



Archivio Ritratti de Campo Marzio
 By Sam Khamphay
 Professor Michael Gambale
 Advanced Studio 1 - Fall 2022

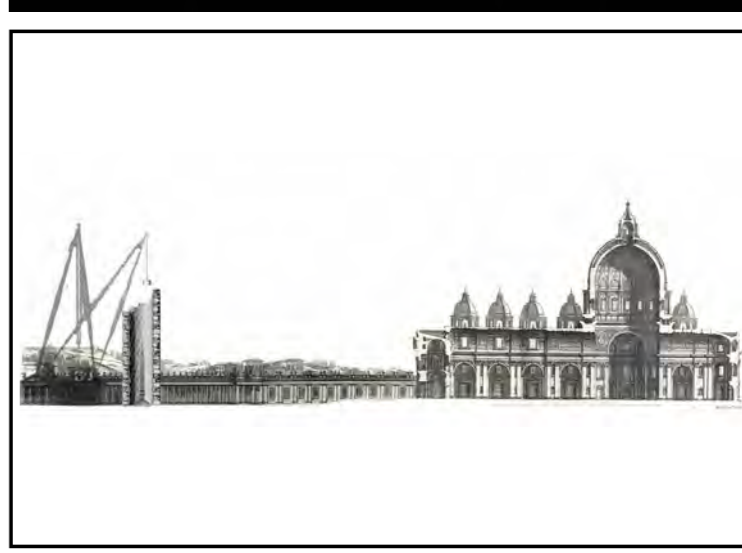
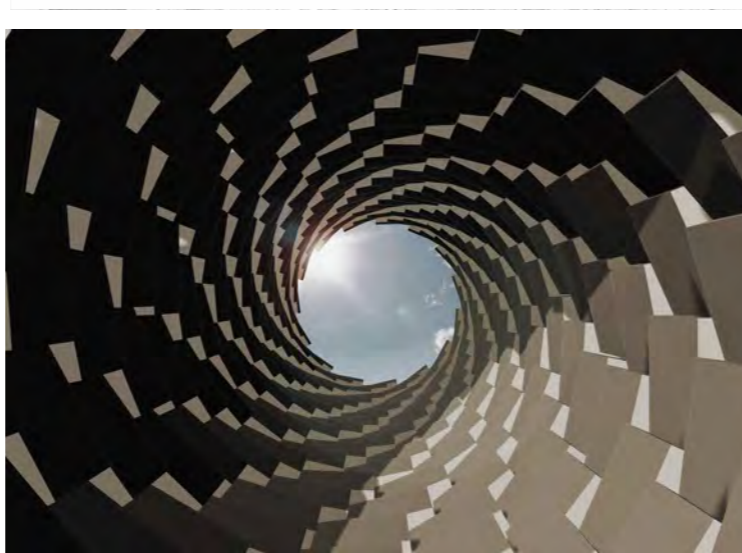
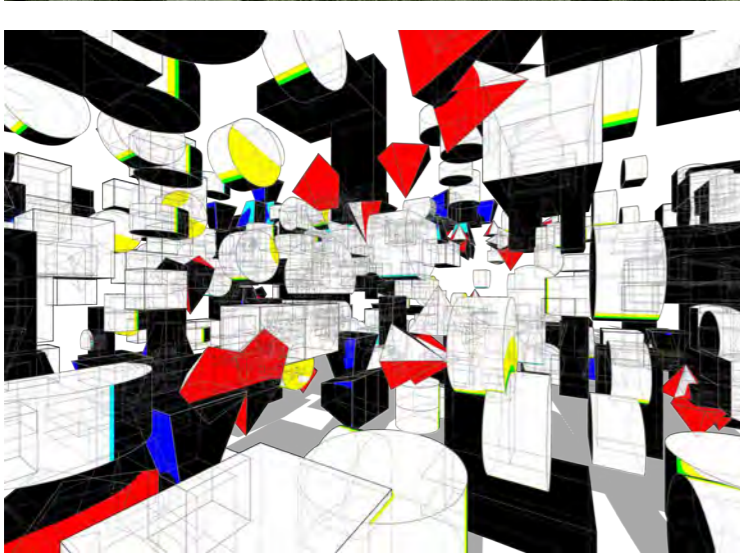
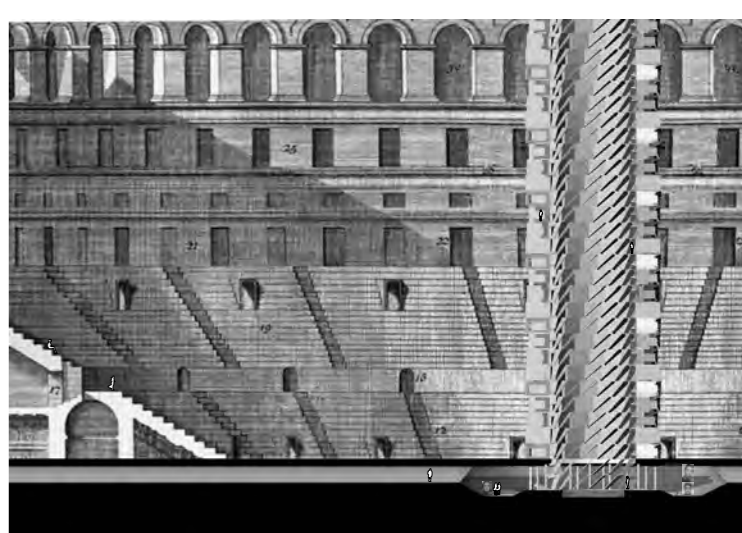
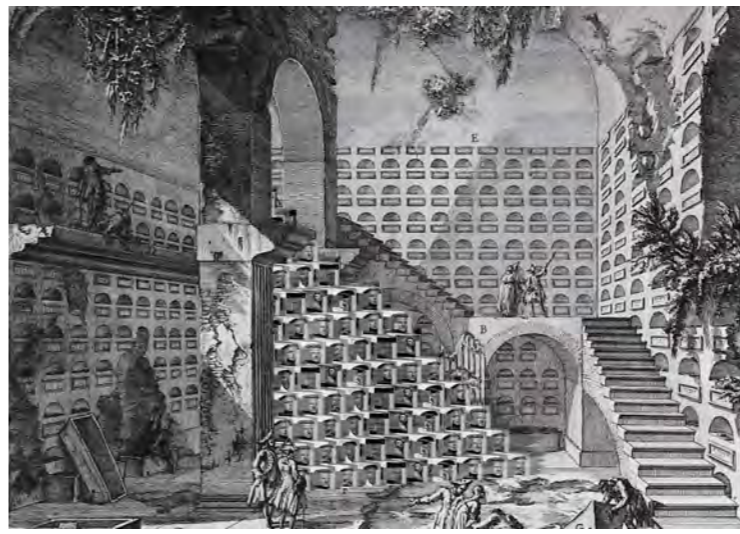
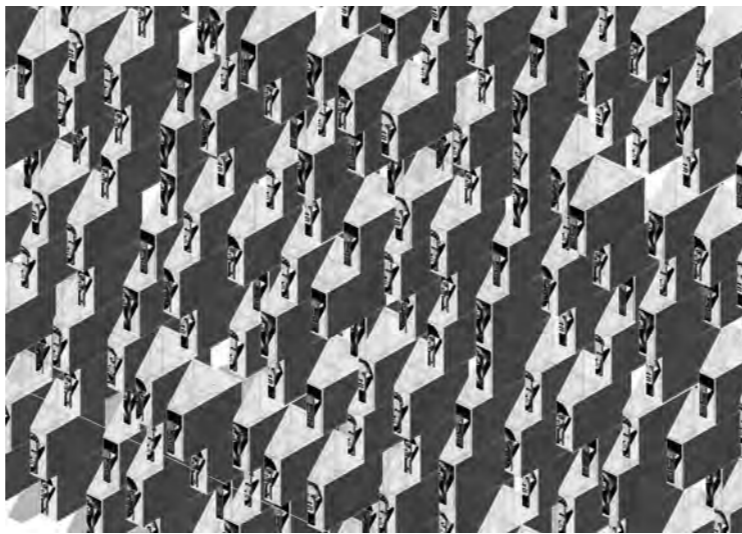
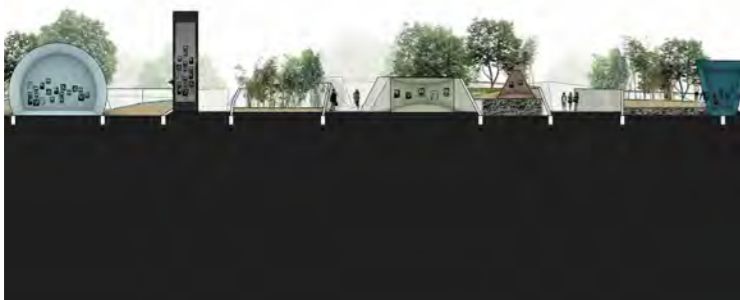
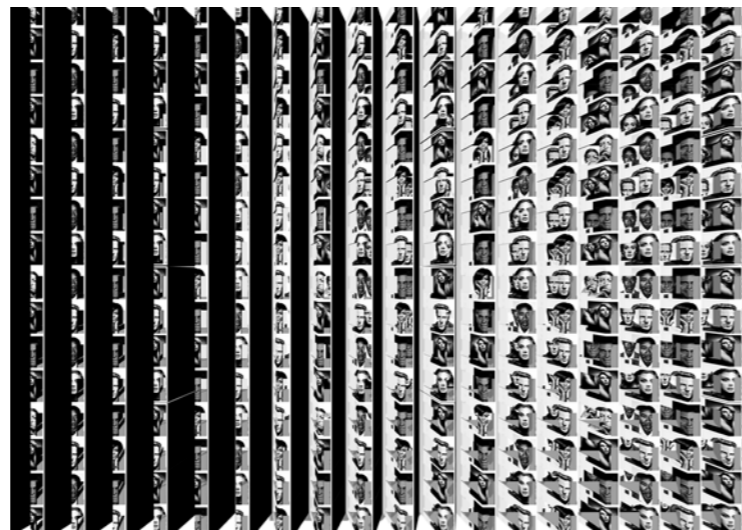
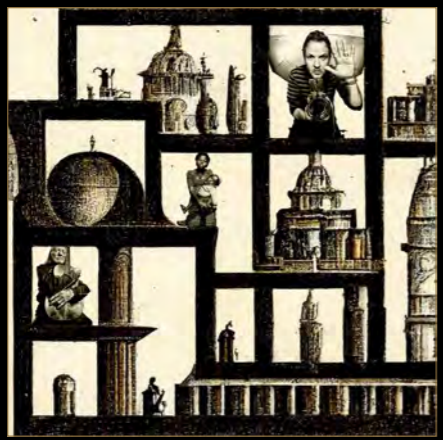
The portrait archive aims to create a collection of experiences through feelings evoked by the viewing of portraits. The idea of a gallery reimagined where the viewer's experience becomes a part of the archive.

"The suspension of a mirror and an oval picture." (p. 7, This, Elyse Ocho Teruya)

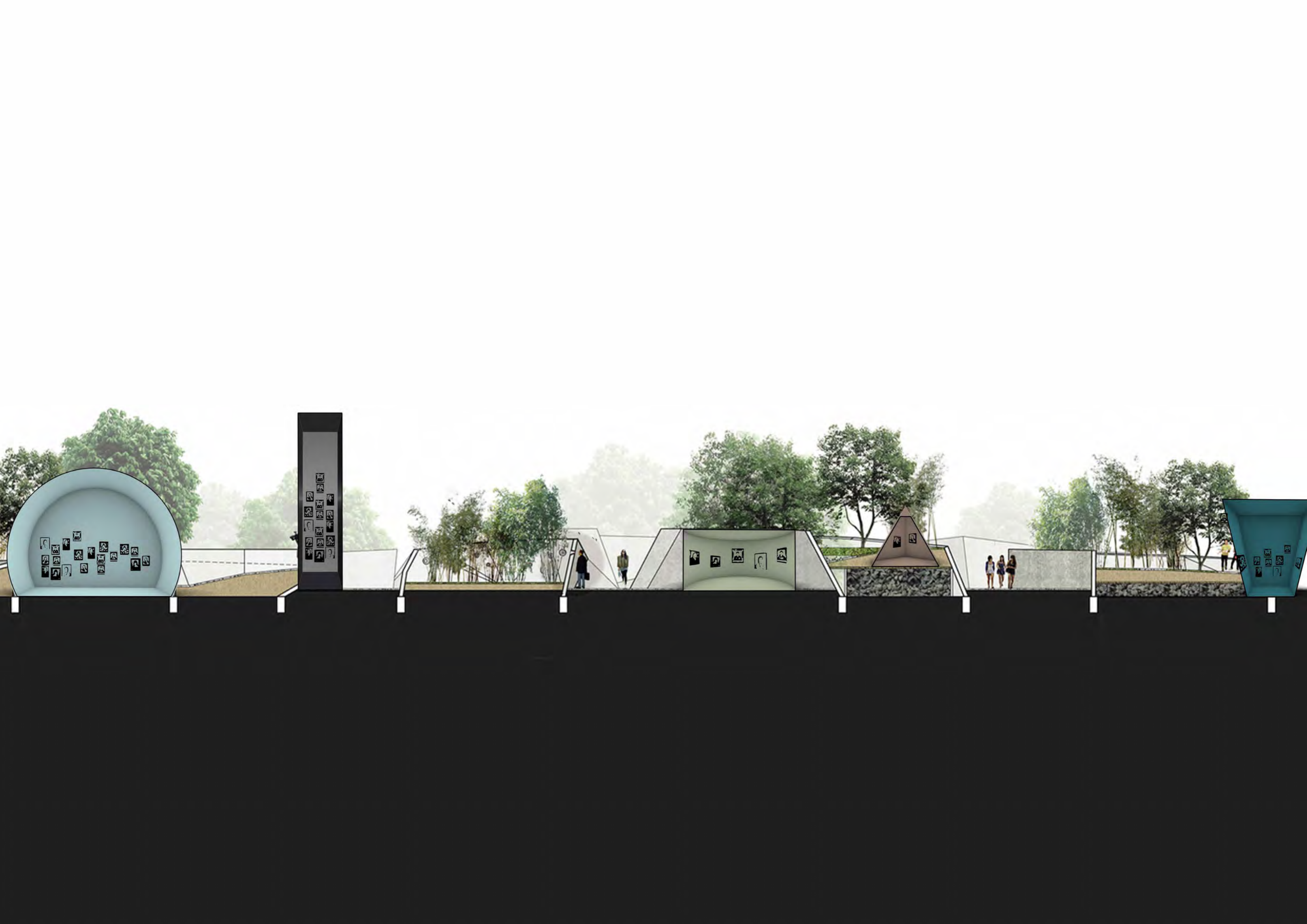
A series of rooms opens galleries that each house and serve certain feelings and expressions. Hence the individual feels sympathy towards the memory of everyone who has felt the same feelings in that room and vice versa in the memory and the experience. By looking at the portraits, there is an implicit connection felt through the eyes and the facial expressions that keeps the experience engaged and remembers about the story and the experience. A feeling of sympathy, happiness, sadness, stimulation, or love is shaped through the connection.

The purpose is to manifest an exaggerated sense of experiences that often get forgotten through the routine of everyday life. To remember a past dream, an old lover, or a mutual challenge. We often forget what goes on with other people around the world and what our role is in the world. We forget to smile, to cry, to hug, or to love. The current library seeks to help one get back in touch with those feelings inside and connect people of the "often forgotten" true meaning of life.

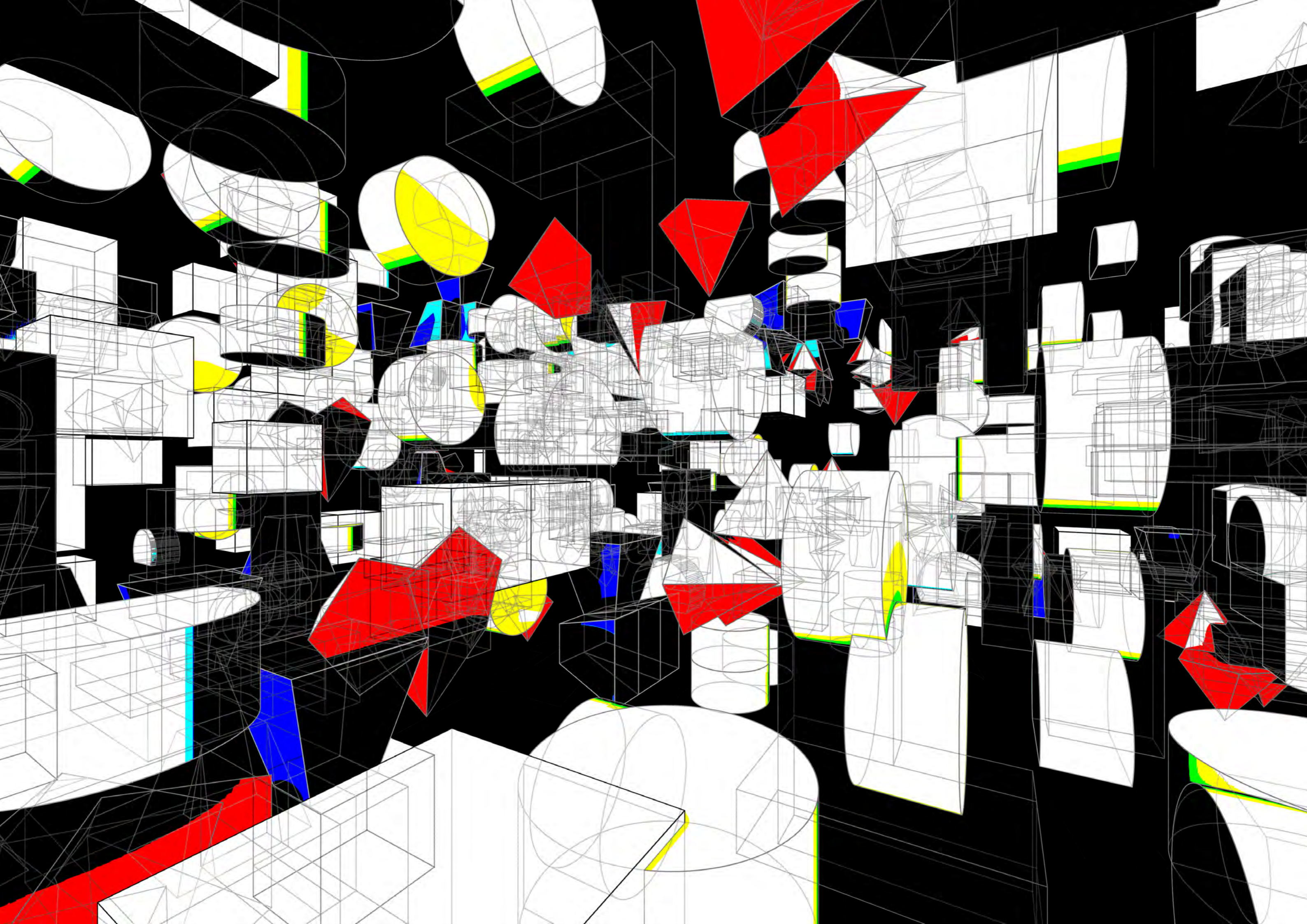
"There are objects composed of two lines, one of round and another of square, which maintain the role of the rising sun and the falling cry of a bird." (p. 7, This, Elyse Ocho Teruya)

















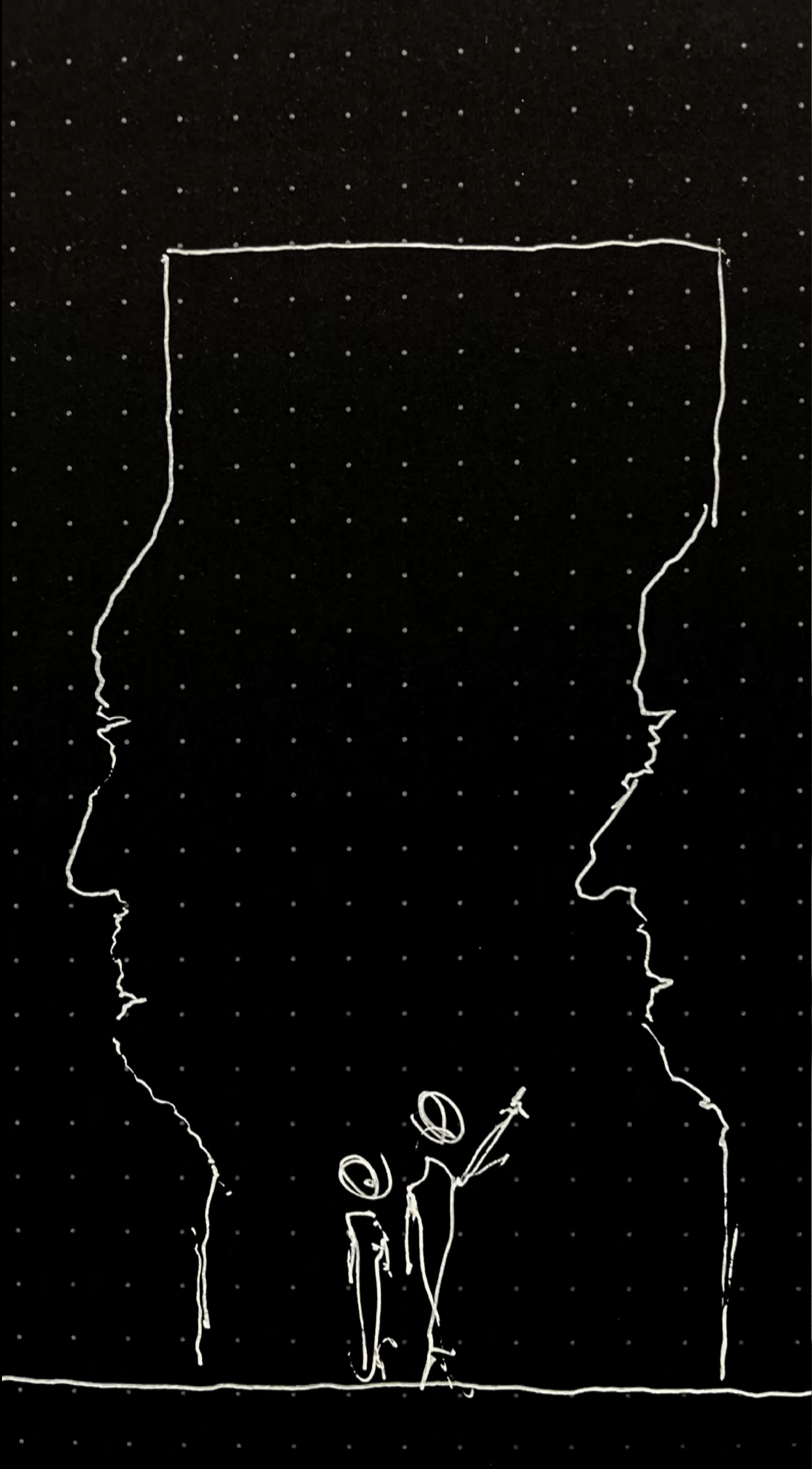


*Rovine d'una Galleria
di Statue nella Villa Adri-
ana a Tivoli.
A. Duranti del disegno e gravata.*



Il rovescio di una tomba di Stalin nella Villa Adlon a Berlino. Sotto: i volti di alcuni celebri defunti





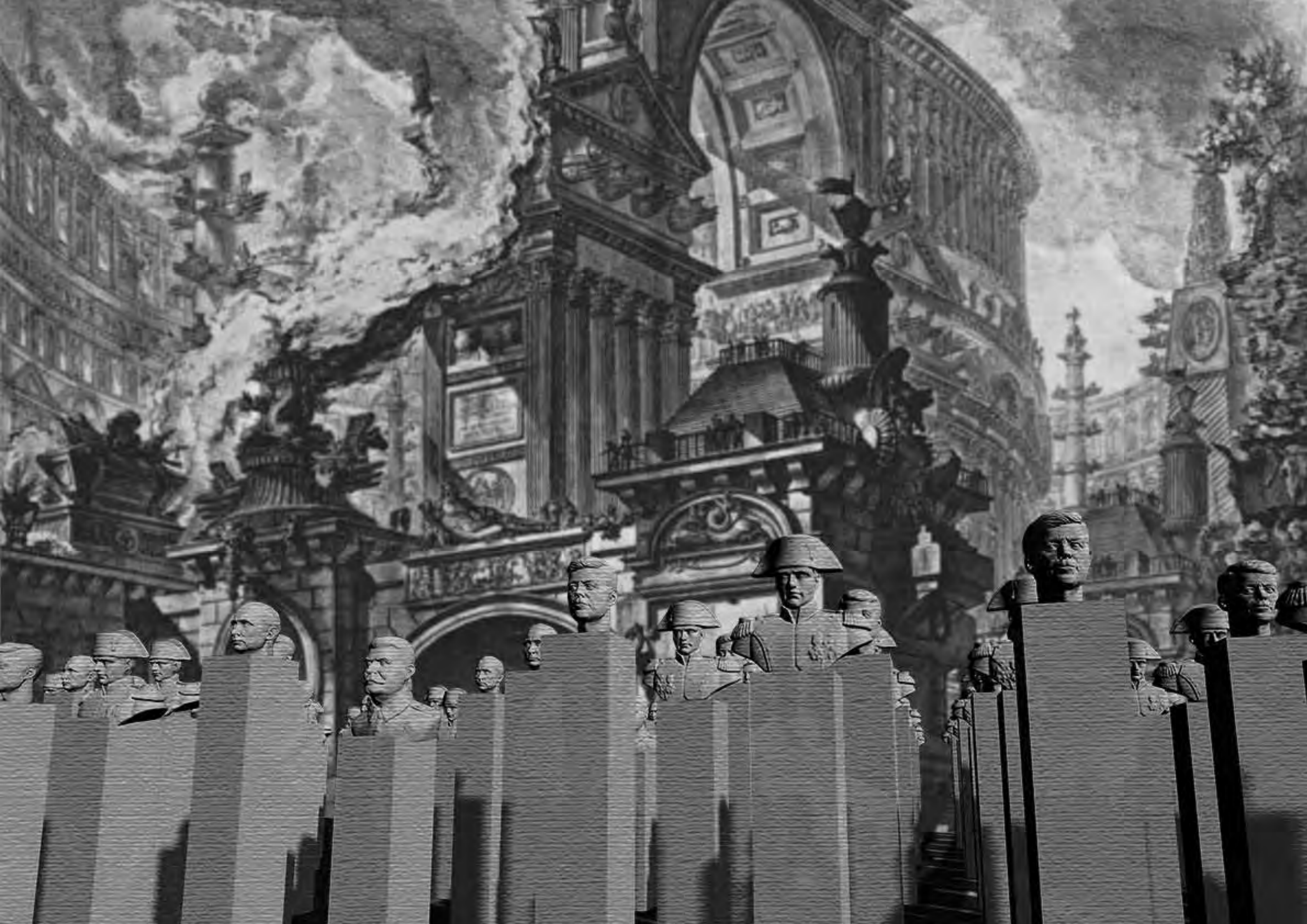






Fig. 7. Giovanni Battista Piranesi (Italian, 1720–78)

Antiquus Bivii Viarum Appiae et Ardeatinae Prospectus ad Il Lapidem Extra Portam Capenam, 1756, etching, 39.5 × 64 cm (15½ × 25¼ in.)

From Giovanni Battista Piranesi, *Le antichità romane* (Rome: Stamperia di Angelo Rotilj [etc.], 1756), vol. 2, frontispiece



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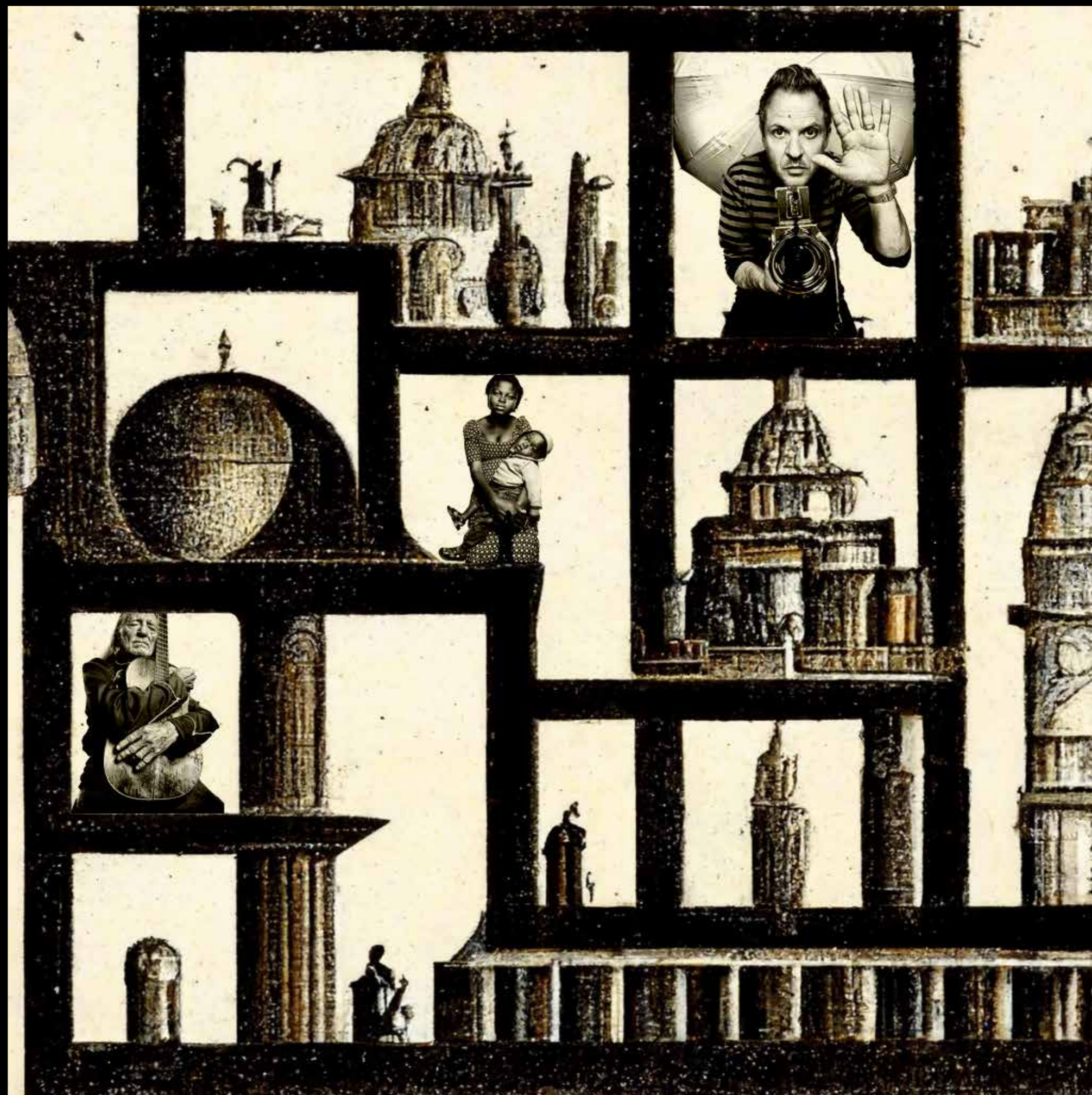
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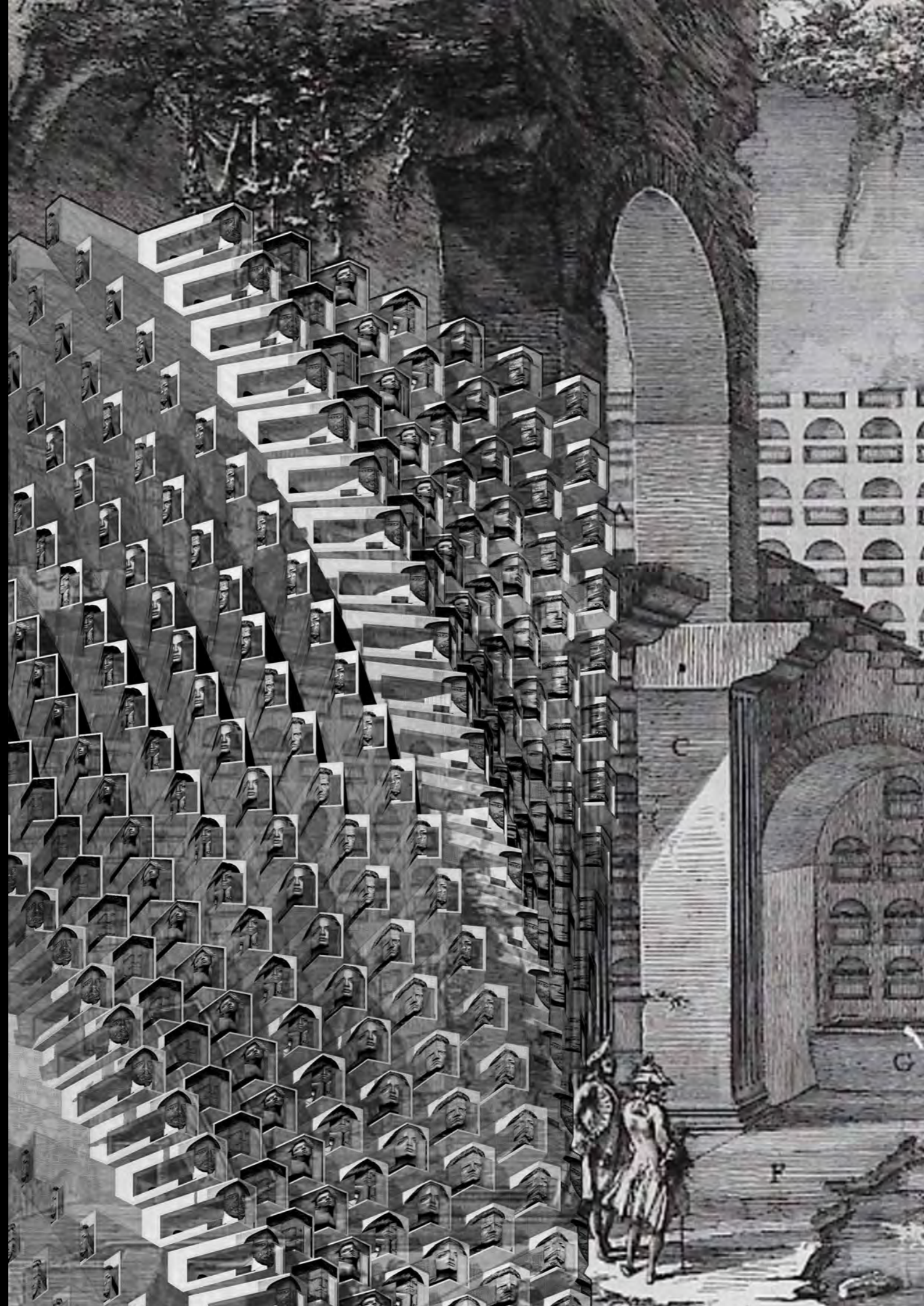
"The conjunction of a mirror and an encyclopedia" (p.1, Tlön, Uqbar, Orbis Tertius)

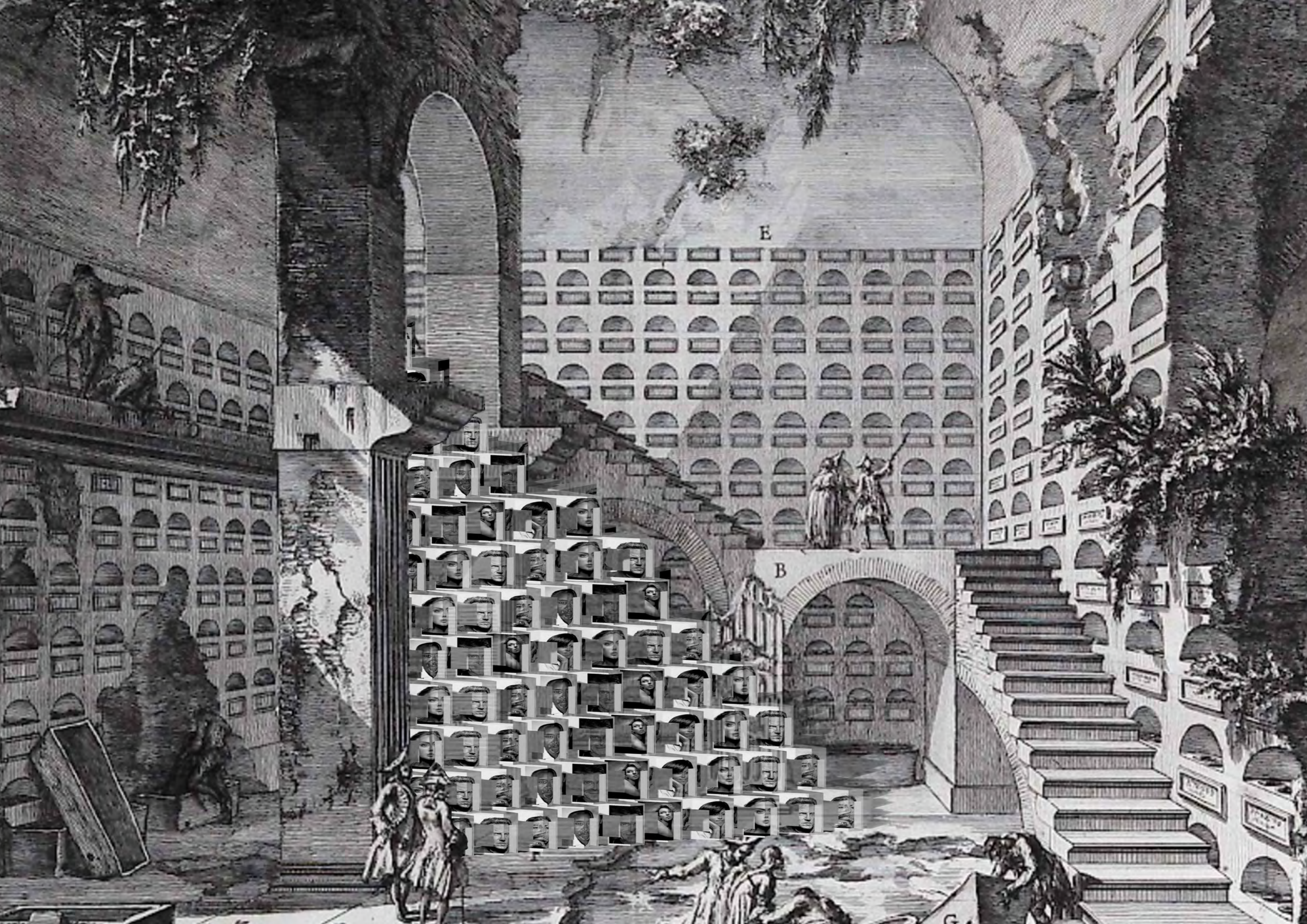
A series of rooms, spaces, galleries that each house and arouse certain feelings and expressions. Hence the individual feels sympathy towards the memory of everyone who has felt the same feelings in that room and gets immersed in the memory and the experience. By looking at the portraits, there is an unspoken connection felt through the eyes and the facial expressions that keeps the cognition engaged and wondering about the story and the experience. A feeling of sympathy, happiness, sadness, intimidation, or love is shaped through the connection.

The purpose is to manifest an exaugurated series of experiences that often get forgotten through the routines of everyday life. To remember a past drama, an old lover, or a political challenge. We often forget what goes on with other people around the world and what our role is in the world. We forget to smile, to cry, to hug, or to love. The portrait library seeks to help one get back in touch with those feelings inside and remind people of the "often forgotten" true meaning of life.

"There are objects composed of two terms, one of visual and another of auditory character: the color of the rising sun and the faraway cry of a bird." (p.7, Tlön, Uqbar, Orbis Tertius)







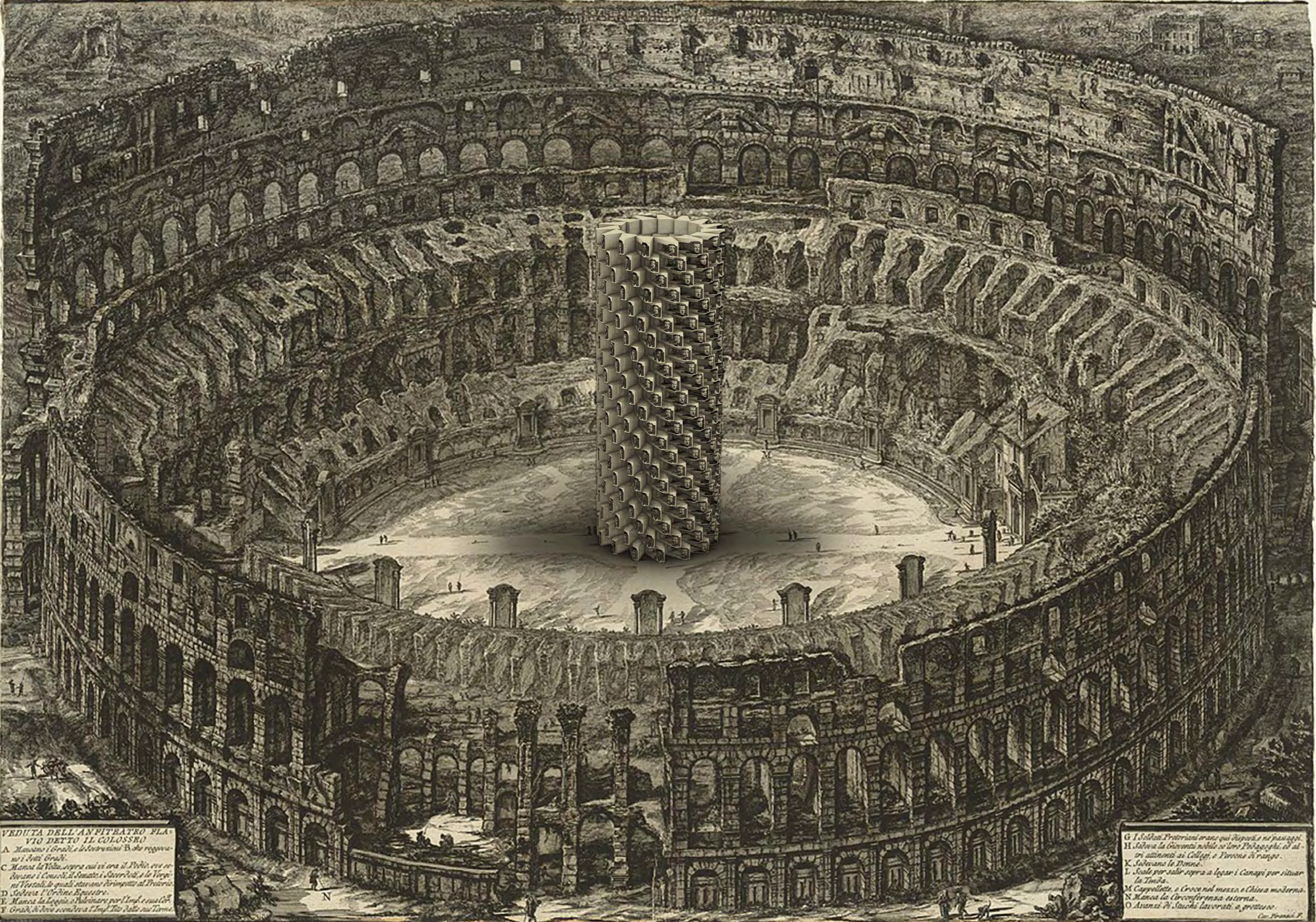
E

B

G



V. L. de L'Esplanade de St. Pierre de Rome. D. de L'Esplanade de St. Pierre de Rome. D. de L'Esplanade de St. Pierre de Rome.



VEDUTA DELL'ANFITEATRO PLAVIO DETTO IL COLOSSEO

A. Mense i Gradi, e le Struccioni B. che reggevano i Gradi.

C. Mense la Villa, sopra cui si era il Podio, ove sedevano i Consoli, il Senato, i Senatori, e la Vergine Vestale, le quali stavano perispetta al Teatro.

D. Sedeva l'Ordine Episcopale.

E. Mense la legge, o Pulcinare per l'Imperatore, sua Corte.

F. Gradi, dove s'edeva l'Imperatore, sua Corte, sua Torre.

G. I Soldati Pretoriani erano qui disposti a ne' passaggi.

H. Sedeva la Gioventù nobile, e i loro Padagoggi, ed altri attenzione ai Collegi, e l'Orchestra di rango.

X. Sedevano le Donne.

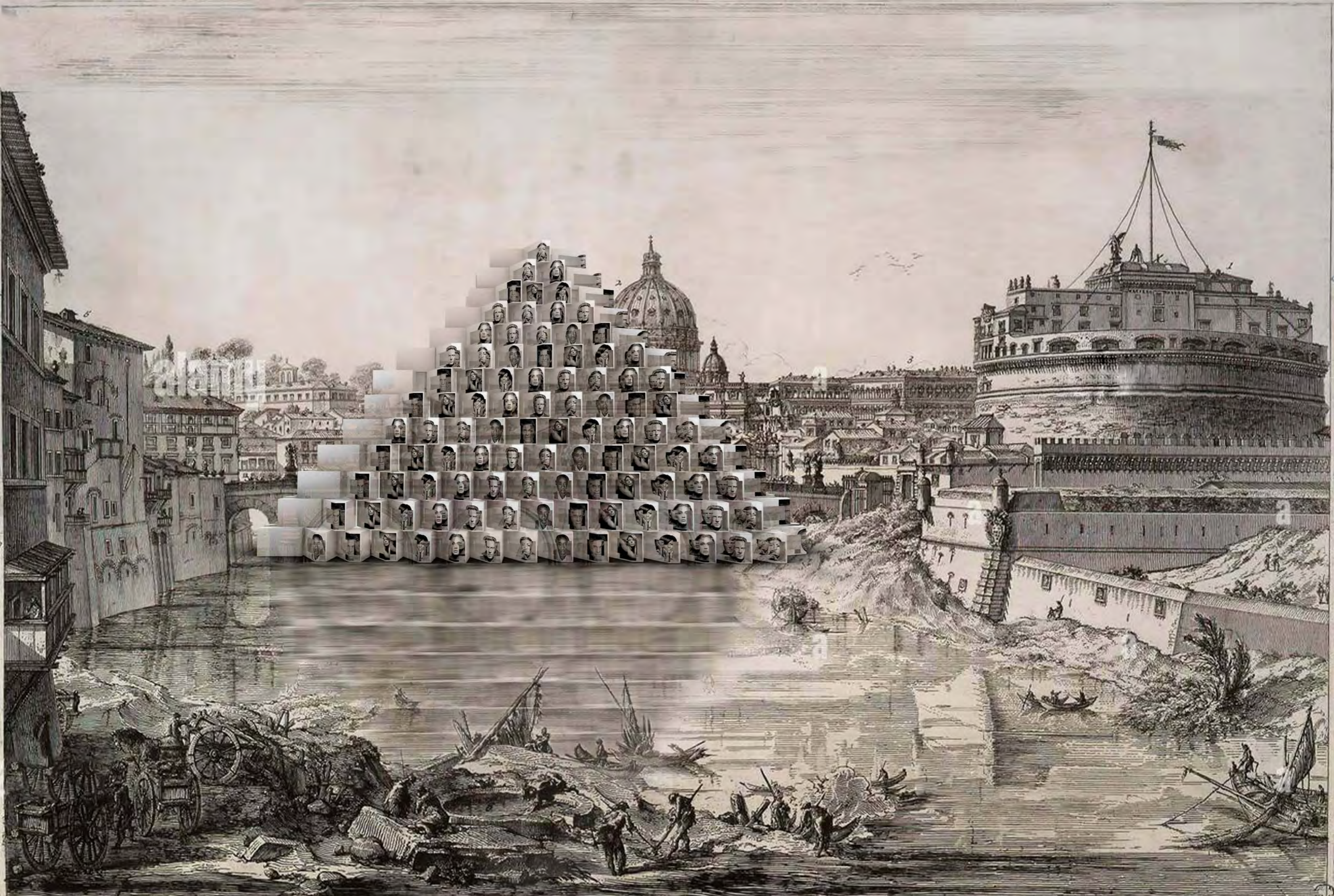
L. Scale per salir sopra a legar i Canapi per situar la Tenda.

M. Cappellotto, e Croce nel mezzo, e Chiesa moderna.

N. Mense la Circoferenza esterna.

O. Avanzi di Stucchi lavorati a grottesco.

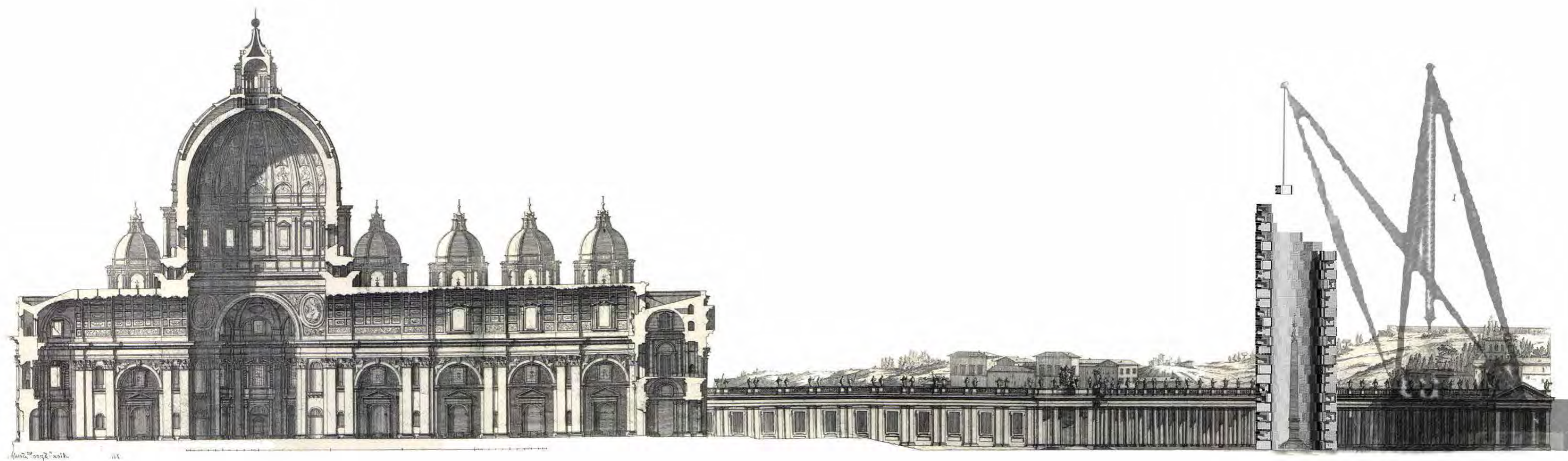
Car. Piranesi F.



1. Avanzi del Sepolcro di Adriano Imperatore. Da questo furono levate da Costantino Magno le Colonne della Basilica di S. Paolo fuori delle mura. Nella conca di esso era collocata la Pigna di metallo, dentro la quale stavano riposte le ceneri del medesimo Adriano: da qui fu trasportata insieme coi Ruvoni pur di me-

Veduta del Ponte e Castello Sant'Angelo.

to nel Giardino di Belvedere nel Vaticano. Questo Sepolcro poi fu ridotto in forma di Castello. 2. Basilica di S. Pietro in Vaticano. 3. Palazzo Pontificio. 4. Ospedale di S. Spirito. 5. Teatro di Torlonia. 6. Espurgo delle immondizie della Città.



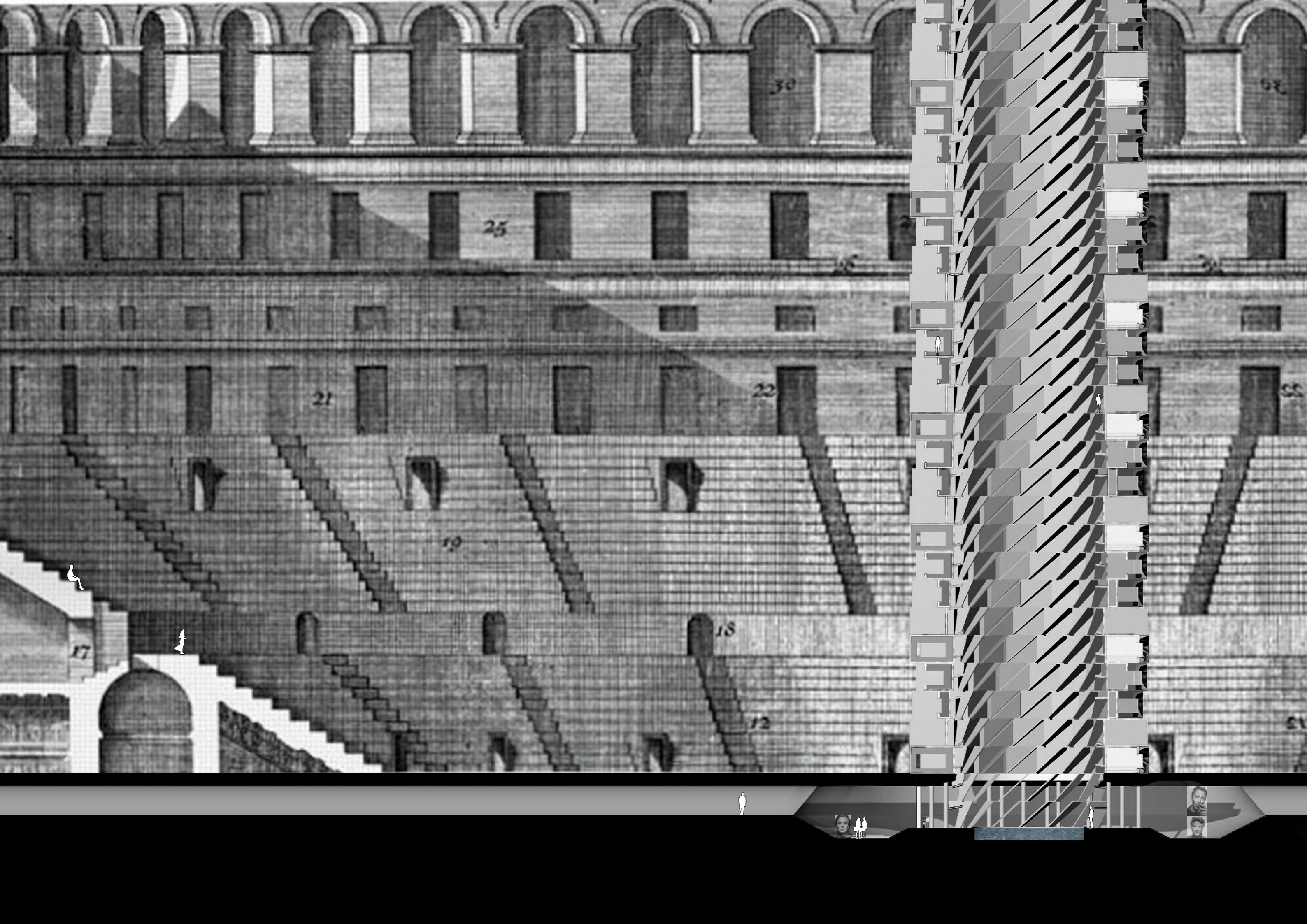
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*Veduta del Tempio di S. Urbano, in oggi
 nel interno che nell' interno. La sua architettura
 fatta da Urbano VIII per ripianar la rovina del Tempio.*

*Chiesa di S. Urbano, distante due miglia da Roma fuori della Porta di S. Sebastiano. Fiere è il più intero di questa forma che sia rimaso a Roma in giorni nostri,
 peranche nel Pranzi colla scrittura ΕΥΡΥΑΙ ΑΙΟΝΥΓΟΥ ΑΥΡΟΥΝΙΑΝΟΥ ΚΑΤΟΒΑΝΤΗ. Atri di Bacco, Apollonio sacerdote. Muri fra gli Intercolonnj del Pranzi, e barbari
 etc. 1. Clivari delle cucine di S. Urbano, impetrato per le stoviglie. 2. Anziani dell' antica città. 3. Anziani dell' antica città. 4. Anziani dell' antica città. 5. Anziani dell' antica città.*





A : Piazza San Pietro | B: Piazza Navona | C: Piazza della Rotonda | D: Piazza del Campidoglio | E: Coliseu de Roma

