



**Rotterdamse  
Academie  
van  
Bouwkunst**

**Studio 2.7: The Classical City**

**Theme:** Research  
**Object:** Urban typologies

**Year:** 2009-2010 / 2nd Semester  
**Friday:** 13h45-18h45  
**Sessions:** 12<sup>th</sup>, 19<sup>th</sup> of February, 5<sup>th</sup>, 12<sup>th</sup>, 19<sup>th</sup>, 26<sup>th</sup> of March, 9<sup>th</sup>, 16<sup>th</sup>, 23<sup>th</sup> of April, 21<sup>st</sup>, 28<sup>th</sup> of May, 4<sup>th</sup>, 11<sup>th</sup> and 18<sup>th</sup> of June 2010

**FYI:** Friday afternoons sometimes overlaps with my periodical PhD seminars -

**Yellow** are days that I will most likely have PhD seminars in the afternoon from 2/3 pm till 7/8 pm.

**Red** are days that I cannot be present: 9<sup>th</sup> of March a full day of seminar on Hilberseimer at Berlage, and 23<sup>th</sup> an already scheduled business trip to Mexico. (I wonder whether switching these dates is an option?)

**Final Review:** Week 25/2010  
**Study Load:** 9 EC (252 hours, 70 of which during the Friday sessions)  
**A/S points:** 7A/2S  
**Complexity:** High  
**Remarks:** This studio is English spoken

**Tutors:** **Fernando Donis (DONIS)**

**Content:**

At a time in which architectural language has reached its most dramatic impasse in terms of definition of new models for the city, the concern should not be to continue inventing or producing complexity but rather to shift the discussion towards the definition of a grammar for the city, to rethink the relationship between economy and architecture. Any Architecture that attempts for a grammar has to evidently refer to Classicism.

**Assignment:**

Focusing on Classicism, the studio will study its archeological (timeless and placeless line of taste), typical (cultural and artistic realization elevated to a model) and rational quality (sensibility that tends to type-making and standardization). Students will be asked to analyze and draw Classical key projects that have formed a crucial part of the history of architecture. This studio is comprised of four semesters. The first semester will address Antiquity, analyzing Roman Classicism via the analysis of three paradigmatic examples: the Amphitheater, the Imperial bath and the Arch of Triumph.

Classicism would act as a framework to, on the one hand, increase the knowledge of architecture, and on the other define a more inventive approach to design, both urban and architectural. Ultimately, the studio will design mass-produced elements –the system of the city – as tools to define a more intelligible relationship between economy and architecture.

## Planning and content per week or phase

- Week 1. February 12<sup>th</sup>: Detailed introduction of the topic and assignment of teams and individual tasks.  
 Week 2. February 19<sup>th</sup>: Roman Classical orders –historical evolution and system.  
 Week 3. March 5<sup>th</sup>: The Roman system of buildings.  
 Week 4. March 12<sup>th</sup>: Mass production of Roman system – Amphitheatres, Baths and Arches of Triumph.  
 Week 5. March 19<sup>th</sup>: The Roman amphitheatre –Colosseum.  
 Week 6. March 26<sup>th</sup>: The Imperial Baths – Diocletian baths.  
 Week 7. April 9<sup>th</sup>: The Triumphal Arch – Arch of Titus.  
 Week 8. April 16<sup>th</sup>: The Roman Empire ‘within’ examples – materials, standardized elements.  
 Week 9. April 23<sup>rd</sup>: Public Space in Roman architecture.  
 Week 10. May 21<sup>st</sup>: The Roman Forum.  
 Week 11. May 28<sup>th</sup>: Rome and Timgad as arranged and unarranged Classical cities.  
 Week 12. June 4<sup>th</sup>: Potential implications of the Roman system today.  
 Week 13. June 18<sup>th</sup>: Presentation of final results

## Assessment Criteria

The project will be assessed on the basis of the learning goals and the final qualifications which are addressed in the studio.

## Learning Goals

- Developing the architectural knowledge, beginning with the basis of Classicism in antiquity.
- Understanding the rational logic of Classicism, its standardization and historical evolution.
- Learning the basis of Classicism by drawing the orders and exemplary buildings that represent the city and empire.
- Analyzing the tension and historical ‘returns’ to Classicism *vis-a-vis* other styles.
- Understanding the implications of the potential of having a system of architecture.
- Confronting the current architectural condition of architecture with the *modernus* condition of antiquity.

## Final qualifications of the education of an architect which are addressed in this studio

<b>MArch</b>	1	2	3	4	5	6	7	8	9a	9b	9c	9d	9e	9f	9g	9h	9i	9j	10	11
--------------	---	---	---	---	---	---	---	---	----	----	----	----	----	----	----	----	----	----	----	----

5. Formulates soundly based professional judgements that take into account the societal and ethical responsibilities that are connected with applying his or her own knowledge;
6. Works and studies independently, reflects on his or her own behaviour and innovates on those fields;
7. Makes use of spatial design as a research tool using research methods that are relevant for the professional design practice;
8. Makes use of relevant methods of research during the process of producing architectural projects and integrates the results of this research in (innovative) architectural concepts and designs;
- 9b. Makes use of appropriate knowledge of the history and theory of architecture and related forms of arts, technological disciplines and the humanities when producing architectural concepts, designs and projects and accounts for the use of this knowledge;
- 9g. Makes use of appropriate knowledge of the visual arts, as far as they are of importance for the quality of architectural design, in producing architectural concepts, designs and projects and accounts for the use of this knowledge;
10. Communicates effectively with others about a design using images, written and spoken words and reflects critically on these forms of communication and on the results of it;
11. Reflect on his or her own architectural production and positions him- or herself actively in the architectural practice, making use of this reflection.

## Final qualifications of the education of an urbanist which are addressed in this studio

<b>MUrb</b>	1	2	3	4	5	6	7	8	9	10a	10b	10c	10d	10e	10f	10g	10h	10i	10j	11	12	13
-------------	---	---	---	---	---	---	---	---	---	-----	-----	-----	-----	-----	-----	-----	-----	-----	-----	----	----	----

6. Formulates soundly based professional judgements that take into account the societal and ethical responsibilities that are connected with applying his or her own knowledge;
7. Works and studies independently, reflects on his or her own behaviour and innovates on those fields;
8. Makes use of spatial design as a research tool using research methods that are relevant for the professional design practice;
9. Makes use of relevant methods of analysis and research when producing urban design project and integrates the results into (innovative) solutions as urban design concept and design;
- 10a. Makes use of appropriate knowledge of the history and theory of urban design and other related professions involved in town planning when developing urban design concepts, visions, strategies and / or designs and accounts for use of this knowledge;
12. Communicates effectively with others about a design and plan using images, written and spoken word and reflects critically on these forms of communication and on the results of it;
13. Reflects on his or her own urban design production and positions him- or herself actively in the urban design practice, making use of this reflection.