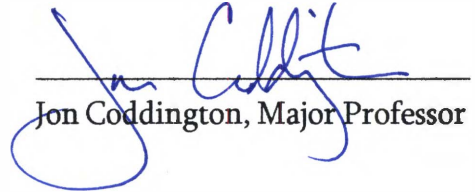


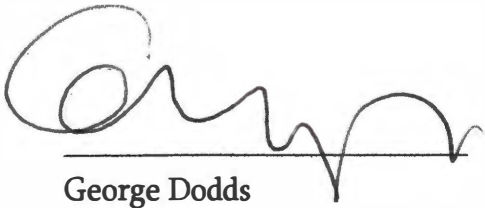
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I am submitting herewith a thesis by Susan Collette Reid entitled "Monumental Architecture: It's Role In the Modern City. A Theatrical Center and Tourist Center in Rome Italy." I have examined the final paper copy of this thesis for form and content and recommend that it be accepted in partial fulfillment of the requirements for the degree of Master of Architecture in Architecture, with a major in Architecture.

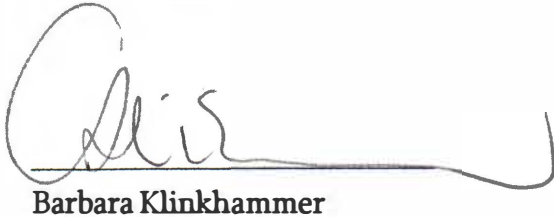


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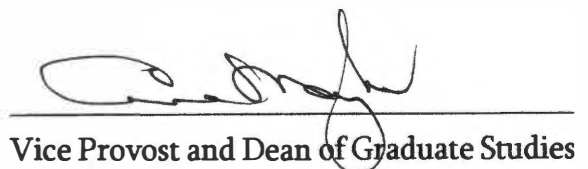


George Dodds



Barbara Klinkhammer

Accepted for the Council



Vice Provost and Dean of Graduate Studies

MONUMENTAL ARCHITECTURE: IT'S ROLE IN THE MODERN CITY

A Theatrical Center and Tourist Center in Rome Italy

A THESIS
PRESENTED FOR THE
MASTER OF ARCHITECTURE
DEGREE
THE UNIVERSITY OF TENNESSEE, KNOXVILLE

SUSAN COLLETTE REID
DECEMBER 2002

Thesis
2002
R44

DEDICATION

I dedicate this thesis to God and family, Mom, Dad, and Curt Allen. Their unconditional and steadfast love has carried me through the last four years. I love you all.

ACKNOWLEDGEMENTS

I would like to thank my entire family (grandparents, aunts, uncles, cousins), close friends and classmates whose encouragement, understanding and patience were much needed. I would also like to thank my professors over the years who provided me with the knowledge necessary to successfully obtain my academic goals and complete this thesis.

ABSTRACT

This study is designed to reconsider the contemporary role of historical ruins within the urban context of the modern city. Today extant ancient architecture is often conflated with ruins and conceived of as works of art. This thesis contends that these monumental relics can still be utilized in a manner for which they were conceived.

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I. THESIS INTENT

“Their (ancient buildings) modern status as ‘monuments’ and ‘landmarks’ entails a loss of practical usefulness and a halt to further transformation.” (Forster 2) As Forster points out historical architecture has become so valorized by society that it no longer is allowed to function as architecture. This thesis challenges this attitude and proposes an alternative model in hopes of encouraging a dialogue on current preservation values and their detrimental effects on the city.

Of particular interest to this investigation is Alois Riegl’s classification of the various cults of preservation such as the cult of age value, historical value and intentional commemorative value. According to Riegl, once the primary value is identified the monument is preserved in accordance to the guidelines of its classification. For example, if the monument is classified under intentional monuments meaning that it “recalls a specific moment or complex moments from the past”, then the monument should be restored to a state so that its original meaning is evident, otherwise it would no longer be an intentional monument. (24 and 38) If the monument is classified under historical-value meaning that it “still refer[s] to a particular moment but the choice of that moment is left to our subjective preference”, then the monument should be preserved in its current condition. Finally, if the monument is classified under age value, the cult of monuments that “embraces every artifact without regard to its original significance and purpose, as long as it reveals the passage of a considerable period of time”, the monument should be allowed to live its natural course without attempts to prevent the destruction of time. (24) Often a monument may possess values of more than one of the three cults of monument classes making it difficult if not impossible to select its primary value. Riegl’s

article suggests that one value must take precedence over the others. I find this impossible. Whether the monument is intentional or unintentional, all are influenced in some way by time and memory, therefore, altering even an intentional monument's original purpose in some way.

This thesis raises questions regarding the treatment of monumental ruins maintaining that monumental architecture that is held in a ruined state is no longer functional and, therefore, is no longer architecture. These ruins are no longer experienced as architecture but are now experienced in their totality just as a work of art is experienced. Architecture is meant to be experienced from a point of view. "We do not leave buildings alone-but enter and leave them, change and transform them based on our needs." (Harries 18) Art is quite different in that it is preserved in its original state not to be touched. Art is created just for aesthetic pleasure. Art is created to invoke an emotion whether it is simply aesthetic pleasure or disgust; the artist is attempting to tap into the viewer's senses. The key word here is viewer not user. Architecture is designed for users not just simply viewers. When architecture is permitted to reach a fragmented state it is engaging to a viewer as it invokes a sensation prompted by an experience or a memory.

These monuments can still have memory while at the same time participate in history. If they are not permitted to be inhabited, then they are reduced to mere art forms. This thesis takes the position that there cannot be one general all encompassing solution to this question of ruins. All historic architecture possesses very unique variables such as history, memory, site and context. Therefore, as stated earlier, this thesis is not the solution but rather an alternative model to the current situation. Underlying the thesis proposition is the hope that it will spark a newfound faith and respect for ancient architecture permitting it to be more than a memory.

II. ARCHITECTURAL ISSUES

Object and field, infiltration, instauration, memory/ history, cross-programming, and fragmentation were identified as issues pertinent to the further understanding of the initial thesis proposal. The following is a summary of the analysis of these issues. Their investigation revealed an architectural language that ultimately guided the architectural design.

- OBJECT AND FIELD** The architecture must be aware of and respond to the current object to object and object to field relationships of the site; object to object is the coliseum and the Arch di Constantini, object to field is the Coliseum, the plaza and the landscape beyond. Proximity, position, and scale are of primary interest in regards to understanding the object and its relation to its field. (see figure 1)
- INFILTRATION** It is crucial to decipher the layers of information found on every portion of the site. In other words, it is important to filter through remains in order to focus and make clear the architectural intent of the project. The architecture itself should also work as a filter in that it should filter the information, views, visitors and occupants accordingly to the given scheme. (see figure 2)
- INSTAURATION** Instauration is the act of renewing/ restoring after decay, lapse or dilapidation. Intervention focuses on architectural form. Tactics of instauration include, replication, extension through transformation, insertion, negation, parasite/ host, completion, subtraction, and adding a "3rd element". (Dodds 132)

MEMORY/ HISTORY The human experience should be one of an eternal history rather than just a fragmented memory. "History exists so long as an object is in use. Does the form relate to the function? When the function is dismissed and only form survives then its history ends and memory begins." (Rossi 7) Memory has regulated the growth of the city since its conception. The architecture should work to create a living history by understanding and recognizing the memories of time and build upon them rather than isolate them. "Memory should become the guide to its structure," rather than its suppressor. (Rossi 7) (see figure 3)

CROSS PROGRAMMING The main objective of the program is to reanimate the area of the coliseum. In order to achieve this goal, the architecture must simultaneously address the requirements necessary to ensure the success of the two programmatically separate agendas yet dependent programs, tourist/ gallery center and the theatrical center. These programs must integrate, work together, and compliment one another not compete. Competition will only reinforce the current isolated condition of the site. Integration will establish a dialogue between these anchor programs that will act as a catalyst for the growth of secondary programs. These secondary programs are programs that this thesis does not specifically outline however the architecture should anticipate, provide, and allow for their introduction for these new programs/ activities will further reinforce the continuous animation of the area through time. These secondary programs are different from the anchor programs for they are not necessarily permanent. They reserve the ability to adapt by responding to the future demands of the users. The architectural elements of crucial consideration to cross-programming are position of entry, detailing, material, structure, and a hierarchy of private spatial differentiation. (see figure 4)

FRAGMENTATION Fragmentation is evident on both macro and micro levels for this site. “ In Rome the great theaters, the stadiums, the baths, the public colonnades were cut up into little pieces. These vast structures were too expensive to keep and culturally they were not compatible with the new religion of Christianity. They were fissured little by little into small-scale manageable tissue.”(Kostof 36) The structure itself is a fragmented giant of ruins and restored sections. The plaza is a disconnected agglomeration of leftover space. Finally, the large intersection has carved the urban tissue into separate distinct areas.
(see figure 5)

FIGURE 1,
OBJECT AND FIELD



FIGURE 2,
INFILTRATION

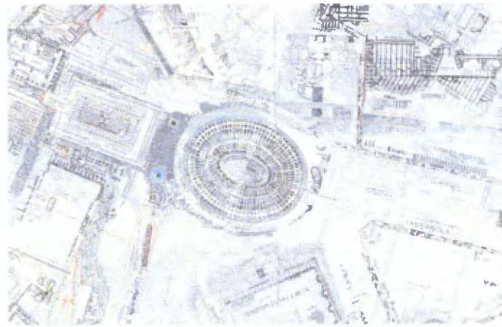


FIGURE 3,
MEMORY/ HISTORY



FIGURE 4,
CROSS PROGRAMMING

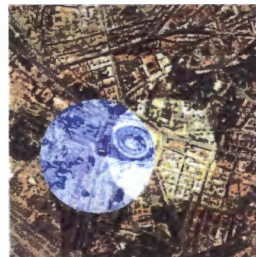
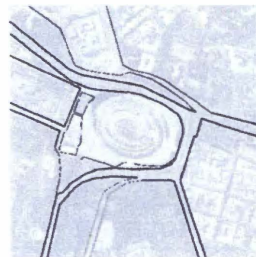


FIGURE 5,
FRAGMENTATION



III. SITE

COLISEUM The Roman coliseum is the ideal example of a once great architecture that is now nothing more than an art form. Initially, the coliseum was built for the Roman citizens. It was intended to be a gathering space for the city, a public arena. Although, there were numerous attempts to reutilize the arena, the majority of its years have been spent as an abandoned stage, just as is much of the ancient city itself. Due to Rome's ancient heritage and modern viewpoints and practices, it is practically impossible to build anything in the Roman city today. This phenomenon is primarily the result of the cult of monuments defined by Reigl and the science of archeology. It is obvious that the entirety of Rome could be classified as having age value and as having historical value, but intentional commemorative value is less common. The coliseum is an interesting case in regards to Riegl's theory, in that it not only has historical and age value, as does most of the city but it also possesses intentional commemorative value as well.

The severity of its isolation from the urban tissue is also of interest and presents a complex although common predicament for the role of the monument within Rome's modern urban fabric. The coliseum was part of an entertainment district of ancient Rome. It was the "middle of a complex of ancillary buildings including the quarters of the sailors, the barracks for the gladiators with its small practice arena in the center and the host of taverns, wine stalls, refreshment booths and the public baths built by Titus." (Sear 144) With the help of archeologists and ultimately "the healing pick", Mussolini, the coliseum now is one of many "stranded vessels along a perilous strait in the sea of history." (Forster 15, Kostof 33) The valley of the Colisseum, protected among three of the seven hills of Rome,

was accessed in ancient times from the south by the oldest road of the city, and was the heart of Rome. It is now enveloped by the Via Dei Imperiale, a “fascist thoroughfare out of scale with all surrounding urban tissue and vast inarticulate piazza oozing space in all directions.” (Kostof 33) This *sventramenti*, disemboweling, of the urban tissue has destroyed the cohesive juxtaposition of old and new. The layers of time that worked to interlock the ancient with the contemporary have been eliminated.

These ruins should function as, “Monumental nodes within the standard urban tissue.” (Kostof 34) and are a crucial element to the reading of the city. They serve as landmarks that bring organization to the chaotic layering of century upon century of Rome’s historical city fabric. Unfortunately, for the valley of the Coliseum, there is now a disconnect rather than the cohesiveness that was once present. Mussolini felt that the Coliseum should function as an anchor for the major thoroughfares. If the Coliseum is to be an anchor, then it should be an anchor of activity rather than simply an anchor for busy traffic junctions. (Kostof) The renovation of the coliseum and reconnecting it to the existing urban tissue offers an opportunity to better integrate the old and the new while in the same instance allowing the architectural form to live again. (see figures A-1 through A-18 and Table 1 pages 54-55)

HISTORY OF THE SITE The site on which the coliseum stands was at one time a stagnum. This lake was part of the gardens of the Golden House built by the Emperor Nero. After the death of Nero, three successors and eighteen months later a man by the name of Vespasian Flavian was proclaimed the new Emperor of Rome in 69 AD. Vespasian is the Emperor responsible for the conception of the coliseum initially referred to as the Flavian Amphitheatre.

theater. Construction began in 72, dedicated by his son Titus in 80, and finished under the rule of his son Domitian by 96. The Roman population despised the emperor Nero, so it was a smart political act by Vespasian to erect the coliseum on the site of Nero's lake. The lake was reportedly drained almost overnight leaving a solid compact foundation for the immense structure to sit upon. In short, Vespasian was "creating a place of public resort out of a tyrant's palace." (Sear 134)

STRUCTURE The plan of the monument is elliptical in shape with the dimensions of 188 meters by 156 meters and 48.5 meters high. It was constructed with limestone, volcanic stone, pumice stone, travertine blocks, brick and concrete. First a framework using travertine blocks held together with iron clamps formed the skeletal framework of concentric piers and arches. Concrete and brick were used on the upper levels to construct the vaulting to support the seating. On the lower vaults volcanic stone was used. The trabeated arcades were accented on the outer façade with Doric half columns on the first level, Ionic on the second, Corinthian half columns on the third, and Corinthian pilasters on the uppermost. Finally, the entire circumference of the coliseum had an outer ring of bollards that were used to anchor the velarium that shaded the audience from the sun and rain. (Sear 136, Quennel 37, Claridge 278-282)

The coliseum was designed as a stage set for entertainment. It had the capacity to seat 45,000 and standing room for approximately 5,000. It was composed of 86 arcades 76 of which were entrances to the arena. The circulation was so efficient that 50,000 people could exit the structure in approximately three minutes.

IV. VEHICLE/ PROGRAM

THEATRICAL CENTER/ TOURIST CENTER

It is obvious that the integration of the new program into the framework of the coliseum must be capable of revitalizing the arena. However, even more important is the program's ability to ensure the utilization of the architecture by the Roman people. The coliseum has been exposed to numerous programs throughout its existence. It has served as a fortification for the controlling family of Rome. Later, it was the center for Christian religious practices. Sixtus V had planned to convert it into a wool factory. Time itself converted it into a home for 420 different species of flora. As a monument, the coliseum has dual interpretations. It simultaneously stands for the proudest and most gruesome characteristics of Rome. (89 McDonald) Its inherent memory is ambiguous although there is no confusion that it initially provided a place of entertainment for the people. (see table page 48-49)

Today, the site is a breach for the influx of people into the area via subway, vehicular, and pedestrian means. The site currently ignores the inevitable integration of visiting masses into the area. In order to give the coliseum back to the people of Rome, this problem can no longer be ignored. There will always be curiosity from the outside world, therefore, it must be addressed architecturally and programmatically to ensure success. The program must be allowed to function undistracted by the horde of gaping foreigners. Tourism is a major revenue for the city of Rome; hence the program must accommodate it. Just as many would like to erase the gruesome memories from the ruin, there are those that would like to erase the curiosity of the world to these events. Neither is possible so it must be dealt with rather than ignored.

During Imperial Rome, The majority of public buildings were erected for the sole purpose of entertainment, circuses, baths and theaters. At the time of 300 BC, Rome had a total of 16 buildings devoted to the purpose of entertaining the masses. The significant Roman population, which would eventually grow to over a million, consisted of a large poor class percentage. Distracting this class of people became a high priority of the rulers. They achieved this by creating places of amusement and diversion such as the circus in Campus Martius built in 221 BC. (see figure B-1)

The idea of theaters progressed overtime and proved itself as a major part of Roman culture even to this day. Often, the gladiator battles were staged events of important historical moments of Rome. These "Scenographic theatrical arrangements are mirrors held up to society. Often reflecting the perfected image of a well-ordered city, these stagings are really civic portraits intended to be remembered." (Boyer 74) The rulers captivated and appeased the masses with these spectacles of the city. Pietro Romanelli observed, "On Via Sacra and the adjacent street crowded with luxury stores, the people passed curiously without wanting anything, only awaiting the arrival of the hour of the spectacles and the opening of the baths." (Rossi 120)

As already mentioned, this will not be the first time that a program has been proposed or implemented within the structure. The reason for the failure of these past programs is due to the lack of permanent structure, additive or integrated elements. The ideal form and overpowering mass present limited options for successful uses. The perfection of the coliseum's design for its original program makes it difficult to envision it as anything else. Unfortunately, for the sake of programming, Rome and the world has matured from its need to witness the staging of gruesome entertainment. However, the city longs for

an entertainment district, an area that would provide 24-hour activity for the general public. The insertion of two anchor programs, a theatrical center that would allow for a variety of theaters and events primarily geared towards the Roman citizen and a tourist center that would captivate and direct the tourist of the area along with secondary programs such as café's, shops, and temporary residential accommodations would have the ability to reconnect the site to the people and city of Rome. However this reconnection to the citizen is contingent upon the separation of the two anchor programs. If the programs are not made distinct then it will appear to just be a program derived solely to enhance the entertainment of the already faithful tourist. If this is successfully accomplished, then the Valley of the Coliseum could once again be an anchor for the activity of the general public. (see figures B-2 through B-6)

V. PROGRAM OUTLINE

TOURIST CENTER	Tourist Center	815 m ²
	Ticket Office	50 m ²
	Gallery Space	1550 m ²
	Administrative	250 m ²
	Restrooms	125m ²
THEATRICAL CENTER	Theatrical Center	16,670 m ²
	Lobby Space	5850 m ²
	Proscenium Theater Capacity	1950
	Black Box Theater Capacity	740-1000
	Service Bar building Total meters	4650 m ²
	Cinema complex building total Meters	2220 m ²
	Cloak Room	88 m ²
	Costume Storage	80 m ²
	Scene Shop	1695 m ²
	Green Room	110 m ²
	Dressing Rooms Chorus	305 m ²
	Dressing Rooms Private/ Semi Private	225 m ²
	Dressing room showers/ restrooms	150 m ²
	Sound and Light Booth	45 m ²
	Administrative/ Office Space	615 m ²
	Suites	325 m ²
	Gardens/ Courtyards	975 m ²
	Roof Terrace	1160 m ²
	Ticket Office	45 m ²
	Restrooms	800 m ²
	Rehearsal Studios (2)	100 m ²
	Cinemas (3)	220 m ²
	Cinema administrative	200 m ²
	Parking level 1	209
	Parking level 2	209
	Parking level 3	209
	Mechanical	1610 m ²
	Circulation	4170 m ²

VI. PRECEDENTS

These precedents were chosen to study the various ways that previous architects have dealt with issues of memory, infiltration, instauration, fragmentation, object to object/object to field, and cross programming.

MUSEUM AT GIBELLINA
NUOVA, SICILY
FRANCESCO VENEZIA
PROJECT

This commission required that a fragment be transported and displayed in a new museum about 20 kilometers away from its original site. This fragment was at one time the façade of the Palazzo Di Lorenzo. Venezia wanted that the new placement of the fragment reflect its previous relation to the land; therefore, he designed an interior courtyard where the fragment would be placed. The design shows the fragment on the inside of the interior of one of the courtyard walls. Venezia took great care to ensure that the new architecture consisted of a different texture and pattern than that of the tangent fragment. The wall upon which the ancient fragment hangs honors the past function of the wall without utilizing it in the same manner. All of the arches of the fragment are either completely or partially blocked creating a double reading of wall and the precious art piece. The driving force of the project is when Venezia actually allows one of the window slots of the fragment to align with a series of new openings in the gallery surrounding the courtyard creating a view to the land beyond from which he feels that all architecture is derived. (see figures C-1 through C-6)

CARREE D'ART
NIMES, FRANCE
NORMAN FOSTER
1984–1993

The close proximity of this site proposed a complex challenge for Foster. The new museum faces a 300 BC. Roman temple, the Maison Carree. Foster utilized a palette of very light and transparent materials while concealing over half of the program below grade in order not to overpower the historic site. He

integrates the modern architecture of the museum into the site by utilizing some of the same architectural language of the Maison Carree, such as the structural column system, a plinth, and a portico although manifested in a contemporary manner. (see figures C-7 through C-12)

MUSEUM CASTLEVECCHIO
VERONA, ITALY
CARLO SCARPA
1956

Scarpa uses a combination of techniques in his renovation of Castlevectchio. Although, Scarpa uses a rich heavy palette of materials rather than one that is light and transparent there is still no question as to what has been added and what previously existed. The connections of the old to the new elements are of particular focus to Scarpa. There is always a clear separation between the two by his innovative and elegant connections. These connections are of a different material than the existing and the newly added piece. Insertion, subtraction, and the third element are all utilized to reveal the pure richness of the site. (see figures C-13 through C-17)

LES FRESNOY
TOURCOING, FRANCE
BERNARD TSCHUMI
1993

This precedent is of particular interest regarding both programming and site issues. Les Fresnoy at one time consisted of a cinema, a dance hall, skating rink, and equestrian facility until it was abandoned in the 1970's. Tschumi was commissioned to turn the abandoned structures into a contemporary art school. The program required that additional buildings be constructed to accommodate all of the desired curriculum. Tschumi distinguishes these new structures from the existing by using a contrasting material palette and structural technique. The entire complex is then integrated together by a massive roof structure that hovers above the buildings below creating an in-between space that is activated by a secondary circulation system that weaves all the separate boxes together. (see figures C-18 through C-22)

MUSEUM FOR ROMAN
ARTIFACTS
MERIDA, SPAIN
RAFAEL MONEO
1980– 1984

The city of Merida dates back to 24 BC and today contains ruins from archeological excavations of a theater, forum, and an amphitheater. The museum is built upon the remains of an archeological excavation. Moneo uses a repetitive bay system that rhythmically responds to the more recent structures surrounding the excavated site. The museum is constructed using load bearing masonry walls, in filled with concrete similar to ancient Roman building techniques. The arch system has little intrusion on the ancient site below. In general, the building is more of a protective shell for the excavation site below. Of particular interest is Moneo's attitude toward the excavation site. This aggressive approach is informative and applicable towards the intent of the thesis. The flexible spatial design of the gallery is also appropriate. Moneo claims the excavation rather than just timidly peering from its perimeters. (see figures C-23 through C-30)

CITE DE LA MUSIQUE,
EAST WING
PARIS, FRANCE
CHRISTIAN
DE PORTZAMPARC
1988–1995

This theatrical center is of interest to the thesis in regards to the architect's use of an array of objects floating in a very open and unconventional space. This arrangement is very inviting and intriguing to the public than its adjacent west wing, which in fact is not open to the public. This collage of various elements is fragmented but yet integrated. The architect achieves this by connecting the various volumes by an interstitial space that spirals off the center volume and connects all the disparate forms/ objects into a cohesive assemble. This space becomes the spotlight of the project, the promenade, an interior street to see and be seen. (see figures C-31 through C-35)

CENTER FOR THE ARTS
SAN FRANCISCO,
CALIFORNIA
JAMES POLSHEK AND
PARTNERS
1993

The size of this theater and its programmatic organization was primarily my only interest. The theater is designed to seat 755 people and is 4300 m². I was also interested in the articulation of all four visible elevations. Polshek fragmented the theater based on function. For example, the fly tower auditorium,

proscenium, entry lobby, and stage service area are all expressed as separate volumes as seen from the exterior. (see figures C-36 through C-42)

VII. PROJECT

The final project is an assemblage of volumetric objects around the west perimeter of the coliseum. These objects as well as the coliseum are connected by an interstitial space a “third element” that programmatically serves as a fluid lobby space for the five new buildings. These five new objects are programmed as two theaters, a proscenium stage and a black box, two bar buildings, one containing services for the two theaters and the other housing the cinemas and rehearsal studios, and a tourist center/ gallery space. The expression of the project is a collection of objects that establish an architectural language with the surrounding context. To strengthen this relationship, it was necessary to conceal Via Dei Fori Imperiali. Moving the vehicular circulation below grade permits for a much stronger visual and physical connection and a more direct integration of the site back into the context that it was detached. The insertion of these new objects in the vicinity of the Coliseum ultimately undermines its objectiveness allowing it to integrate into the unnatural landscape of Rome, forcing it to be experienced from a different perspective. This approach is necessary to blur the dominating presence of the relationship between the object and field so that it can be seen as architecture again rather than art.

There is a break in the outer ring of the coliseum’s west side. This break is an opportunity to interlock the new design with the existing and create a transition point from the old. The design completes the west edge following its original shape as it connects to the existing structure but then morphing as it interacts with the various volumes. The new structure takes advantage of the break and fills this void by connecting to the remaining structure of the inner ring, claiming part of its

outer perimeter of the modern complex. Here the architecture respects the current condition and supports the memory of the past.

The apparent random order of the modern architecture is actually quite calculated. For example, the tourist center's form, massing and position is informed by the Arch of Constantine in regards to height, orientation, and entry. This building also functions as a terminating point for the plastic dimensions of the theatrical center's ambulatory space. The Coliseum's adjacency to the Forum serves as the culmination point to many tour guides. Tourists typically stroll past or through the ruins of the Roman Forum ending their tour on the long axis of the Coliseum's North end. The addition of the tourist center works with the existing site to add spatial definition for the influx of visitors. This arrangement provides permeable boundaries that filter views and access. On the opposite end of the project, a wall is placed to accentuate the bollards ruins and block the site lines of the tourist groups from the cinema lobby. As the visitors enter the tourist center they will travel through a series of galleries on three different levels. Upon entry, they are directed away from the coliseum through the first floor of galleries displaying the artifacts that have been unearthed during construction. At the end of the first series of gallery spaces, they transition from the interior of the gallery to the interior of the interstitial space of the theatrical center via a ramp that orients them in direct view of the Arch reminding them from where they first began. Another series of gallery spaces and entry to the third floor shifts the focus of the architecture towards the coliseum. For their arrival into the Coliseum, the ramp shifts in alignment towards the Coliseum while breaking through the roof of the interstitial space.

The two theaters along with the tangent service bar are orientated towards the Temple of Claudius. These are locked into this position by the extension of the axial path of the existing formal garden. This garden path punches through the bar building and finally terminates to a platform or outdoor stage that slips through the skeleton of the coliseum. The bar building is articulated as a curtain wall system of various degrees of transparencies that reinforces the idea of filtration, distorting the reading and experience of the old through the new. Just as the landscape slips in, the coliseum slips out. The new architecture actively engages the two once separate areas.

The last building, the cinema complex, also has a shift in orientation this time to the residential area at the south end of the Coliseum. Here the building is locked into place by the subterranean entry to the coliseum that was used by the gladiators. This area is revealed at the parking level and becomes a primary entry by a direct connection to the vertical circulation of the above cinema and rehearsal studios.

A saw tooth glass roof, maintains a directionality that initially aligns with the form of the coliseum and the cinema building on the south side and opposes each object more intensely as it travels around the elliptical shape. This pattern of the roof is able to articulate the movement of the existing structure while distorting and transforming the users view of the coliseum through the roof. This will become particularly evident as one travels to the platform at the interior of the coliseum. As they move through they will see the untouched interior ring juxtaposed by the obscured view through the roof. (see figures D-1 through D-13)

VIII. CONCLUSION

This thesis argues that the role of monumental architecture is to exist, to maintain its status as architecture. To achieve this, historical buildings must continue to be user functional. If this variable is lost as is the inevitable when a monument is labeled as having age, historical, or intentional commemorative value then the architecture is reduced to the status art. When labeled in this way the architecture forfeits its ability to functionally adapt to the changes of the time.

The conclusion of this thesis is not prescribing a general model to be replicated, but to make clear the intricate complexity of variables involved in all architectural ruins. The thesis investigation identified and utilized the architectural issues of fragmentation, infiltration, object and field, instauration, cross programming, and memory/ history to demonstrate an alternative approach to the treatment of historical architecture. The issues of infiltration, object and field, and cross programming are specific to the understanding of the Coliseum and are not necessarily of benefit when considering other architectural ruins. However, the issues of fragmentation, instauration, and memory/ history are relevant and necessary to understanding and answering the question as to the role of monumental architecture in the modern city.

This thesis investigation demonstrates another method that allows for reanimation of a ancient building rather than its ruin. This new method has demonstrated that the coliseum can now function in a manner for which it was conceived. The new architecture of this project permit's two conflicting groups, the Roman citizen and the world tourist to co-inhabit the same area. The architectural design directs and guides the tourist

while at the same time accommodating the needs of the citizen.
The coliseum, which is now interactive with the context and
the community, may yet again make history.

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APPENDICES

APPENDIX A



FIGURE A-1, *ARIAL PHOTOGRAPH OF ROME (NOVELLI)*

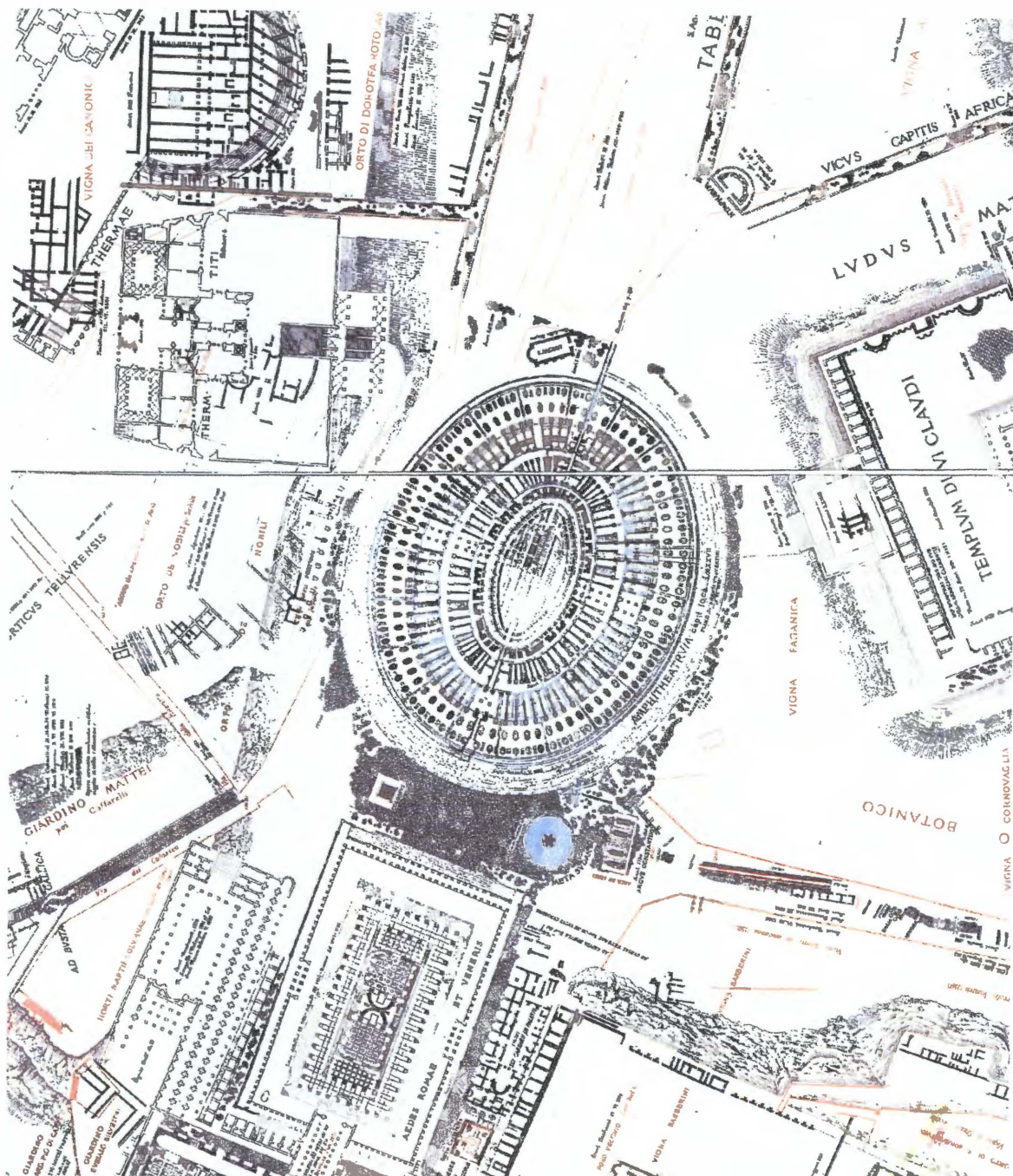


FIGURE A-2, LANCIAI MAP OF ROME (LANCIAI PLATES 29 - 30)

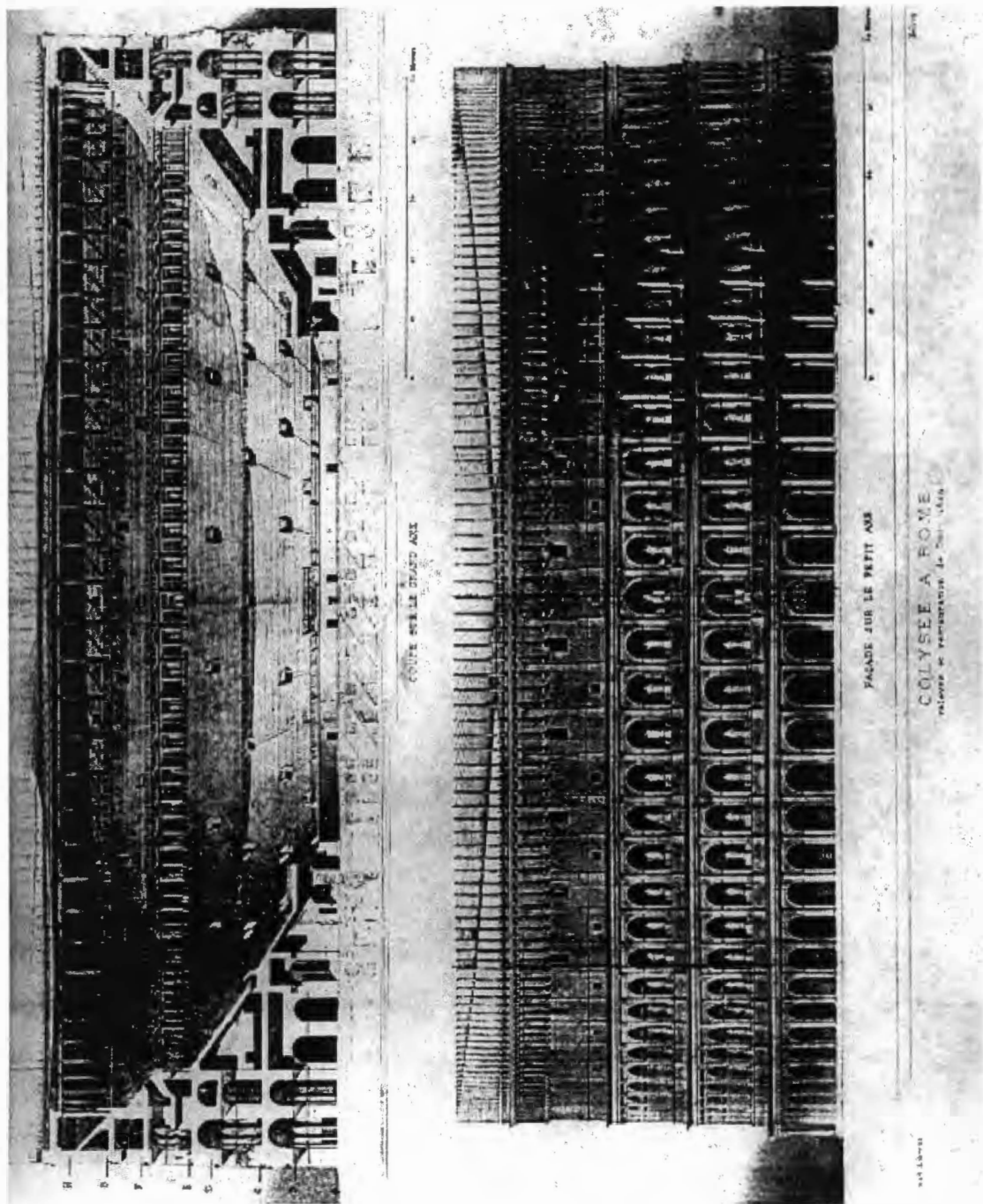


FIGURE A-3, SECTION AND ELEVATION OF COLISEUM (DESGODETZ)

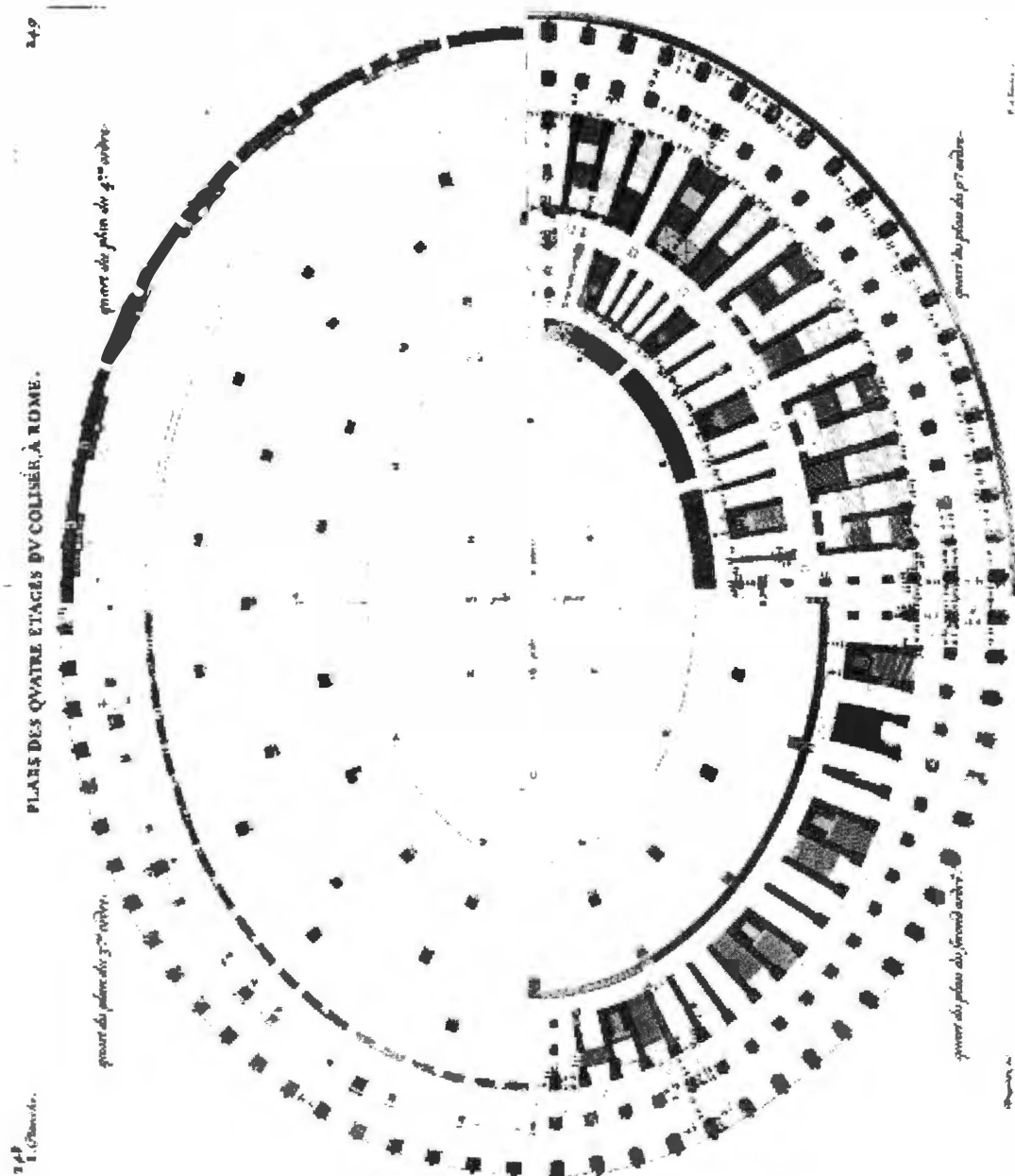


FIGURE A-4, PLAN OF COLOSEUM (DESGODETZ 248-249)

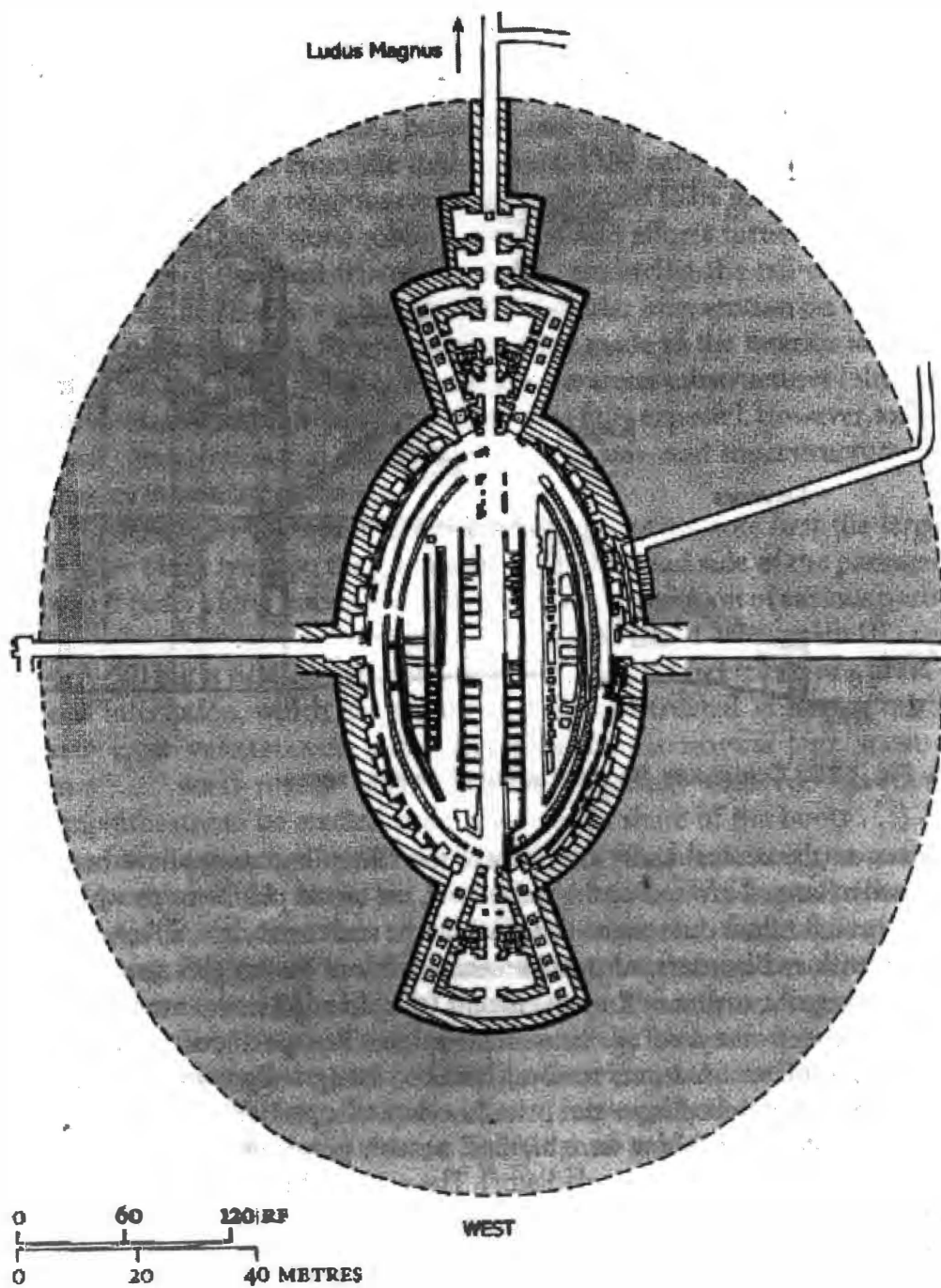


FIGURE A-5, SUBTERRANEAN PLAN OF THE COLISEUM (CLARIDGE 280)

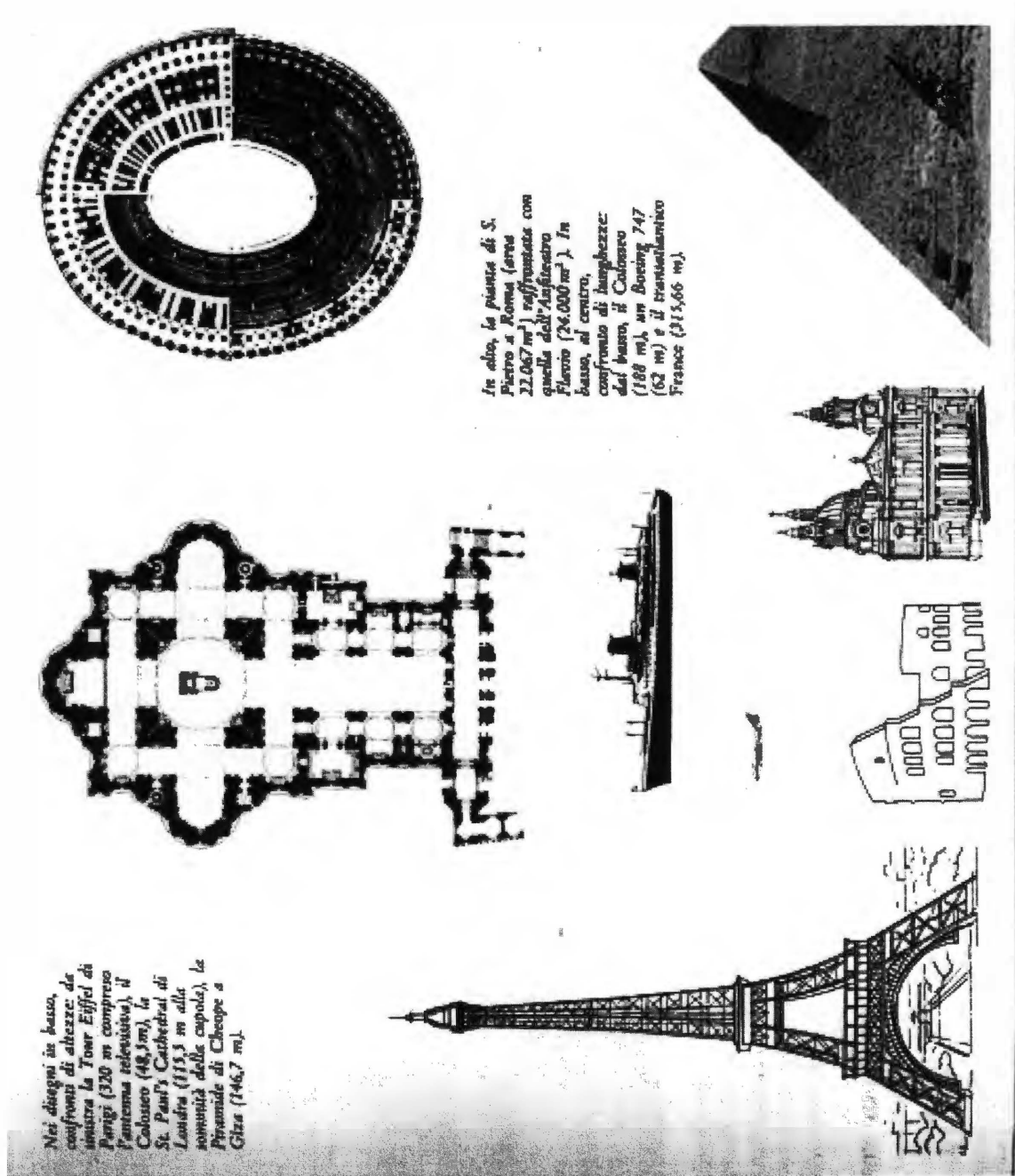


FIGURE A-7, SCALE COMPARISONS OF THE COLISEUM (LUCIANI 51)



FIGURE A-8, *EXTERIOR VIEW OF THE COLOSSEUM (MOFFET)*



FIGURE A-9, *COLISEUM AND THE ROMAN FORUM (LUCIANI 36-37)*



FIGURE A-10 *VIEW OF COLISEUM FROM THE WEST (LUCIANI, INSIDE COVER)*



FIGURE A-11, *COLISEUM (MOFFET)*



FIGURE A-12, *INTERIOR VIEW OF THE COLISEUM (MOFFET)*



FIGURE A-13, *SKETCH OF THE COLOSEUM AND THE ARCH OF CONSTANTINE BY PIRANESI (BATTISTA)*



FIGURE A-14, *SKETCH OF THE COLISEUM BY PIRANESI (BATTISTA 729)*



FIGURE A-15, *THE LION BAS-RELIEFS BY PIRANESI (ROBINSON 210)*



FIGURE A-16, *REMAINING BOLLARDS AROUND THE PERIMETER OF THE COLISEUM (LUCIANI 84)*



FIGURE A-17, *ANALYSIS OF THE VALLEY OF THE COLISEUM; ARCHEOLOGICAL AREAS*

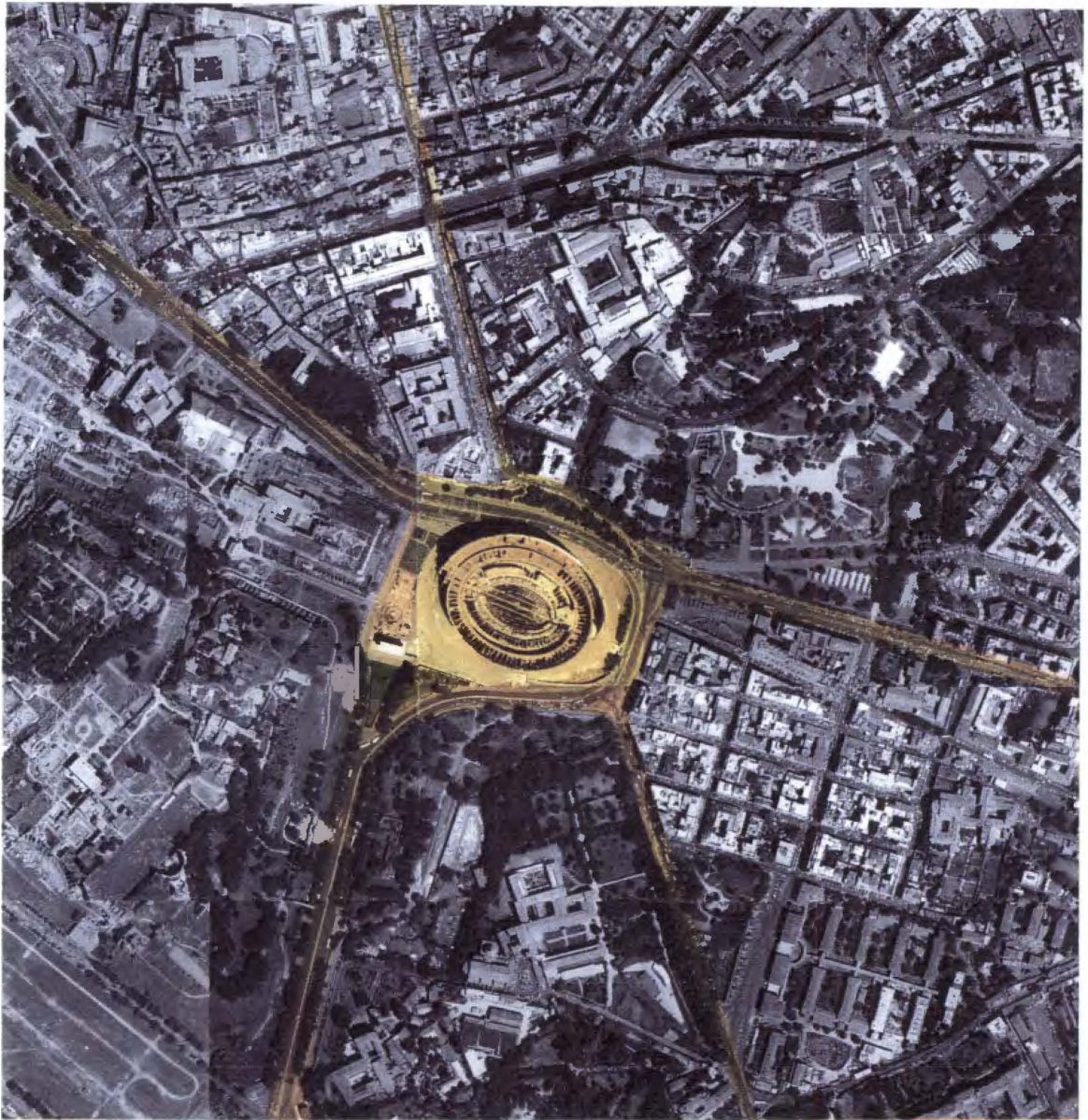


FIGURE A-18, *ANALYSIS OF THE VALLEY OF THE COLISEUM: VEHICULAR CIRCULATION*

TABLE 1, *TIMELINE OF THE COLISEUM (QUENNEL)*

COLISEUM TIMELINE

DATE	EVENT
72	CONSTRUCTION BEGINS
81	TITUS DEDICATES THE STRUCTURE
81-96	CONSTRUCTION COMPLETED
11	MARTYRDOM OF SAINT IGNATIUS OF ANTIOCH
200	WOMEN GLADIATORS BANNED FROM THE ARENA
230	RESTORATION BY ALEXANDER SEVERUS
248	ONE-THOUSAND ANNIVERSARY OF ROME CELEBRATED IN THE ARENA
253	SEMPRONIUS, OLYMPIUS, THEODOLUS, AND EXUPERIA BURNED ALIVE BEFORE THE STATUE OF THE SUN GOD AT THE ARENA'S ENTRANCE
303-313	GREAT PERSECUTION OF CHRISTIANS
320	COLISEUM STRUCK BY LIGHTENING
354	LAST MENTION OF THE COLOSSAL STATUE OF NERO THAT GAVE ARENA ITS NAME
404-405	SAINT TELEMACHUS MARTYRED; HONORIUS ABOLISHES GLADIATORIAL GAMES
422	COLISEUM DAMAGED BY EARTHQUAKE
508	COLISEUM DAMAGED BY EARTHQUAKE
523	LAST RECORDED ANIMAL GAMES HELD
730	THE VENERABLE BEDE FIRST CALLS ARENA THE "COLISEUM"
847	EARTHQUAKE DAMAGES COLISEUM
1144	ARENA CONVERTED INTO A STRONGHOLD BY ITS OWNERS, THE FRANGIPANI FAMILY
1231	EARTHQUAKE DAMAGES COLISEUM
1244	ANNIBALDI FAMILY ACQUIRES HALF OWNERSHIP FROM FRANGIPANIS
1255	ARENA DAMAGED BY EARTHQUAKE
1263	RELIGIOUS PLAYS STAGED IN THE ARENA
1312	PRESENTED TO CITY OF ROME BY THE HOLY EMPEROR HENRY VII
1332	BULLFIGHTING TOURNAMENT HELD
1349	COLISEUM DAMAGED BY EARTHQUAKE
1362	POPE URBAN V AUCTIONS STONES
1400	USED AS QUARRY IN CONSTRUCTION OF PALACES, MANSIONS, AND OTHER STRUCTURES
1451-52	2,522 CARTLOADS OF STONE REMOVED TO CONSTRUCT THE VATICAN AND ROMAN WALLS
1490	FIRST PASSION PLAY PERFORMED

TABLE 1, *TIMELINE OF THE COLISEUM (QUENNEL) CONTINUED*

1522	BULL SAID TO HAVE BEEN SACRIFICED TO APPEASE DEVILS DURING THE PLAGUE
1534	RELIGIOUS PLAY ABOLISHED
1585-90	CONVERSION INTO A WOOL FACTORY PROPOSED BY POPE SIXTUS V
1675	ARENA BECOMES DUMPING GROUND IN THE MANUFACTURE OF GUNPOWDER
1703	COLISEUM DAMAGED BY EARTHQUAKE
	PROPOSAL MADE TO ADD BAROQUE CHURCH INSIDE THE COLISEUM
	DEDICATED TO CHRISTIAN MARTYRS BY POPE BENEDICT XIV
	STATION OF CROSS ERECTED
	DESTRUCTION CEASES
	FIRST WEEDING BY FRENCH
	RESTORATION BEGUN BY POPE PIUS VII
	POPE LEO XII ADDS SUPPORTING BUTTRESS
	SECOND WEEDING BY FRENCH
	DEAKIN PUBLISHED FLORA OF THE COLISEUM
	FURTHER RESTORATION BY POPE PIUS IX
	ALL PLANTS REMOVED BY ROMANS
	NEARBY BUILDINGS REMOVED
	INTERIOR STRUCTURES LAID BARE
	MUSSOLINI BUILDS BOULEVARD, VIA DEI FORI IMPERIALI, FREEING COLISEUM FROM NEARBY STRUCTURES
	POSTWAR TOURIST BOOM BEGINS
	CONCERT PERFORMED IN ARENA ON ANNIVERSARY OF VERDI'S DEATH

APPENDIX B

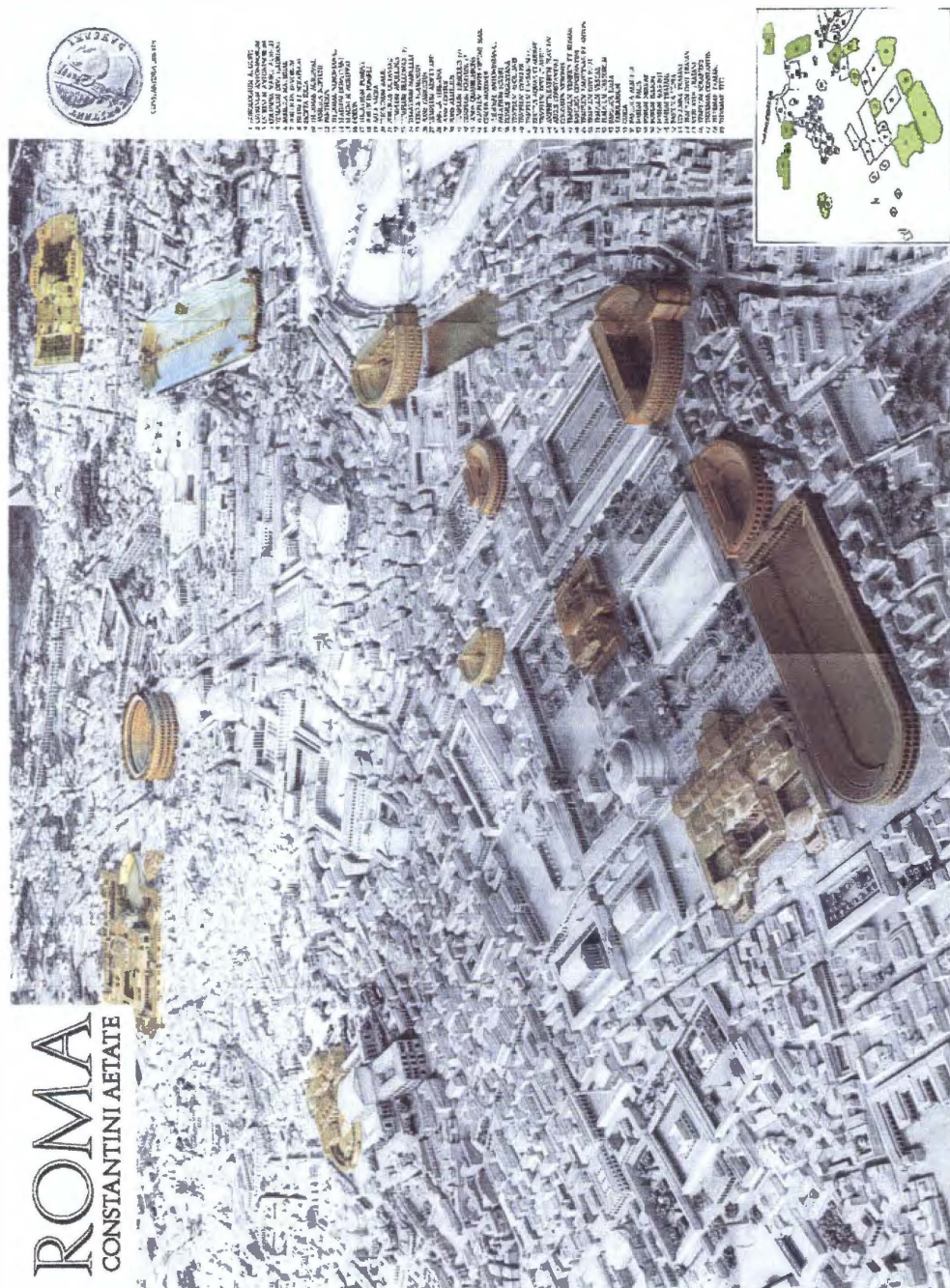


FIGURE B-1, *COMPARITIVE ANALYSIS OF ENTERTAINMENT BUILDINGS (ROMA CONSTANTINI AETATE)*

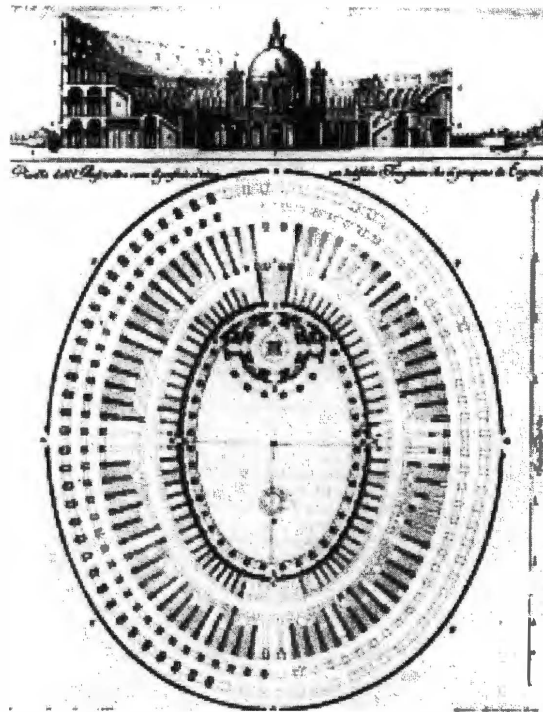


FIGURE B-2, *PLANS TO CONVERT THE COLISEUM INTO A CHURCH (PEARSON 179)*

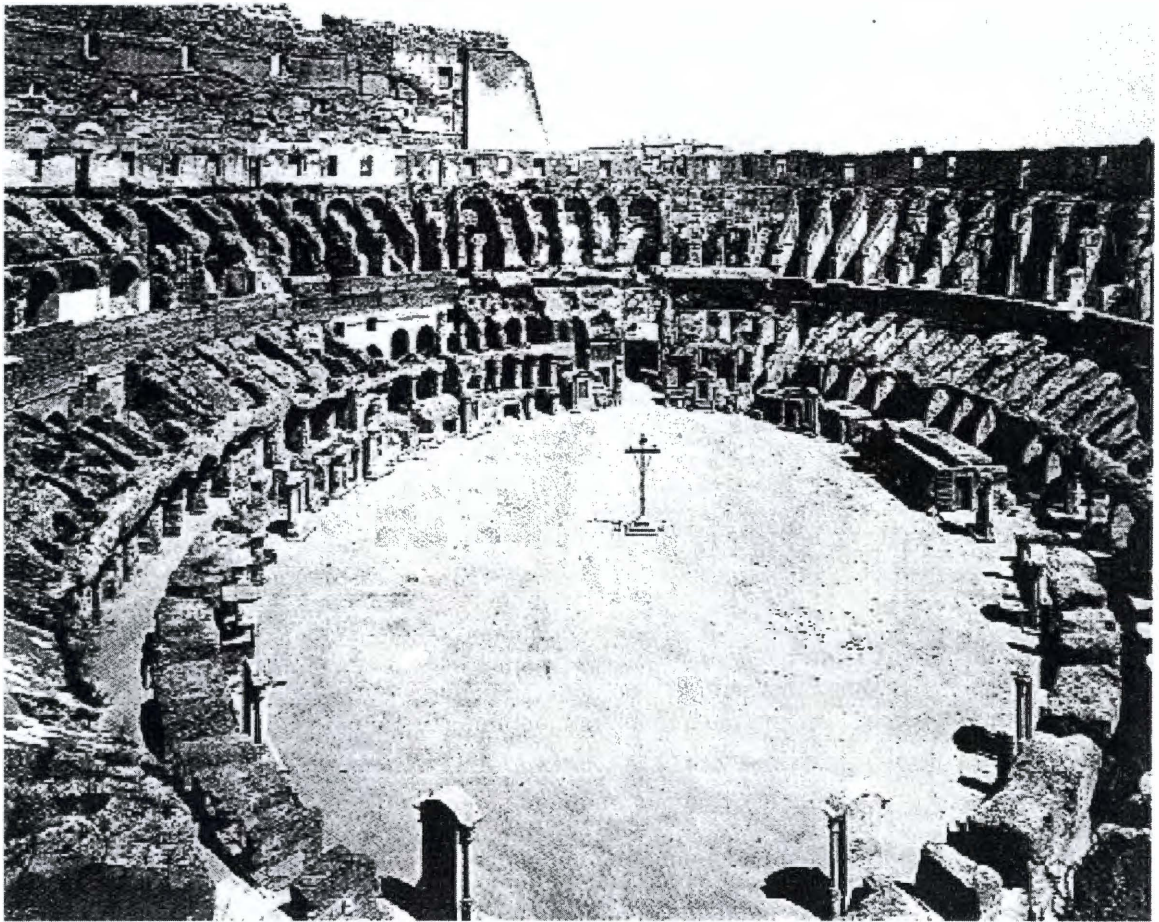


FIGURE B-4, *COLISEUM CONVERTED TO A CEMETARY (PEARSON 60)*



FIGURE B-5, *CONVERTED COLISEUM AT LUCCA, ITALY (ROSSI 168)*

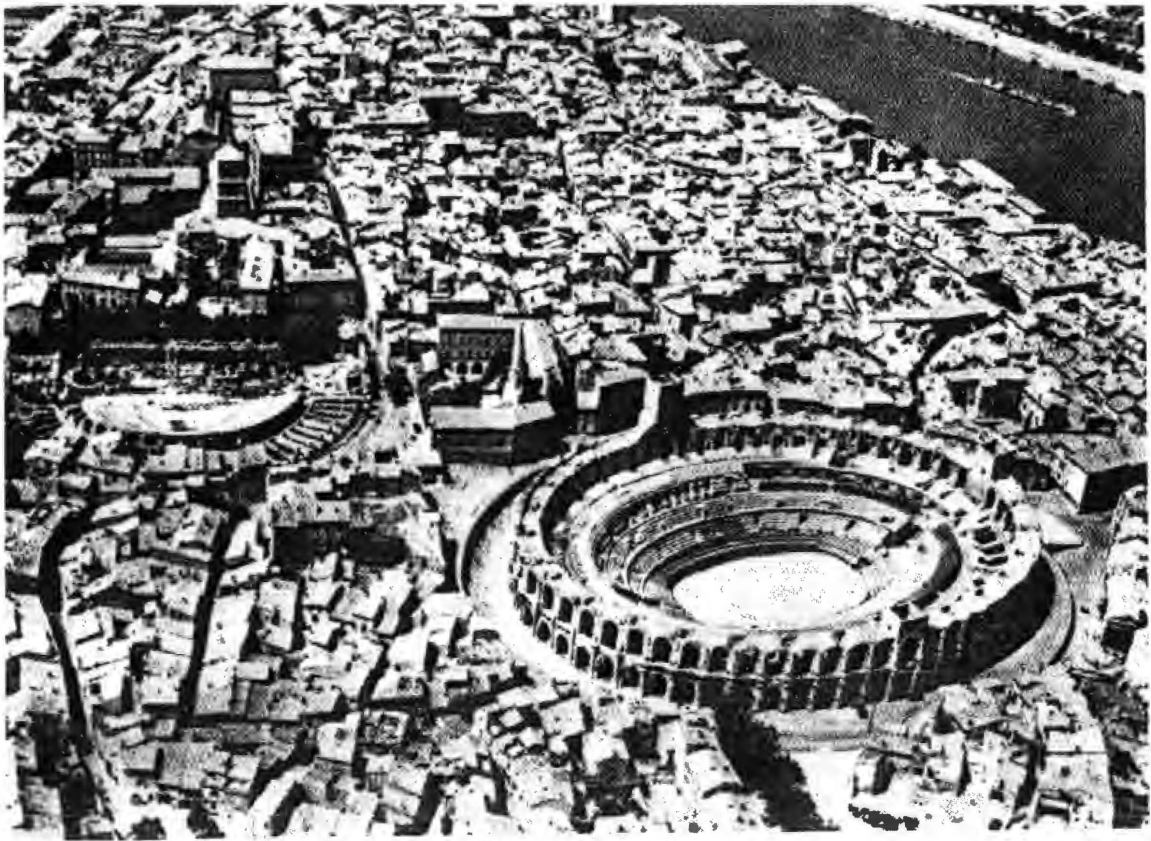


FIGURE B-6, *ROMAN COLISEUM IN ARLES, FRANCE (ROSSI 89)*

APPENDIX C

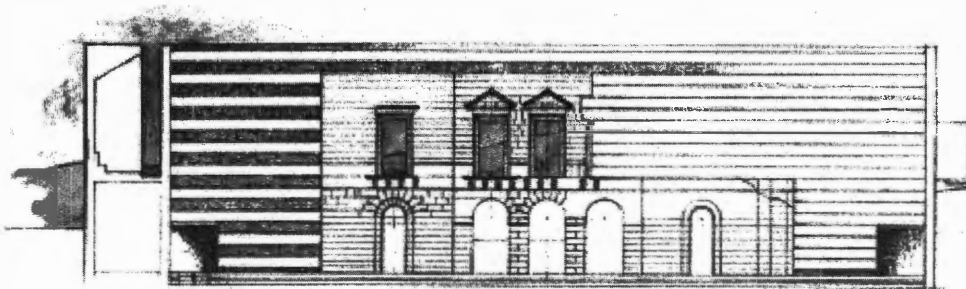


FIGURE C-1, *MUSEUM AT GIBELLINA, ELEVATION OF INTERIOR COURTYARD (VENEZIA)*

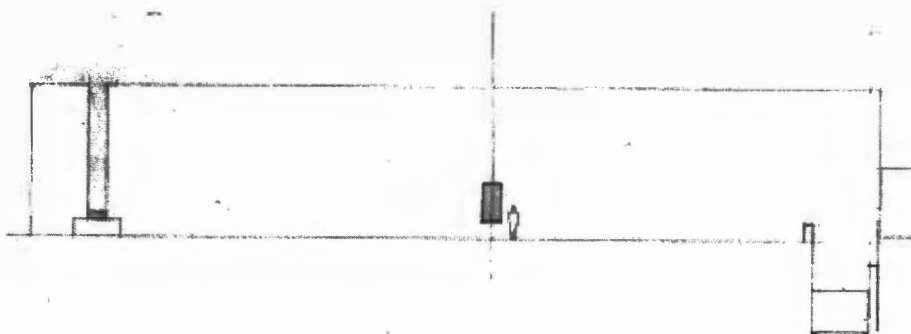


FIGURE C-2, *MUSEUM AT GIBELLINA, ELEVATION (VENEZIA)*

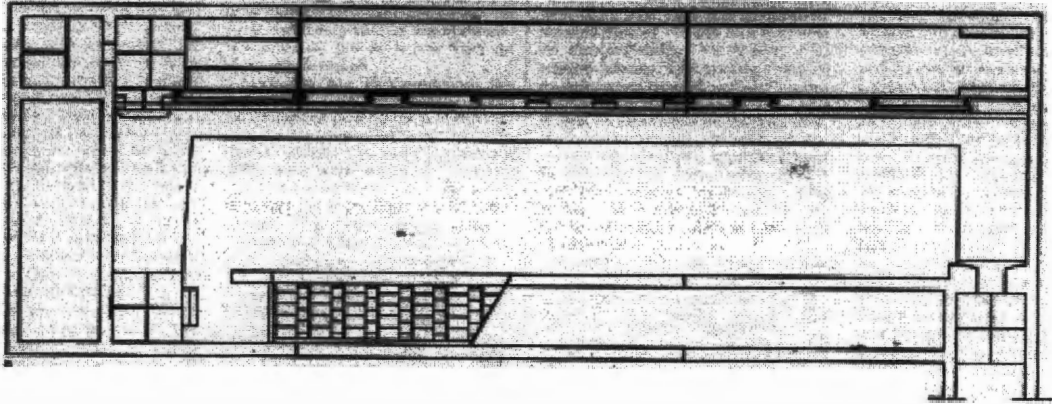


FIGURE C-3, *MUSEUM AT GIBELLINA, PLAN (VENEZIA)*

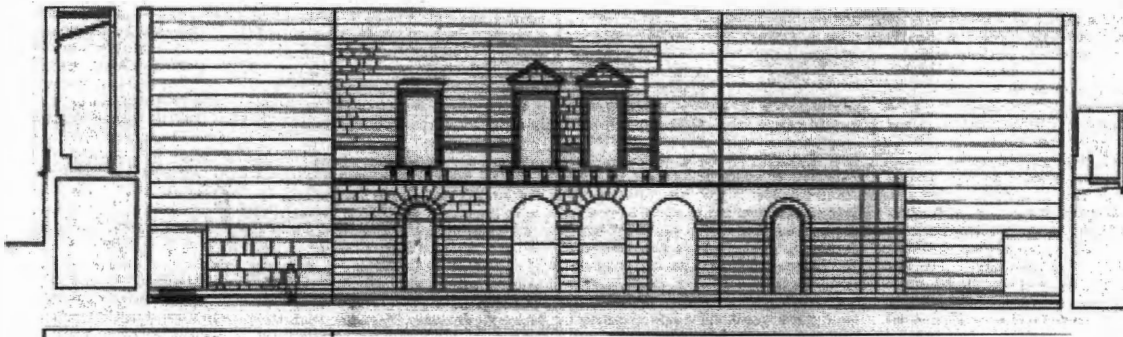


FIGURE C-4, *MUSEUM AT GIBELLINA, SECTION (VENEZIA)*

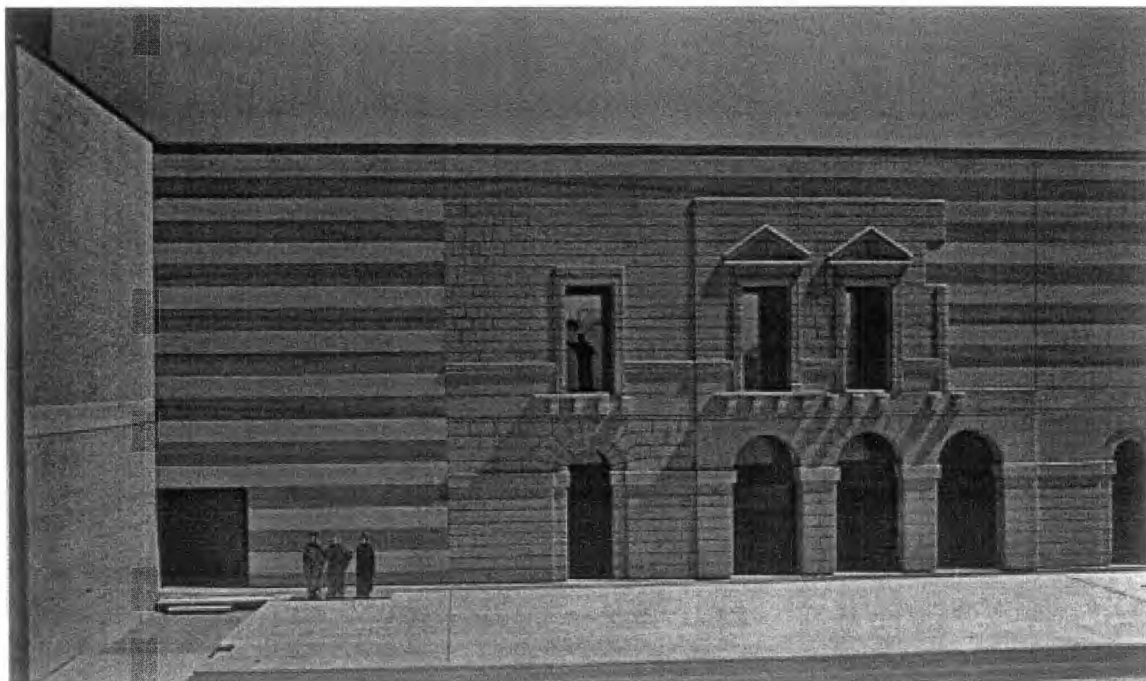


FIGURE C-5, *MUSEUM AT GIBELLINA, MODEL (VENEZIA)*

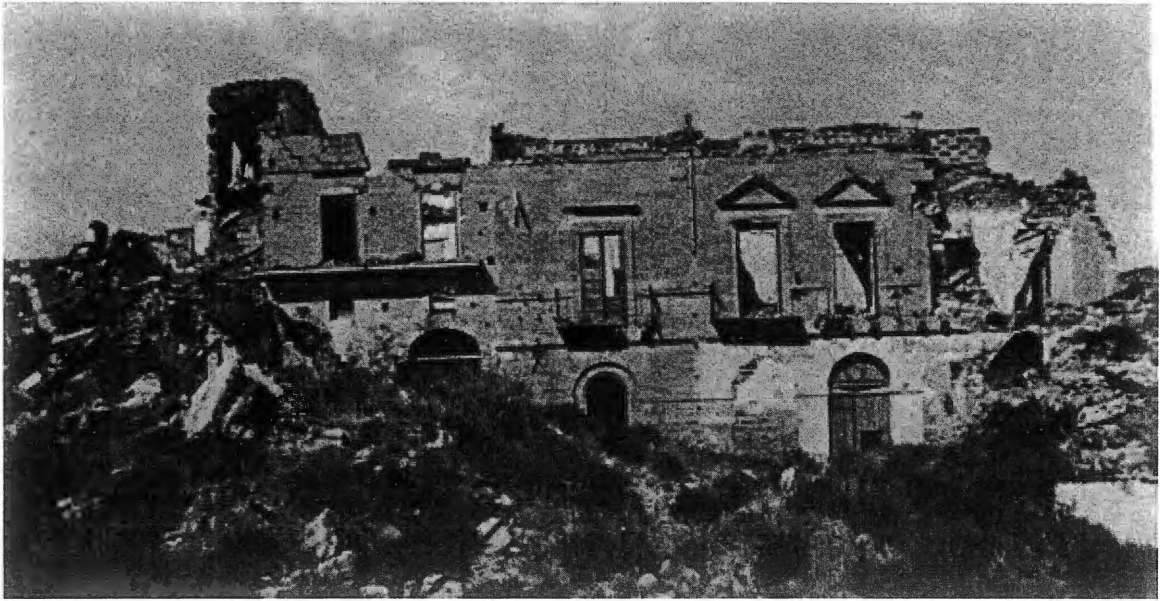


FIGURE C-6, *ORIGINAL LOCATION OF FRAGMENT THAT IS NOW PART OF MUSEUM AT GIBELLNA (VENEZIA)*

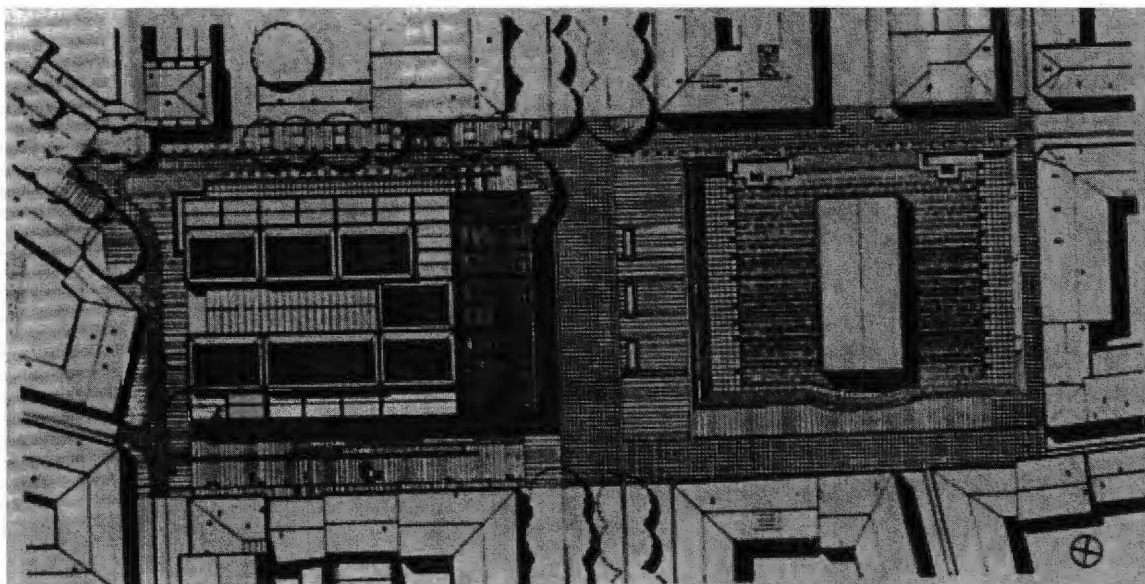


FIGURE C-7, *CARREE D'ART, SITE PLAN (MORRIS)*

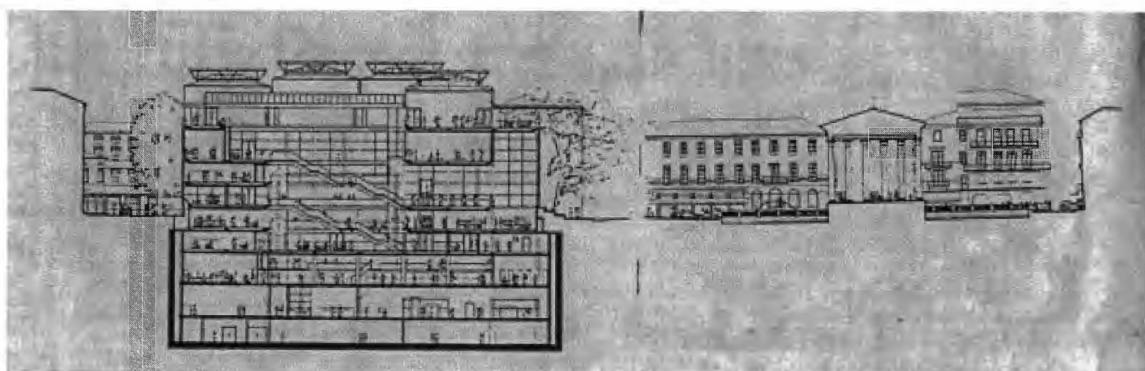


FIGURE C-8, *CARREE D'ART, SECTION (MORRIS)*

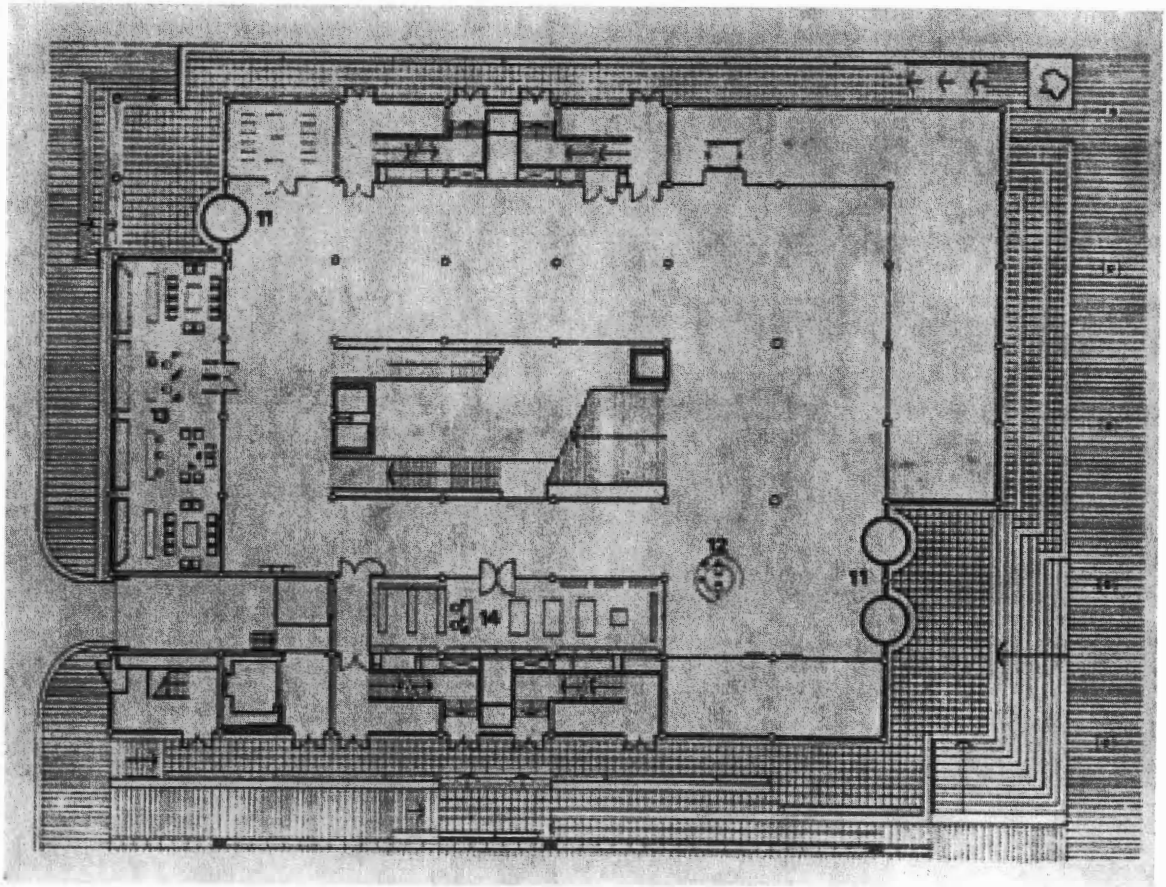


FIGURE C-9, *CARREE D'ART, GROUND LEVEL PLAN (MORRIS)*

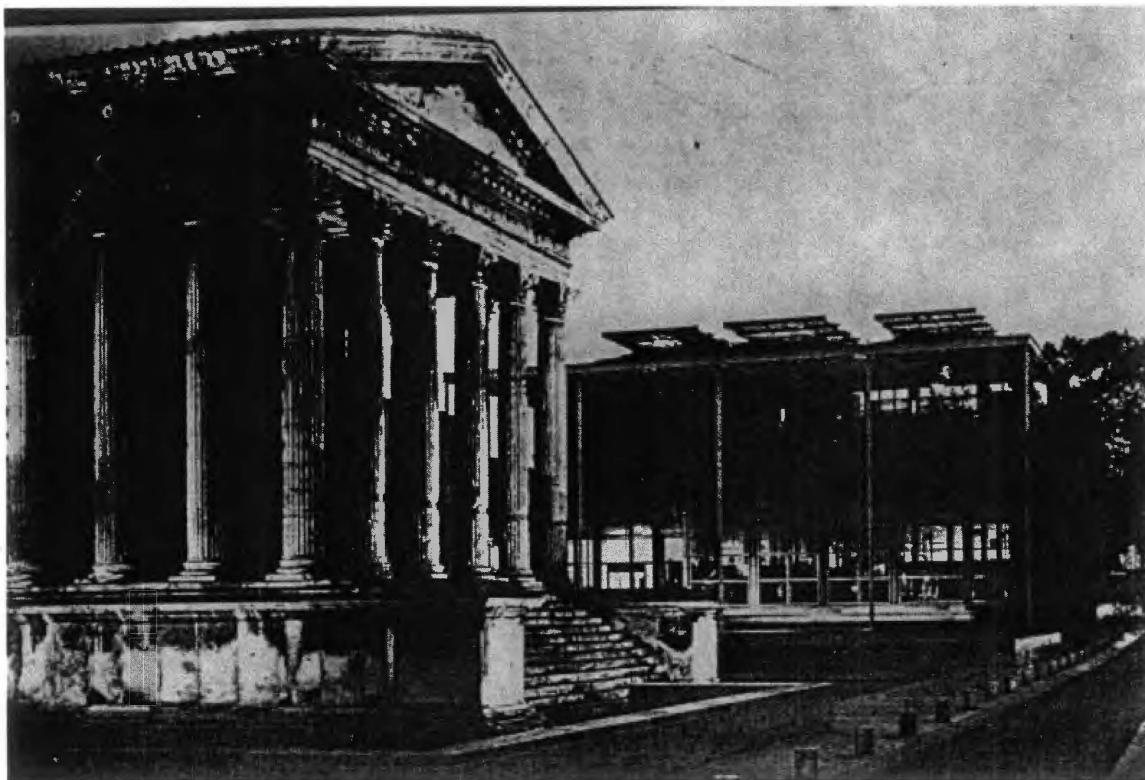


FIGURE C-10, *MAISON CARREE AND THE CARREE D'ART (MORRIS)*

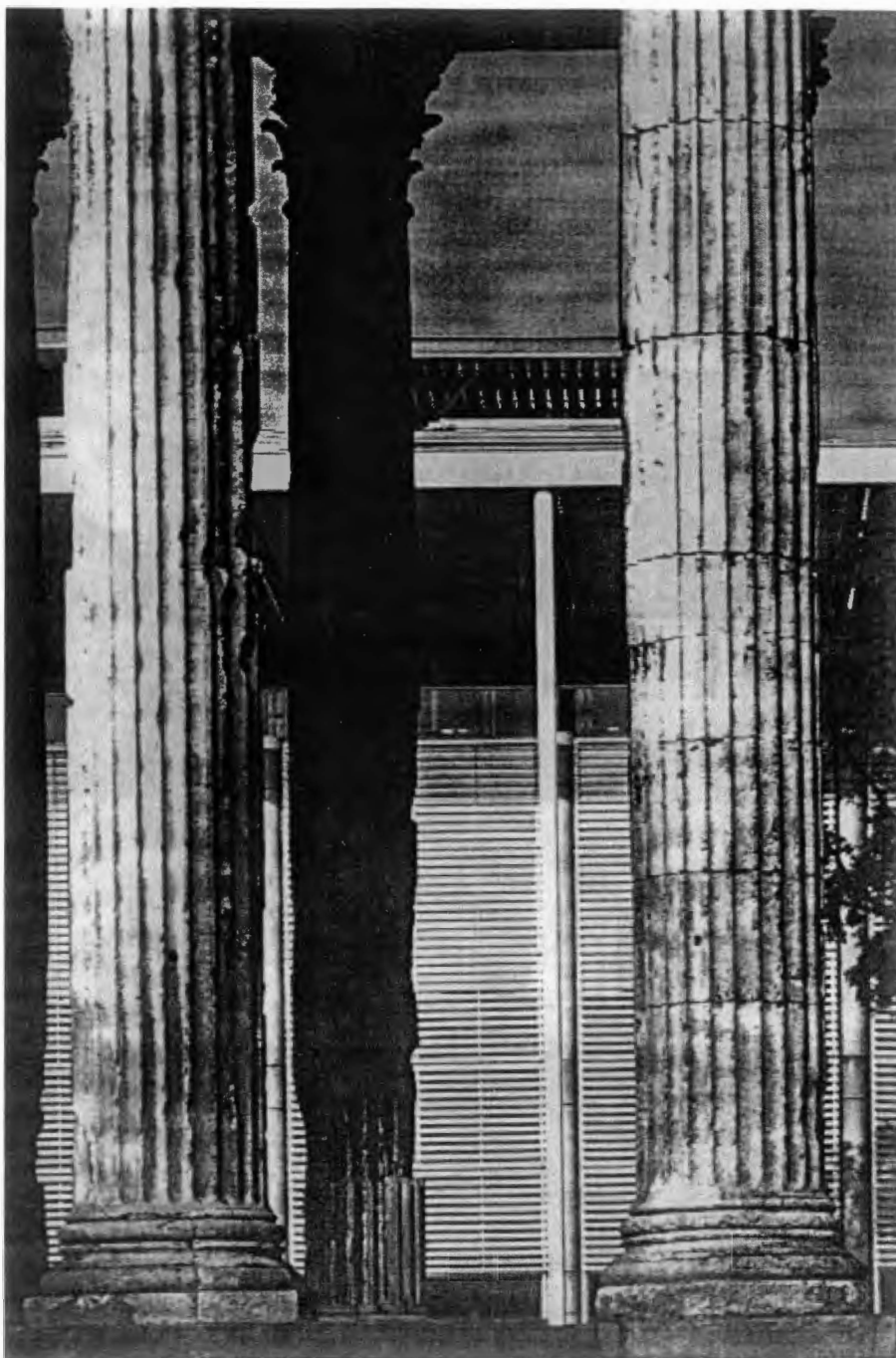


FIGURE C-11, *CARREE D'ART SEEN FROM THE MAISON CARREE (MORRIS)*



FIGURE C-12, *INTERIOR STAIR OF THE CARREE D'ART (MORRIS)*

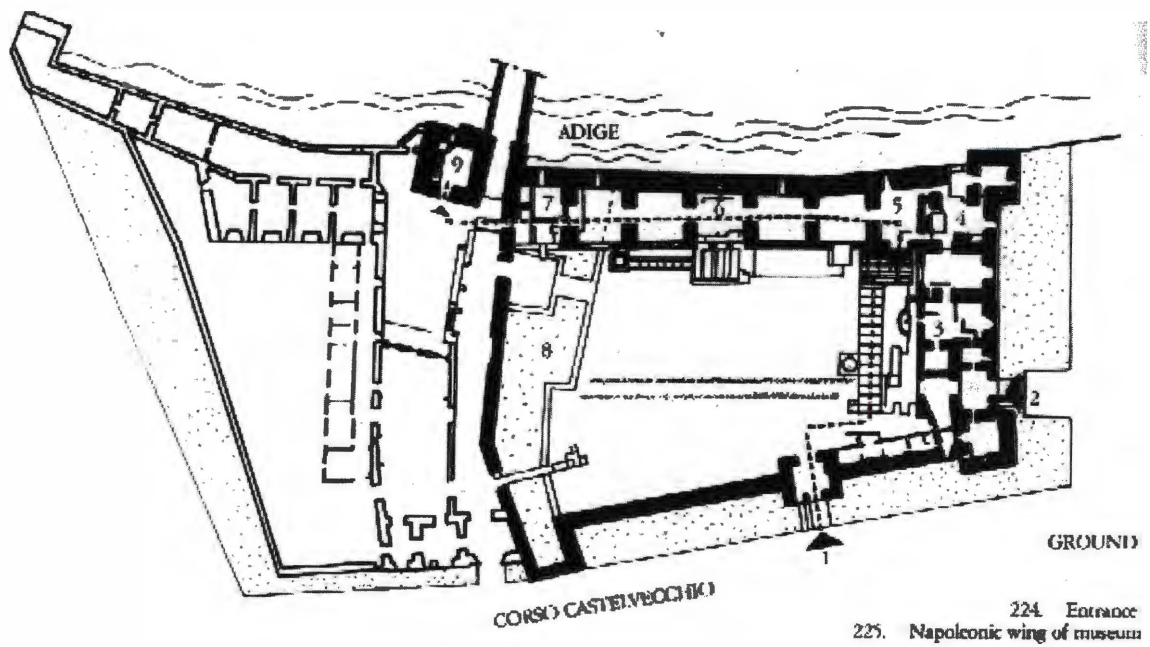


FIGURE C-13, *MUSEM CASTLEVOCCHIO, SITE PLAN (CRIPPA)*



FIGURE C-14, *MUSEO CASTLEVETRO, EXTERIOR STATUE (CRIPPA)*

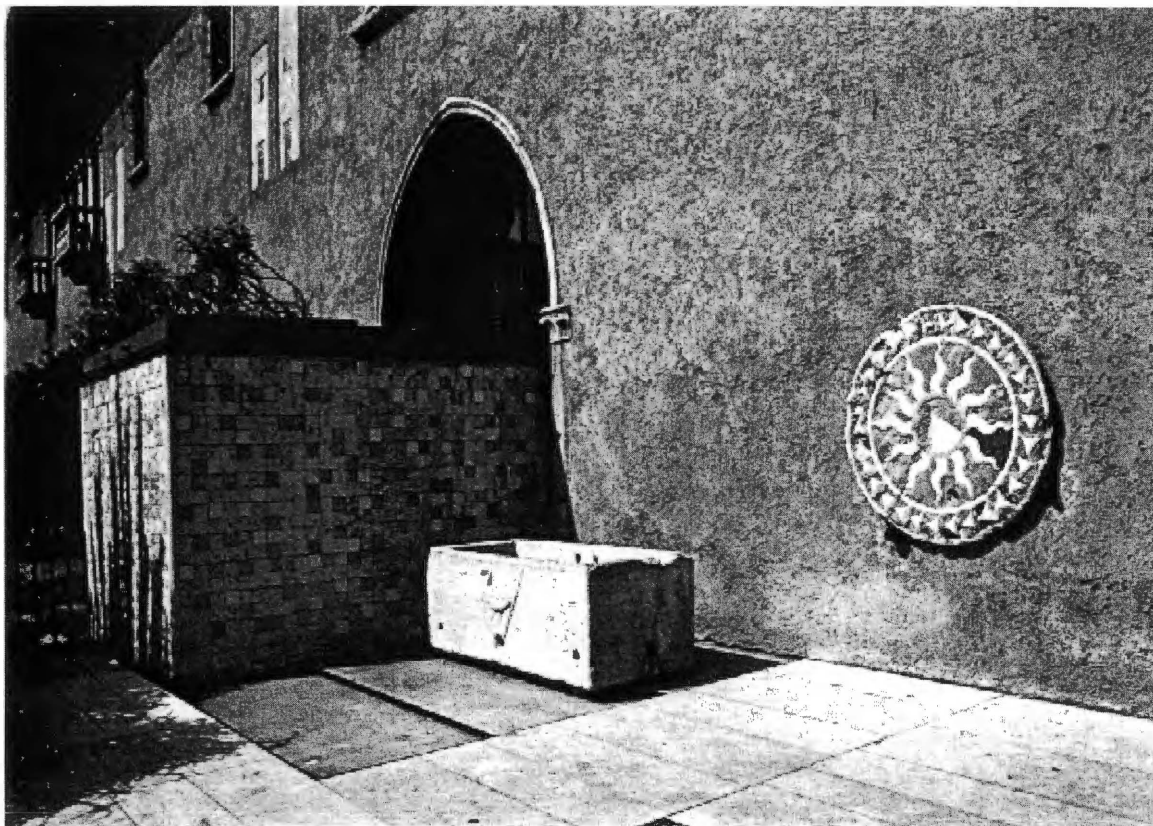


FIGURE C-15, *MUSEM CASTLEVECCHIO, EXTERIOR DETAIL (CRIPPA)*



FIGURE C-16, *MUSEM CASTLEVECCHIO, INTERIOR (CRIPPA)*

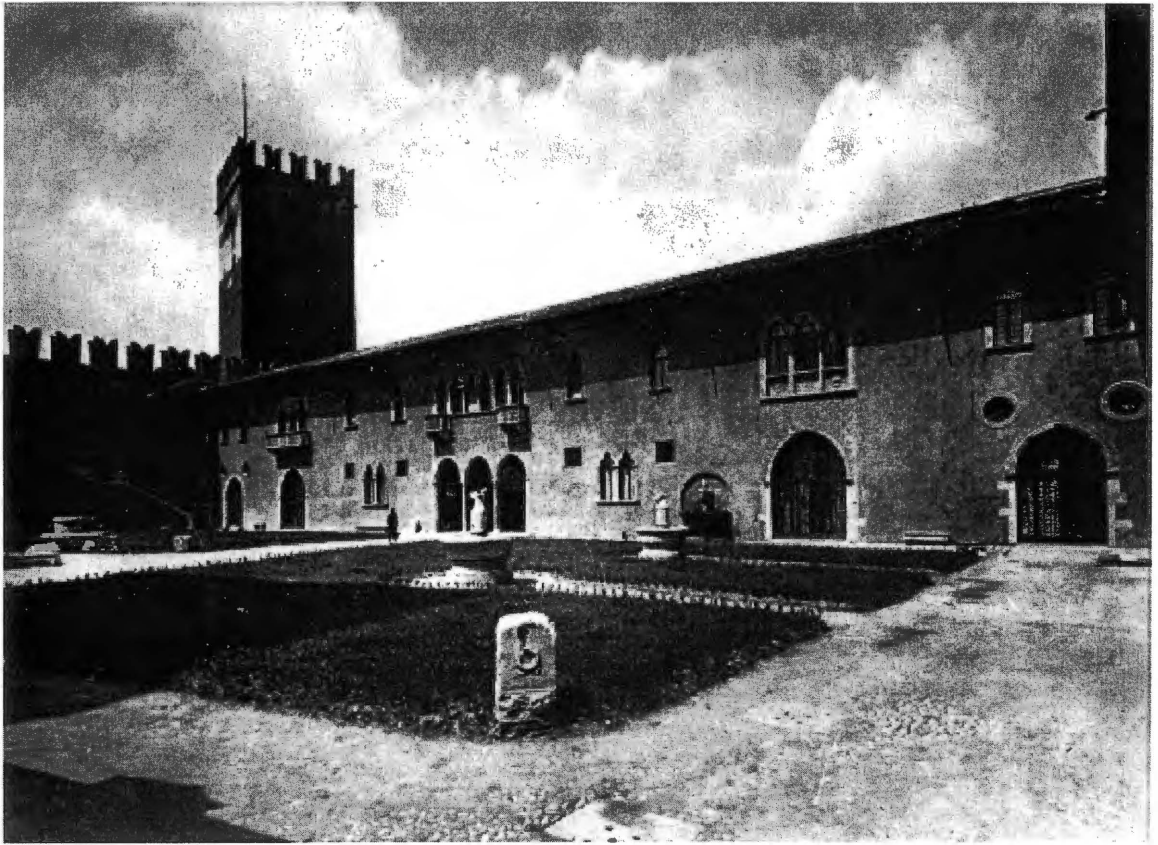


FIGURE C-17, *MUSEM CASTLEVECCHIO BEFORE RENOVATION (CRIPPA)*



FIGURE C-18, *LES FRESNOY BEFORE RENOVATION (STEIN)*

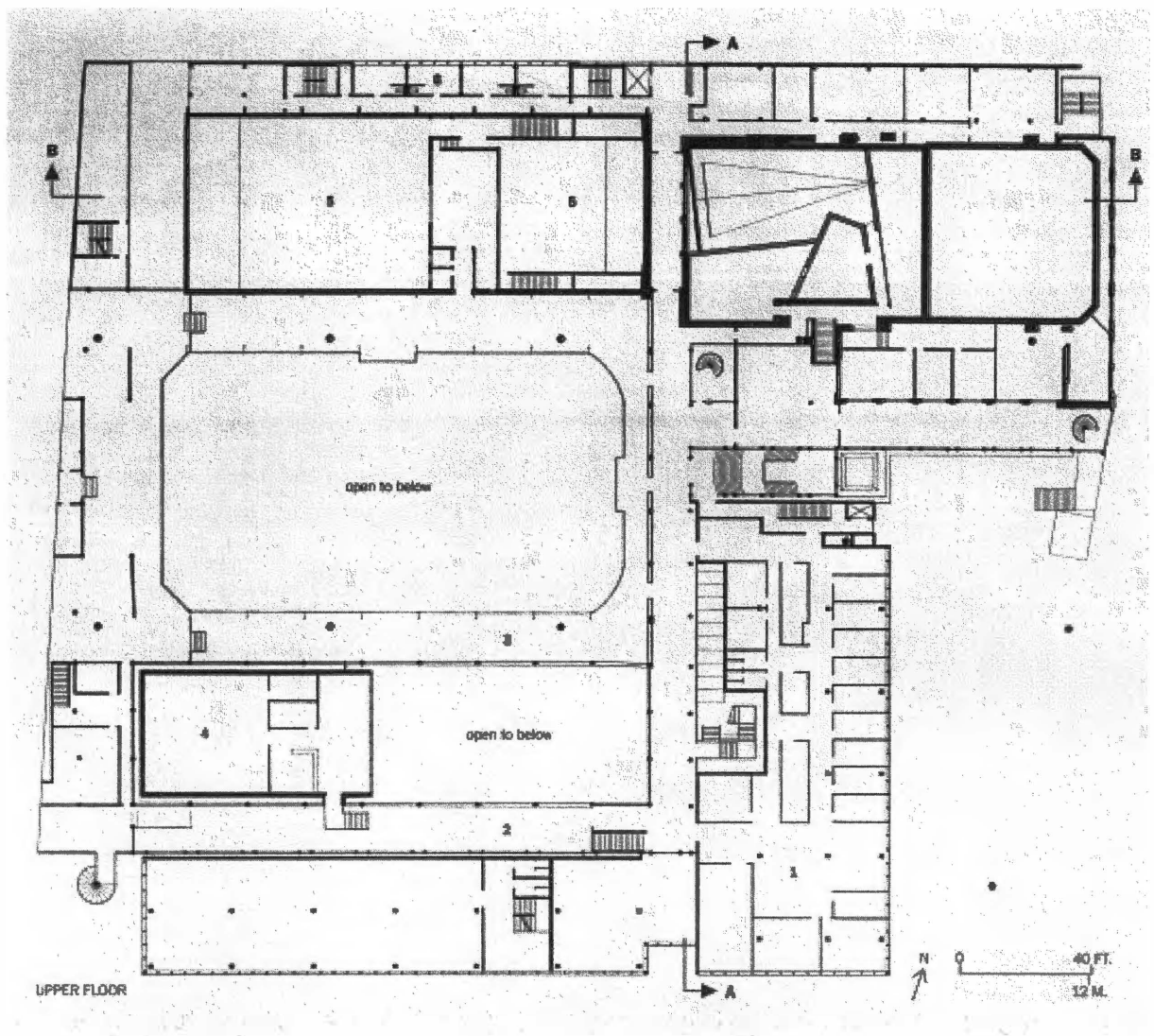


FIGURE C-19, *LES FRESNOY, PLAN (STEIN)*

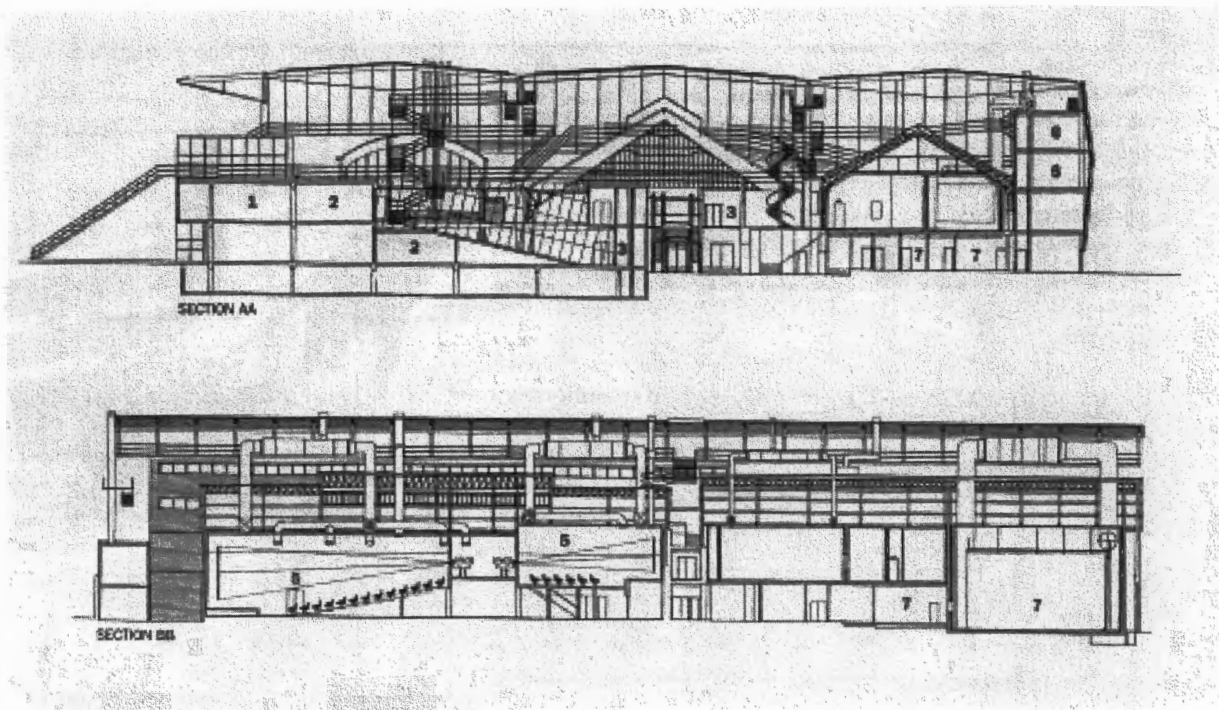


FIGURE C-20, *LES FRESNOY, SECTION (STEIN)*

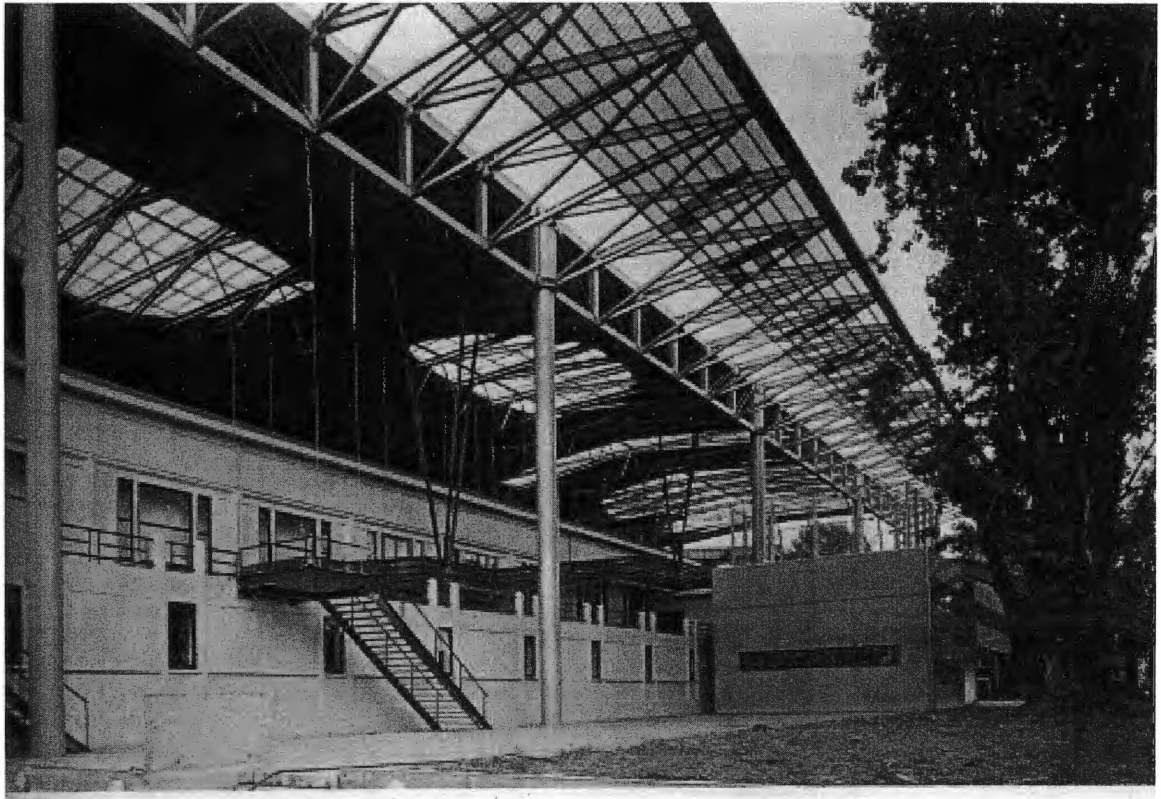


FIGURE C-21, *LES FRESNOY, SOUTH EXTERIOR VIEW (STEIN)*



FIGURE C-22, *LES FRESNOY, WEST EXTERIOR VIEW (STEIN)*

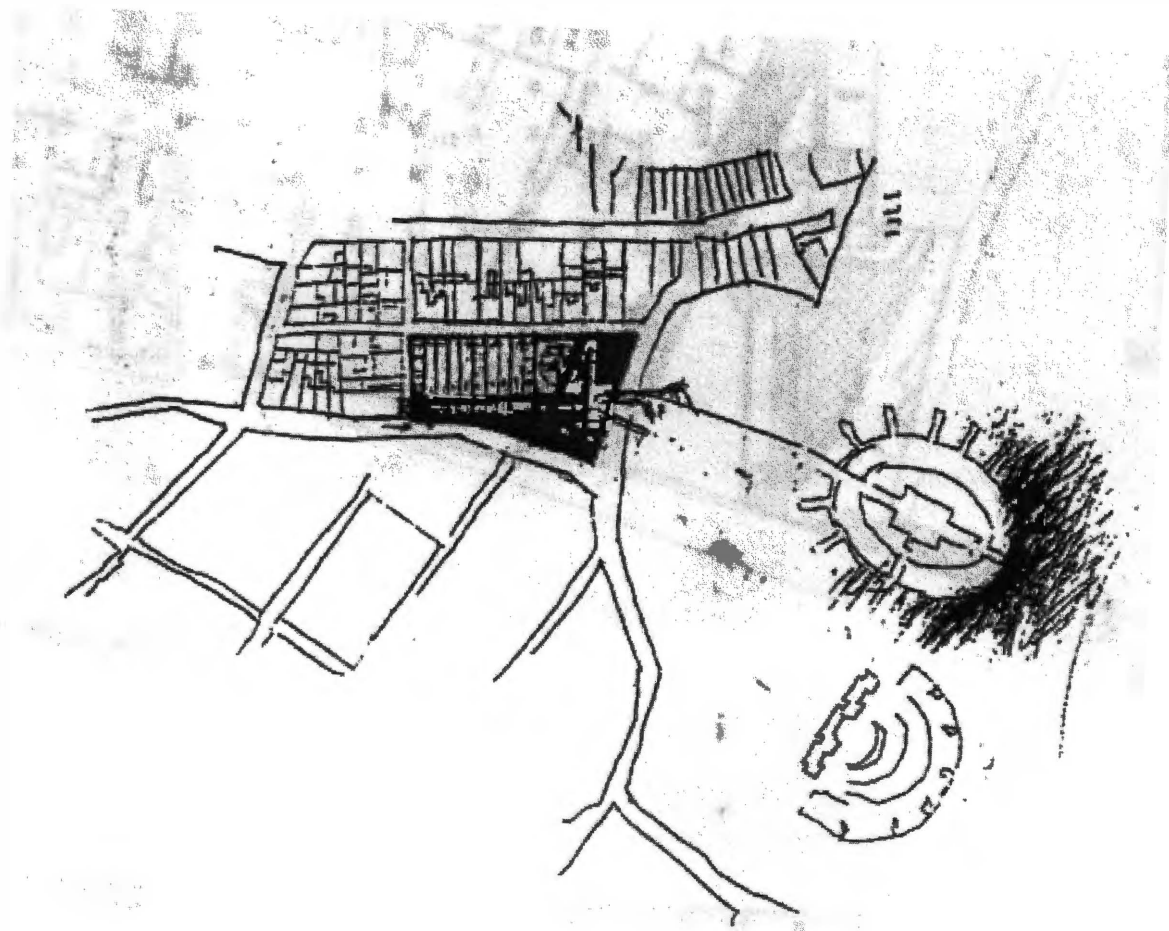


FIGURE C-23, *MUSEUM FOR ROMAN ARTIFACTS, SITE DIAGRAM (MONEO)*

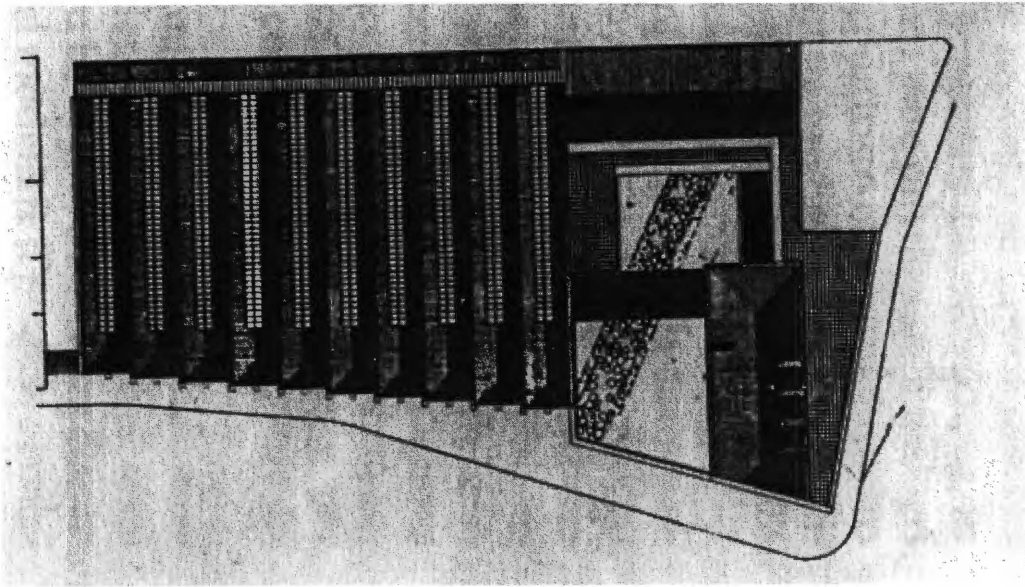


FIGURE C-24, *MUSEUM FOR ROMAN ARTIFACTS, SITE PLAN (MONEO)*

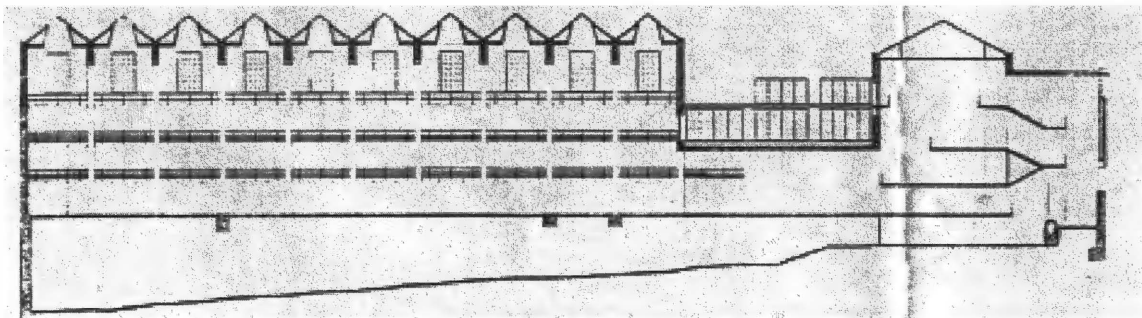


FIGURE C-25, *MUSEUM FOR ROMAN ARTIFACTS, SECTION (MONEO)*

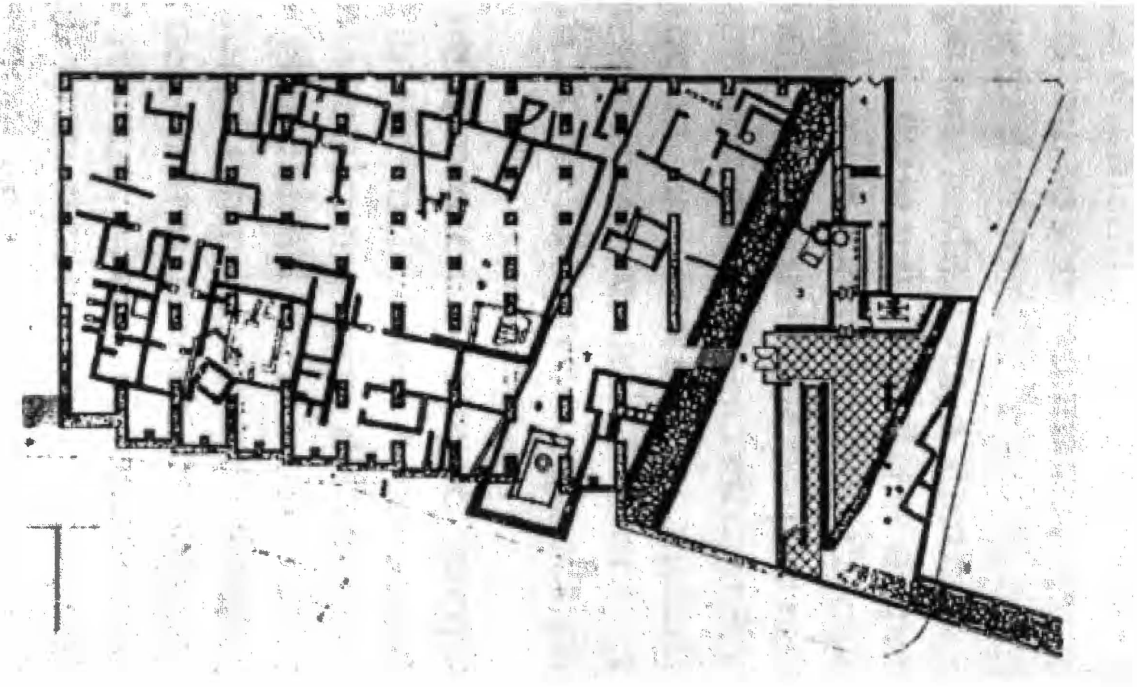


FIGURE C-26, *MUSEUM FOR ROMAN ARTIFACTS, ENTRY LEVEL PLAN (MONEO)*

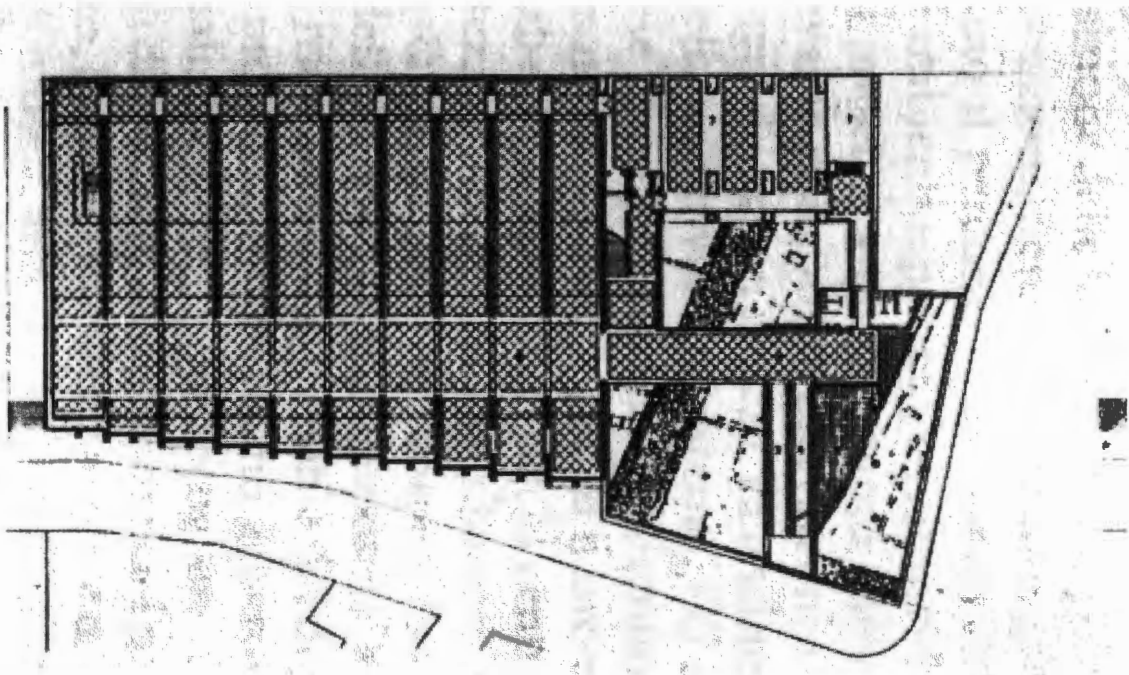


FIGURE C-27, *MUSEUM FOR ROMAN ARTIFACTS, FIRST LEVEL PLAN (MONEO)*

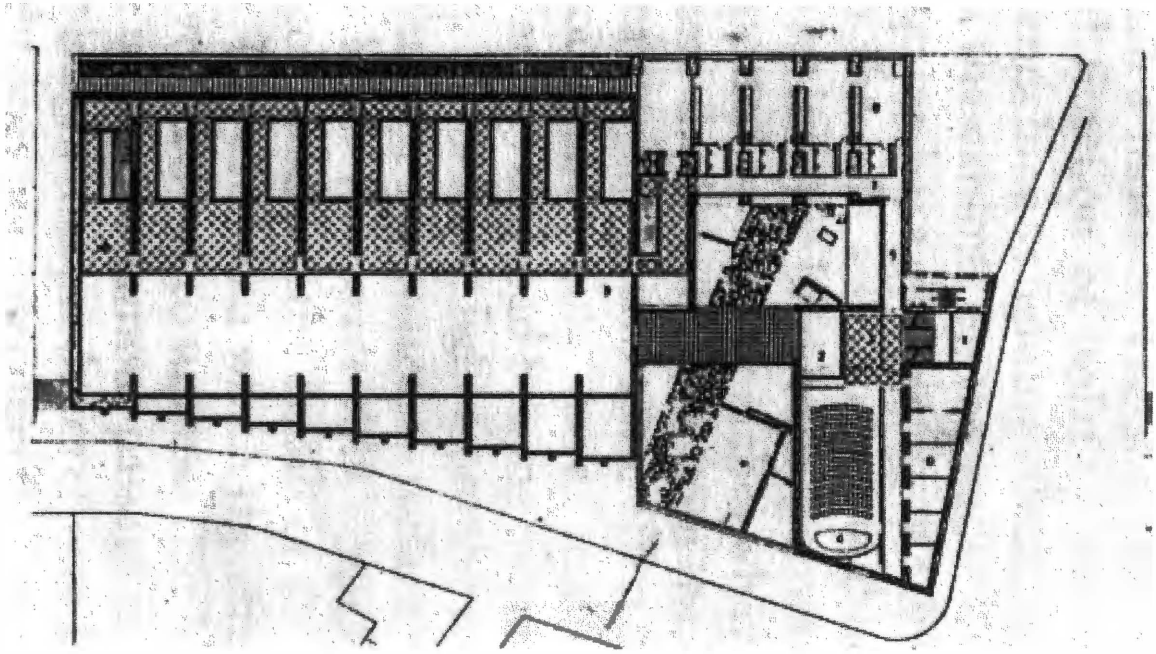
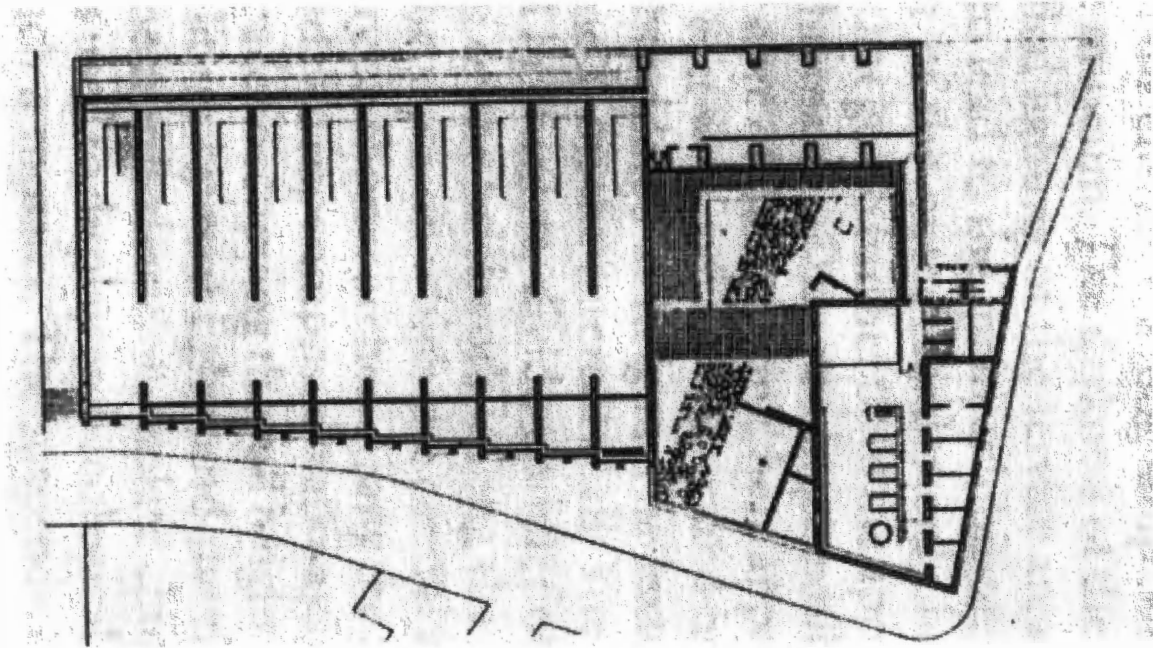


FIGURE C-28, *MUSEUM FOR ROMAN ARTIFACTS, SECOND LEVEL PLAN (MONEO)*



FIGUREC-29, *MUSEUM FOR ROMAN ARTIFACTS, THIRD LEVEL PLAN (MONEO)*

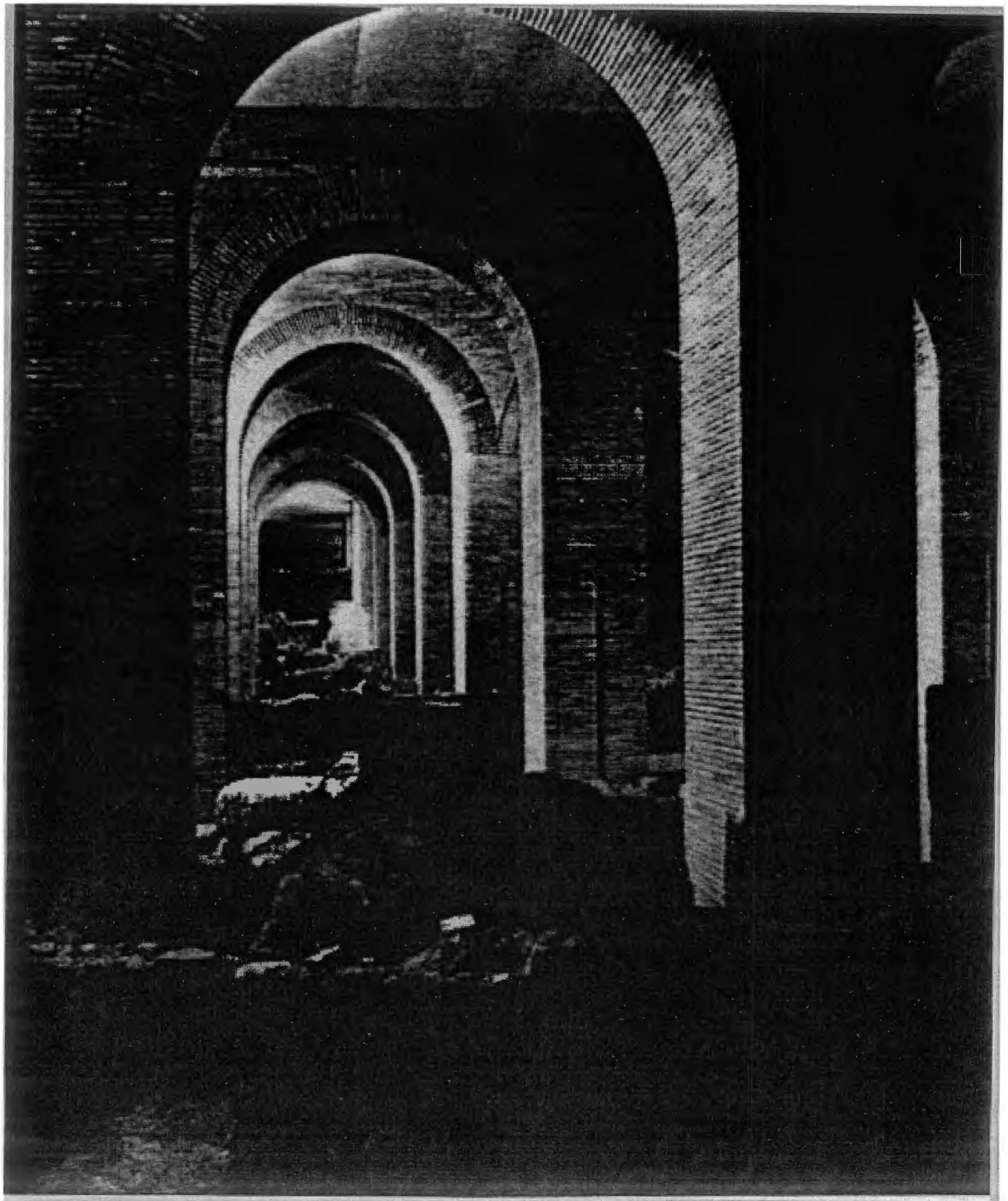


FIGURE C-30, *MUSEUM FOR ROMAN ARTIFACTS, INTERIOR OF GROUND LEVEL (MONEO)*

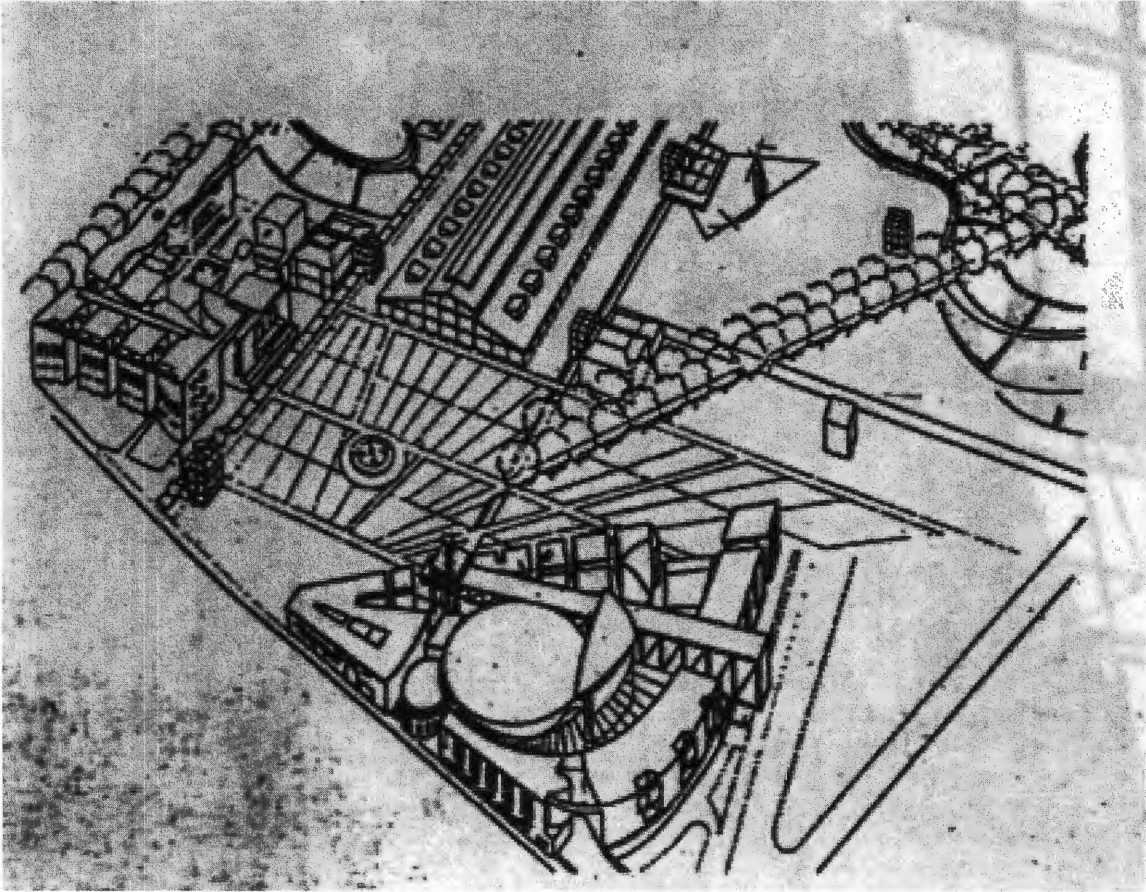


FIGURE C-31, *CITE DE LA MUSIQUE, SITE AXONOMETRIC (FUTAGAWA)*

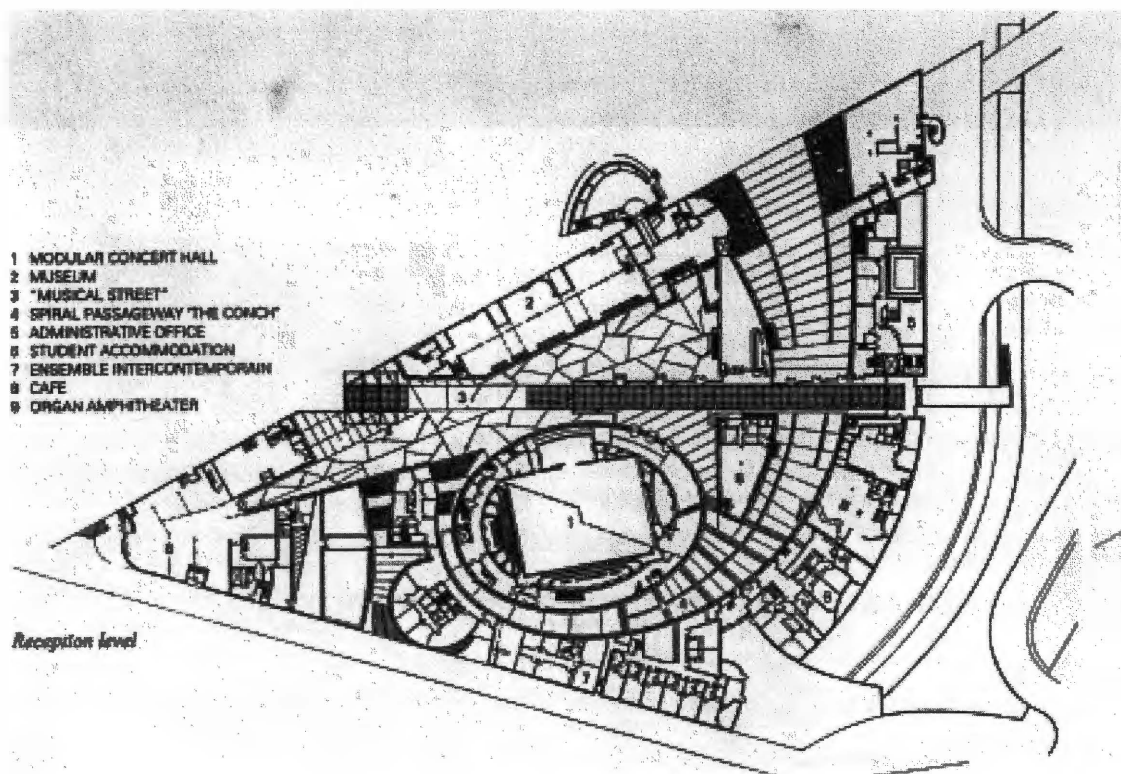


FIGURE C-32, *CITE DE LA MUSIQUE, PLAN (FUTAGAWA)*

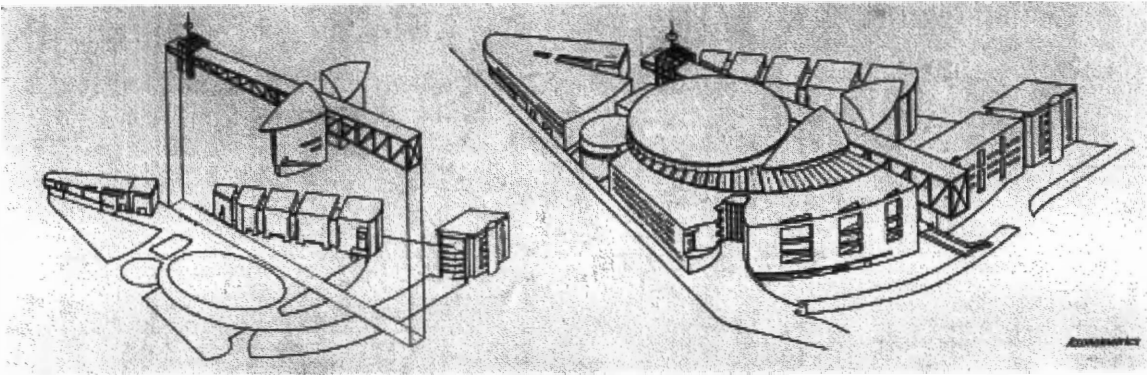


FIGURE C-33, *CITE DE LA MUSIQUE, AXONOMETRIC (FUTAGAWA)*

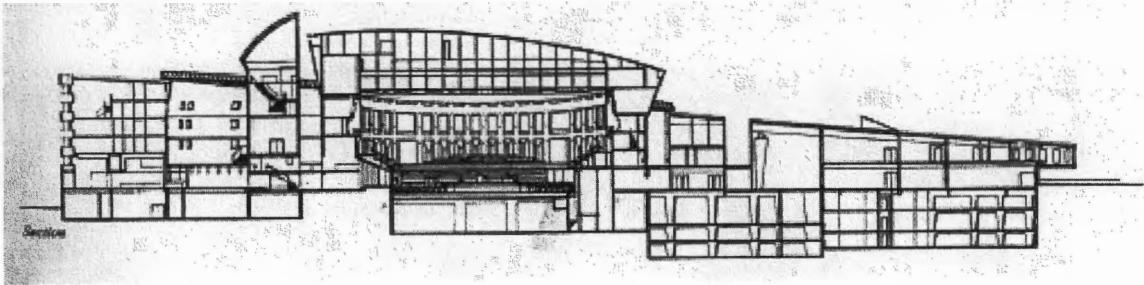


FIGURE C-34, *CITE DE LA MUSIQUE, SECTION (FUTAGAWA)*



FIGURE C-35, *CITE DE LA MUSIQUE, AMBULATORY (FUTAGAWA)*

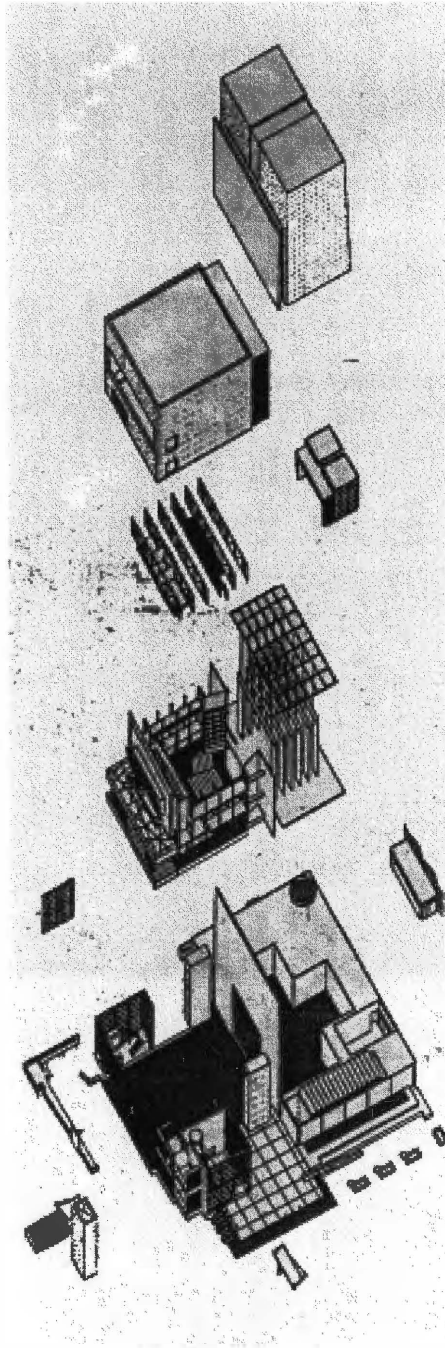


FIGURE C-36, *CENTER FOR THE ARTS, EXPLODED AXONOMETRIC (COOLIDGE)*

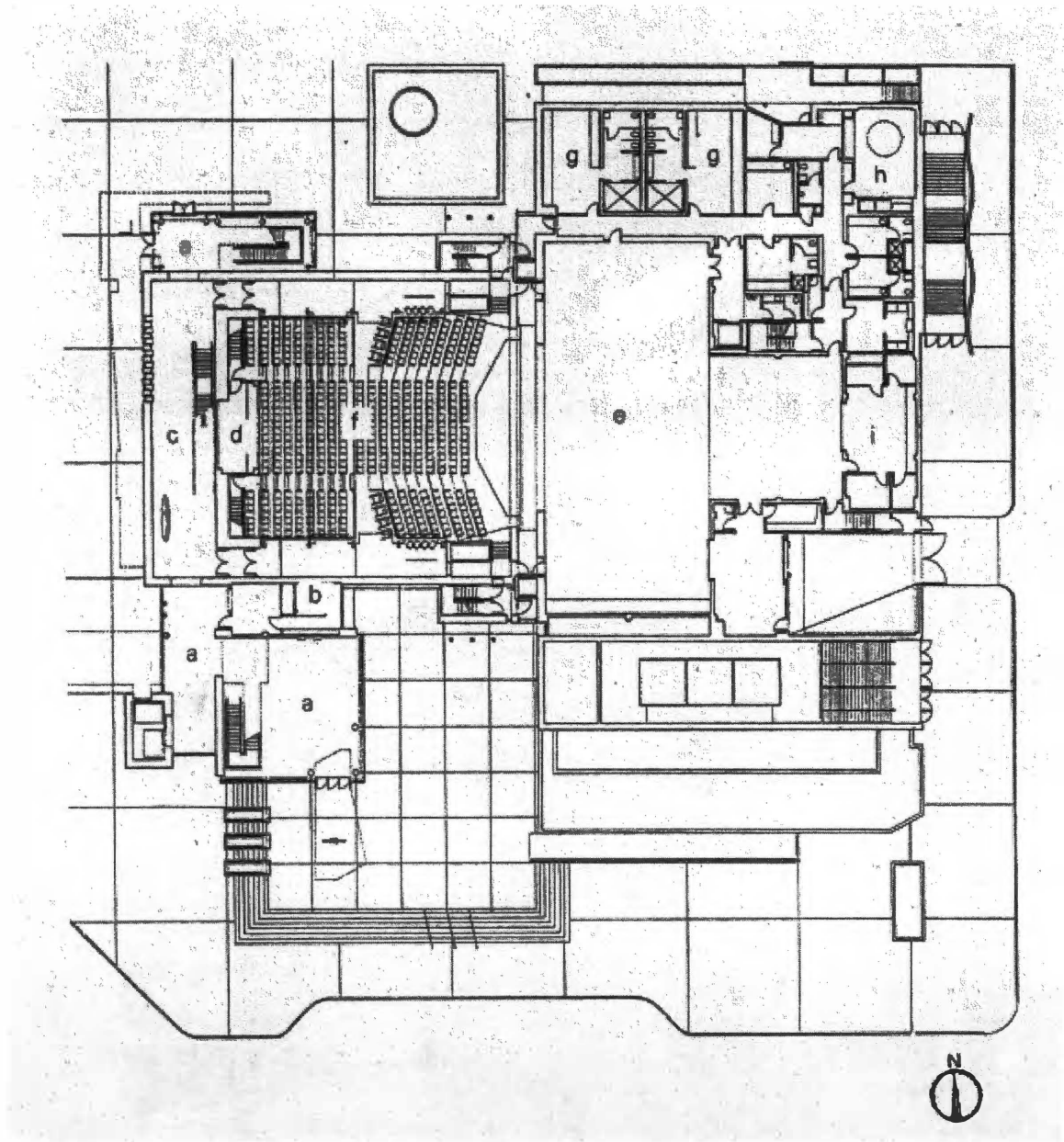


FIGURE C-37, *CENTER FOR THE ARTS, PLAN (COOLIDGE)*

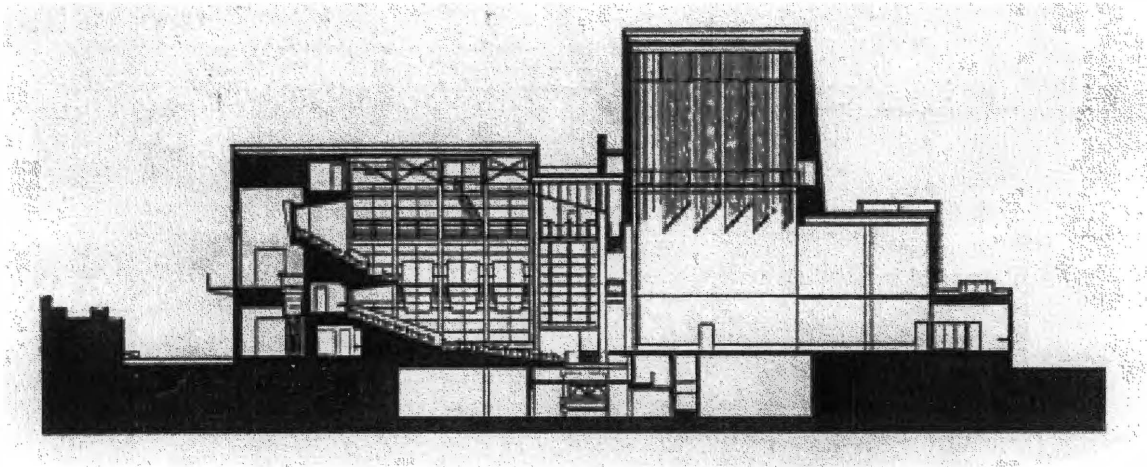


FIGURE C-38, *CENTER FOR THE ARTS, SECTION (COOLIDGE)*



FIGURE C-40, *CENTER FOR THE ARTS, EXTERIOR VIEW (COOLIDGE)*



FIGURE C-41, *CENTER FOR THE ARTS, INTERIOR VIEW (COOLIDGE)*

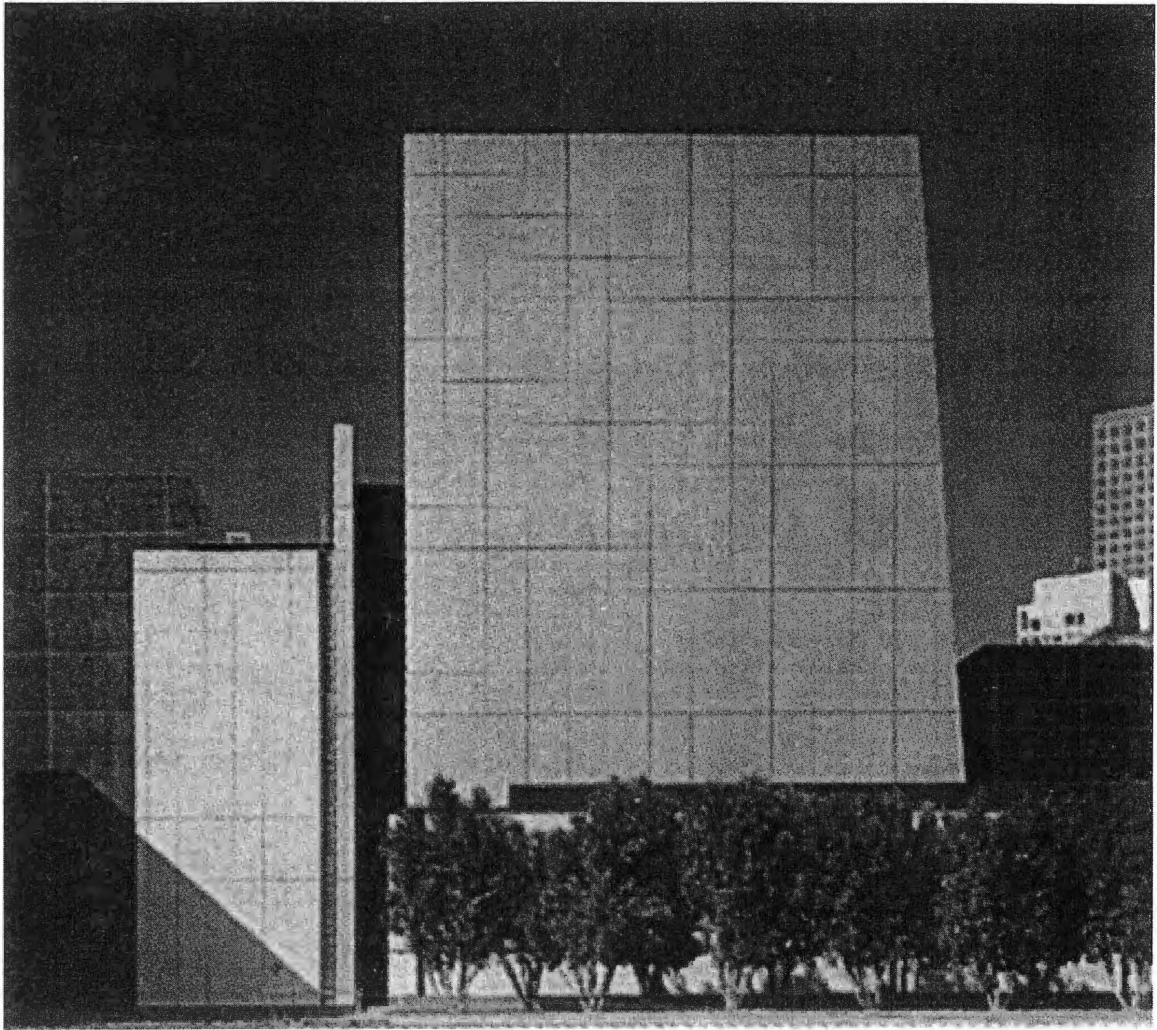


FIGURE C-42, *CENTER FOR THE ARTS, FLYTOWER (COOLIDGE)*

APPENDIX D

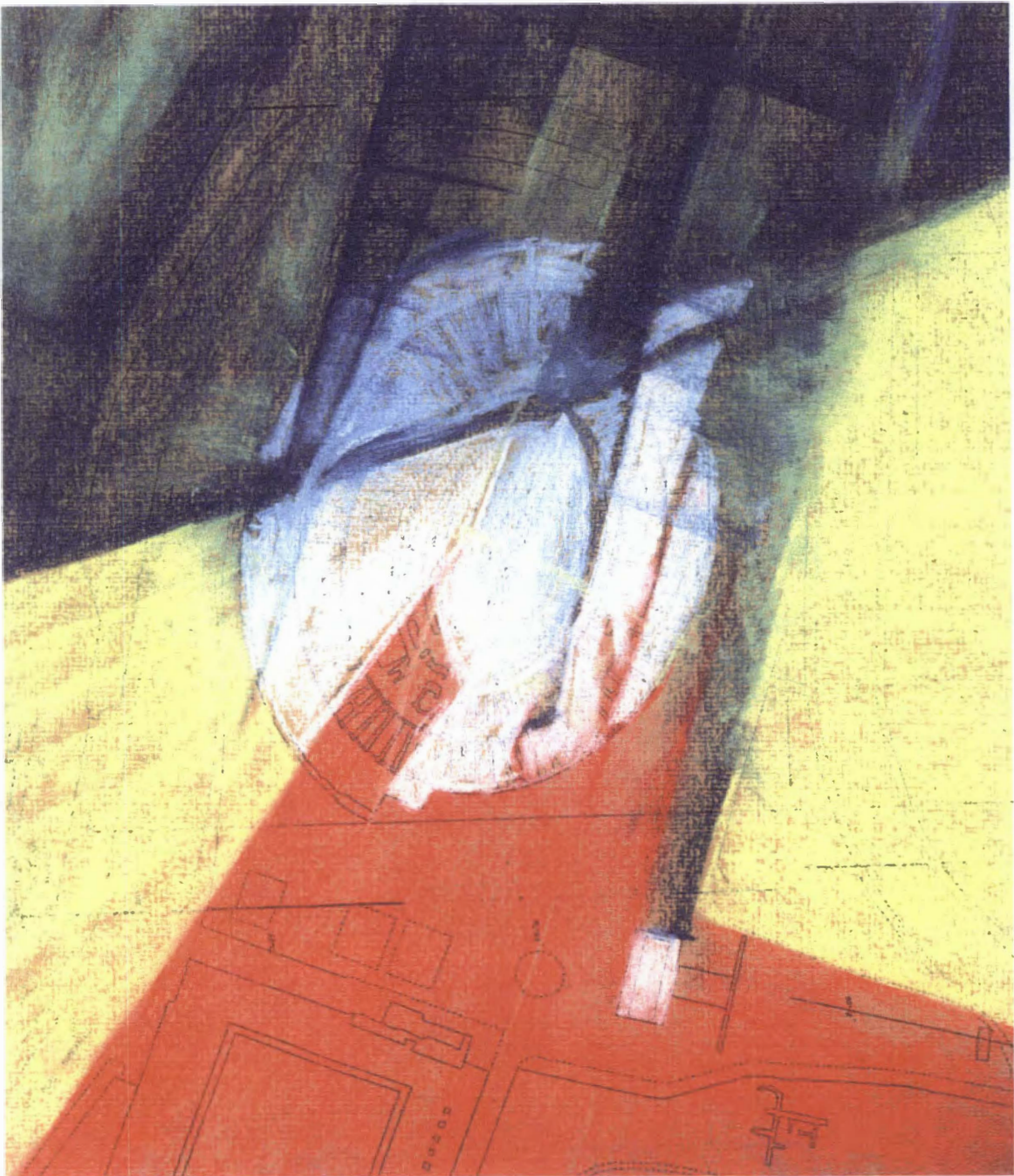


FIGURE D-1, *SITE ANALYSIS*

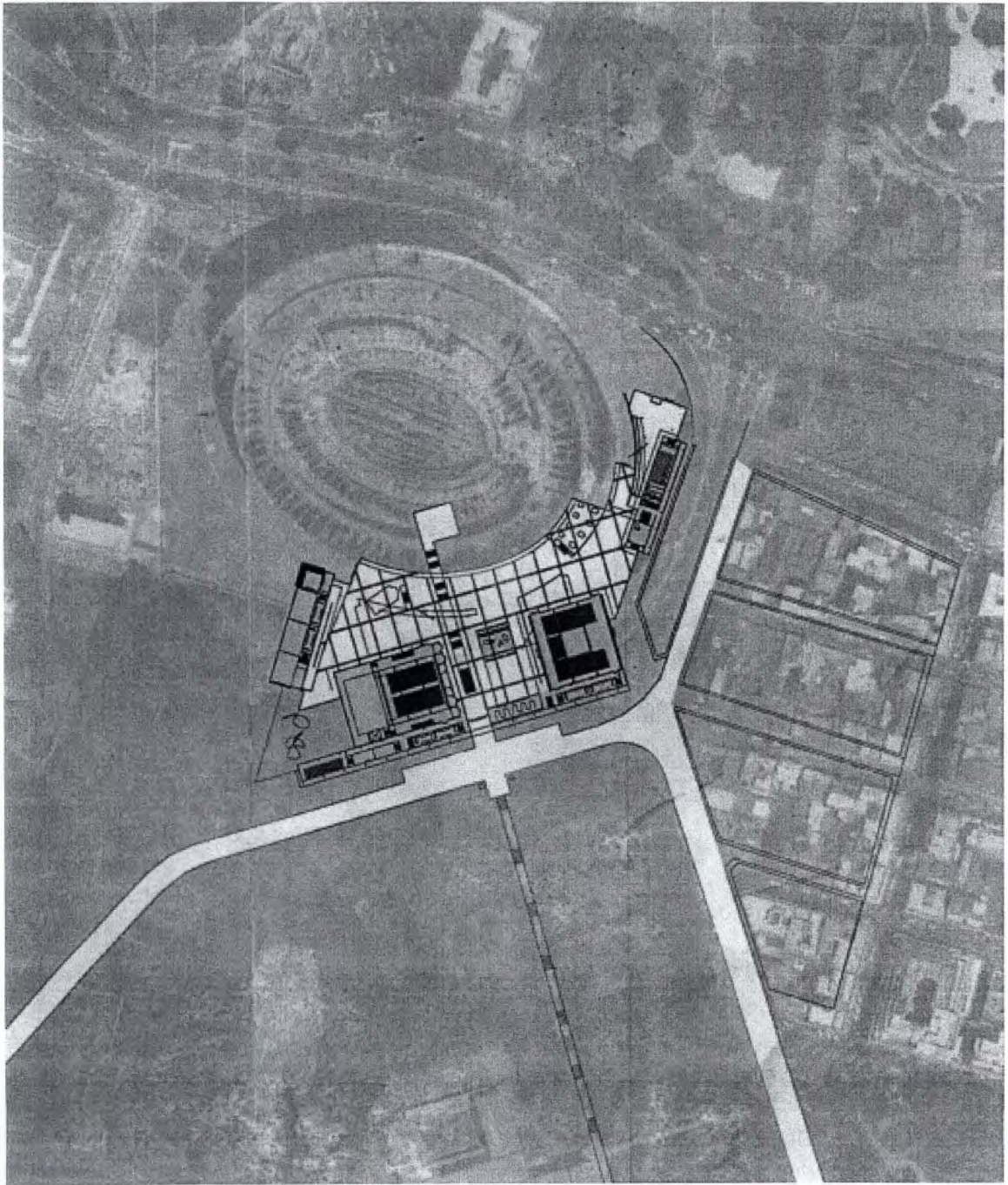


FIGURE D-2, *FIRST LEVEL PLAN AND CONTEXT*



FIGURE D-3, *SECOND LEVEL PLAN AND CONTEXT*



FIGURE D-4, *THIRD LEVEL PLAN AND CONTEXT*



FIGURE D-5, *FOURTH LEVEL PLAN AND CONTEXT*

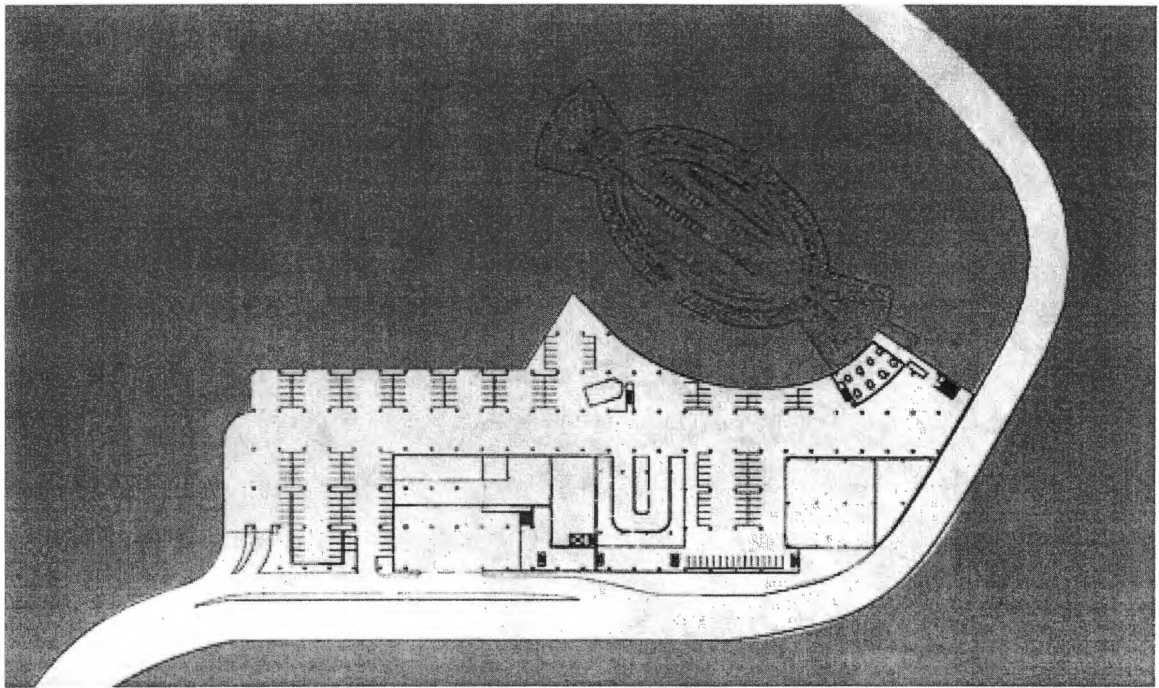


FIGURE D-6, *BASEMENT*

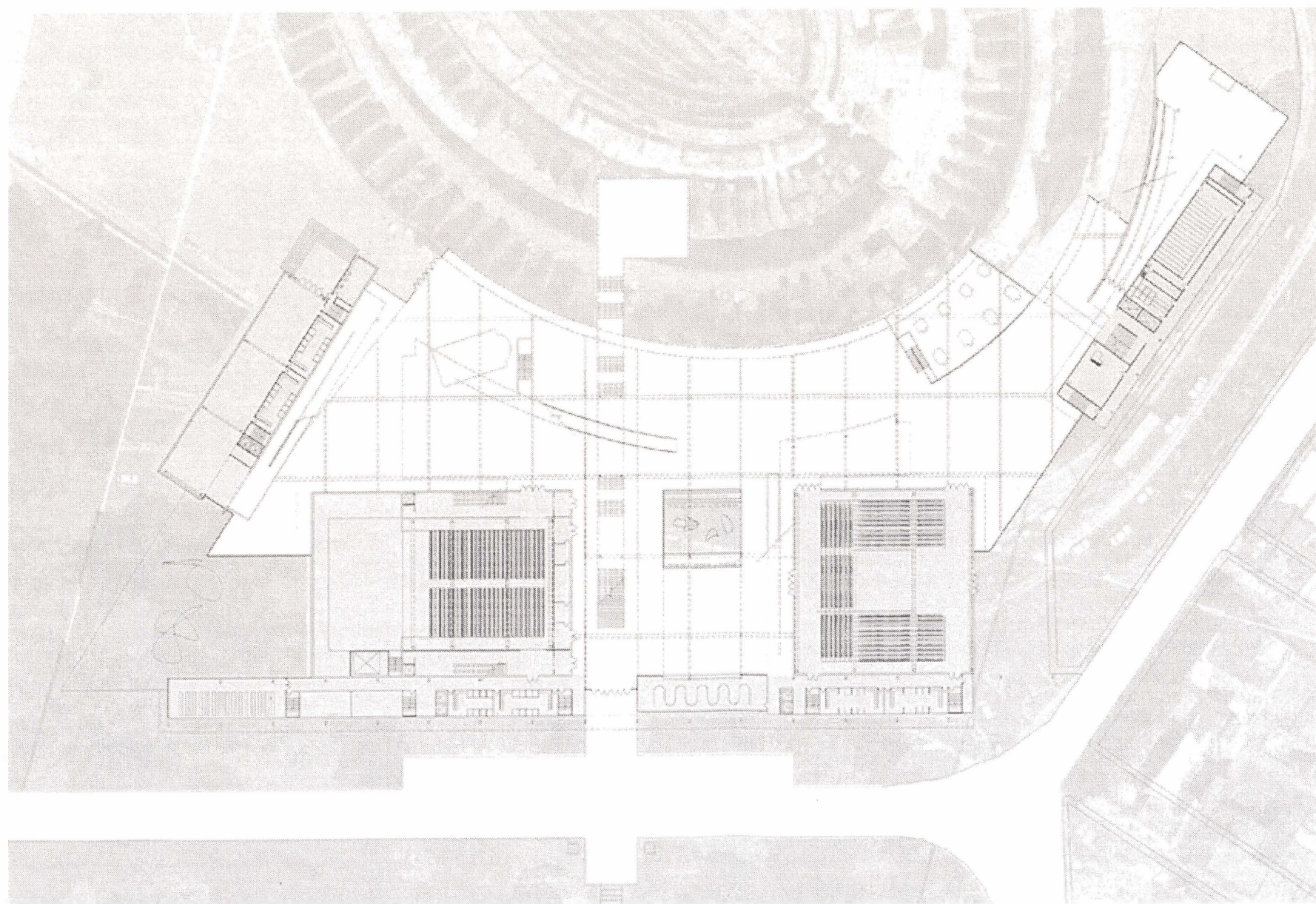


FIGURE D-7, *FIRST LEVEL PLAN*

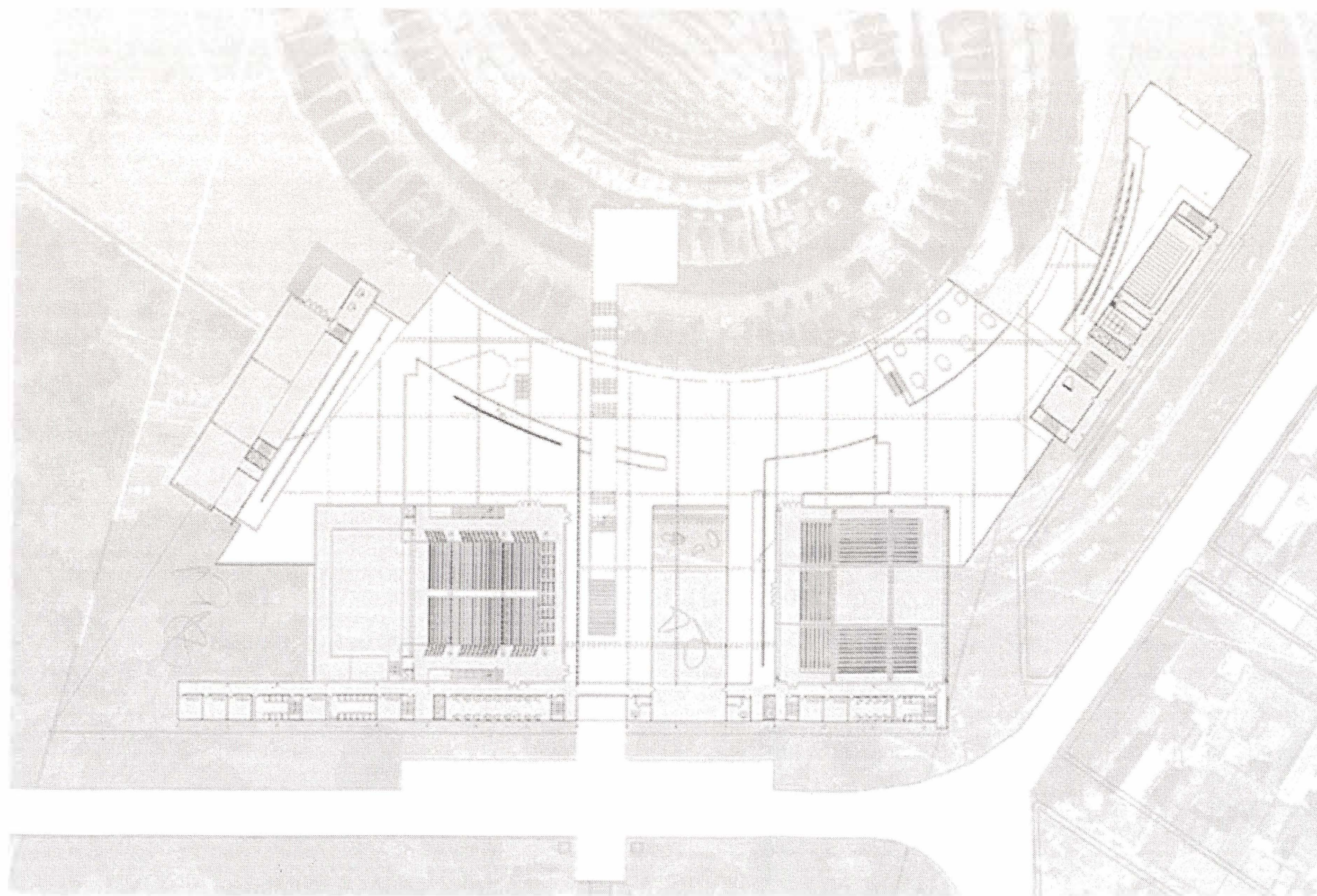


FIGURE D-8, *SECOND LEVEL PLAN*

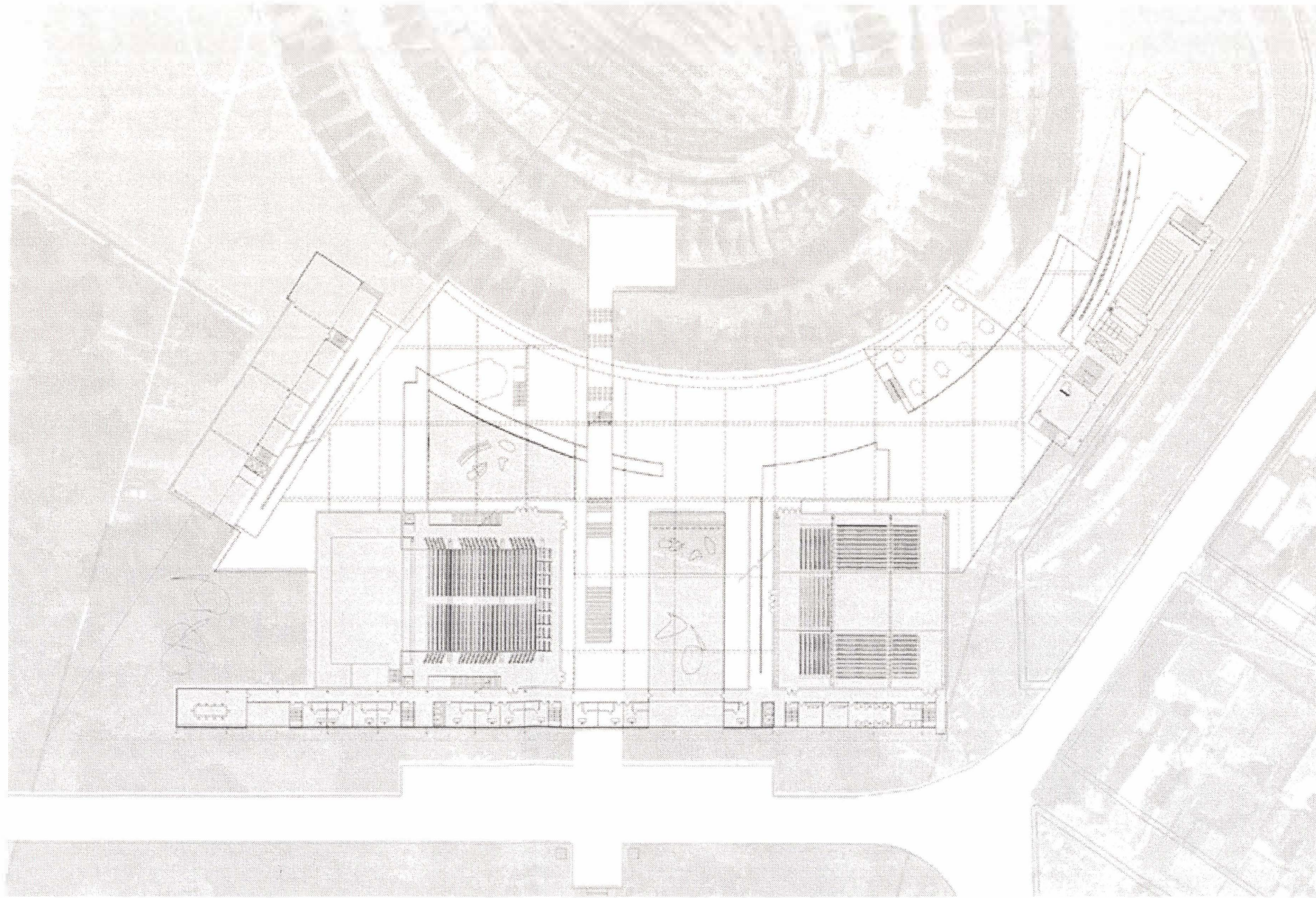


FIGURE D-9, *THIRD LEVEL PLAN*

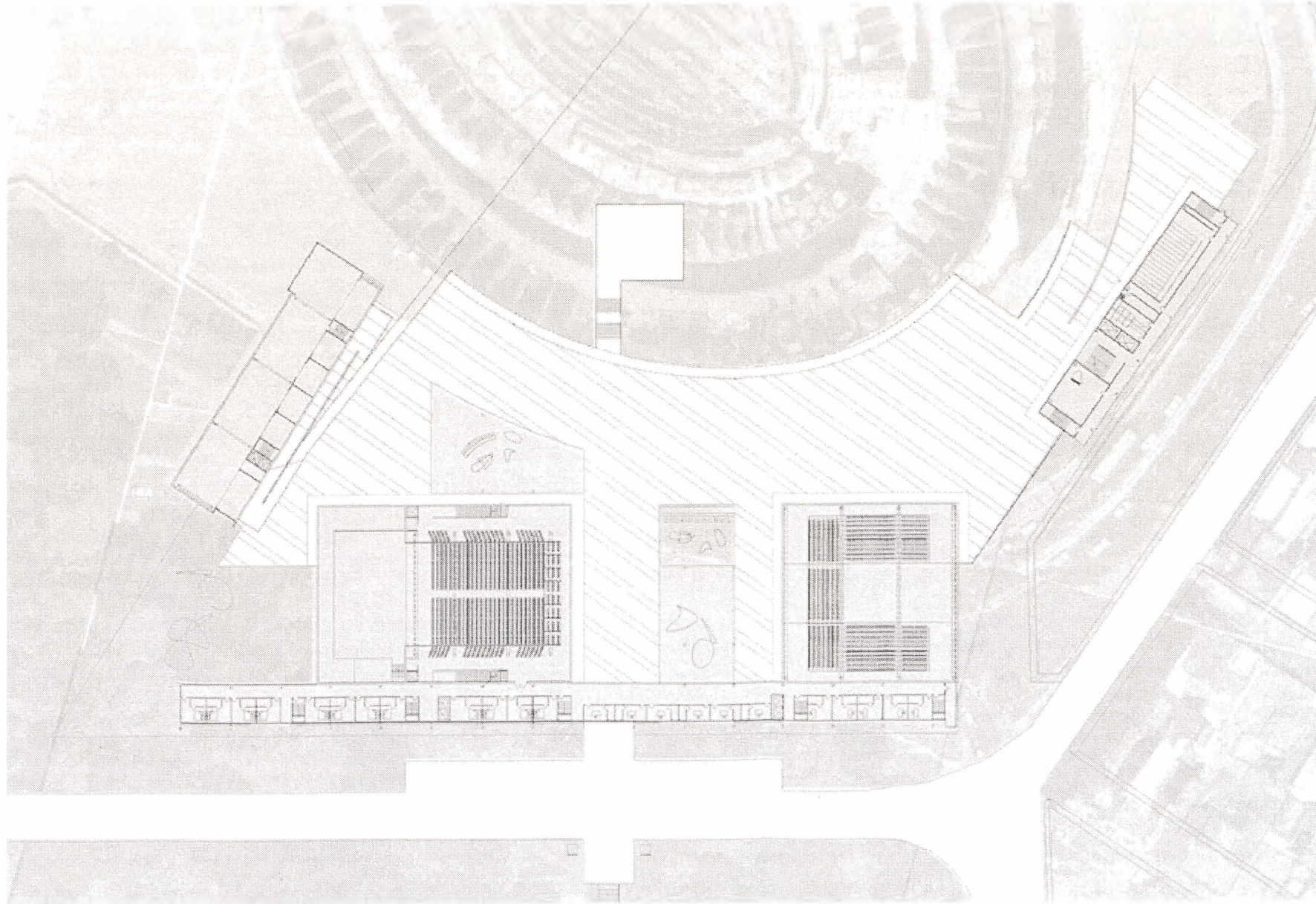


FIGURE D-10, *FOURTH LEVEL PLAN*

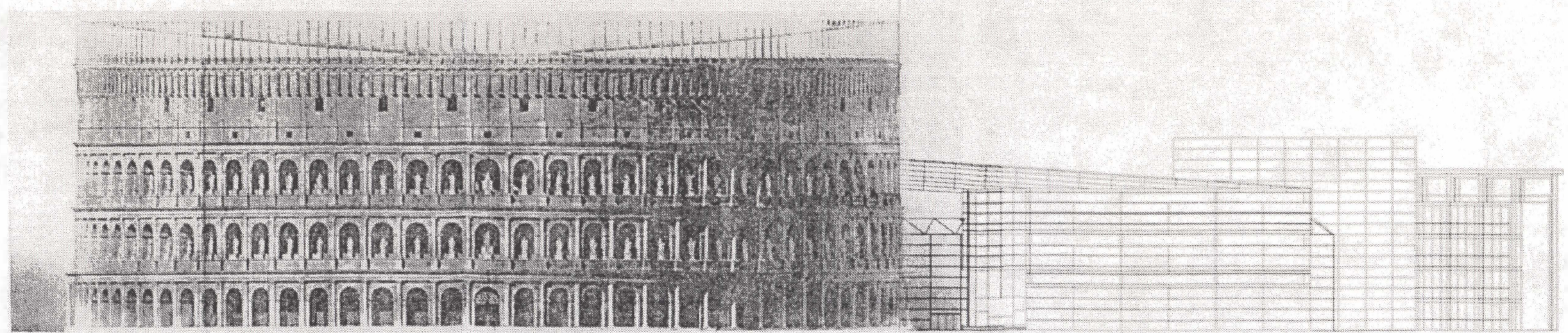


FIGURE D-11, *TOURIST CENTER ELEVATION*

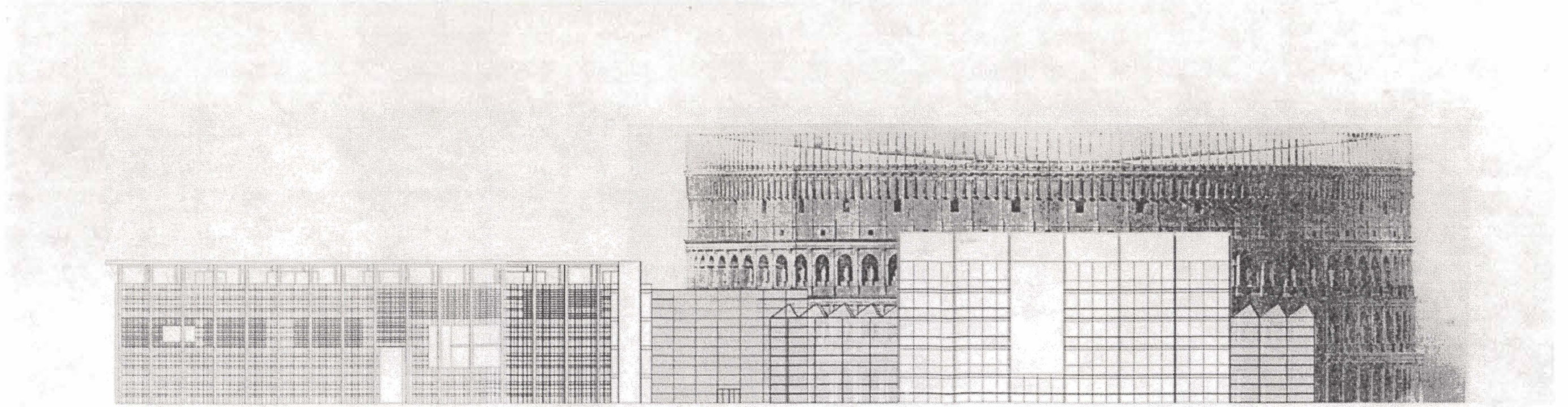


FIGURE D-12, *CINEMA CENTER ELEVATION*

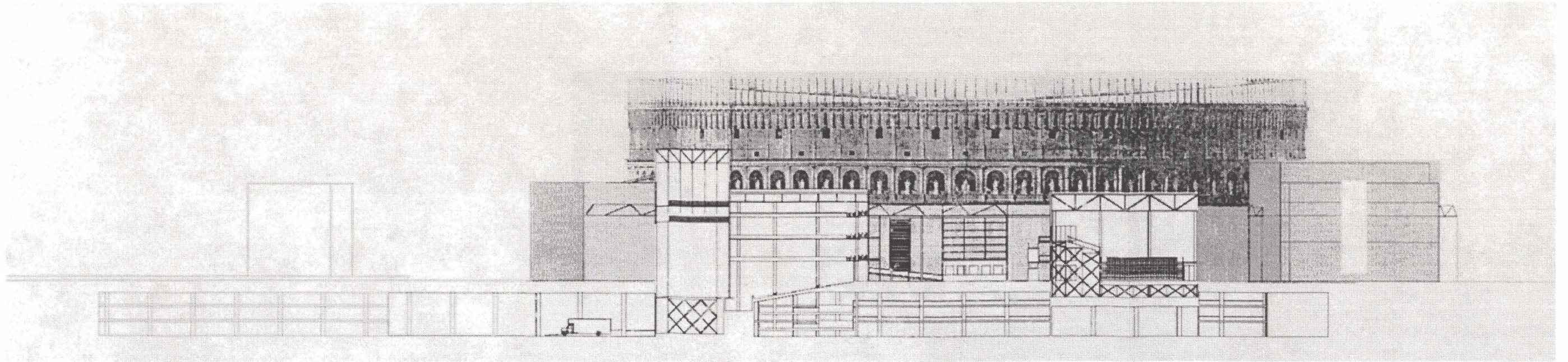


FIGURE D-13, *THEATER SECTIONS*

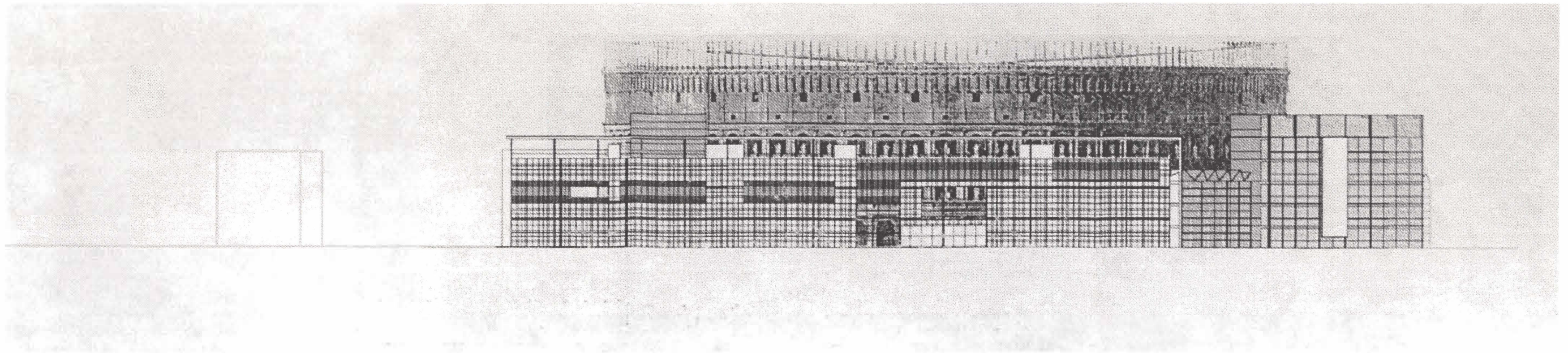


FIGURE D-14, *SERVICE BUILDING ELEVATION*

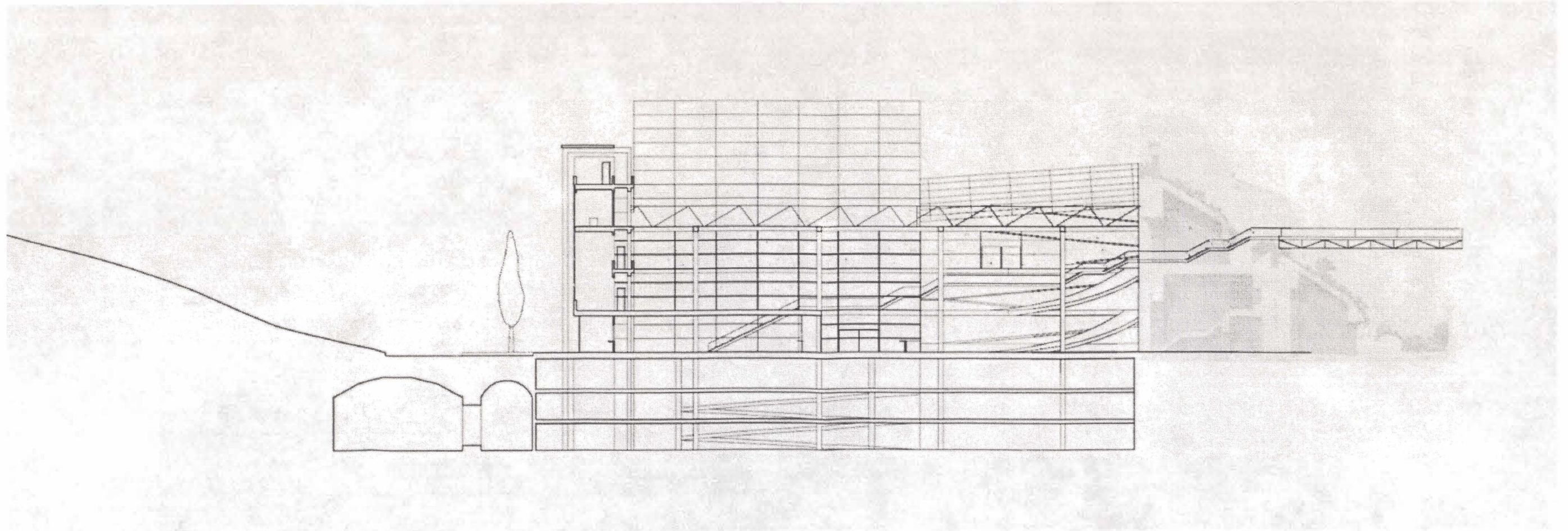


FIGURE D-15, *SECTION THROUGH THE LOBBY*

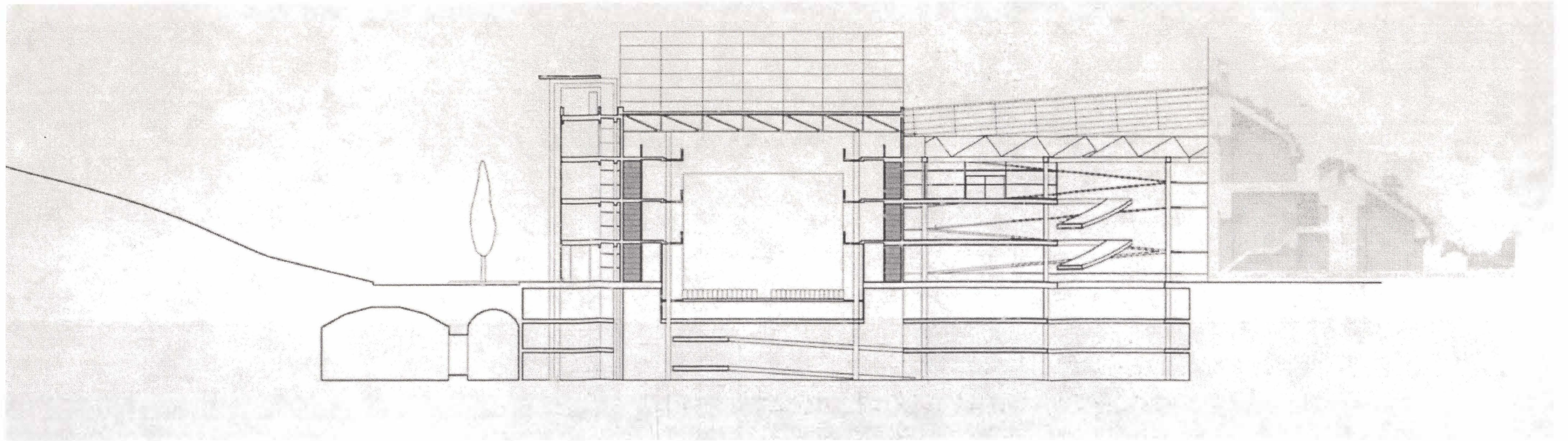


FIGURE D-16, SECTION THROUGH THE PROCENIUM THEATER

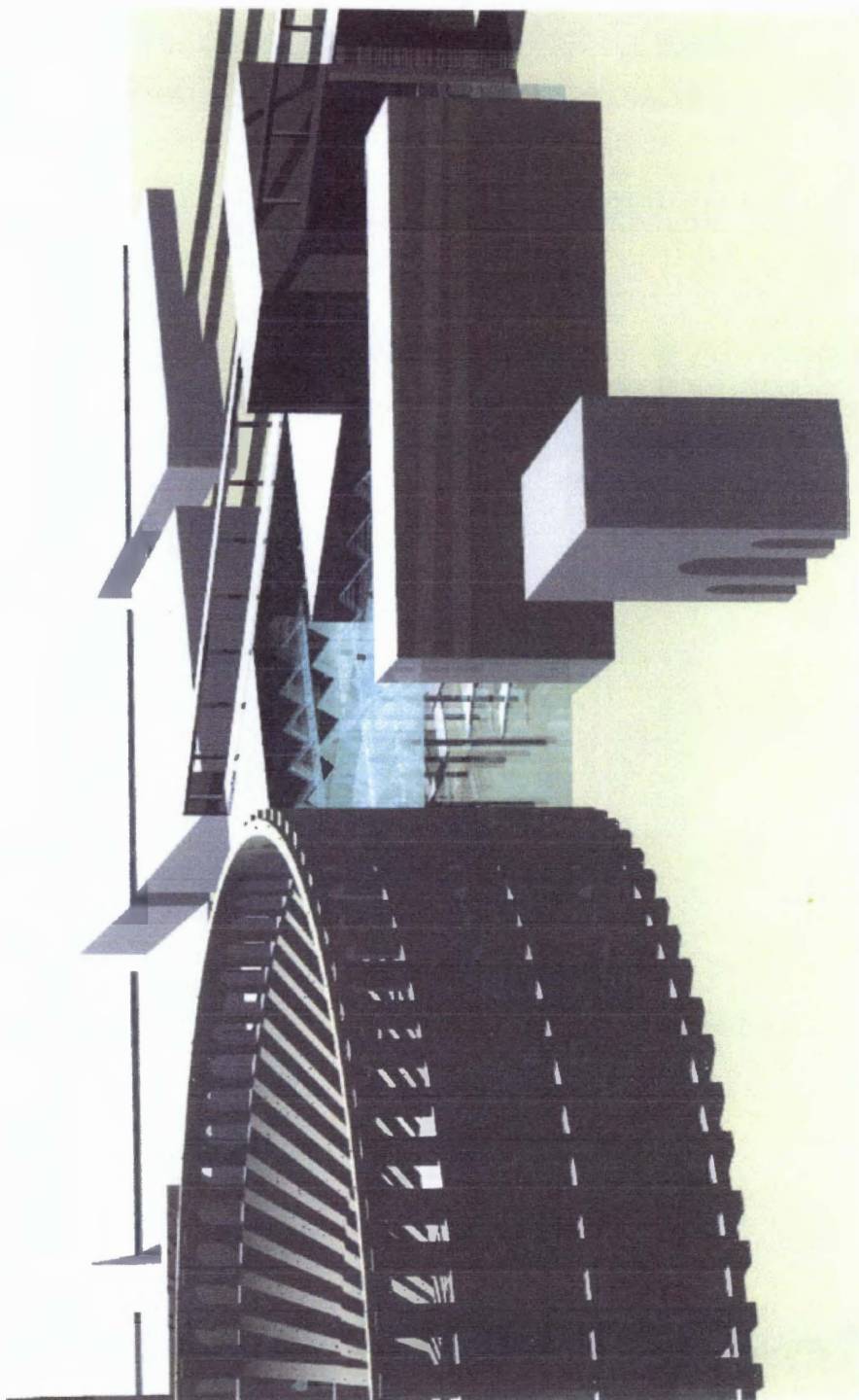


FIGURE D-17, *COMPUTER MODEL PERSPECTIVE OF THE TOURIST CENTER*

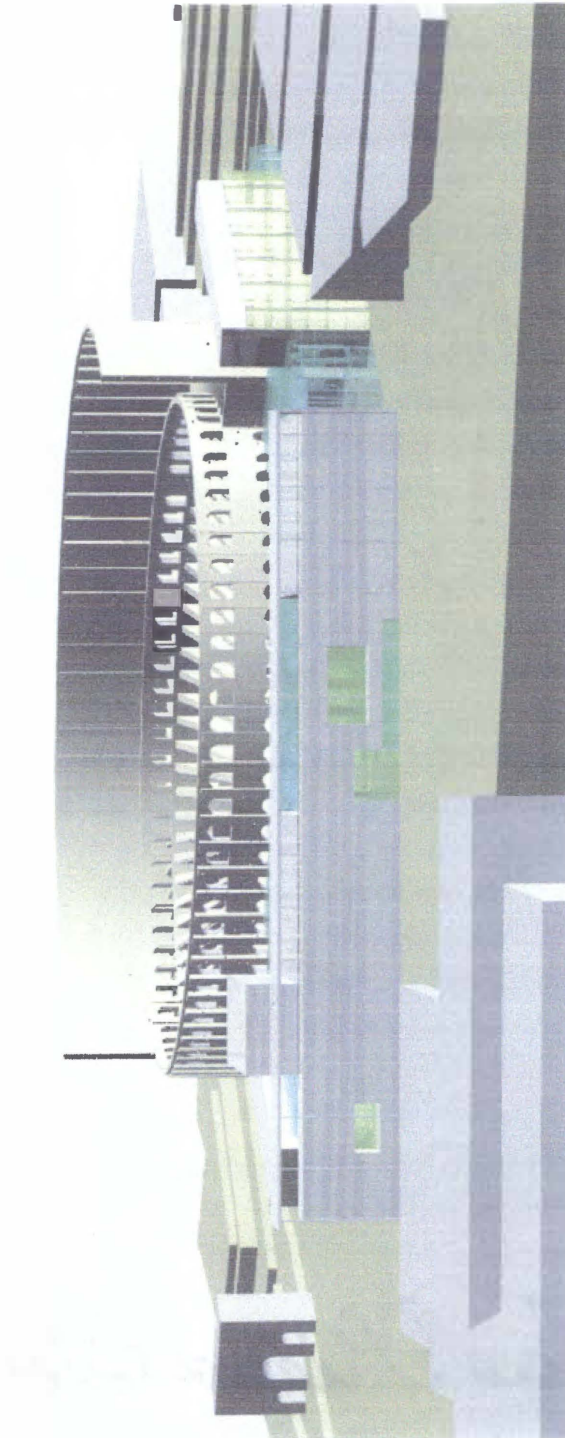


FIGURE D-18, *COMPUTER MODEL PERSPECTIVE FROM THE SITE OF THE TEMPLE OF CLAUDIUS*

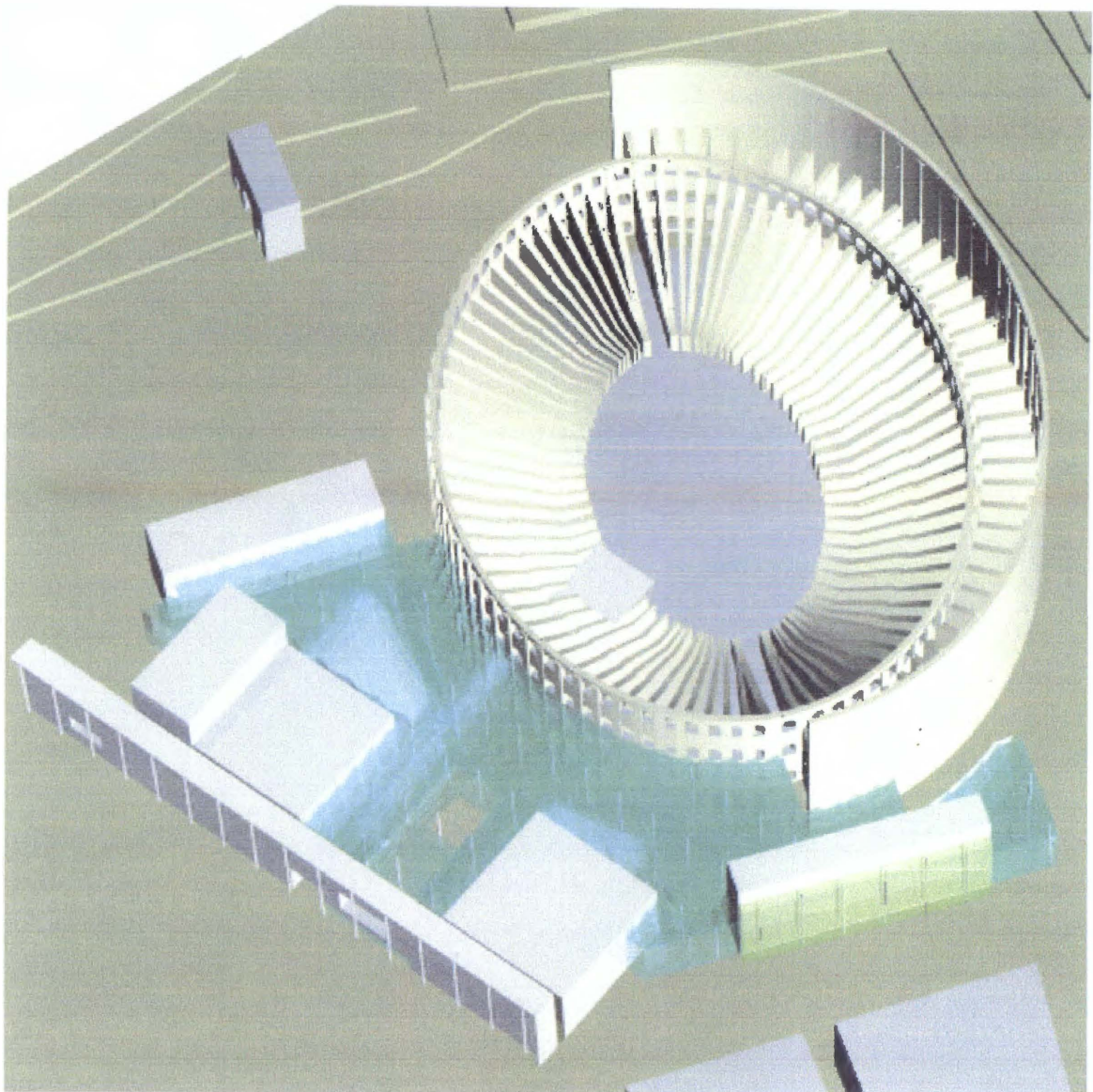


FIGURE D-19, *COMPUTER MODEL PERSPECTIVE, ARIAL VIEW FROM THE WEST*

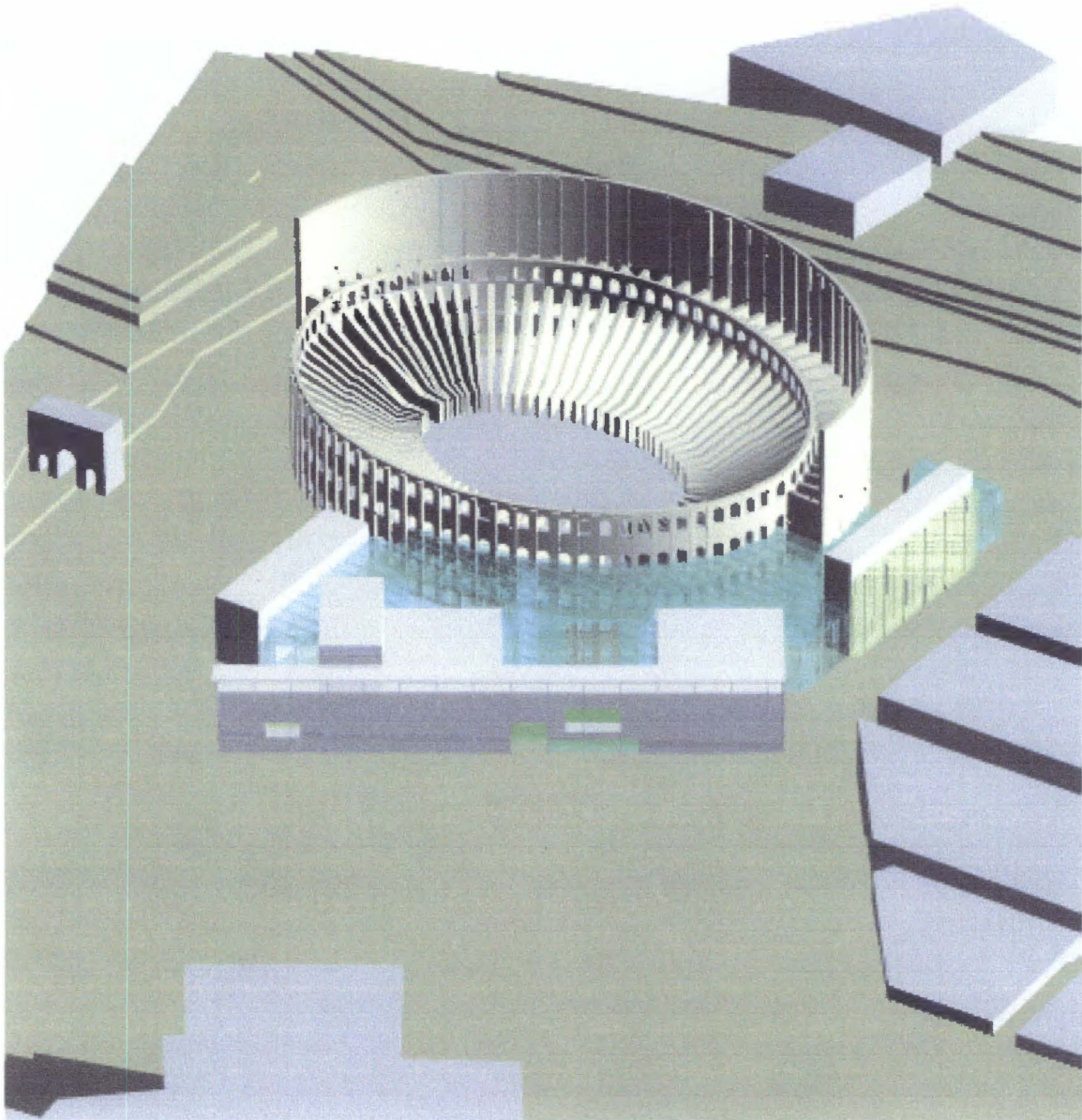


FIGURE D-20, COMPUTER MODEL PERSPECTIVE, ARIAL VIEW FROM THE NORTH

VITA

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