

An aerial photograph of Rome, Italy, showing a dense urban landscape with terracotta roofs and a prominent church spire. The word "ROMA" is overlaid in large, white, outlined capital letters across the center of the image.

ROMA

The Lesson of Rome

ROMA

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XX

The background is a golden mosaic pattern. A large, faint, golden watermark of the word 'vivo' is visible across the center of the page. The text 'acknowledgements and thanks' is positioned at the bottom in a white, sans-serif font.

acknowledgements and thanks

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A review of our project log has revealed a remarkable treasure. On page after page we found the names of friends, relatives, professors, students, alumni, staff, old and new acquaintances – every one with a helpful piece of advice scrawled under their phone number, a critical lead to information, an offer of aid. It is perfectly clear that this volume, *The Lesson of Rome*, and the two extraordinary exhibitions that spawned it, would not have been possible without generous contributions from an army of friends of the University of Waterloo School of Architecture. Sincere thanks to all of you for your energy and initiative, patience and support – and particularly to Helene La Fortune, Nicoletta Barbarito and Carolina Vaccaro, who helped make the Architettura Arte Moderna (AAM) exhibition and conference such a success. To the alumni who took the trouble to send work for the show, your efforts are genuinely appreciated. We deeply regret that we could not display all of the work that was submitted.

Thanks also to those who acted on behalf of the School of Architecture to expedite and advise: Mike Elmitt, Donald McKay, Beatrice Bruscoli, Ryszard Sliwka, Paul Blackmore and Paul Westbrook from the faculty at the School of Architecture; Bob McNair and John Debrone from the support staff; Joanne Holzinger and Dolly Coelho from the Dean's Office; Sharon Collins and Cyndi Harley from Graphics; Denis Huber, Associate Provost; and Lisa Huard from Purchasing; and particularly Ena Wrighton, Faye Shultz and Shelley Vossen from the School of Architecture front office, who did their best to smooth the bureaucratic wrinkles as necessary.

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We would also like to thank our early sponsors, without whose generosity none of this could have even begun: the Fondazione Cariplo, the Ministero Affari Esteri, the Canadian Embassy in Rome (special thanks to Jeremy Kinsman), the Comune di Roma – Assessorato Politiche Culturali, the American Academy in Rome, and Arriscraft International.

Special thanks are due to Kevin Sugden for his astute and timely printing and production advice; to Philip Beesley for his astonishing energy and

commitment to all aspects of the effort; to Neil Barman for keeping us from destroying the computers; to Doug McMullen for his boundless enthusiasm and generosity; to Brian McLaren for his help in organizing and editing the AAM show; and to Beth Kapusta, whose sanity, wisdom and precision helped keep the rudder on the ship.

Finally, we would like to thank Lorenzo Pignatti, Director of the UWSA Rome Program. Without his enthusiasm, advice and leadership, the Toronto showing of "The Lesson of Rome" could not have become a reality.



presso

foreword

Premessa

foreword

Twenty years ago the University of Waterloo School of Architecture established its presence in Rome, certainly the most compelling location for the study of historical architecture in Europe. In the past two decades, over eight hundred Canadian architecture students have participated. The Rome Program has come to be recognized as a mainstay in the curriculum of the School, a centre of professional and educational activity in the Eternal City and a point of exchange and collaboration between Canadian and Italian academics and architects.

It is evident that the presence of the Rome Program of the University of Waterloo and the activities it carries out in this country contribute enormously to enhancing the cultural relations between Italy and Canada.

de Montigny Marchand
Canadian Ambassador to Italy
March 1995

The "Lesson of Rome" exhibition and publication mark this anniversary, tracing the evolution of the program and exploring Rome's influence on a generation of young architects.

The Rome Program was born in a dark and crowded warren on the Vicolo Savelli. Its present location in Piazza Santa Maria in Trastevere is far more commodious, with a proper electrical system and central heating. Reflecting these outward changes, the focus of the work has also evolved. A chronology of student work from the last twenty years reveals that what began as an exploration of typology and urban form inspired by the so-called "rationalists," soon became an attempt to connect the modern fabric of the city to the excavated areas of the archeological park. More recently, the work has shifted its sights to the disused industrial areas and the urban periphery. The curation of the BCE Place Exhibition is thematically driven, an attempt to reveal in the student work the fundamental

lessons explored in Rome. Four iconic themes emerge, each moving students to produce an extraordinary variety of speculative work: Città (city), Storia (time), Terra (earth), and Arte (art). In this catalogue we present both scenarios, chronology and theme, as dialectic cross-sections of the work. Either way, the underlying intention remains constant. Waterloo's students are in Rome to explore the relationship between contemporary architectural expression and its historically charged urban landscape.

According to the comments of Waterloo students and graduates, Rome has produced some of their most valuable educational experiences. But the Waterloo Program has had even broader effects. In 1992, Waterloo and the University of Pescara Faculty of Architecture and Urbanism established a bilateral international academic exchange between Italy and North America. For the first time, Italian architecture students could study for credit in a North American school of architecture. Out of Rome came a series of design and research projects in archeology and the design of cultural sites: the excavation at San Giovanni, the plan for a National Park in Malta, the Monte Argentario study and the competition for the park at Centocelle. In 1991, Professor Lorenzo Pignatti curated the Roma/Toronto exhibition. A steady stream of academic and professional interaction now links Italy and Canada.

Rome continues to mean a great deal to the School. The fourth-year program is eagerly anticipated by students in the early years, a celebrated moment of experimentation in the curriculum. It provides an event in each Winter Term, when the work of the past fall goes on exhibit and the School celebrates at the annual Rome Show. This twenty-year celebration is the most extensive Rome Show of all, a reflection on the collective memory and experience of several generations of students, many of whom have joined the ranks of Canada's most influential architects. Such reflection only confirms the massive influence of Rome. The gravity of the place, the weight of its history, its cultural "stratigraphy" and its undeniable affinity with the earth all show in the work. But to understand why we are still in Rome after twenty years, one must also appreciate its place outside time and trend: open, poetic, spiritual and inspiring. That is why these first two decades are only a beginning.

Eric Haldenby
Director
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roma xx exhibition catalogue

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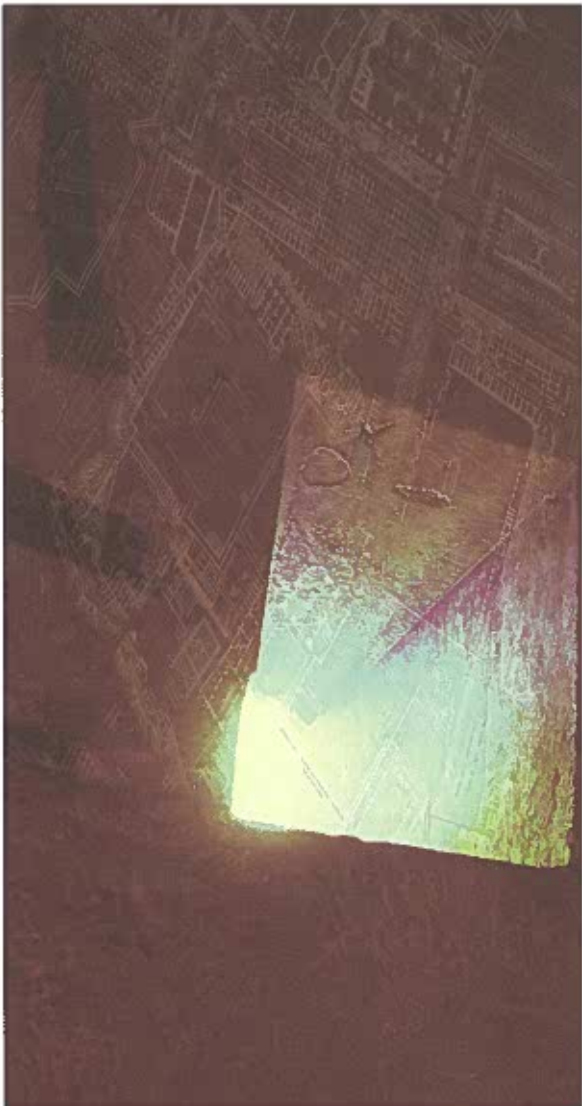
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Rome, November 1999

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