

Balconies will often wrap around corners to add some extra mass to the building. The corner itself will be slightly recessed so as to no create to much of a bulb at the edge



When this is applied to a building with a concave facade, the angularity is emphasized, creating these sharp corners that encourage following the flow of its curve, so as to avoid bumping up against a sharp change in direction.



eight story building limit. As modernity marches on, the city is stretched further and further between its ancient past and capitalist present. Whether this dichotomy resolves itself, continues into contradiction, or leads to some sort of break in



collective consciousness remains to be seen, but until then, the city exists in a fascinating state of flux.



Rome is an odd European metropolis. Unlike most big capital cities in Europe, there is no central business district with soaring skyscrapers of glass and metal. Although the city is peppered with modernity and modern buildings. It exists for all intents and purposes, within a neoclassical vernacular of the Western Mediterranean. Besides a few office buildings near the



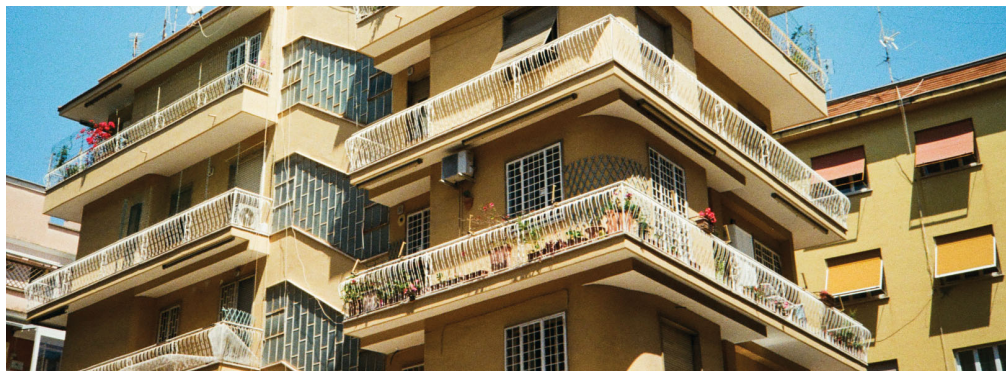
EUR district (the home of Luigi Moretti's rationalism), nearly all structures are limited to an



Not all facades are covered in balconies; sometimes they are referenced with a simple handrail, or the apertures change in scale as if they were cut off by a handrail and only the top of the aperture remains as a window.



On lower budget builds, bolder strokes are used to reference balconies. When paired with actual balconies, it creates a push and pull between the interior and exterior, giving the buildings a grander sense of scale while allowing for compromise on actual opulence.







Unlike most major metropolises in Western Europe, Rome's public transit system lacks the infrastructure to serve as the primary means of transportation for its constituents. The metro doesn't run often enough, often closes early, and has too few lines to cover the whole city. The bus network, while more extensive, is far too unreliable to function effectively. Buses will often simply not show up, or arrive extremely early or late. It is additionally common for buses to pass prospective riders by in spite of their attempts to flag down the drivers.

Because of this, Rome is one of the most car-dependent capitals in western Europe. Everyone drives everywhere, and the minimum standard for what can be considered a parking spot in Rome is a running joke around the world. It isn't uncommon for folks to drive home incredibly drunk from the club or the bar, and driving itself in Rome is incredibly chaotic. However, this makes for a quieter walking experience, as there are simply less people walking around (They're driving instead!).



permeates the sidewalk life on more personal levels too; practically every apartment complex in Rome functions as a

gateway, where residents enter through a foyer which opens into a courtyard, symbolically stepping from the public world and into the private, after which the access points to the apartments are accessed from various stairwells within the courtyard.



Roman life is marked by a series of transitions through gateways which organize space on the city and building level. The city itself is demarcated by a series of walls from the Rome of antiquity, which are traversed through opened archways. These gateways create strong

distinctions of space throughout the city, such that even when one is exploring the city they have the sense they are occupying the city's edge. This feeling of transition





*“A house is a tiny city a city
a huge house”
-Aldo Van Eyck*