PANTHEON INSTITUTE
Study Abroad Programs in Rome

FALL 2016

Urban Landscape Design Studio

Monday – Wednesday (1:00pm-5:00pm) Via della Gatta 6

Prof. David Sabatello

Instructors:
Simone Bove - bovesimone@gmail.com
David Sabatello – dsabatello@abtroma.it

TIBERINE URBAN SYSTEM

A MODERN MULTIFUNCTIONAL ARCHITECTURAL COMPLEX ON THE TRACE OF MICHELANGELO'S PROPOSED BRIDGE CONNECTING PALAZZO FARNESE AND VILLA FARNESINA

Michelangelo Buonarroti - 1475 – 1564
(Self-portrait)

Introduction

Rome and the Tiber

Beginning with the legend of Romulus and Remus, abandoned in a basket on the shores of the Tiber River, in the flood plain known as the Velabrum, between the Palatine and Capitoline hills, the relationship of the city of Rome with its river has been the fulcrum of Roman history.

1. Pieter Paul Rubens – Romulus and Remus (detail) 1615-1616

Throughout the ages, the Tiber has played a central role in determining the identity and the urban development of Rome. Because of its hydrological characteristics, the Tiber is subject to frequent and dramatic water-level surges, which have resulted, through the ages, in several catastrophic floods. This situation was finally resolved between the late 19th and the early 20th centuries through the construction of the present, massive retaining walls, which rise well beyond the highest level ever reached by the river. Until then, the urban fabric of Rome descended all the way to the water edge and contemplated several fluvial harbors where boats and rafts could dock for purposes of private transportation and delivery of goods to the various urban marketplaces.

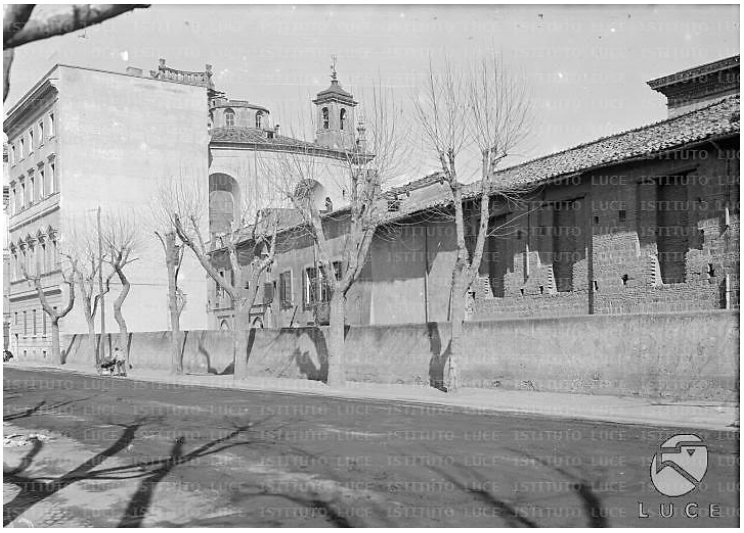
2. Unknown
Piazza della Rotonda Flooded
(Photo circa1900)

3. Ettore Roesler Franz
Porto di Ripetta with boats
(Photo circa 1880-1885)

Although the river walls provided a definitive solution to the river floods, they also radically modified the morphological characteristics of the portions of urban fabric adjacent to the

Tiber and brought about a drastic separation between Rome and its river, which has, since then, stopped interacting with the life of the city. Romans have lost interest in their river regardless of its history and of the fact that it is one of Europe's most fertile *"Ecological Corridors".*

The construction of the vehicular roads on top of the river walls (Lungotevere) has accentuated the separation between the riverbank and the historical urban fabric and has increased the perception of the Tiber River as a fracture within the continuity of urban tissue.



4. The Lungotevere dei Tebaldi - Palazzo Farnese top right (Photo 1923)

The road network of the historical city travels between 3.5 and 4.5 meters below the level of the Lungotevere thoroughfares, and the structural walls of the riverside vehicular highways now interrupt the streets, which once descended gradually to the riverbank.

5. The topographical disconnection between the Lungotevere (right) and the older street network in the Tor di Nona area (photo circa 1960)

Access to the river is now provided by steep, user-unfriendly stairways which lead to riverbanks, which are little more than expanded sidewalks.

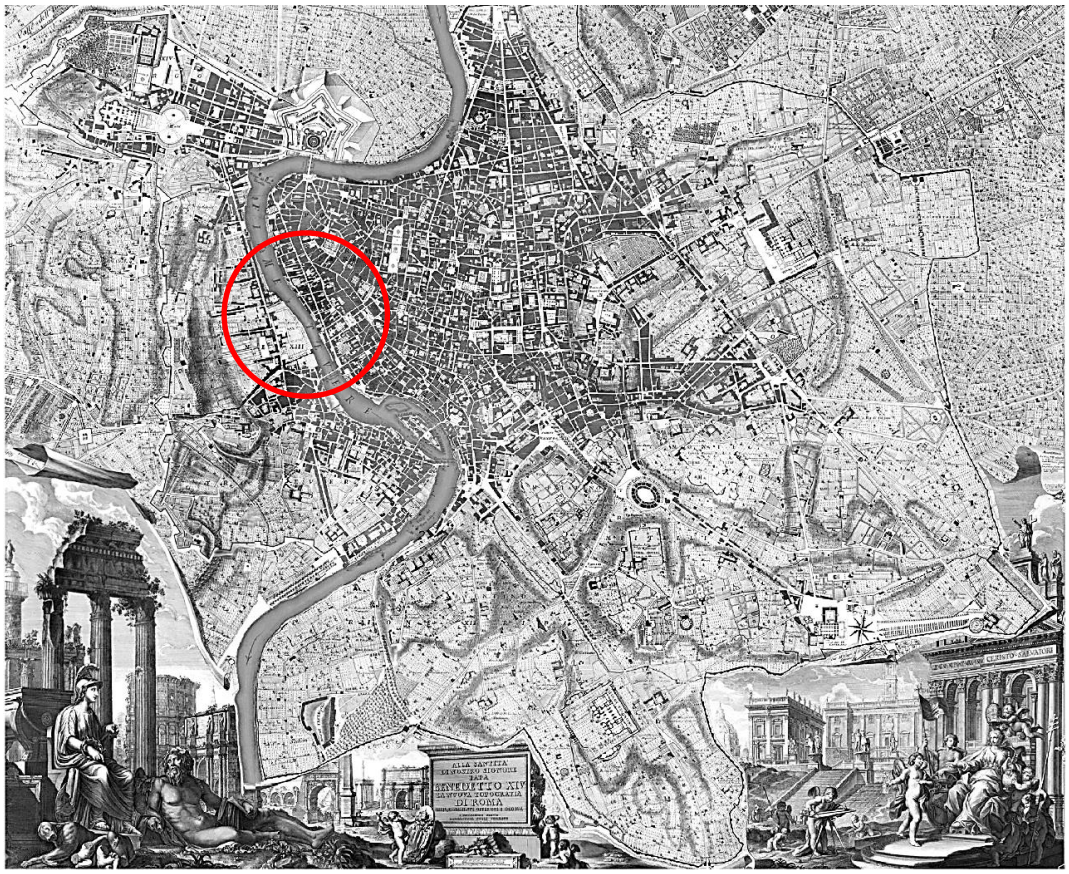
Another radical transformation of the traditional urban morphology of Rome, connected to the 19th century construction of the river walls, was the modification of several ancient Roman bridges, due to the widening of the Tiber riverbed to the present width of about 100 meters.

6. Ponte Cestio before the widening of the riverbed and the construction of the river walls

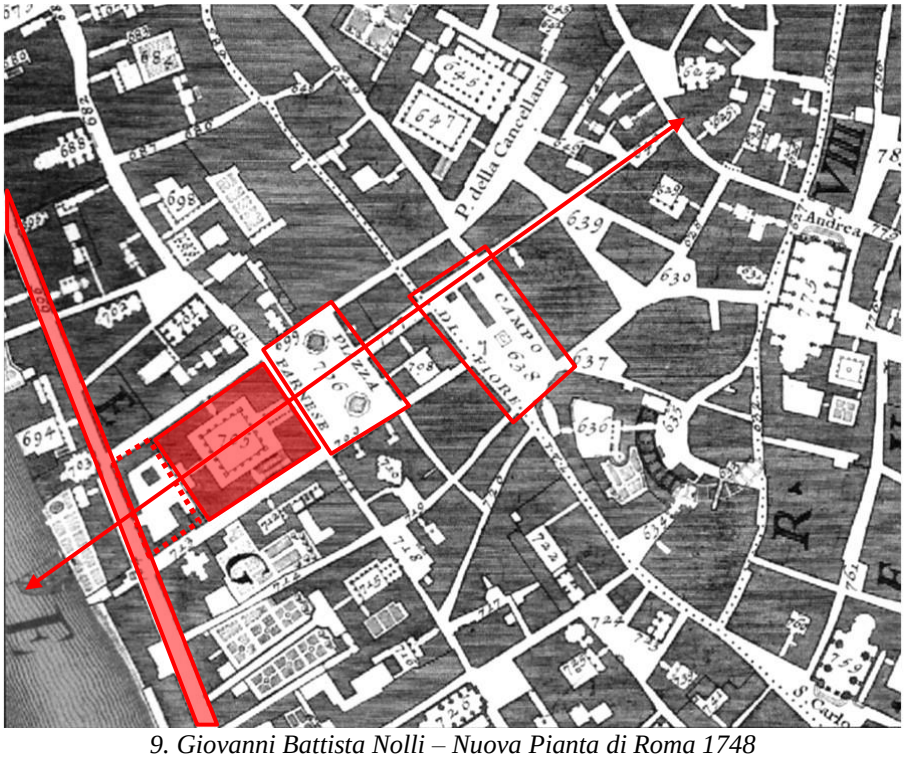
7. Ponte Cestio today

The Project Site

One of the areas of the city, which has suffered the urban disruption brought about by the construction of the river walls is our project site: the southern portion of ***Via Giulia*****,** which concludes, to the West, the morphological sequence of ***Piazza Campo de' Fiori*****,** ***Piazza Farnese and Palazzo Farnese.***



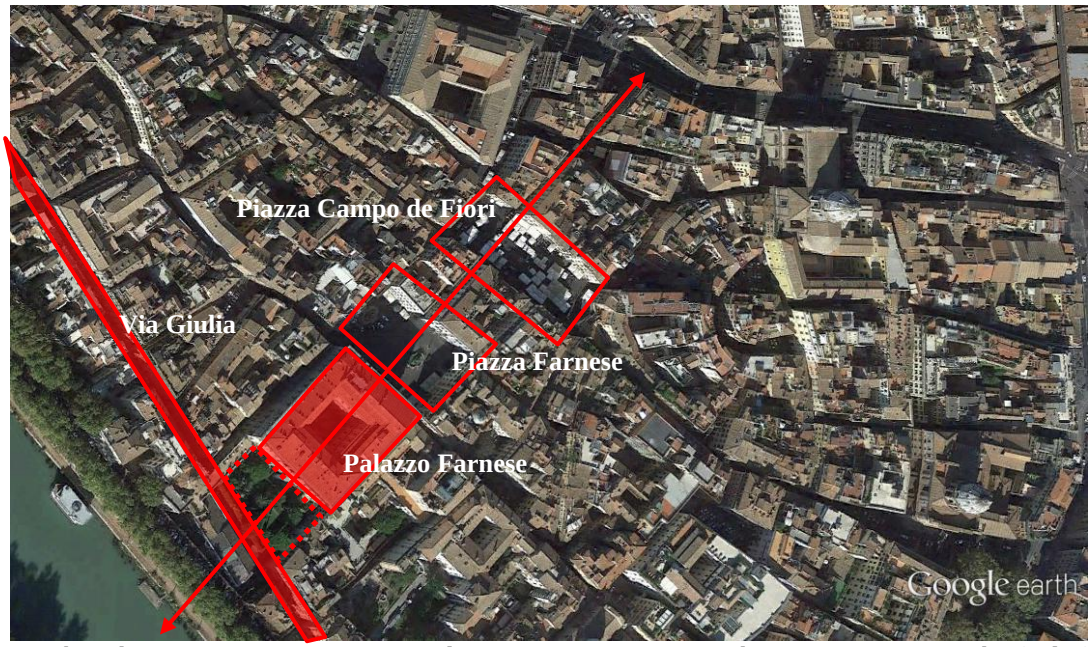
8. Giovanni Battista Nolli – Nuova Pianta di Roma 1748



9. Giovanni Battista Nolli – Nuova Pianta di Roma 1748
The urban sequence: Piazza Campo de Fiori-Piazza Farnese-Palazzo Farnese-Via Giulia

10. Palazzo Farnese (top left) seen from the Tiber before the construction of the river wall (Photo circa 1820)

11. Palazzo Farnese (top right) seen from the Tiber during the construction of the river walls (Photo circa 1890)
Notice the partial demolitions of the buildings along the riverbank



12. The urban sequence: Piazza Campo de Fiori-Piazza Farnese-Palazzo Farnese-Via Giulia (today)

Piazza Campo de Fiori - In Ancient Rome the area was unused space between Pompey's Theatre and the Tiber. It was only in 1456 that Pope Callixtus III paved the area, as part of a greater project of improvement of the "rione" Parione. This operation brought to the construction of various noble palaces in its vicinity such as the Palazzo della Cancelleria, designed by Donato Bramante between the end of the 15th cent. and the beginning of the 16th. Because of its adjacency to pilgrimage routes (such as the Via Peregrinorum - today Via dei Banchi Vecchi) and the Via Papale (the processional route connecting the Vatican with the Basilica of S. John in the Lateran (which every new Pope would follow upon accepting the seat), Piazza Campo de Fiori became a flourishing commercial hub and the location of various urban festivals. The piazza has been for centuries the location of one of the most famous Roman marketplaces. The piazza was also the location of public executions, the most famous of which was that of the philosopher and Benedictine monk Giordano Bruno, executed for heresy in the year 1600. Even if his statue marks the center of the square since the late 19th cent. the Roman Catholic Church has never officially rehabilitated his memory.

Palazzo & Piazza Farnese – Both were initially designed by Antonio da Sangallo (the Younger) following a commission by Cardinal Alessandro Farnese who was to become Pope Paul III. Construction of the palace began in 1514, was interrupted in 1527 because of the "Sack of Rome" by the mercenary troops of Emperor Carl V, and was re-activated in 1541 after Cardinal Alessandro Farnese's election to the papacy. The creation of the piazza is traced back to that year by the hand of Antonio da Sangallo the Younger, following the demolition of a number of existing buildings, which had been acquired for that purpose by Cardinal Farnese. After the death of Antonio da Sangallo, works continued under the direction of Michelangelo, who introduced a series of extraordinary inventions (namely the raised third floor, the giant top cornice, the central "loggia" over the entrance, the monumental "flying" coat of arms and the third level arcade overlooking the back garden), which transformed the Palazzo into an absolute masterpiece of Renaissance architecture. Unfortunately, a series of other innovative proposals by Michelangelo, addressing the urban

setting of the palace, which we will discuss later, were never accepted. Today Palazzo Farnese is the seat of the French Embassy.

Via Giulia - Via Giulia was designed by Donato Bramante and built, starting in 1508, by Pope Julius II as the new Renaissance artery between Ponte Sisto and the Church of S. Giovanni dei Fiorentini. The new road was part of a vast plan to modernize the city of Rome whose infrastructures were still Medieval. During the reign of Pope Julius II the road became the backbone of the city's financial district. A number of very important institutional buildings were to be built, along Via Giulia, such as the Palazzo dei Tribunali designed by Bramante during his professional engagement with the construction of S.Peter's Cathedral. The Palazzo dei Tribunali was never built, and, after the death of Pope Julius II, Via Giulia's importance decreased, and new construction became primarily residential. The construction of the Lungotevere streets, and the retaining walls along the Tiber River, modified the identity of the Via Giulia from that of an infrastructural spine related to the fluvial commercial activity along the banks of the Tiber River, and backbone of the city's financial life, to that of a normal neighborhood street.

The Villa Farnesina and Michelangelo's *"Urba-tectural"* Scheme

13. Giuseppe Vasi – Villa Farnesina seen from the eastern bank of the River Tiber (18th cent.)

Villa Farnesina – The Villa was built by Baldassarre Peruzzi in the early years of the 16th cent., on the western bank of the Tiber, for the banker Agostino Chigi and was known, at the time, as Villa Chigi. It was the first important suburban villa built in Rome and was soon considered an architectural landmark, because of its innovative floor plan and façade solutions. The villa was decorated by the most important artists of the time, including Raphael and his disciples, and surrounded by a vast garden designed according to the formal Renaissance style. The Villa was acquired by Cardinal Alessandro Farnese, at the death of Agostino Chigi, in 1580, and was renamed Villa Farnesina. Villa Farnesina is today

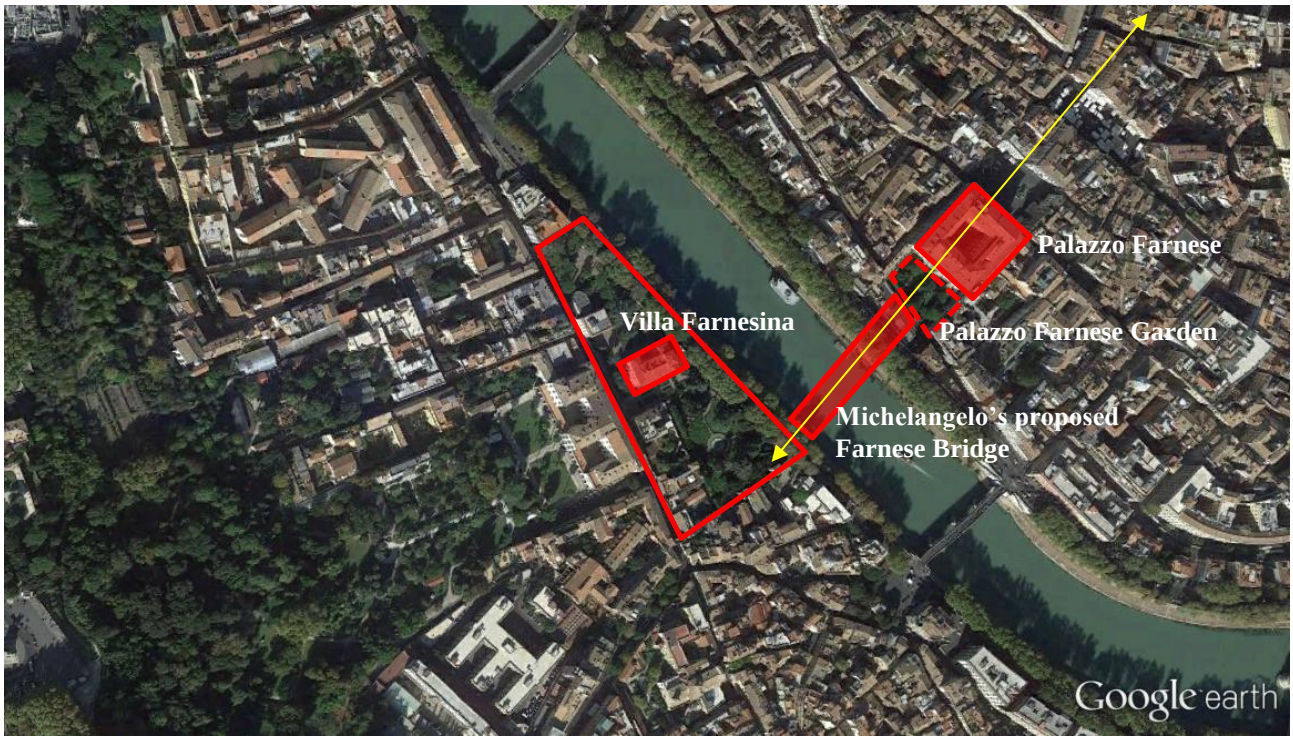
the headquarters of the “Accademia dei Lincei”, one of the most prestigious cultural institutions in Italy.

14. Villa Farnesina today

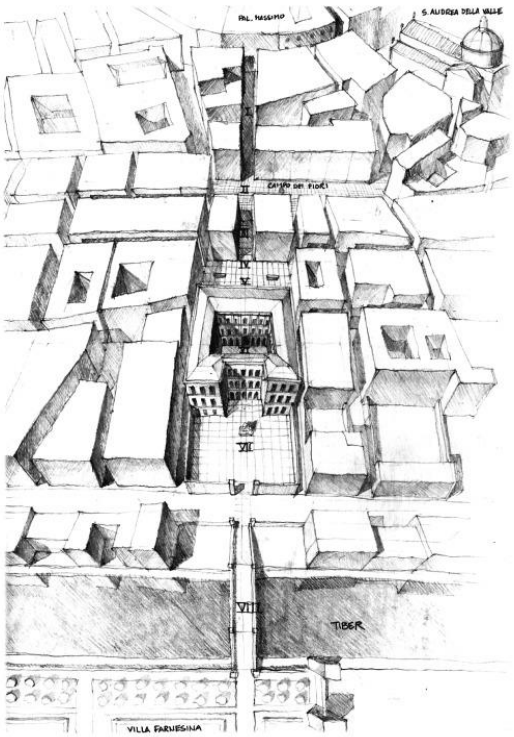
Michelangelo’s *Urba-tectural* “intuition” – During his involvement in the design of Palazzo Farnese, Michelangelo advanced a series of extraordinarily innovative proposals which, as mentioned above, were not accepted by the client. These proposals included a new paving pattern for the Piazza Farnese (which extended the structural grid of the Palazzo to the entire piazza); the transformation of the garden façade into a three-level open loggia, to allow for visual penetration towards the river, and, above all, the construction of a pedestrian bridge connecting the Palazzo Farnese to the gardens of the Villa Farnesina on the opposite bank of the Tiber. The new bridge was to continue the visual axis from the Via dei Baullari, to the main entrance of the palazzo, through its central courtyard and its back garden, across the Via Giulia and the Tiber to the suburban Farnese property on the western bank of the River. Furthermore, the architectural continuity of the system was to be emphasized by the presence of the “Toro Farnese”, a monumental antique sculpture, found during the excavations of the Baths of Caracalla, ordered by Pope Paul III during the construction of Palazzo Farnese, and presently kept in the Naples Archaeological Museum.

15. Toro Farnese-Naples Archaeological Museum

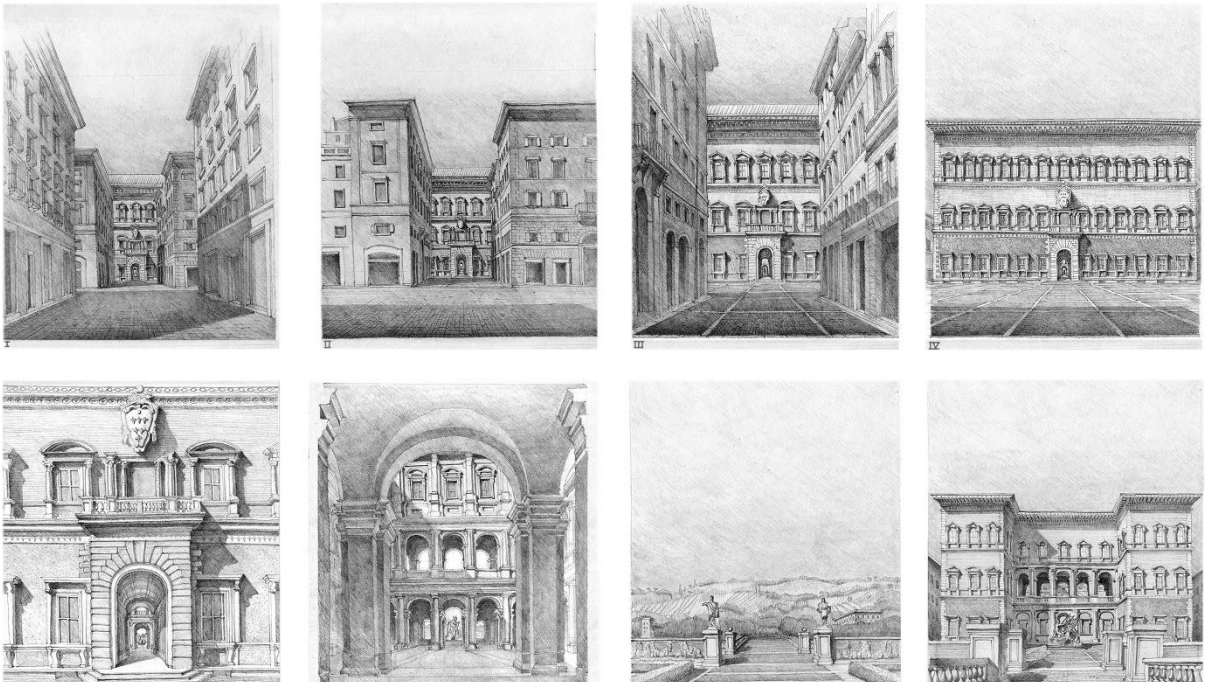
This idea anticipated, of about 450 years, the theories concerning continuous architectural systems at the urban scale, which were re-introduced by le Corbusier in his 1931 *Pan Obus* for the city of Algiers, and continued, throughout the early seventies, in the work of architects such as Paul Rudolph in the United States or Kenzo Tange in Japan.



16. Michelangelo's "Urba-tectural Scheme"

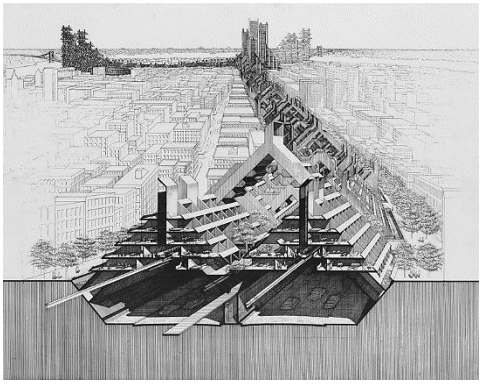


17. James Cooper
"Michelangelo's Architecture: Drawings, Design Process and Unrealized Intentions"
Yale University Press, 2016



18. James Cooper
"Michelangelo's Architecture: Drawings, Design Process and Unrealized Intentions"
Yale University Press, 2016

19. Le Corbusier-Plan Obus (Algiers-1931)



20. Paul Rudolph-Lower Manhattan Expressway (New York-1970)

The Tiberine Urban System

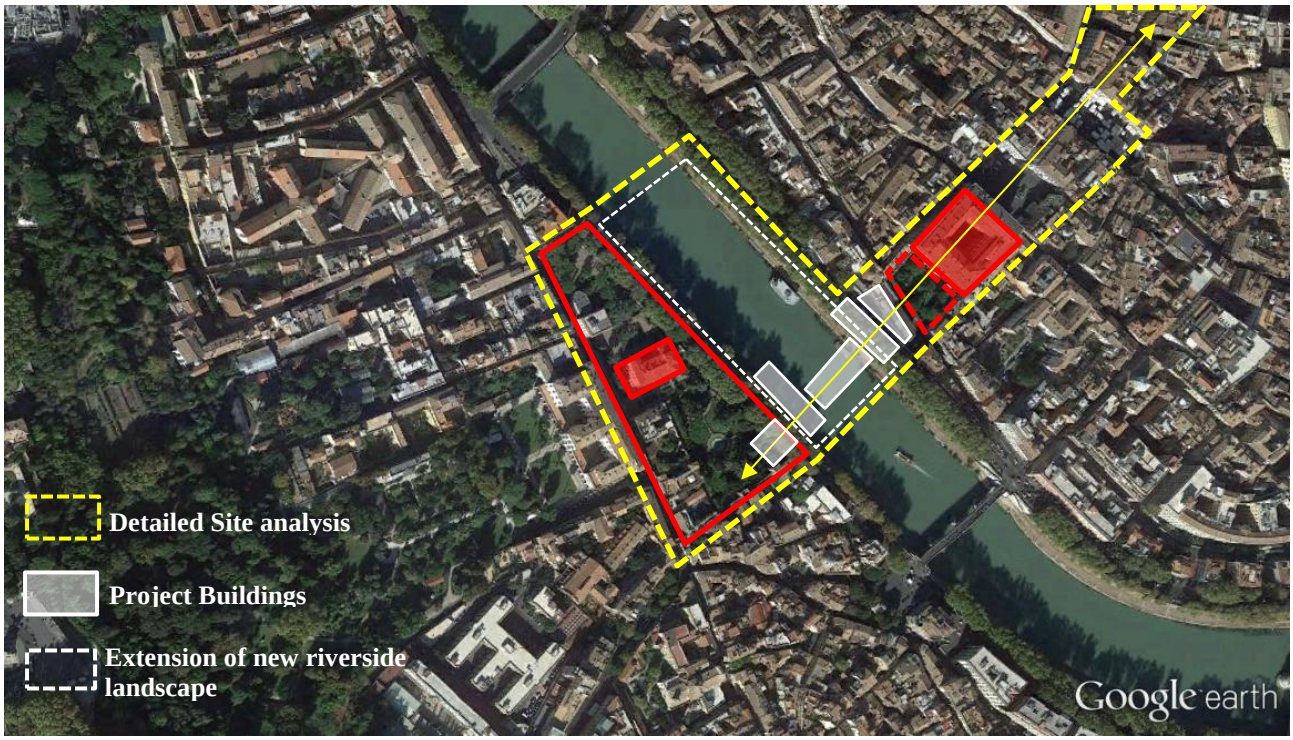
The project of the *Tiberine Urban System* is an attempt to address all the issues mentioned in the previous sections in a single integrated, urban gesture. The project objectives are the following:

1. Recuperating an active relationship between the City of Rome and the Tiber River.
2. Enriching the Roman, historical urban scape with a modern architectural landmark.

3. Exploring the possibility of establishing a dynamic dialogue between tradition and modernity through the direct interaction of a contemporary architectural artifact and a series of historical landmarks which participate in the urban identity of the city of Rome.

The Tiberine Urban System extends from the Palazzo Farnese Garden on the Via Giulia to the Villa Farnesina on the West side of the Tiber. The System includes:

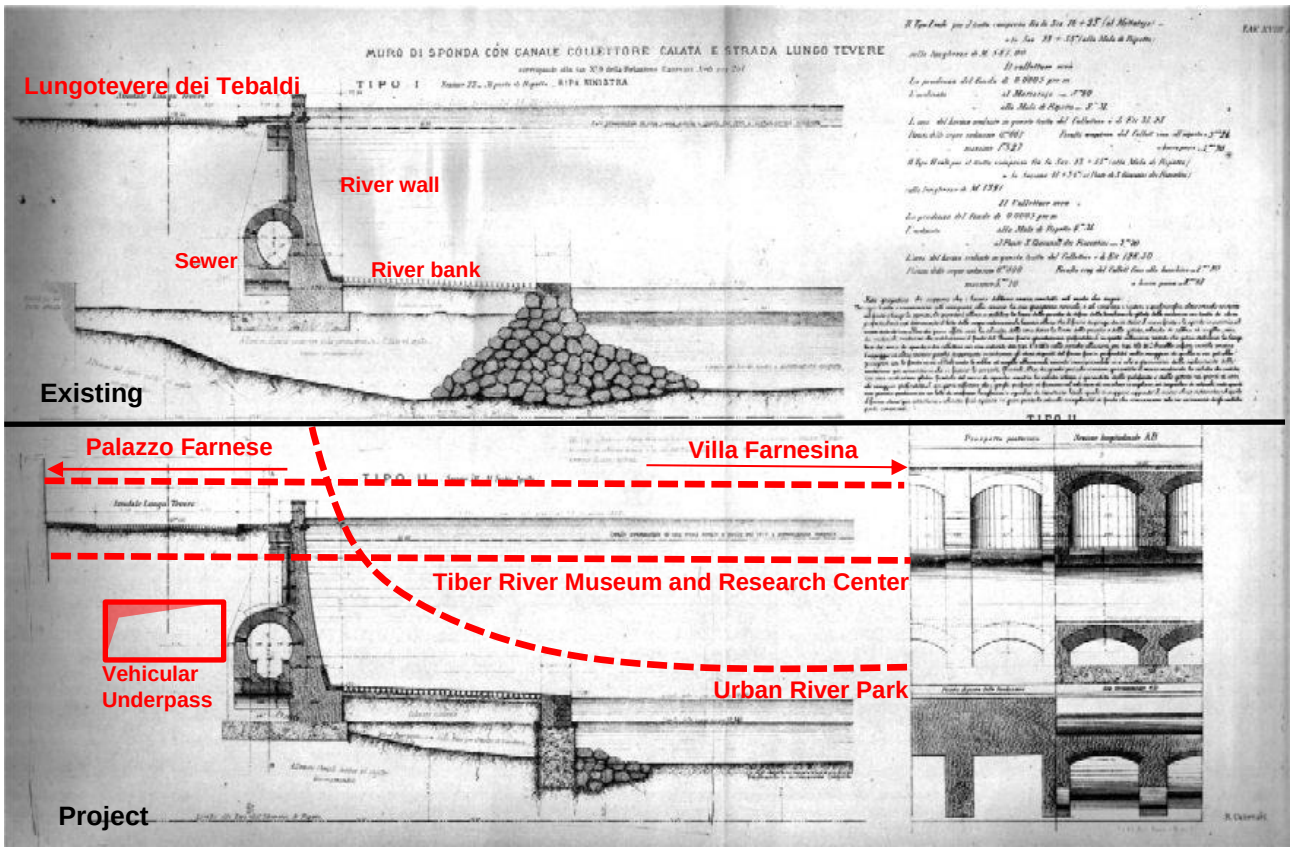
- The re-design of the existing building facing the Palazzo Farnese Gardens;
- An architectural element re-connecting the two Tiber River banks along the axis of Michelangelo's Farnese Bridge;
- The design of a new Entrance Pavilion along the walls of the Villa Farnesina Gardens on the West side of the Tiber;
- The functional/formal re-design of the existing River walls and banks.



21. The Tiberine Urban System (see Project Cartography)

The project consists of a continuous architectural/urban system including the following *(see Project Program)*:

- A *Water Research Center* dedicated to the Tiber River.
- A *Tiber River Museum.*
- An *East Entrance Pavilion* on the East River bank.
- A *West Entrance Pavilion* / *River-side Gate* to the Villa Farnesina Gardens on the West River Bank.
- An urban *Riverside Landscape Intervention* connected to the Tiber River Museum Bridge and Water Research Center.



22. Typical Section of River-wall with possible location of Project Elements

23. View of the existing building from the Lungotevere dei Tebaldi (in the background on the right Palazzo Farnese)

24. View of the existing building from Via Giulia
(on the right the Palazzo Farnese garden)

25. View of the wall of the Villa Farnesina gardens from the Lungotevere

26. Vie of entrance to Villa Farnesina from Via della Lungara

The schemes presented in images 21 and 22 are purely hypothetical. You are free to choose the urban layout and program distribution, which you feel best represents a contemporary interpretation of Michelangelo's original idea.

Although each student will be responsible for the design of a specific architectural artifact, your design effort should tend towards an *"Urba-tectural Statement"* in which the physical confines of each single element are "blurred" in favor of the creation of a dynamic, contemporary urban environment.

Work Method

The Studio Course is subdivided into the following 3, three, subsequent didactic modules.

Module 1: Research & Site Documentation
(Class effort – Due for work in progress Pin Up: WEEK 2)

All materials produced during this Module will be included in a shared Course Digital Database.

The class will be subdivided into study groups, each of which will be involved in the following activities:

Research - Because of the unique urban character of Rome, the project will have to address, in particular, the theoretical implications concerning the historical stratification of the city and its monumental profile.

Each study group will be responsible for the production of a graphic research document concerning one of the following strategic themes:

- Architectural/urban landmarks present in the *Tiberine Urban System* (Piazza Campo de Fiori; Piazza Farnese; Palazzo Farnese; Villa Farnesina).
- Iconic architectural examples representing the historical evolution of the relationship between the River Tiber and the City of Rome.
- Iconic architectural examples of the typological tradition of Roman Bridges from Antiquity to Modern Times.
- Iconic architectural examples of "inhabited" bridges form the Ponte Vecchio in Florence to the recent Bridge Pavilion in Zaragoza (Spain).
- Iconic architectural examples of urban riverside parks.

The iconic architectural examples of each research theme should be thoroughly analyzed in order to determine their symbolic/formal/functional identities as possible design references for your project.

- Required documentation:
  - **The research activity on each theme should take the form of one or more graphic mixed media (photos/drawings/maps/etc.) A1** ***(cm. 84.1 X 59.4)*** **"printed boards". The digital files of the printed boards will be part of the shared Course Digital Database**

Site Documentation – Gaining a thorough knowledge of the existing physical characteristics of the project site is the starting point of your site analysis. Site documentation will take the form of DWG files printed at the correct scales on **A1** ***(cm. 84.1 X 59.4)*** ***boards*** . The original DWG files will be part of the shared digital database.

- Required documentation:
  - **Site Photos**
  - **Site Model** (physical @ 1:500 – with removable project area)
  - **Site Model** (digital)
  - **Site Plan** @ 1:500
  - **(4) Site Section/Elevations (2 transversal & 2 longitudinal)** @ 1:500

Module 2: Site Analysis & Urban Pre-Project (Digital)
(Team effort – Due for MIDTERM PRESENTATION)

All drawings produced during this Module should utilize the Site-documentation material produced during Module 1.

During Module 2, you will be operating in design teams. Each design team will be involved in the following activities:

Site Analysis - Each project team will explore and analyze the urban parameters of the project site in order to begin to define a conceptual thesis/narrative for the project and formulate an agenda regarding the social, spatial, and programmatic strategies for the site. *(The project site has been synthetically outlined in image 21 above, but your investigation should virtually extend to the entire Renaissance Quarter).*

Your analytical activity should focus on the following categories:

- *Local /Global* - site relations with the city: major infrastructures, connectivity, programmatic landmarks;
- *Spatial* - urban organization, proportions, topography, public vs private space;
- *Architectural* - existing structures, typology, materials, textures, colors, program;
- *Temporal* - day-by-day rituals, social life, lifestyle, collective dynamics;
- *Urban Data* - economic drivers, social and physical aspects, user groups, demographics.

Through your analysis you will be able to:

- *Relate* to the *context* starting from its present condition;
- *Explore* the *context* in the wider framework of its historical tradition;
- *Deconstruct* the *context* into a *repertoire* of potential design elements;
- *Develop* your own *personal repertoire* of design elements, inspired by your contextual deconstruction, so as to create a piece of truly contemporary contextual urban design.

➢ Required Material

- **Narrative Statement** for the project defining/describing the following relationships:
  - *site and urban strategy,*
  - *massing and program,*
  - *program components and landscape.*

- **Urban-scale Diagrams** reflecting the team's *approach/narrative* to the site and anticipating the *urban design quality* of the project proposal. The material should start to show the relationship between the *historical precedents* and the team's general *site planning strategy in terms of:*
  - *site and urban strategy,*
  - *massing and program,*
  - *program components and landscape.*

Urban Pre-Project - Each design team should develop a *"Pre-project"* based on the team's Narrative, Site & Massing Strategies produced in the above Step 2.

By *"Pre-Project"* we intend a preliminary project which is *technical* but also *visual* enough to communicate its *design quality*.

Your team "Pre-Project" will define the *design profile* of your urban scale intervention and inform your individual projects during Phase 3.

➢ Required Material

- **Preliminary Project site plan** showing the project design components (Tiber Water Research Center & Museum / Riverfront Park & Pavilions) @ 1:500
- **2 Preliminary/diagrammatic architectural floor plans** showing the spatial organization of your buildings (ground level + another significant level) @ 1:500

- **4 Preliminary/diagramatic Site sections/elevations** - showing the design components @ 1:500
- **Preliminary massing model**

Module 3: Urban Design Project (Digital)
(Individual/Team effort – Due for FINAL PRESENTATION)

All drawings produced during this Module should utilize the site-documentation material produced during Module 1.

During this final Module each project team will finalize the general setting of the Urban Project and each member will develop one of the project components (*Water Research Center / Museum Bridge & Pavilions*). These individual projects should be perfectly integrated in the team's general urban strategy as represented in the general site planning deliverables.

- Required Material (TEAM)
  - **Final project model**
  - **Final Site Plan** @1:500
    - Urban Riverside Park: (paving patterns; street furniture; vegetation, landscaping features, etc.)
    - Roof Plan of project buildings (with shadows)
  - **Two Final Site Plan Sections** @1:500

- Required Material (INDIVIDUAL)
  - **Architectural Floor Plans** @1:200: 2 floor plans of the chosen project component (Ground level + 1 significant other level).
    - *Floor Plans* should show correct wall thicknesses; glazing and fenestration solutions; special design solutions (stepped seating; double height spaces; decorative elements; vegetation and water features.)
    - *Floor Plans* should always include technical annotations to denote functional destination of each space, corresponding architectural details, sections/elevation lines.
  - **Architectural Sections** @1:200: 2 full sections of the chosen project component.
    - *Section lines* should be drawn through fenestrations rather than blank walls.
    - *Sections* should show correct wall thicknesses; correct floor-slab thickness; glazing and fenestration solutions; special design solutions (stepped seating; double height spaces; decorative elements)
    - *Sections* should include technical annotations to denote functional destination of each space, topographical levels, and corresponding architectural details.
    - *Sections* should always be appropriately contextualized.
  - **Architectural Elevations** @1:200: 2 full elevations of the chosen project component.
    - *Elevations* should show façade/surface treatment (texture, materials, and shadows).

- *Elevations* should show special facade solutions (overhangs; cantilevers; double height spaces; decorative elements)
- *Elevations* should include technical annotations to denote topographical levels, corresponding architectural details.
- *Elevations* should always be appropriately contextualized.

- **Wall Section and/or Elevation detail** @1:20:
  - *Detail* should show a particularly significant construction related solution (structural / architectural).
  - *Detail* should also show the adopted "Green Architecture" solution (green roof / ventilated façade / passive solar devices).
- **Perspective views (no scale):** Minimum 2 contextualized 3D views *(interior/exterior)* of the chosen project component.

Design Recommendations

General

- The design should take into particular consideration the project's relationship to all the nearby ***significant landmarks*** such as (but not limited to):
  - *Piazza/Palazzo Farnese*
  - *Via Giulia*
  - *The Tiber River*
  - *Ponte Sisto*
  - *Villa Farnesina*
- The design should address the program as a *unified, landscape-integrated, sustainable complex* comprising both enclosed and outdoor spaces.
- All artefacts should fall into the category of *Green Architecture* and as such should include at least two of the following features (to be illustrated through schematic sections at the appropriate scale and/or included in your wall section drawings):
  - *Green Roofs*
  - *Ventilated Facades*
  - *Architecturally integrated solar heating and/or photovoltaic devices*

Specific

Bridge & Pavilions

- The design of the Bridge & Pavilions should contemplate a continuous, public, panoramic, pedestrian path across the river and down to the new Urban Riverside Park .
- The vertical surge of the Bridge & Pavilions should not interfere with the visibility of the existing architectural landmarks along the Tiber River and especially with the Cupola of St. Peter's Basilica.
- The West Pavilion is a new structure on the axis of Michelangelo's Farnese Bridge also acting as a riverside entrance to the Gardens of Villa Farnesina.

Existing Building on Via Giulia

- *The building* must retain at least 50% of its outer shell and contemplate a public entrance on the axis of Michelangelo's Farnese Bridge facing Palazzo Farnese's rear garden.
- Depending on its functional destination, additions and/or modifications the existing building mass are allowed, but may not exceed 50% of the existing.

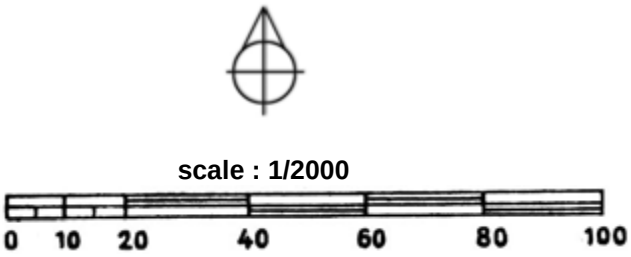
Urban Riverside Park

- The design of the Park should show a clear understanding and a strong reference to the examples researched during Module 1
- The design of the Park should address the priorities of a *contemporary, sustainable, urban landscape design*.
- The design of the Park should utilize design solutions which are formally and functionally feasible with the periodical Tiber River tides.

Presentation Requirements

General

- All material will be organized and carefully edited in A1 format (59,4 × 84,1 cm) digital presentation boards (horizontal landscape mode) bearing a 3 cm high horizontal strip along the upper edge of the board containing the following information:
  - The group's Project Title (which will remain for the entire the semester)
  - The names of the Project Team Members
  - The PI Studio Course Code & Title/Semester/"Urban Analysis"
  - The names of the Instructors
- All drawings should be carefully annotated (Site Plan/Plan/Section/etc.)
- The Scale and North arrow should be shown on all the plans as follows:



- The Sections and Façades should be to the scale of the plans and positioned on site plans/floor plans with section /elevation lines.
- The 3D Views must be identified (numbered and shown by a viewing angle on the corresponding plans).
- Each "Digital Board" should contain a collection of diverse drawings (plans; sections; elevations; perspectives; etc.) assembled according to a precise presentation strategy as if you were participating in a design competition and/or presenting to a client.
- All drawings should indicate a clear understanding of the following:
  - Topography (existing/new)
  - Structural system
  - Floor composition (floor slab/hung ceiling/structural beams/etc.),
  - Non-structural partitions, door & fenestration components (mullions/glazing) etc.
  - Facade elements and texture
- Each presentation should be concluded by a slide containing a selection of the most significant project images (4-6 images) which will remain on screen during discussion.

Specific

- **Midterm Presentation (Digital)** – All required Module 2 design documents.
- **Final Presentation (Digital)** – All required Module 3 design documents + one initial slide containing a selection of Module 2 design documents.
- **Student Work Exhibit (Printed):**

    - A1 prints ***(cm. 84.1 X 59.4)*** of all Module 1 Research Exercise;
    - 1 A1 ***(cm. 84.1 X 59.4)*** print of final slide from Module 2 Midterm Presentation (containing a selection of all presented Design Documents);
    - 1 A1 ***(cm. 84.1 X 59.4)*** print of final slide from Module 3 Final Presentation (containing a selection of all presented Design Documents).

Evaluation Criteria

- Final grading will be a combination of the team evaluation for the Module 2 Midterm Presentation and the evaluation for Module 3 Final Presentation.
- Final evaluation will also consider your participation in Module 1 Research and Site Documentation exercise, class discussions (desk critiques/pin-ups) and your ability to propose new and challenging points of view.

ANNEX - DIGITAL ARCHIVE GUIDELINES

ARCH 499A /499B/499C/URB. DESIGN /ARCH. ANALYSIS/ IMAGO URBIS (Cartography)

Semester: ……..
Department of Architecture
The ……. University
at the Pantheon Institute - Rome, Italy

Well-organized and comprehensive digital documentation of your work is essential as an architect. As such, following a PSU and Pantheon Institute best practice we are providing some basic guidance on drawing and model documentation.

The following criteria are required:

1) You must provide two copies of digital files of your work on CD-R each in a slim 'jewel case.'
2) Scan all drawings [including process drawings]. Do not attempt to photograph drawings since it is nearly impossible to get an even lighting condition across a sheet without a permanent photo lab set up.
3) Photograph all models [including process models]. Take pictures in categories: Elevation and plan images are important as well as close-ups and details. Lighting is important.
4) Scans and photographs tend to need some work in Adobe Photoshop® such as cropping, increasing contrast, adjusting color balance, erasing smudges or extraneous lines, etc. Please explore the possibilities.
5) Original images should be saved as JPEG files at 300dpi & PDF files.
6) Use this Departmental labeling format: Label a master folder with this information **- yr/sem course instructor initials - STUDENT LAST NAME - First name - project description** .

For example:

2014F ARCH499A ds/sb HADID Zaha Urban Design Studio final project or…

2014F ARCH 499B ds/rm EISENMAN Peter Arch. Analysis final assignment or…

2014F ARCH 499C ac KOOLHAS Rem Cartography final assignment

For original un-doctored scans and photographs, label a folder as **Originals** and label files as: **yr/sem - course instructor initials - STUDENT LAST NAME - First name - description - File type**

For example:

For scans: 2014F ARCH499A ds/sb HADID Zaha original dwg scan1.jpg/pdf or

2014F ARCH499B ds/rm EISENMAN Peter original dwg scan2.jpg/pdf or

2014F ARCH 499C ac KOOLHAS Rem original dwg scan3.jpg/pdf

For photos: 2014F ARCH499A ds/sb HADID Zaha original model photo1.jpg/pdf

2014F ARCH499A ds/sb HADID Zaha original model photo2.jpg/pdf

For selected doctored images, label a folder as **Selected** and label files in a similar fashion.

For example:

2014F ARCH499A ds/sb HADID Zaha site photo1. jpg/pdf

2014F ARCH499A ds/sb HADID Zaha process model1. jpg/pdf

2014F ARCH 499C ac KOOLHAS Rem process dwg1.j jpg/pdf

2014F ARCH 499B ds/rm EISENMAN Peter final board1. jpg/pdf

2014F ARCH499A ds/sb HADID Zaha final model1. jpg/pdf

and so on….

IN THE CASE OF TEAM PROJECTS:

While it is important that each project team member should have a personal record of his or her own work we as Pantheon Institute require two copies of the individual and/or team project provided that the team members' names and Universities are clearly identified on the team CD.