

# Palazzo de Homo

## Rediscovering Communal Leisure in Ancient Rome for Modern Well-Being.

Palazzo De Homo redefines social space for queer communities by embracing the grandeur of a Roman palazzo. The project transforms the conventional club scene into a welcoming oasis where **conversation**, **camaraderie** and **culture** thrive.

A conscious third space, designed to encourage genuine connection. This is in response to the impacts of the global pandemic, where queer communities have instead turned to online platforms for support and connection.

Individuals are very specific with who they choose to interact with online, and may therefore miss out on the casual exposure to people of different ages, sexualities, and walks of life that you would in real life spaces.

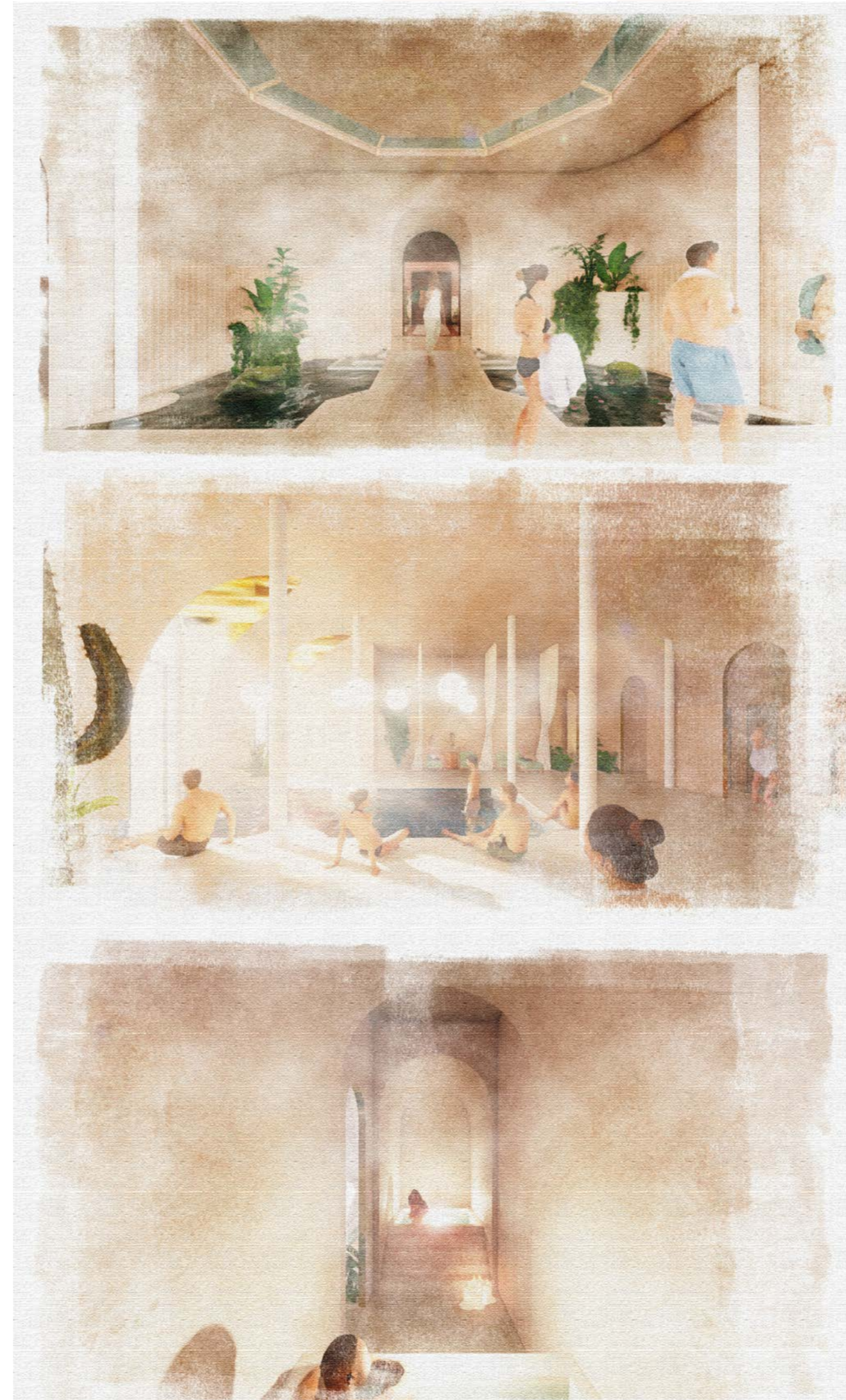


The decision to create a queer space within a Chapel illustrates a powerful message of queer people reclaiming symbols of power from regimes that oppose them. We are often drawn toward the symbol of our oppression and completely invert them.

Gay clubs are some of the few places people can meet other gay people, unfortunately, the highest rates of drug use are reported by those who attend gay specific venues. It can be a hedonistic culture and often the lifestyle and recreational drug use go hand in hand.

To combat the lack of third space and rising substance-related mental health crisis, a cold water club inspired by the Bathhouses of Ancient Rome, offers an alternative communal leisure experience for the queer community.

Cold water immersion causes a gradual dopamine spike, lasting two and a half hours and does not crash. This creates motivational benefits that are fifteen times longer than narcotics.

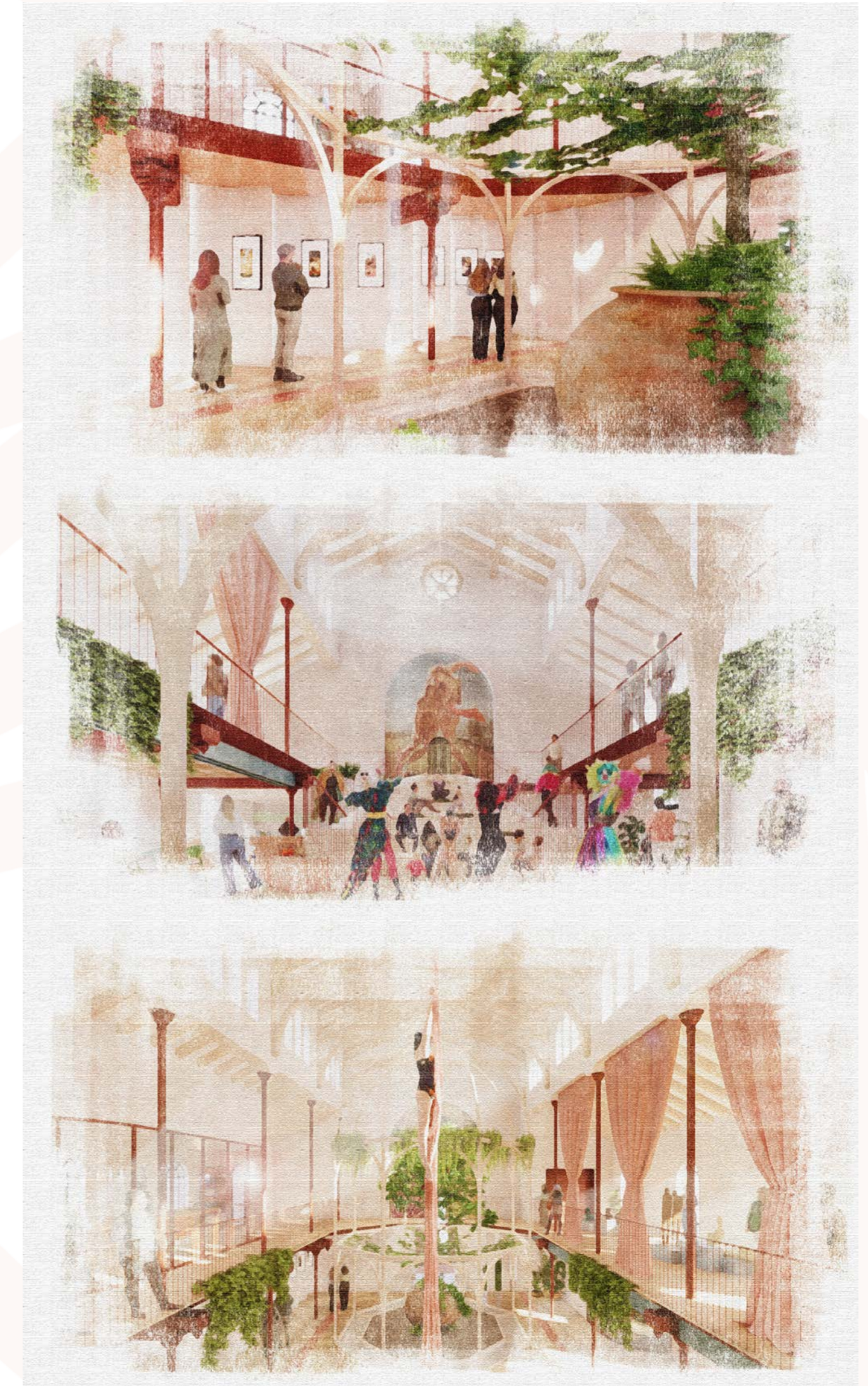


By creating more inclusive spaces that prioritise genuine connections within the community, take a firm stance against predatory behaviour, and rely less on alcohol use, we can significantly contribute to a safer future for the entire LGBTQ+ community and promote healing from past experiences.

Fresco, an ancient mural painting technique, has been used for thousands of years and was particularly prevalent during the Roman era, with Romans decorating entire rooms with murals. It involves applying pigments to fresh lime plaster, allowing the colours to bond with the surface as the plaster dries, resulting in a durable and living artwork.

Unlike modern gypsum plaster, lime plaster is breathable, so it allows moisture to escape. This makes it a suitable wall covering for the chapel, as the walls are probably solid brick with no cavity or insulation.

After experimenting with different mediums, such as canvas, stone and plaster, the finished visuals were created using ink transfer onto canvas and plaster, mimicking Roman artwork.



Concept visuals: Oil On Canvas

Inspired by queer artwork in Roman mythology, I decided to illustrate the initial concept for the spaces using oil paints on canvases.



Concept visuals: Ink - Stone Transfer

Inspired by ancient frescos, I created some image transfers onto stone.



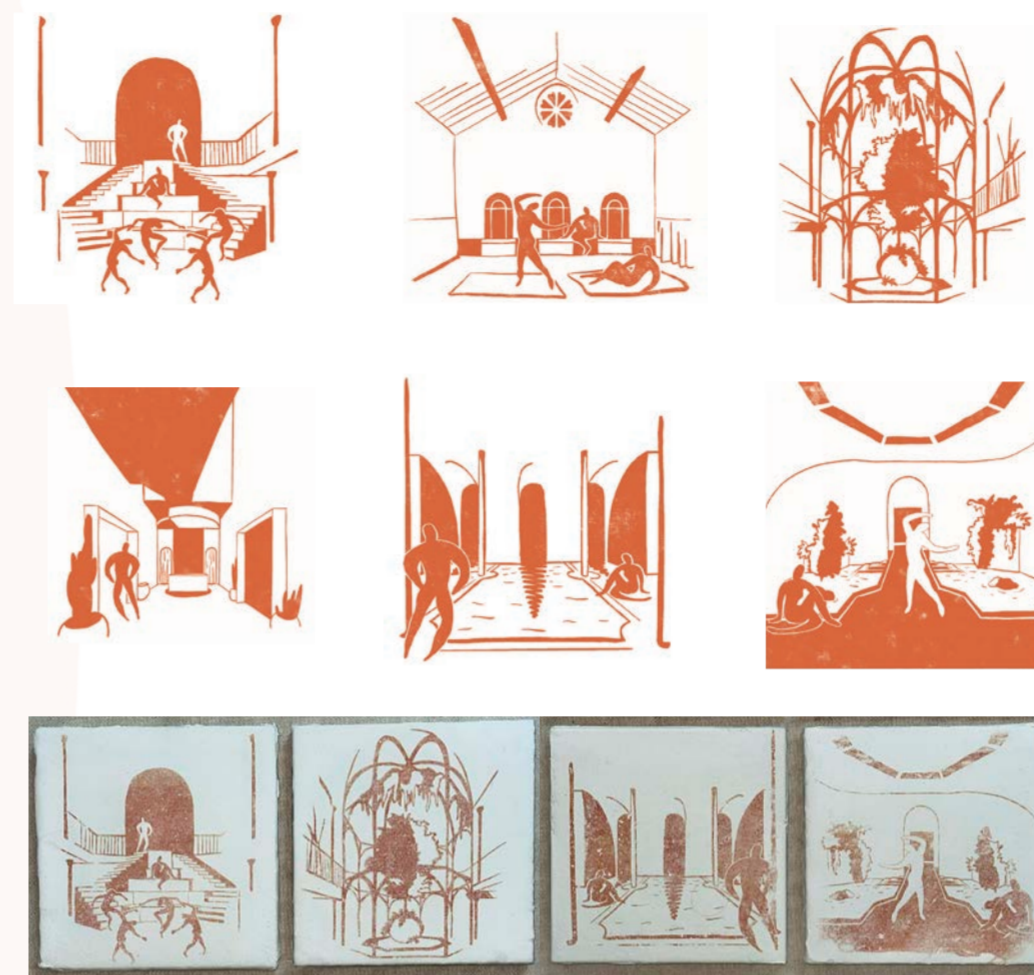
Concept visuals: Digital Fresco

Replicating this method digitally produced a higher quality image.



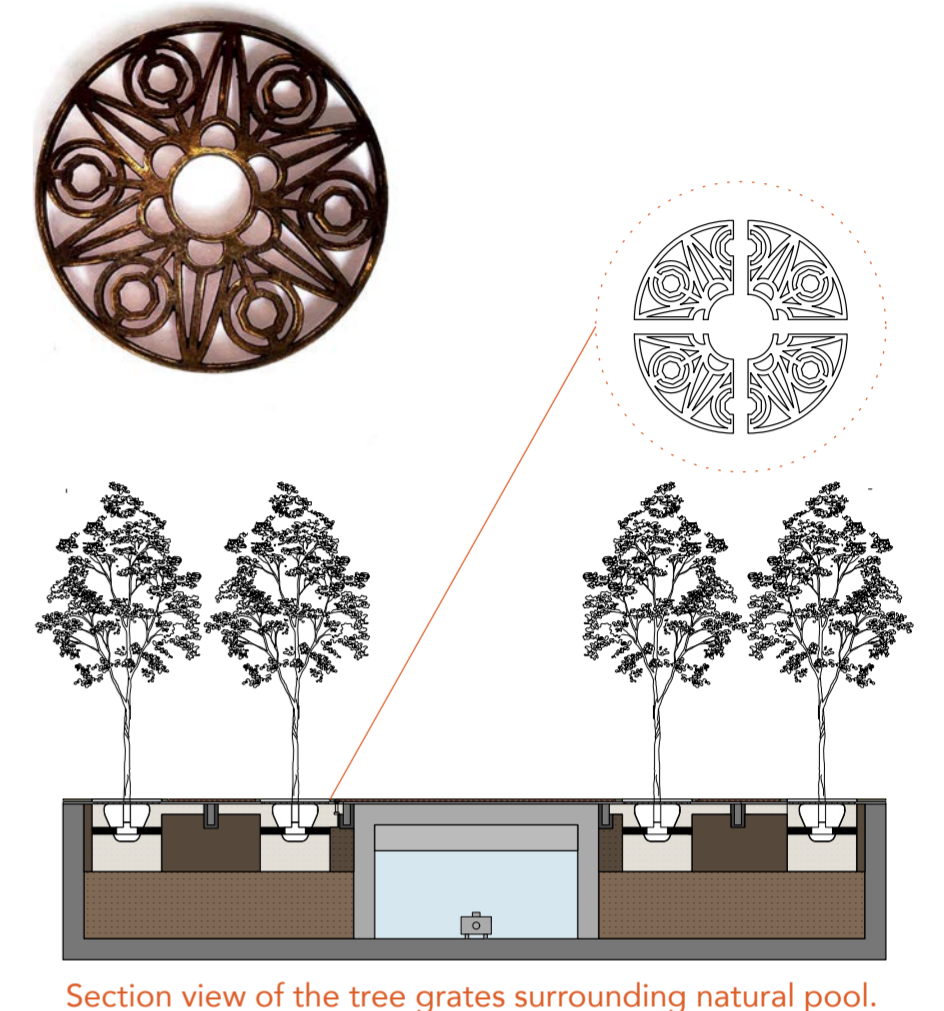
Concept visuals: Lino Print - Plaster Transfer

Using the same method as the stone transfer, I used plaster and lino prints to create another set of physical visuals. Using the simplified illustrations in a block colour produced a more visible Fresco transfer.



3D Printed Bronze Tree Grate

Inspired by the Italian architecture of the chapel and the circular window on the east facing facade; I created tree grates to frame the natural pool.



# The Process

1. Sketching out the image on the canvas
2. Begin to layer up the paint in sections
3. Layer up the paint in sections

1. Take the material I am transferring onto (stone slab) and a print out
2. Turn the print out over and tape to the stone slab
3. Dap Olbas Oil onto the print and rub hard with cotton wool ball until oil is fully absorbed.
4. Use the back of a spoon to press the print onto the stone slab.

1. Create plaster solution
2. Plaster over 150mm x 150mm tile
3. Sand down any air bubbles.
3. Dap Olbas Oil onto the lino print and rub hard with cotton wool ball until oil is fully absorbed.
4. Use the back of a spoon to press the print onto the plaster tile.

1. Painting the acrylic black
2. Using bronze buff
3. Applying liquid gold to add another layer of depth

