

lessons from italy  
school of architecture  
university of texas at austin

smilja milovanovic-bertram

displacement

“Euro-American modernisms celebrate singularity, solitude, estrangement, alienation, and aestheticized excisions of location in favor of locale—that is, the ‘artist in exile’ is never ‘at home,’ always existentially alone, and shocked by the strain of displacement into significant experimentations and insights.”

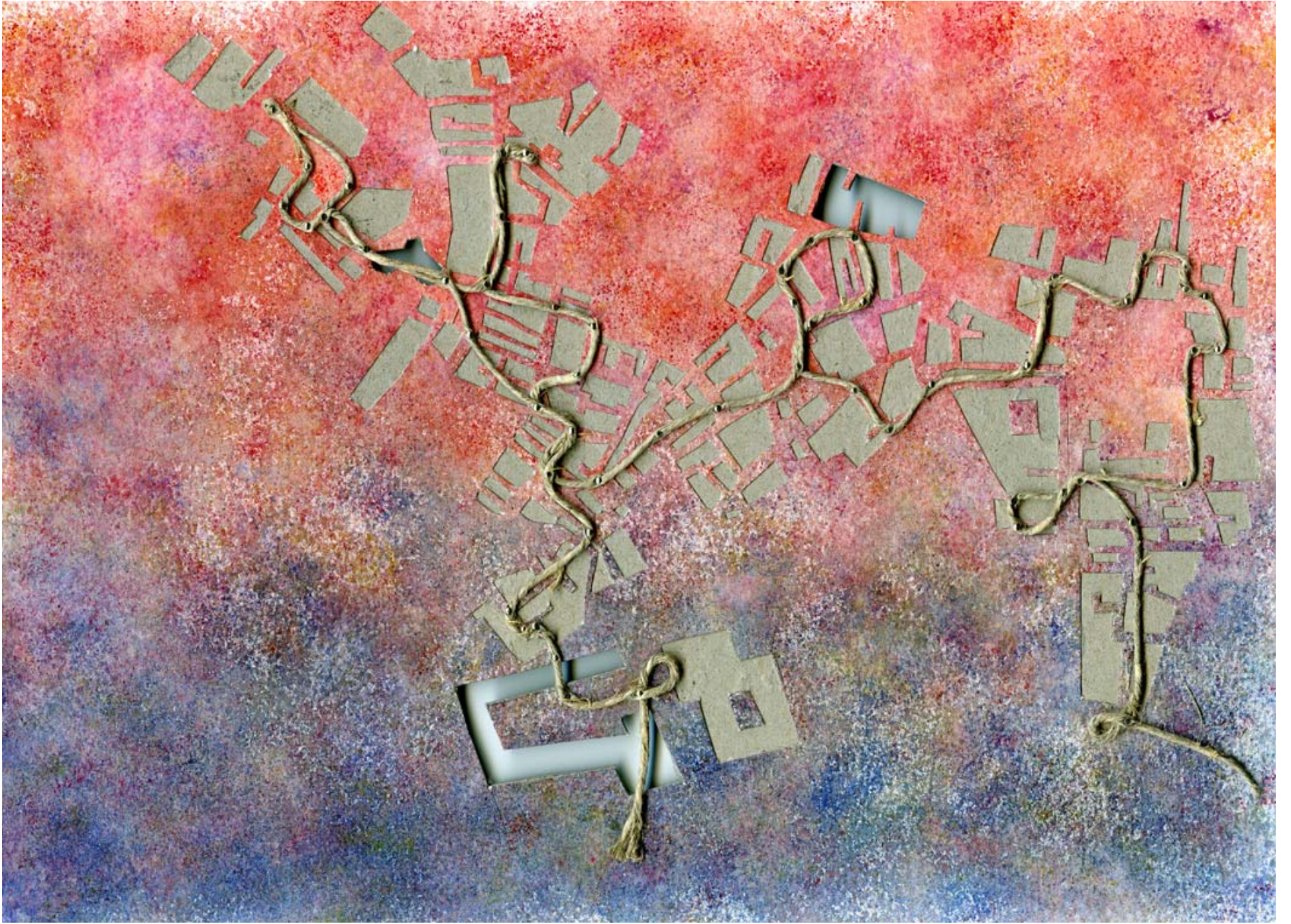
Caren Kaplan

mapping

“Mapping is creating and building the word,  
measuring and describing...mapping  
discovers new worlds within past and present  
ones...making visible what is usually hidden.”

James Corner

















student work





I



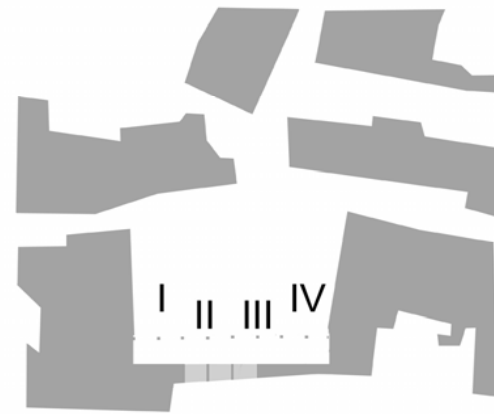
II



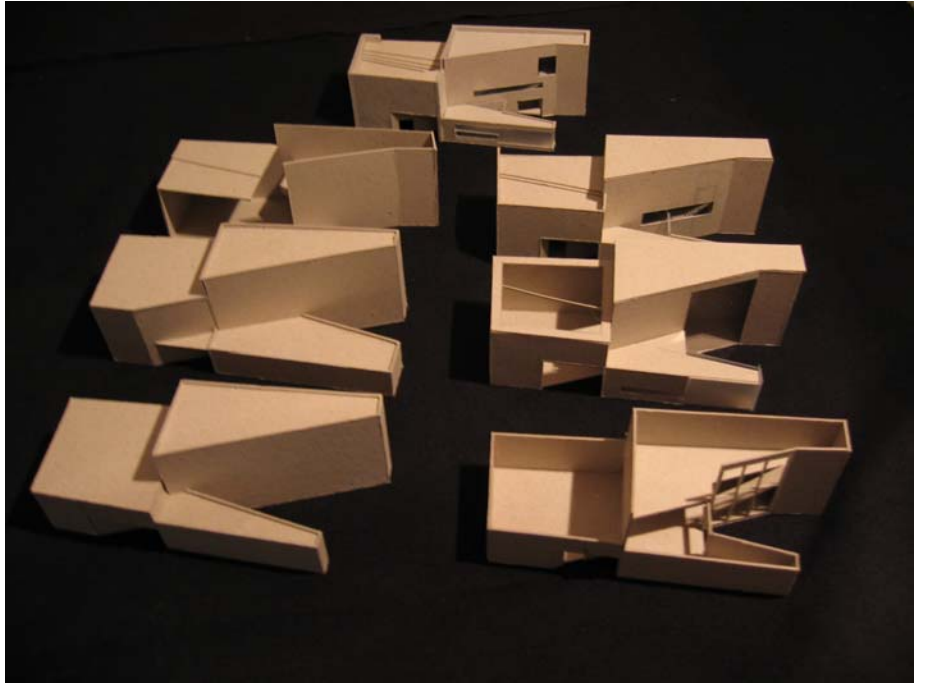
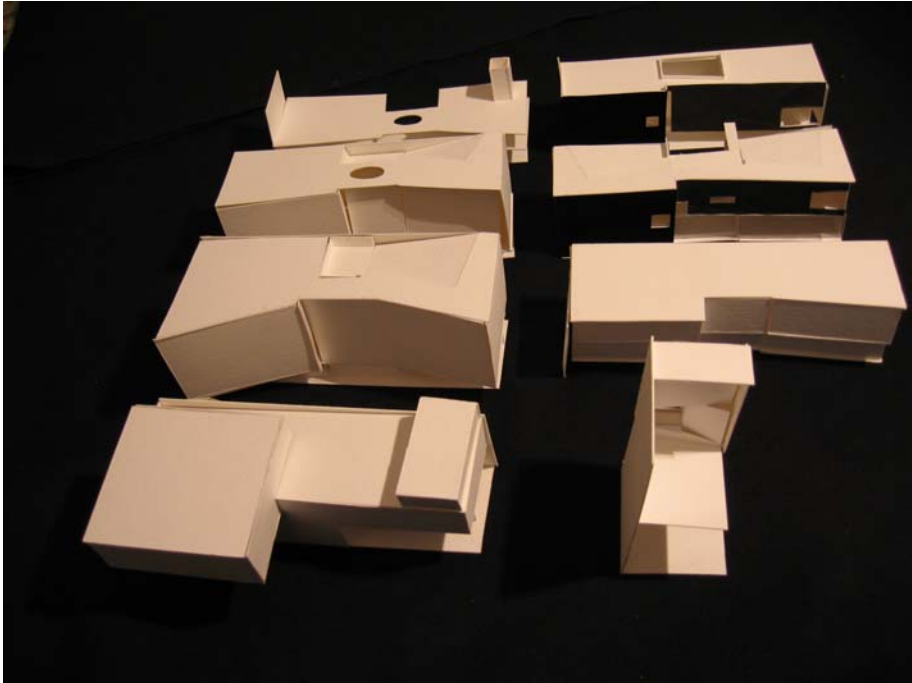
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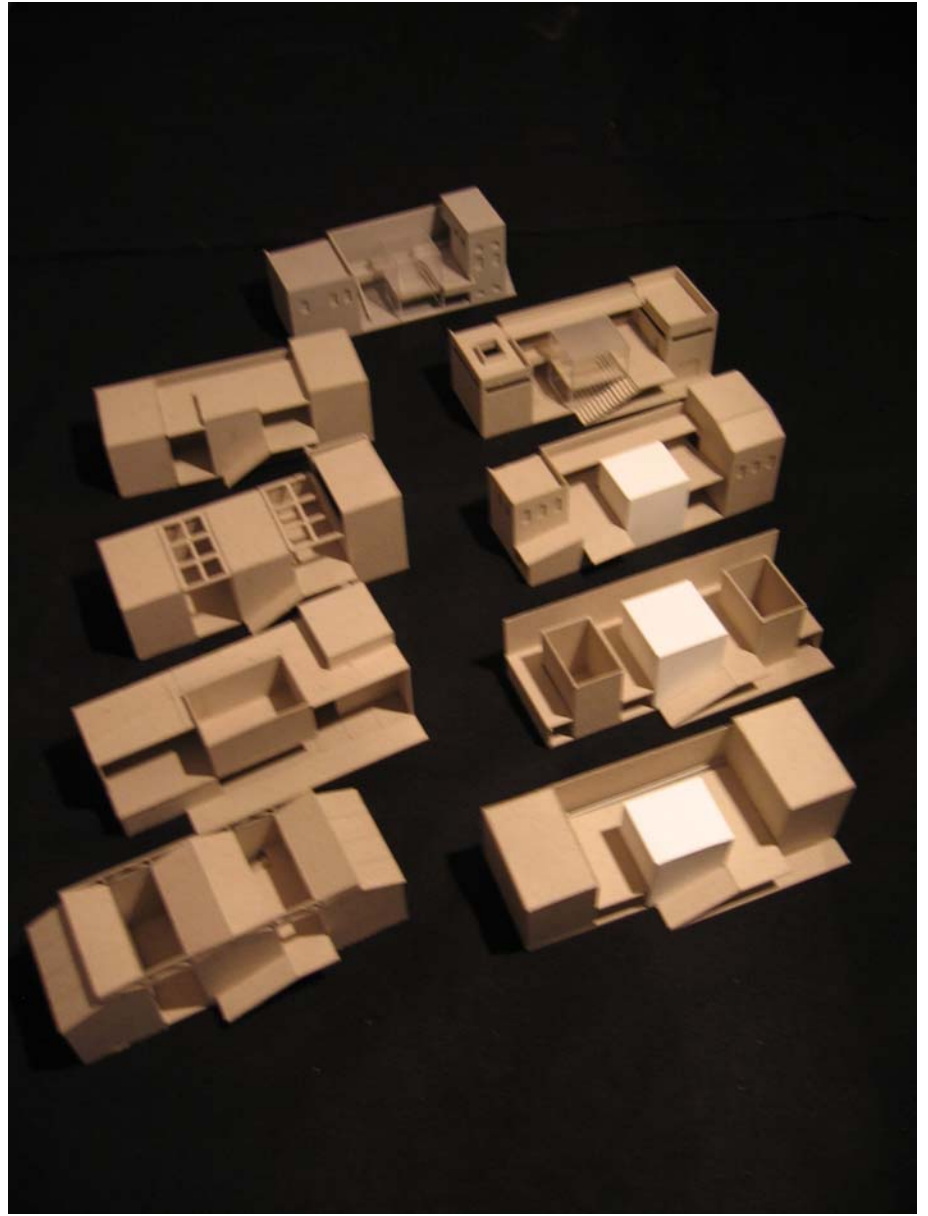
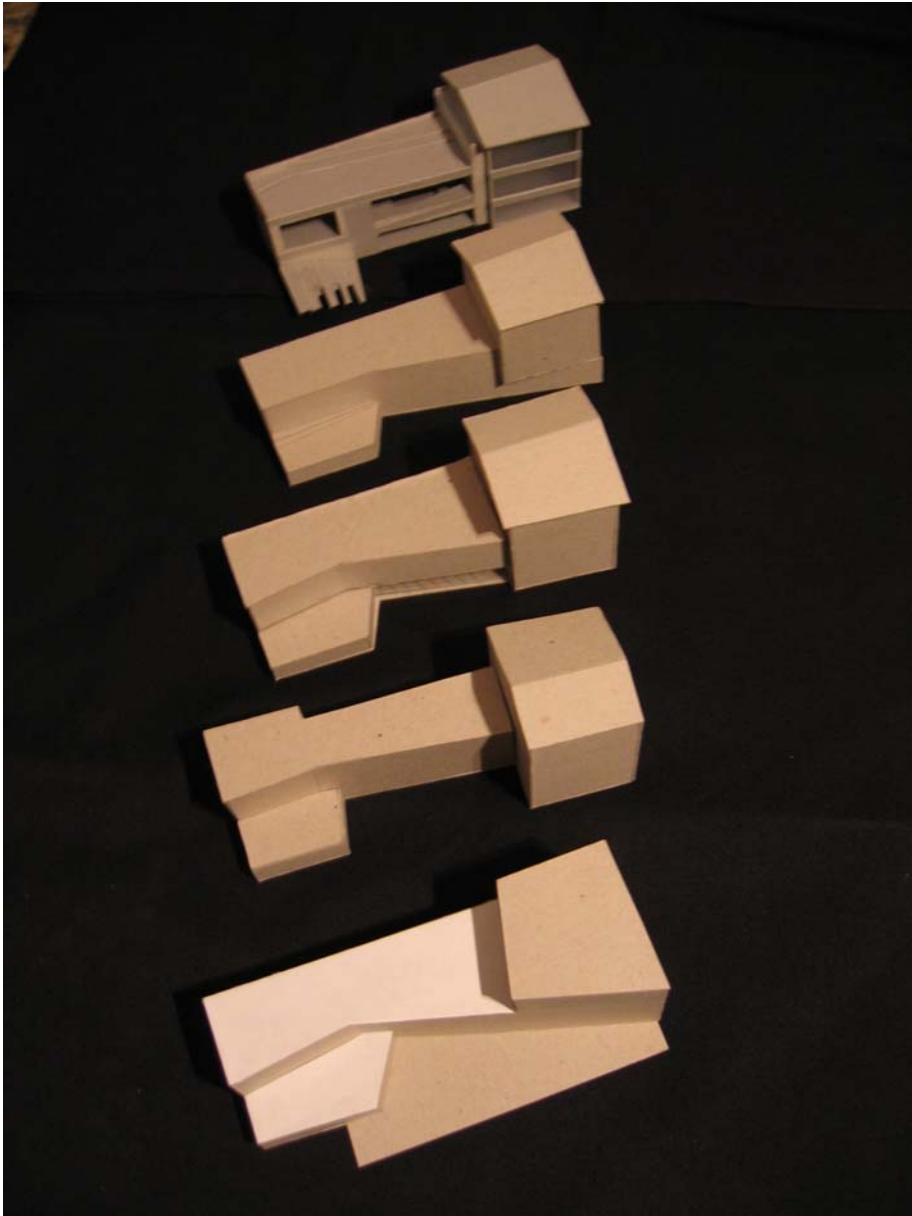


IV



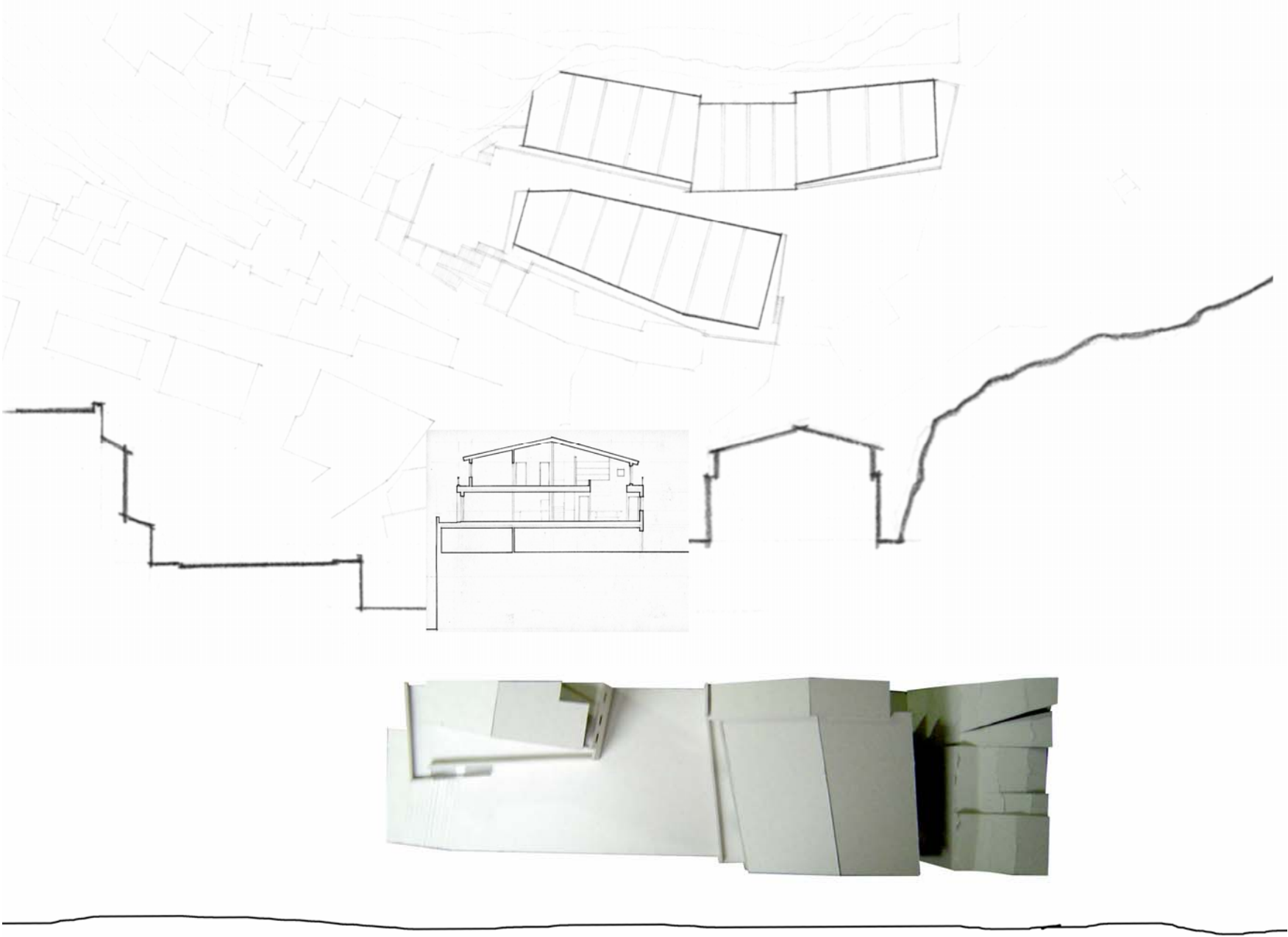
View of the site from the piazza

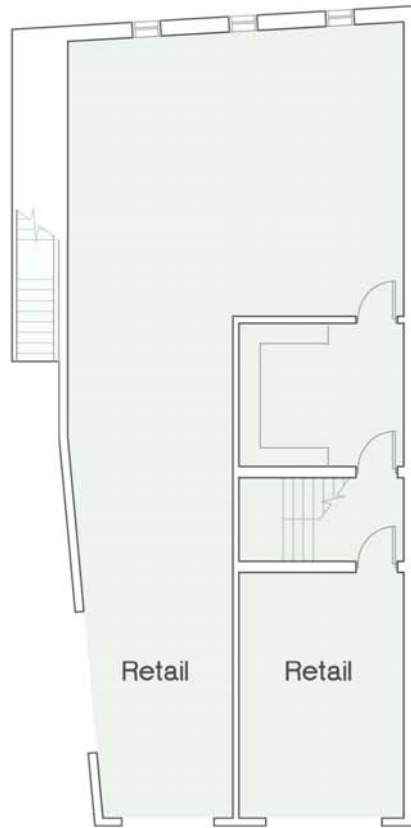














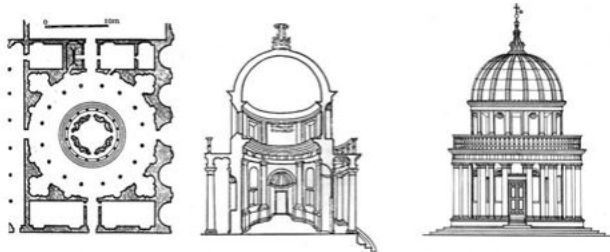


tod williams



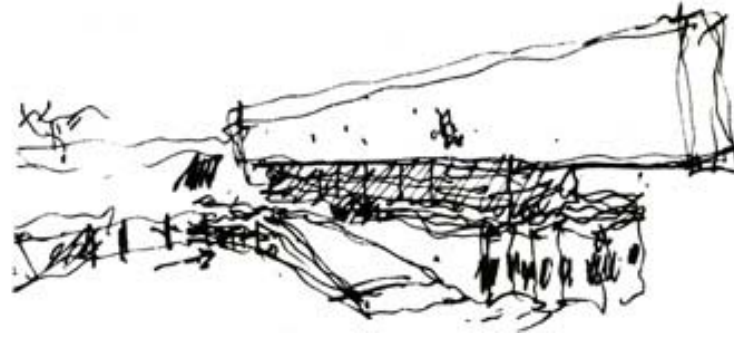
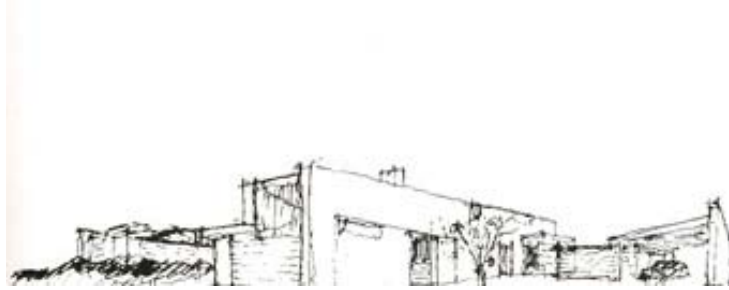
PERSPECTIVE RECONSTRUCTION SHOWING INTENDED PERIBOLUS (after Portoghesi)

ARCH 3083 HIGH RENAISSANCE: THE TEMPIETTO, ROME, 1502? BRAMA



PLAN (after Serlio), SECTION (after the Codex Corner) and ELEVATION (after Portoghesi)

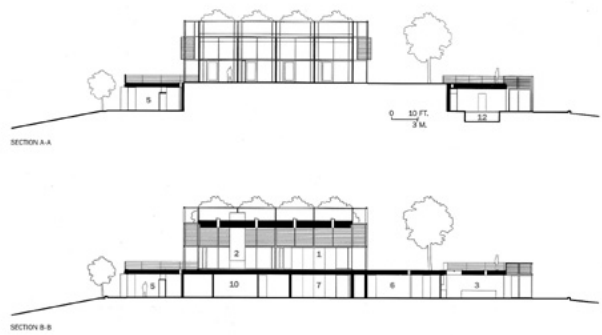








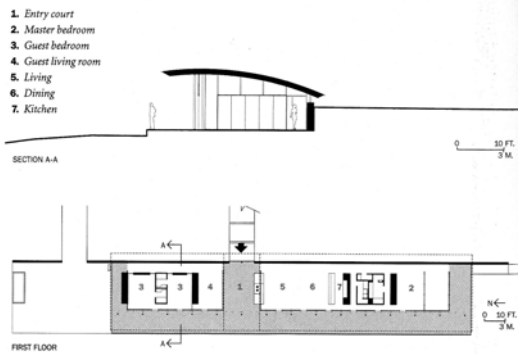
thomas phifer



The white painted-steel framing supports aluminum-coil-mesh exterior shades, while the glass in the window wall is set within custom wood frames. The grass on the plinth looks like an outdoor carpet. To keep it green, a corrugated liner beneath the lawn contains cups to catch and store rainwater for delayed irrigation.



The roof configuration opens up toward the views, while dipping lower on the entry side uphill (above). Spectacular vistas flow through this entire house—as in the extensively glazed living room (opposite).





“What distinguishes the map from tracing is that it is entirely oriented toward an experimentation in contact with real world. The map...constructs the unconscious.”

Gilles Deleuze

