

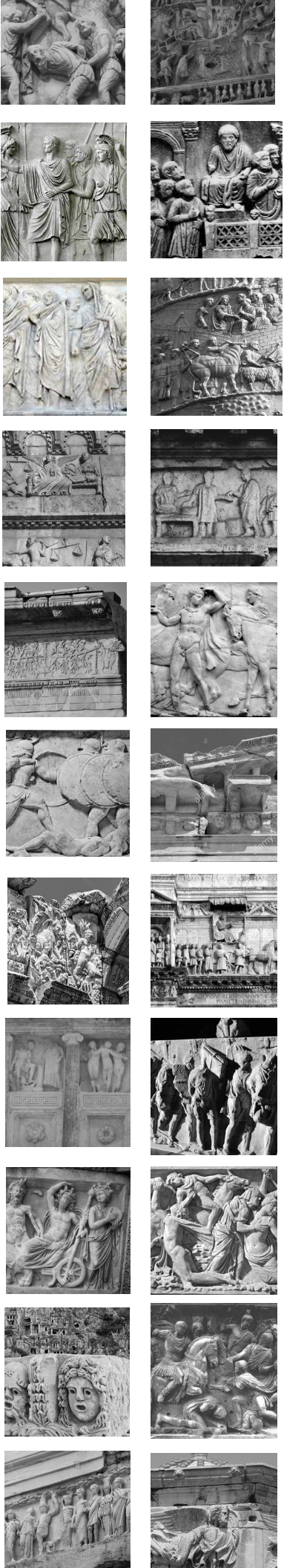
## Narratives of our Ancient Past : *The Greek and Roman Frieze*

Having never left the city of Rome, the young Emperor Marcus Aurelius embarked on a lifelong journey of battles along the Danube River in order to ensure his life's legacy. Notably, this expedition also indicated the beginnings of the fall of the Roman Empire. Few records of the critical Bellum Germanium battles remain amongst the ruins of Rome, but the narrative frieze on the Column of Marcus Aurelius has magnificently preserved these stories for thousands of years. Most importantly, this column has stood as a **spatial textural storytelling device that has helped to defer our sense of estrangement from the ancient past.**

The column of Marcus Aurelius is just one of a catalogue of ancient narrative friezes and textural forms spread across the world. The historical frieze has become somewhat forgotten in the fabric of our modern day cities, instances of resurgence in narrative architectures have remained stagnant and with it, architecture's ability to communicate place and purpose. Through specific examples from the ancient Roman and Greek empires, the focus of my study will be on **understanding the rich tradition of the narrative frieze as a communicative tool and how it can be productively transformed for contemporary architecture.** This translation will explore how context, history and experience can be preserved through time not as gimmick, advertisement or easily consumable form but as means to capture the narrative artefacts of our cultures.

I plan to travel through the ancient Roman and Greek empires in search of a lineage of classical reliefs and relief friezes which hold narratives of the triumphs and failures of their countries and serve as monuments to a past. The sites I have selected for my travel are all sites which hold tales like those of Marcus Aurelius preserved in their forms. It is my intention that I will create a series of small pamphlets containing analytical drawings, photographs and narratives from each of these sites that will act as both archives and field guides informing my design work upon return from Europe. This second stage will focus on a series of small-scale models that explore the potential translations of the narrative relief frieze using contemporary modes of façade construction and fabrication. I will look to the work of architects like Young & Ayata, Louis Sullivan, Thomas Beeby, and Greg Lynn whom have addressed narrative within their architectural formal language and will use their work as precedent to enrich my own design proposals.

My previous work has explored modes of communication through digital technology and fabrication, much of which has been an attempt to create architectural devices that do more than act as shelter and structure but communicate something to the beholder beyond the spatial composition of each project. I feel **there is becoming a heightened estrangement between architectures and the contexts and cultures in which they reside. We are all falling prey to the appeal of new faster modes of construction and with this progression towards consumable architecture, we are losing the very narratives that legitimise them within our societies.** This research would allow me to further my understanding of the role that historical narrative, paired with communication, must play within our architectural environments. Many of the attempts to communicate through architecture today have resulted in a sort of temporal screening that in another thousand years will only heighten the estrangement that a new generation may feel towards our ancient culture.



ITALY

GREECE

TURKEY

### Rome

USA to Rome, Italy

10 Days

Flight - 8.5 hours

- Arch of Septimius Severus - *the liberation of Nisibis*
- Arch of Titus - *Titus' 71 CE victory triumph procession*
- Arch of Constantine - *Campaign against Maxentius*
- Vatican Museum - *Cancellaria Frieze*
- Column of Marcus Aurelius - *Bellum Germanium*
- Trajan's Column - *campaigns against the Dacians*
- Cancellaria - *the life and reign of Domitian + Nerva*
- Tomb of Eurysaces - *the bakery at work*
- Ara Pacis - *Augustan vision of Roman civil religion*
- San Pietro - *hippocamps and satyrs*
- Teatro Marcello - *the triple triumph of Augustus*

### Naples

Rome to Naples

3 Days

Train - 1.1 hours

- Castel Nuovo - *royal musicians proceed to Domenico*
- Pompeii - *Dionysiac frieze*

### Athens

Naples to Athens

8 Days

Flight - 1.45 hours

- Acropolis - *the Great Panathenaia Agora*
- Delphi - *Siphnian Treasury Frieze*
- Olympia - *Heracles and the Cretan bull*
- Temple of Apollo Epikourios - *Bassae Frieze*

### Delphi

Athens to Delphi (back to Athens)

2 Days

Bus - 3 hours

- Siphnian Treasury Friezes

### Izmir

Athens to Izmir

5 Days

Flight - 55 mins

- Hercules Gate
- Aphrodisias - *Female warrior under knee of Roman*
- Ephesus Archaeological Museum - *Parthian Monument*

### Bodrum

Izmir to Bodrum

3 Days

Bus - 4 hours

- Mausoleum at Halicarnassus - *Greeks and Amazons*
- Myra

### Antalya

Bodrum to Antalya

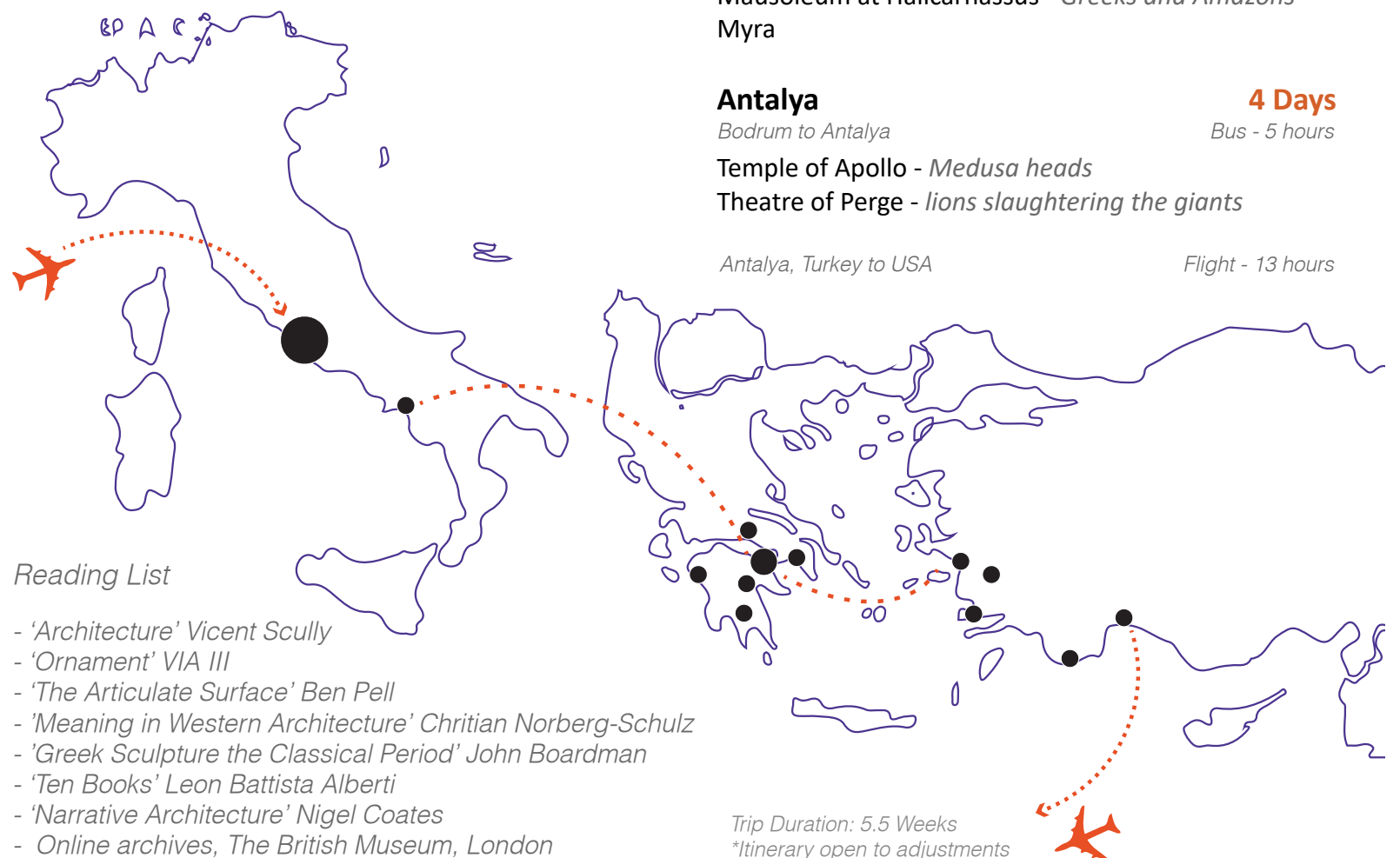
4 Days

Bus - 5 hours

- Temple of Apollo - *Medusa heads*
- Theatre of Perge - *lions slaughtering the giants*

Antalya, Turkey to USA

Flight - 13 hours



### Reading List

- 'Architecture' Vicent Scully
- 'Ornament' VIA III
- 'The Articulate Surface' Ben Pell
- 'Meaning in Western Architecture' Chritian Norberg-Schulz
- 'Greek Sculpture the Classical Period' John Boardman
- 'Ten Books' Leon Battista Alberti
- 'Narrative Architecture' Nigel Coates
- Online archives, The British Museum, London

Trip Duration: 5.5 Weeks  
\*Itinerary open to adjustments