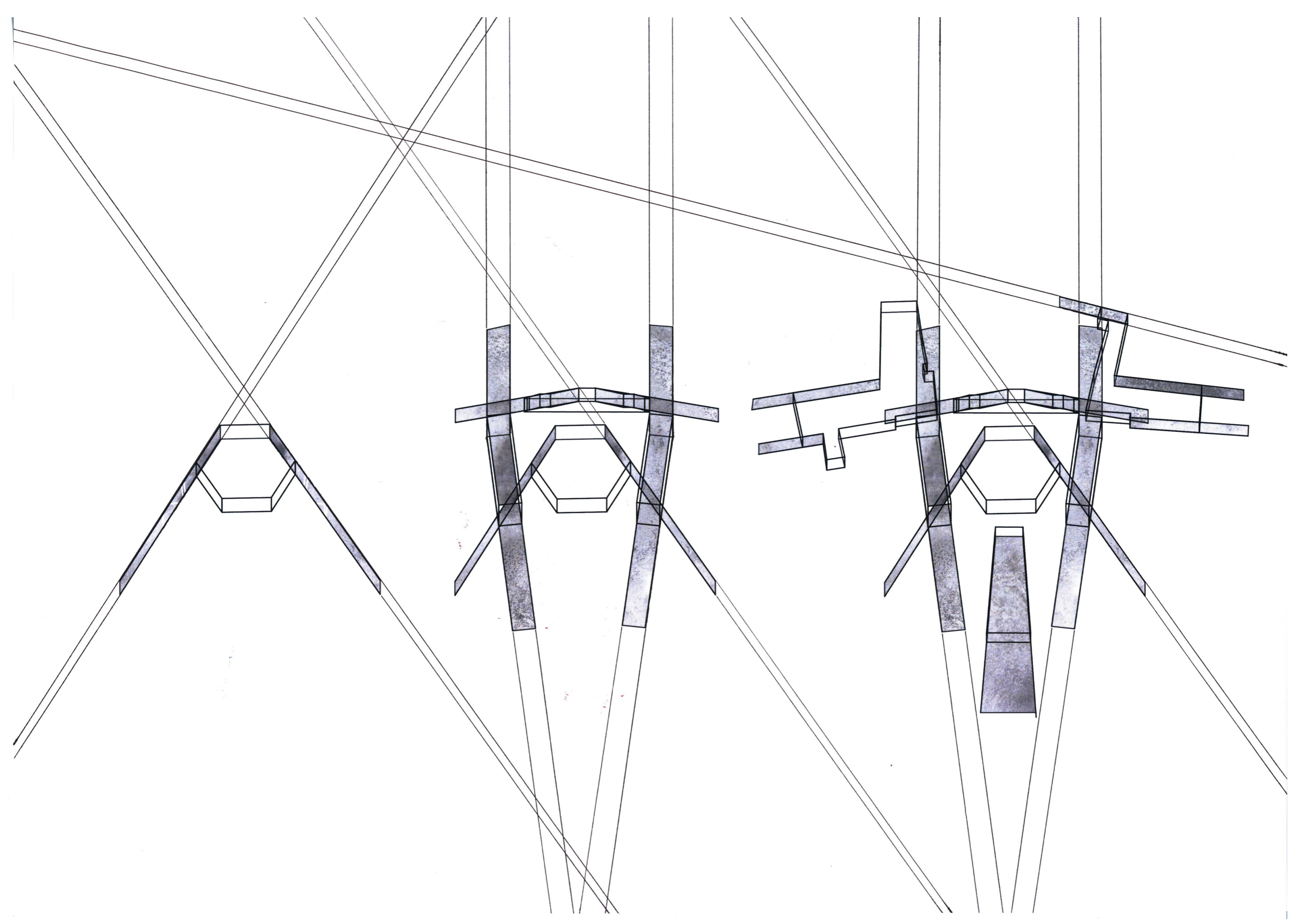
DRAWING 4

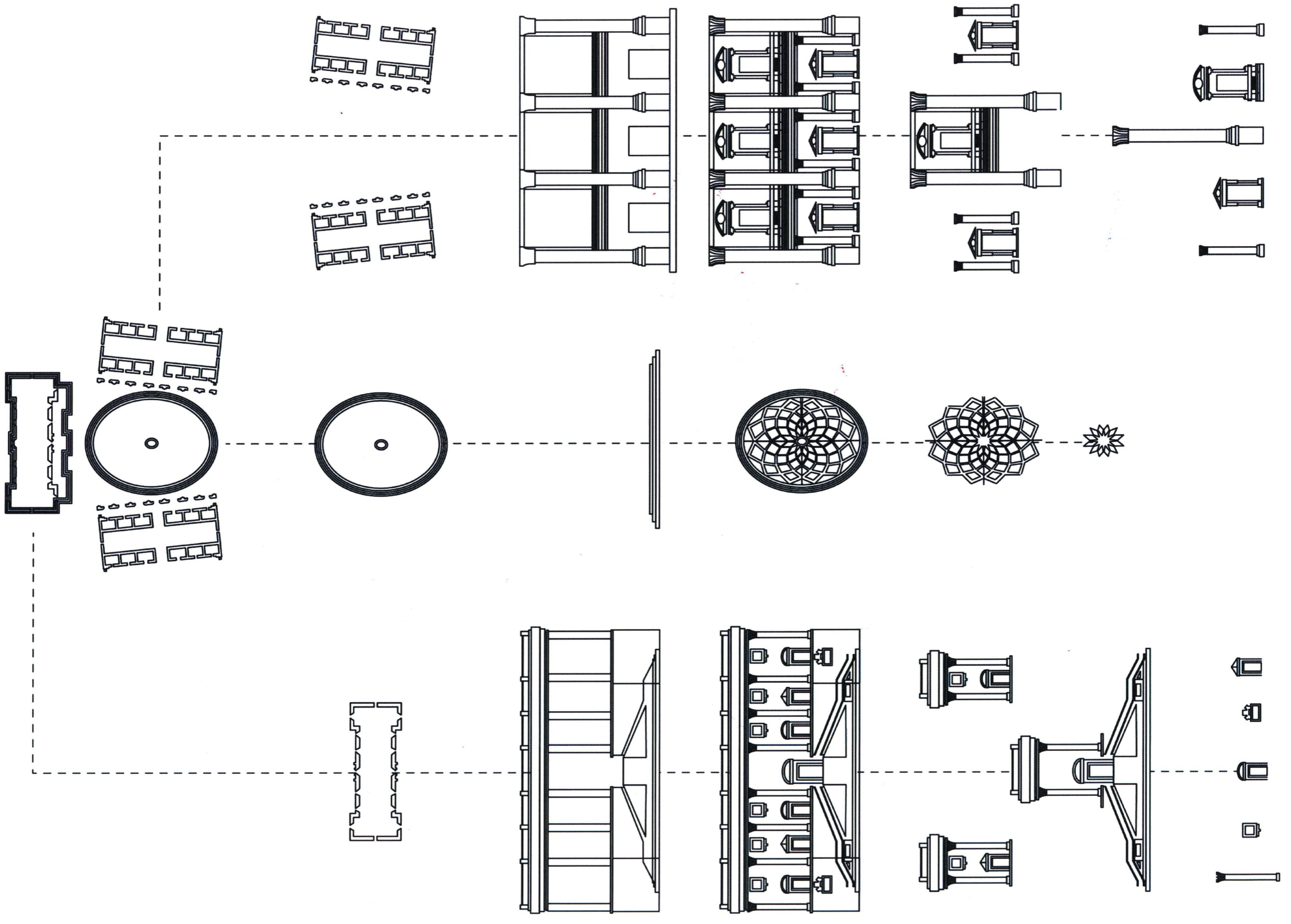
In approaching the two buildings flanking either side of the Campidoglio, a secondary hierarchical transformation occurs. The buildings first reveal their simple massing volumes (seen at angle), followed by bays opened in-between colonnades (seen from piazza entrance), and finally the most complex textural details (seen from elevation).

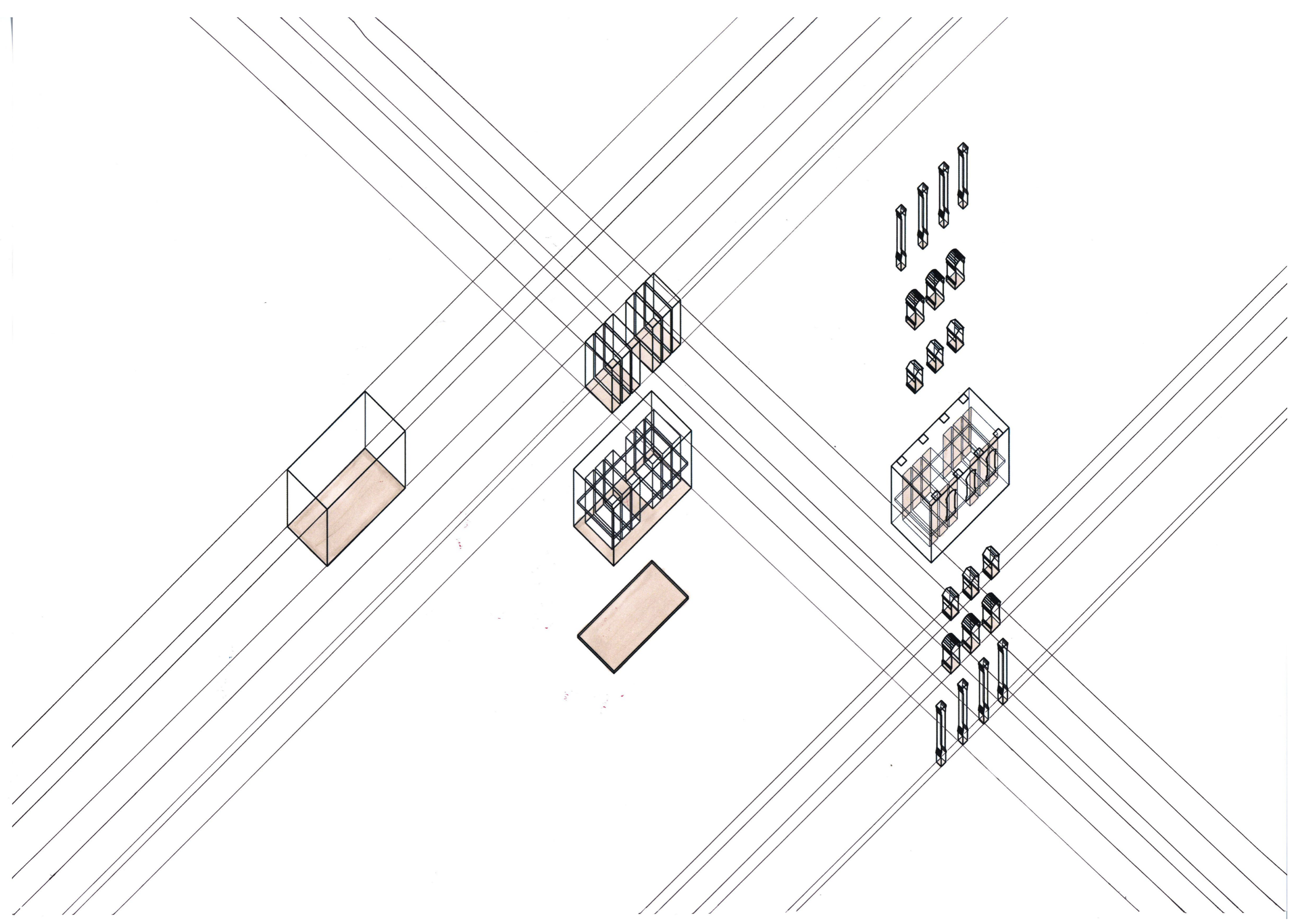
SKETCHES











02 GARBATELLA

DRAWING 1

This deconstruction explores and exposes the density of the gateway building between Piazza Benedetto Brin and Via Giulio Rocco. The building serves a barrier between the urban city and garden city, with the connection point being the barrel arch denoted in the center of the drawing. This alternate axonometric displays the plan for reference but focuses on the tension between sides over true form.

DRAWING 2

Garbatella has a composition unlike many urban areas due to its nature as a garden city. This exploration breaks down elements such as roads and garden spaces to illustrate Garbatella's fundamental compositional differences. In each tier of the drawing a new key element, such as roads, open space, and buildings is compared.

DRAWING 3

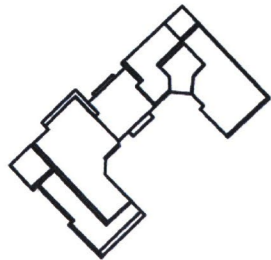
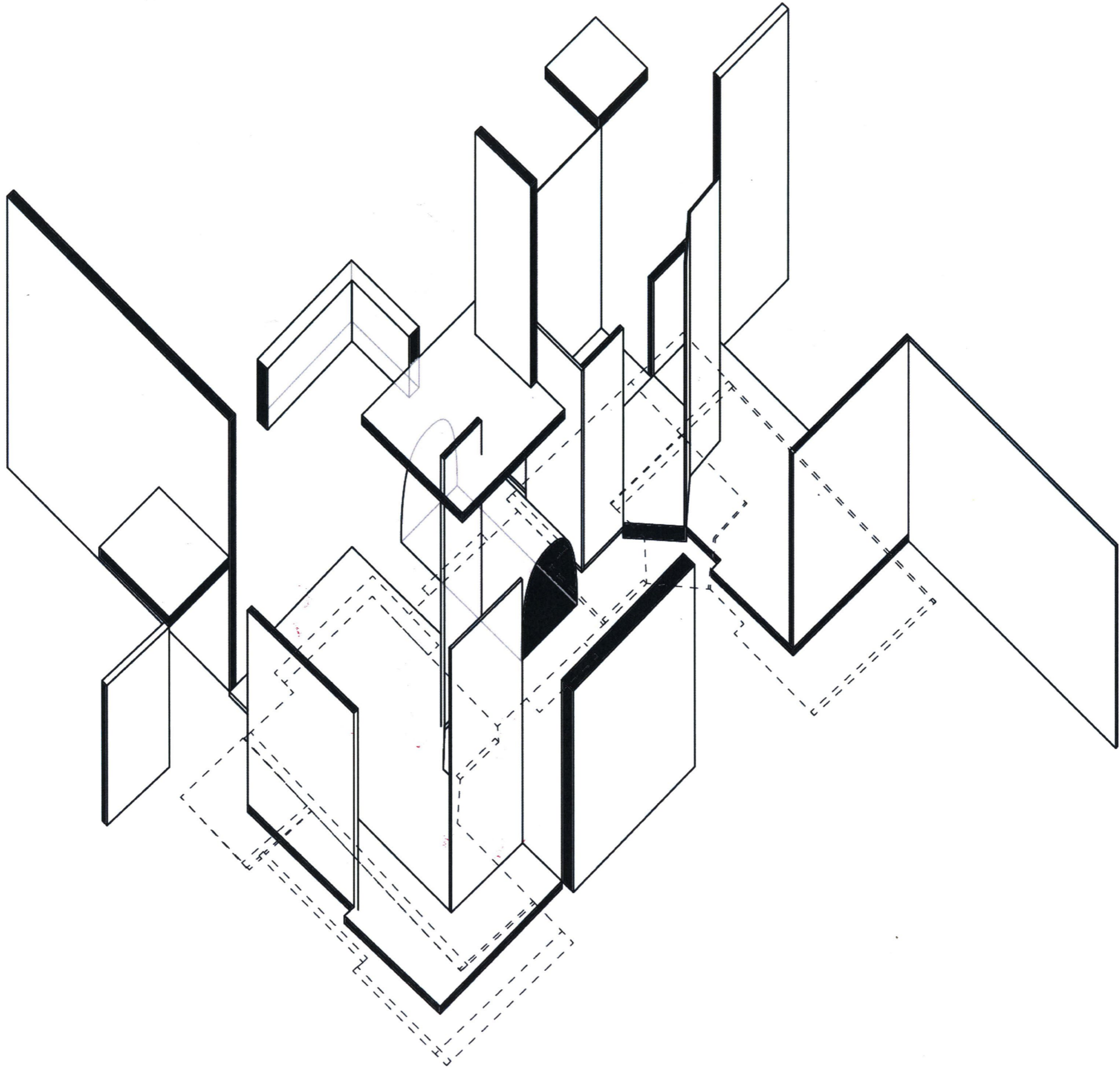
Using an iconic part of Garbatella district, which uses distinctive assembly geometries to define the urban construction required to link each tower together. Playing with the idea of phenomenal transparencies lead to imaginary transparency, imposing the new geometry onto the plane of the existing Garbatella district. This exploration creates a new city with different opportunity and alternate reading of the same planer space.

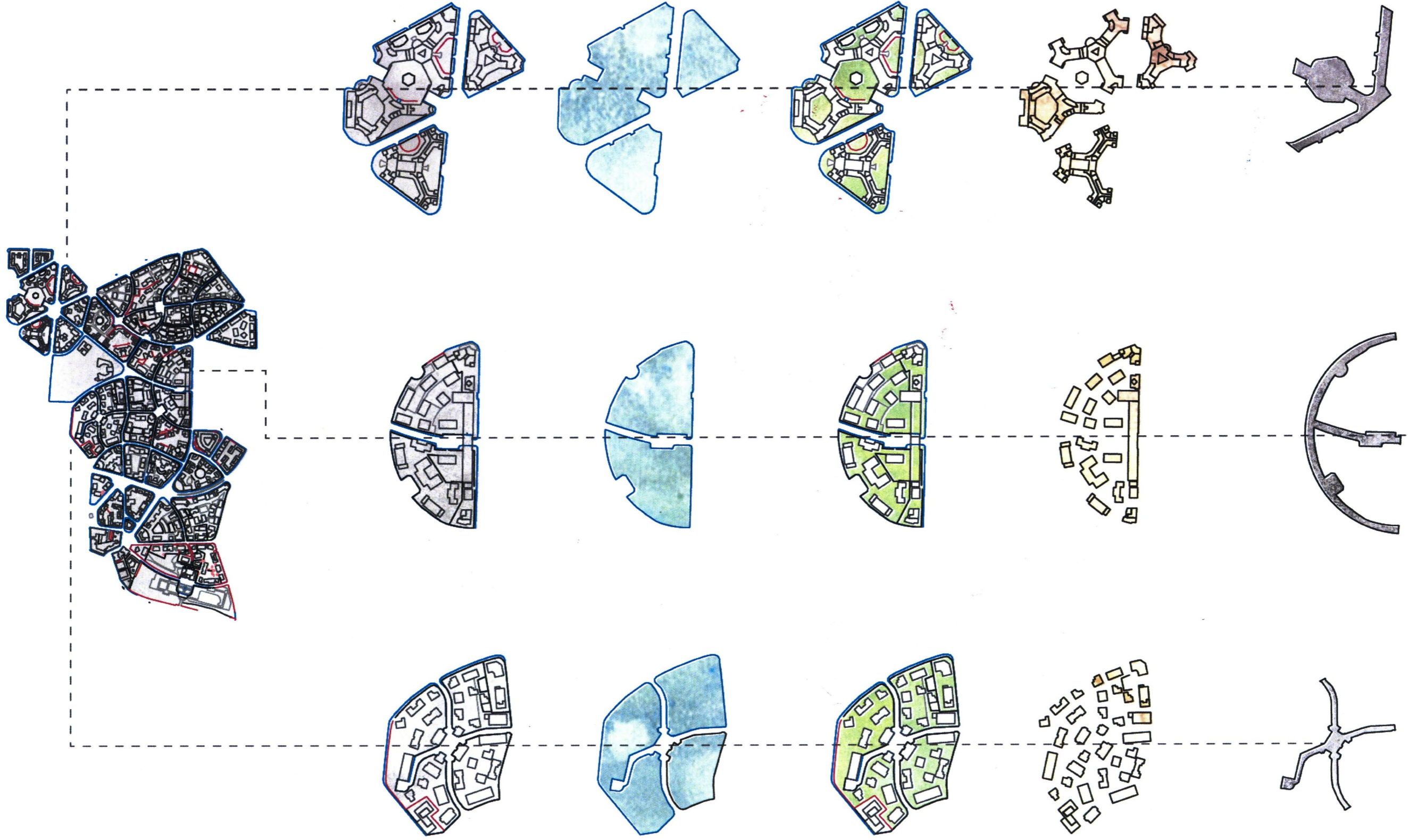
DRAWING 4

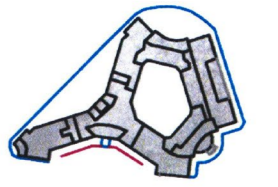
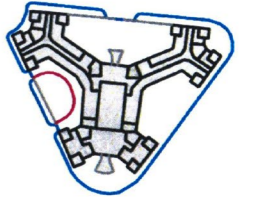
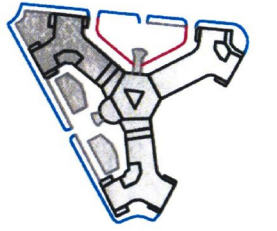
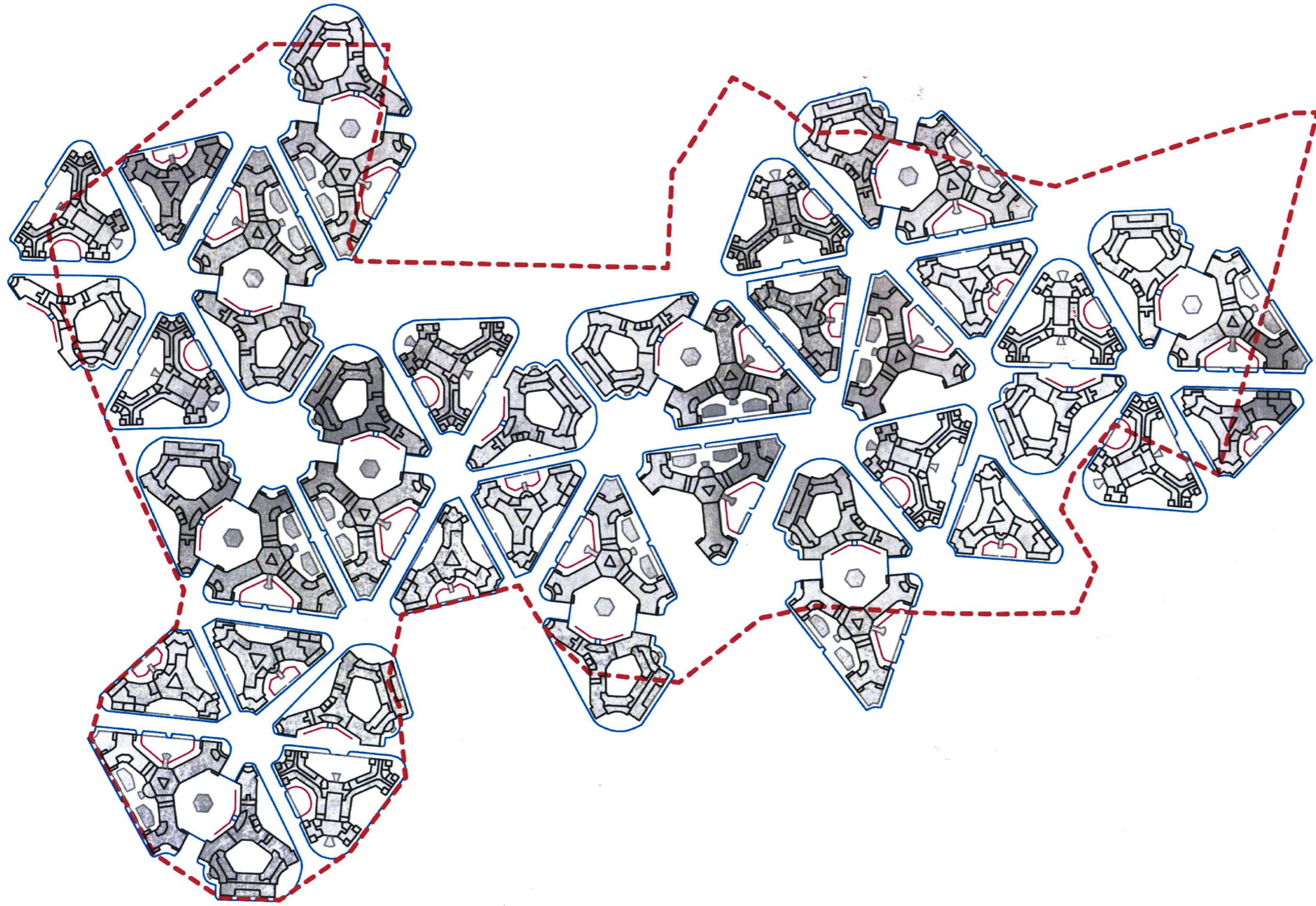
Finally, in this composition, Garbatella is understood through its public court spaces and the series of paths and roads leading to their connection. Geometry and formal block information have been imposed to gather further information detailing the nature of these epicenters. On the left is a key for different connections, and on the right is the analysis drawn from the district.

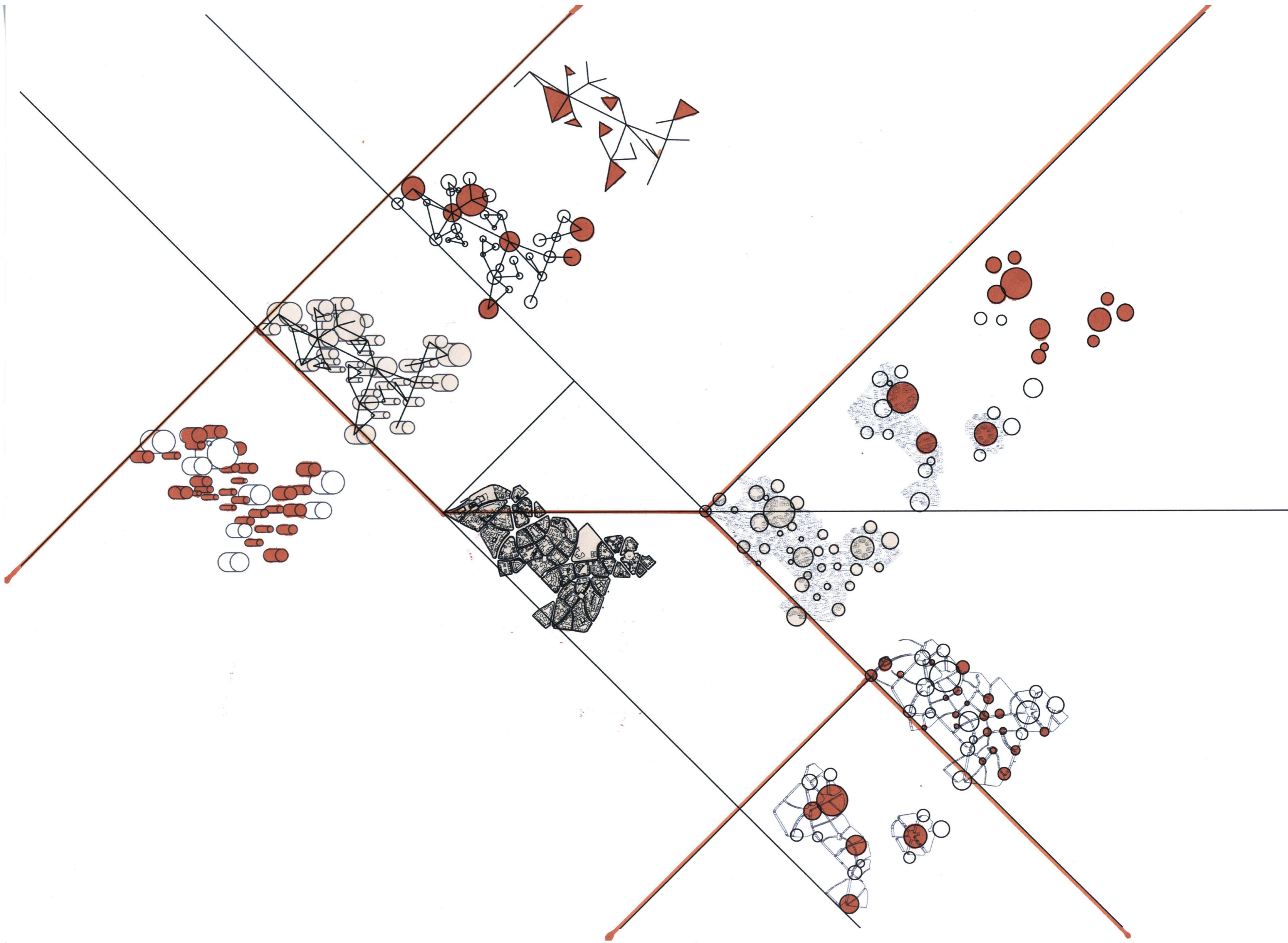
SKETCHES











03 EUR

DRAWING 1

The palazzo dei congressi seems to be composed of extremely simplistic geometries at a first observation; however, this is simply not the case. These geometries when combined and as used to construct the varied interior spaces of the palazzo, result in an assembly formation that stretches the complexity of its simple elements into a series of increasing forms.

DRAWING 2

Due to the quick construction of the EUR, urban planning was well kept and dominated the layout of the large government buildings to come. These axes connect the various spaces, forcing perspectives onto the more monumental buildings. These topics in addition to the symmetry of these axes is explored in this drawing.

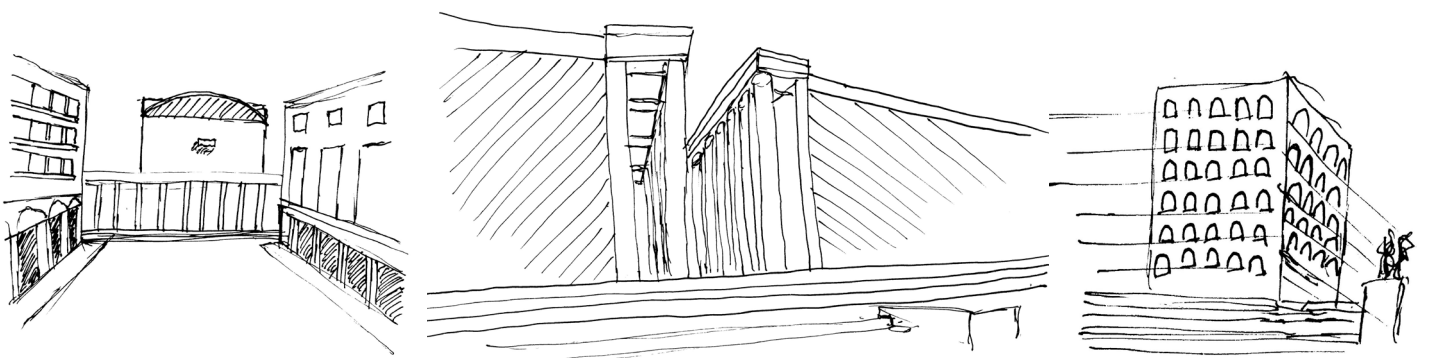
DRAWING 3

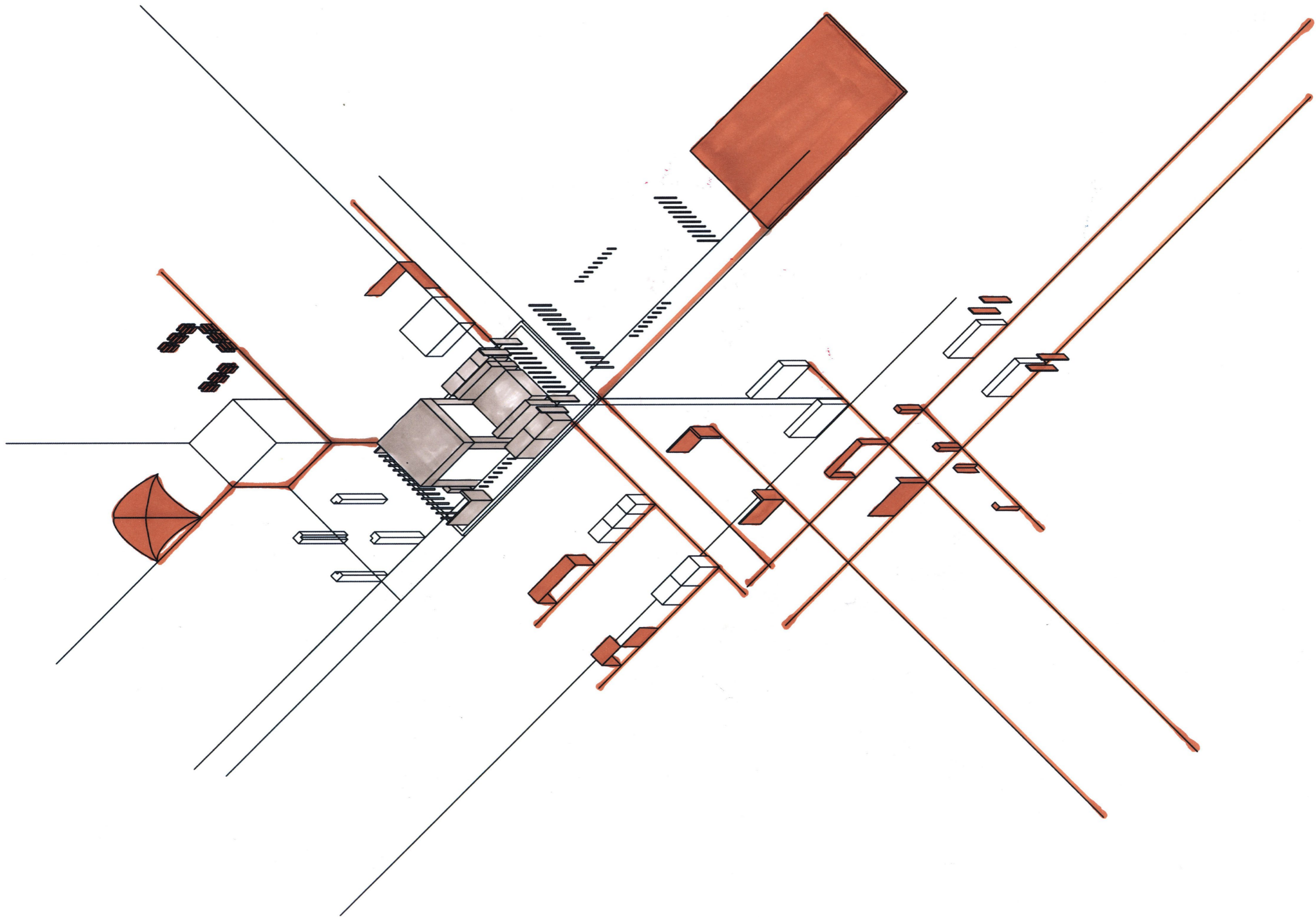
The Ufficio Postale di Roma Ostiense is defined at every angle by vast planes that dominate the materials and façade decorations that adorn the building. This drawing analysis focuses on the most dominant planes from different forced perspectives, and creating a visual exploration of the dominating face. This façade is then explored through detailed axon break down.

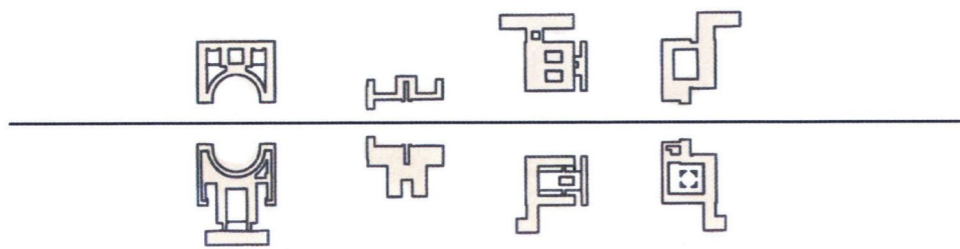
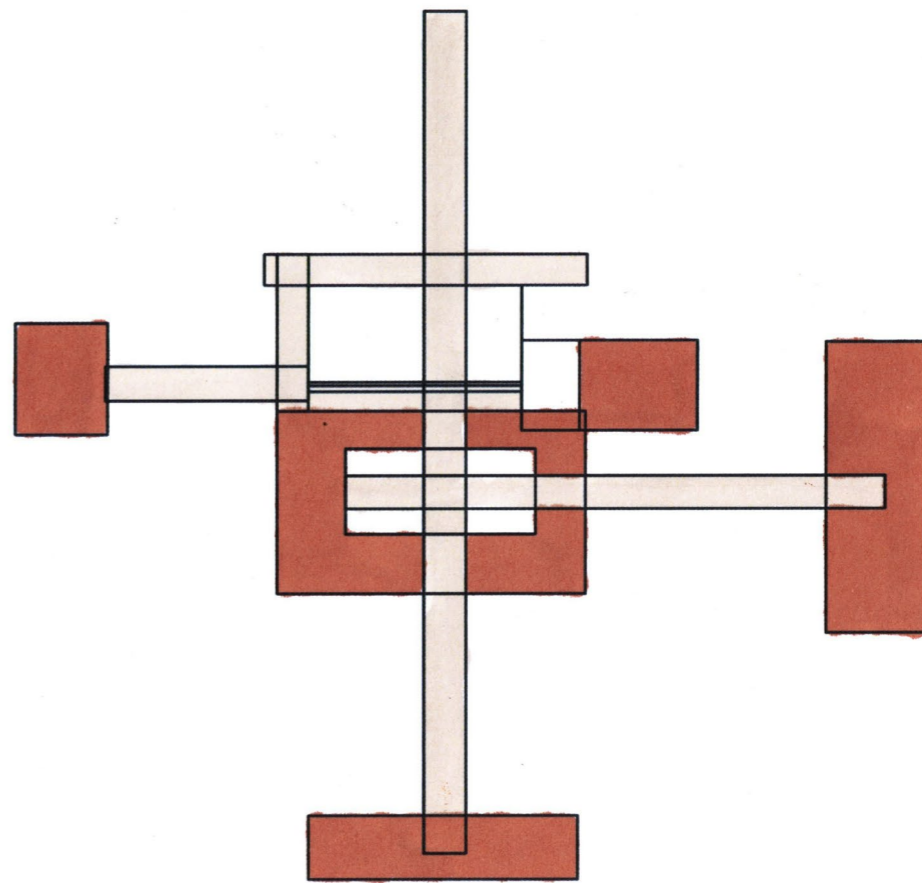
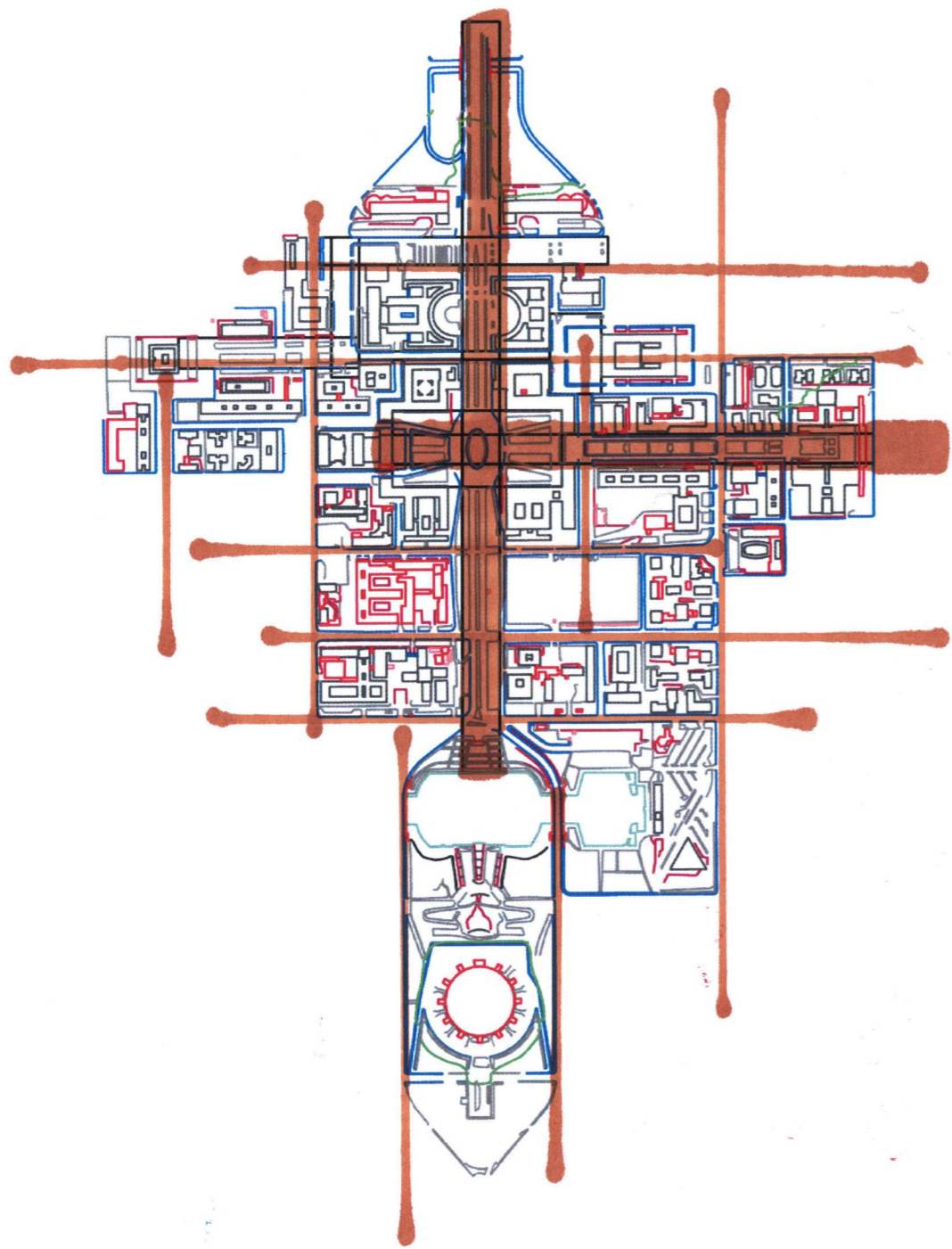
DRAWING 4

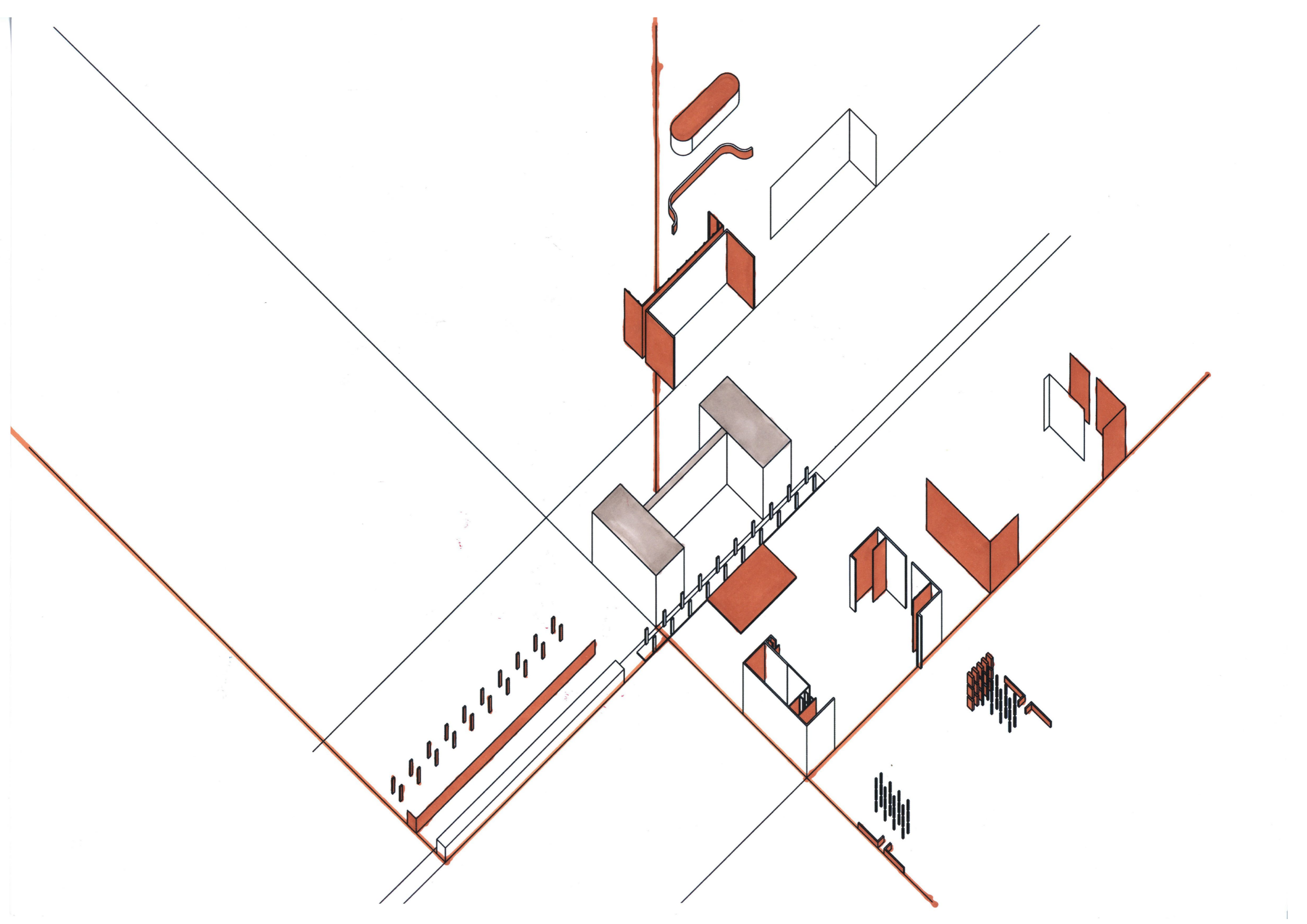
Mussolini wanted to combine old Rome and new style to create timeless compositions in the new EUR district. In the creation of the palazzo dei congressi, this is almost as apparent as anywhere else. In this drawing I have broken down the typologies that contribute to the palazzo, and noted their individual contributions.

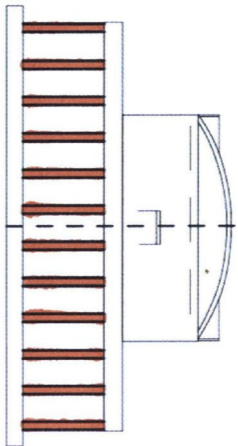
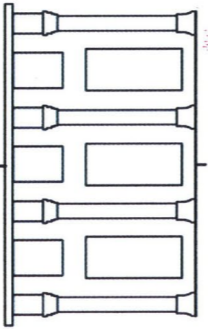
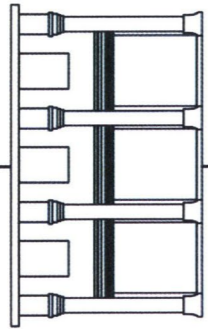
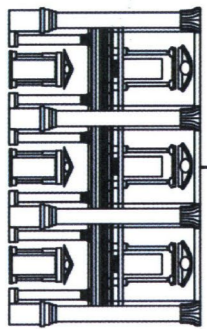
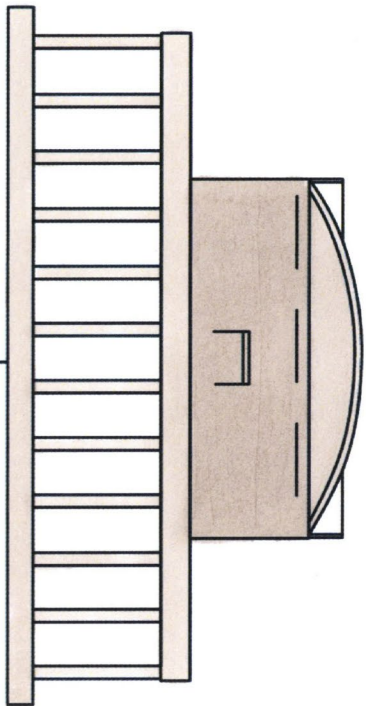
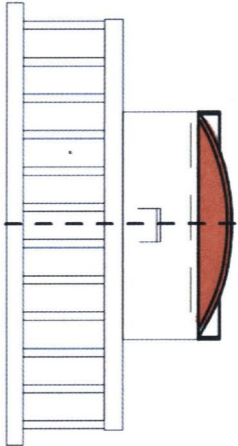
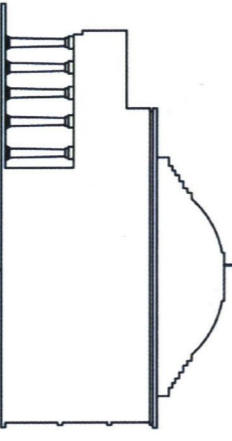
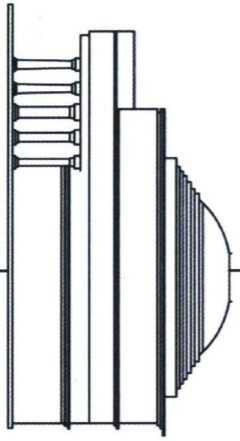
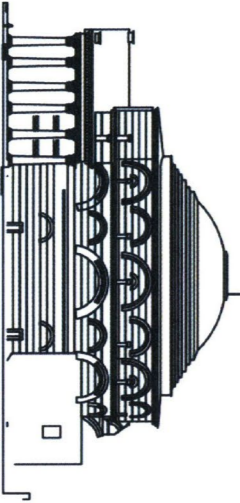
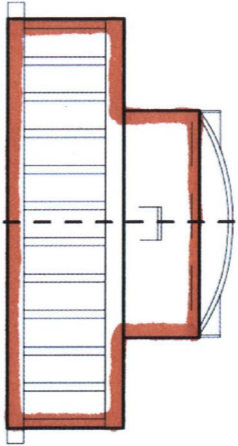
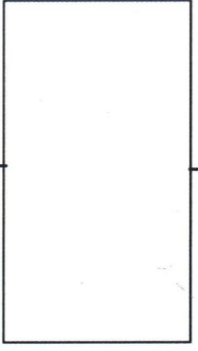
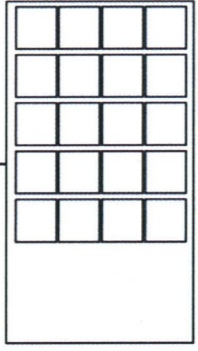
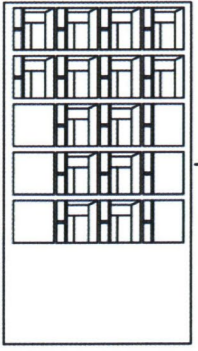
SKETCHES











04

FLAMINIO DISTRICT

DRAWING 1

This drawing addresses the geometric relationship between the Campidoglio and the piazza in the Olympic village. The series of images illustrate the transformation making the series conversion readable in both pattern and geometric arrangement. The axes have been extended to further express the transformation occurring and serve as a construction reference for the drawing.

DRAWING 2

The Maxxi by Zaha Hadid uses the axial expression of the Flaminio district, compressed and overlaid onto its site to determine the form of the building. This drawing notes the major axis in the Flaminio district and how their arrangement defines the Maxxi's form when rearranged slightly and overlapped.

DRAWING 3

The Parrocchia San Valentino church uses a repetitive block construction with varied materials, which dictate the interior properties of the space. This drawing analyzes the placement of these materials and the light afforded by these blocks placement. The spaces illustrated dark are the solid, and the white spaces the light. This composition reveals the interesting nature by which light is allowed to enter the church from the side.

DRAWING 4

This drawing opens up the complex form of the Maxxi and simplifies the exterior geometry into core elements; which are then explored through planer analysis and geometric identity. This reveals the staggering nature of the curves within and how their composition has been arranged out of the axes presented in the first drawing.

SKETCHES

