

ARCH 143: Iconography II - Winter 2021
SURVEY OF THE SYMBOLIC NATURE OF THE ENVIRONMENT

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Credit Value: 1.0
Class Schedule: Tuesday 2:00 – 5:00pm
Wednesday 10:00am – 1:00pm

Course Description

We acknowledge that the School of Architecture is located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples. The University is situated on the Haldimand Tract, the land promised to the Six Nations that includes 10 kilometres on each side of the Grand River.

While it might be possible to regard this territorial acknowledgement as a conventional or even perfunctory inclusion in a course outline, in Arch 143 this year it has the role of an anthem. The course will, as it has since the foundation of the School of Architecture at Waterloo, examine the birth of the city and ancient Mediterranean culture leading on to the rise of Islam and medieval Europe, but for the first time it will deliberately abandon the exclusive linear narrative of the western canon. The course begins with a work of contemporary fiction by an Ojibway author that celebrates the primacy of the human relationship with the land. *Medicine Walk* introduces a transverse logic that champions stories and storytelling as essential to human life. In this it is not unique, but it is essential. In its literary form, narrative structure, characters and themes Wagamese's novel echoes the ancient epics. At the same time, it challenges, and even mocks them. In every book we read, in every landscape, building and work of art we observe we must acknowledge the land from which we are looking into the past contains the imprint and memory of the peoples who came before us from whom it was taken. This is the spirit of the course. We cannot forget.

This course considers the natural and the built environments as cultural forms across diverse periods of human history. When we speak of "landscape" we speak of the human conception and apprehension of the natural world. The "*Medicine Walk*" is the fundamental metaphor for a conscious human relationship with nature itself. Indeed the entire course is conceived as a "medicine walk."

You gotta spend time gatherin' what you need. What you need to keep you strong. He called it a medicine walk.

It's all we are in the end. Our stories.

Wagamese
Medicine Walk

Our journey will take us to the soul of the city, which has been for decades the main subject of Arch 143 as it is the primary physical context and symbol for the both the autonomy and alienation of the human condition. The idea of the city in culture emerges through the study of myth, sacred text, literature, history, philosophy, visual art and architecture. There will be a good deal of architecture.

...A just man will not differ from the city, but will be like it...

...We must necessarily admit that the same politics and qualities that are in each one of us are in the city...

Plato,
The Republic, Book I

Clearly, then, the state is natural, and man is by nature an animal designed for living in states. The person who, by nature, not accident, does not belong to a state is either an inferior creature, or better than a mere human being.

Aristotle,
Politics

We will read primary texts carefully and critically. In this sense Arch 143 is not a survey but an analysis that follows several parallel themes through closely observed original and secondary works. Each of these works raises fundamental questions about the human spirit, values, political and social organization, the nature and meaning of art and the relationship between humanity and the natural and supernatural worlds. The assigned texts also provide an introduction to fundamental ideas in culture, tracing some of the main parameters that frame the development of ideas up to the present day, casting light on modern spiritual and cultural conditions.

Works such as Gilgamesh, The Odyssey, The Aeneid, the west pediment of the temple of Zeus at Olympia, the Erechtheon, Hadrian's Villa, San Vitale, the prow of a Viking ship, the Mosque of Ibn Tulun and the Eve of Autun are profound, beautiful and inspiring in their own right. While this course aims to expand understanding of their distinct qualities, it is in no way intended to present the past as the norm or standard for emulation, but only to view it, as much as possible, for what it was and to begin to unfold its compound influence on the many worlds around and after it. My hope is that through these weeks we all come to read, write, observe and judge better than before. We need to find the eyes, the intuition, the heart, the wit and the spine to see. Because this is exactly what will make us better at telling the stories we need to tell in designing buildings and landscapes.

O Shamash, hear me, hear me, Shamash, let my voice be heard. Here in the city man dies oppressed at heart, man perishes with despair in his heart. I have looked over the wall and I see the bodies floating on the river, and that will be my lot also. Indeed I know it is so, for whoever is tallest among men cannot reach the heavens, and the greatest cannot encompass the earth.

The Epic of Gilgamesh

One of the first voices we hear in the course belongs to Gilgamesh, King of Uruk. He stands at prayer on the ramparts of the great city observing the world beyond - a world in which mortality resides and threatens to infect humanity alone within the wall. Made in the image of the king and, like him, paradoxical to the core, the walled city of Uruk is both the intimation of immortality for humanity and the seat and symbol of human alienation. Conceptually and actually, its creation involves the construction of a surrogate nature. The city is also the point of intersection of divine and human order. It is a form that seems inevitable in the history of humanity. It appears across the globe as a virtual evolutionary consequence. The city, for this reason, presents a spiritual and moral challenge for the great monotheistic religions encountered in the later part of this course.

Anyone who met you, even a god, would have to be a consummate trickster to surpass you in subterfuge. You were always an obstinate, cunning and irrepressible intriguer, so you don't propose, even in your own country, to drop the tricks and lying tales you love so much.

Homer,

The Odyssey, Book 13

The course deals with works produced in ancient Greece and Rome, and in the dramatically changing world that followed the collapse of the Roman Empire, examining the idea, the image and the fact of the city in each. Greeks and Romans associated their cities with a female divinity and, in so doing, established both the pole and the horizon of urban existence. For the Greeks the goddess of the city is Athena and, for the Romans, Venus. These figures appear in epic literature. Their personae are developed in the course through a series of parallel historical, philosophical and literary texts. Sculpture, architecture and urban form fill out the images of the two goddesses. For the great monotheistic religions, the city carries more negative, even idolatrous, implications and generally lacks direct association with divinity.

The Classical statue in its splendid bodiliness--all structure and expressive surfaces and no incorporeal arrière pensée whatsoever--contains without remainder all that Actuality is for the Classical eye. The Classical universe, the Cosmos or well-ordered aggregate of all near and completely viewable things, is concluded by the corporeal vault of heaven.

*Oswald Spengler,
The Decline of the West*

Much of the course material presented dates from periods and locations of cultural focus and achievement; that is, Athens in the fifth century BCE, Augustan Rome, Islam ascendant in the seventh century and the Cluniac monastery in the eleventh. The course also examines processes of transition and cultural change, particularly the Hellenistic, late antique and early medieval periods, which, despite profound cultural dislocations, always contain points and patterns of continuity and coherence in the imaginations, art, architecture and cities.

So far as the favour of gods is concerned, we think we have as much right to that as you have. Our aims and our actions are perfectly consistent with the beliefs men hold about the gods and with the principles which govern their own conduct. Our opinion of the gods and our knowledge of men lead us to conclude that it is a general and necessary law of nature to rule whatever one can. This is not a law that we made ourselves, nor were we the first to act upon it when it was made. We found it already in existence, and we shall leave it to exist for ever among those who come after us. We are merely acting in accordance with it, and we know that you or anybody else with the same power as ours would be acting in precisely the same way.

*Thucydides
History of the Peloponnesian War*

The classical world displays an enduring anthropocentricity, preoccupied with the limits of mortality and the profound connections between body, building, city, and cosmos - the elements of the physical universe. The course will follow the development of the visual arts in concentrating on full size depictions of the human form, architecture and the design of cities. This focus on the "well ordered aggregate of all near and completely visible things" dissolves with the Roman Empire and is replaced by a new vision of a world beyond the material. The new city is the City of God.

Required Texts

<i>Medicine Walk</i>	<i>Richard Wagamese</i>	<i>Emblem</i>	<i>ISBN 9780771089213</i>
<i>The Odyssey</i>	<i>Homer (Emily Wilson)</i>	<i>Norton</i>	<i>ISBN 9780393356250</i>
<i>The Oresteia</i>	<i>Aeschylus (Fagles)</i>	<i>Penguin</i>	<i>ISBN 9780140443332</i>

<i>Aeneid</i> , .	Virgil (Robert Fagles)	Penguin	ISBN 9780143106296
<i>The Metamorphoses</i>	Ovid (Charles Martin)	Norton	ISBN 9780393326420

Apologies for the ISBN numbers in the earlier list. These books can all be ordered through the University of Waterloo Bookstore. Other, shorter, readings will be assigned, but will not need to be purchased.

Course Requirements and Assessment

The course schedule for Arch 143 should be read in conjunction with this outline.

Arch 143 has a Waterloo LEARN site. Readings are posted there. Other information will be made available through Waterloo LEARN.

The reading assignment has been reduced significantly from past versions of the course to reflect the special circumstances that apply in remote learning, not only in Arch 143, but across the board in the 1B Term. There are five main texts and several shorter reading assignments. It is of utmost importance you read the books on time and in the edition (translation) indicated on the required reading list. Other required texts for each week have been posted on the course LEARN-site. Please download and read them before the appropriate class.

The lecture component of the course has also been reduced, so that the six hours of scheduled class time will be generally equally divided between lectures by Rick Haldenby, small group discussions, films, guest presentations, specialized talks on architectural subjects, workshops dedicated to acquiring skills and compact group projects that replace the quizzes that have traditionally been given in Arch 143.

Each of the group compositions will require a concise and carefully composed critical essay in response to a specific question. You will work with a group of your classmates to create a response to a question. The Teaching Assistant and I will closely mark the answers. Students can expect comments on matters of style, composition, technique and argumentation as well as a discussion of the quality of the points made and insights presented. The Teaching Assistant will be available to review quizzes once they have been handed back. The best four out of six grades will count for 50% of the overall course mark.

We hope you will learn from each other in working together to respond to the questions we put to you. We also want to limit the amount of work you have to do for this course outside of class time. All the writing will be done in class during the term.

The other half of the course grade will be based on a final take-home project that requires students to synthesize course material. This work will be completely individual. Samples of previous exams questions will be made available with other supplementary material during the term.

In order to bask in that magic a wise reader reads the book of genius not with his heart, not so much with his brain, but with his spine. It is there that occurs the telltale tingle even though we must keep a little aloof, a little detached when reading. Then with a pleasure which is both sensual and intellectual we shall watch the artist build his castle of cards and watch the castle of cards become a castle of beautiful steel and glass.

Vladimir Nabokov,
Lectures on Literature.

I read like the flame reads the wood.

Alfred Doblin
quoted in Alberto Maguel, *The City of Words*

...I began to visit the National Gallery in London every day during my lunch break and would stand in front of one painting for most of the hour. Every week I would choose a different picture. Today, more than a quarter century later...I continue to look at paintings in this way, one at a time. I have found much profit in it. A picture changes as you look at it and changes in ways that are unexpected. I have discovered that painting requires time. Now it takes me several months and often more than a year before I can move on. During that period the picture becomes a mental as well as a physical location in my life.

Hisham Matar
A Month in Siena

*I have always thought that books are structured like houses, actually. I mean, when I was writing or researching *The English Patient*, I met a Canadian architect who was living in Rome. He took us for a wonderful day's tour, guiding us round Hadrian's Villa, Tivoli, in the hills just east of Rome. It was wonderful. I remember we went on this crowded bus and we were both hanging on to these straps and he was saying, "You've got to understand the poetics of the villa."*

Michael Ondaatje

Remote Course Delivery Platforms & Communication

During remote learning, we will be using additional platforms to deliver, organize and share course content, learning and work. Here is a breakdown of tools we will use in this course:

Microsoft Teams will be the sole vehicle for all meetings, lectures, group discussions, films and lectures.

Course schedules will appear on both Teams and LEARN.

All reading material, pdf's of the presentations and supplementary material will be posted on the Arch 143 LEARN site.

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Time (EDT Local time in Waterloo Ontario, Canada).

Commented [MP1]: ARCH RECOMMENDATION
Based on feedback from remote learning we suggest adding a section listing the platforms used and for what and a sentence of rationale for what the platform offers.

Commented [MP2]: ARCH RECOMMENDATION

Winter 2021 COVID-19 Special Statement

Given the continuously evolving situation around COVID-19, students are to refer to the University of Waterloo's developing information resource page (<https://uwaterloo.ca/coronavirus/>) for up-to-date information on academic updates, health services, important dates, co-op, accommodation rules and other university level responses to COVID-19.

Commented [MP3]: [ARCH RECOMMENDATION](#)

Student Notice of Recording

The course's official Notice of Recording document is found on the course's LEARN site. This document outlines shared responsibilities for instructors and students around issues of privacy and security. Each student is responsible for reviewing this document.

All live lectures, seminars and presentations including questions and answers will be recorded and made available through official course platforms (LEARN and/or MS Teams). Students wishing not to be captured in the recordings have the option of participating through the direct chat or question and answer functions in the meeting platforms used.

Small group meetings will not be recorded.

Commented [MP4]: While it is an ARCH RECOMMENDATION to include this information in the outline. Instructors are REQUIRED to complete and post to LEARN the Student Notice of Recording Form. We suggest reviewing this document on day 1.
https://uwaterloo.ca/keep-learning/sites/ca.keep-learning/files/uploads/files/notice_of_recording_template.pdf

Late Work

There should be no issue with late work since the in-term exercises will be done in class time and the final project will be time limited as well. All work must be submitted within 5 minutes of the stated deadline. Work submitted after five minutes will be penalized by deducting 5%. After 15 minutes there will be a 10% deduction. No work will be accepted if submitted more than 30 minutes late.

Commented [MP5]: [ARCH RECOMMENDATION](#)
This is a much discussed initiative.

Only in the case of a justified medical or personal reason will these penalties be waived, and only if these have been officially submitted to the [Undergraduate Student Services Co-Ordinator](#) and accepted by the Undergraduate Office.

Students seeking accommodations due to COVID-19, are to follow Covid-19-related accommodations as outlined by the university here: (<https://uwaterloo.ca/coronavirus/academic-information#accommodations>).

Mental Health Support

All of us need a support system. We encourage you to seek out mental health supports when they are needed. Please reach out to Campus Wellness (<https://uwaterloo.ca/campus-wellness/>) and Counselling Services (<https://uwaterloo.ca/campus-wellness/counselling-services>).

We understand that these circumstances can be troubling, and you may need to speak with someone for emotional support. Good2Talk (<https://good2talk.ca/>) is a post-secondary student helpline based in Ontario, Canada that is available to all students.

Commented [MP6]: [ARCH RECOMMENDATION](#)

Equity, Diversity and Inclusion Commitment

At the School of Architecture, we are committed to foster and support equity, diversity and inclusion. We recognize however, that discrimination does occur, sometimes through an isolated act, but also through practices and policies that must be changed. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, there are different pathways to report them:

Commented [MP7]: [ARCH RECOMMENDATION](#)

A) If you feel comfortable bringing this up directly with the faculty, staff or student who has said or done something offensive, we invite you, or a friend, to speak directly with this person. People make mistakes and dealing them directly in the present may be the most effective means of addressing the issue.

B) you can reach out to either the [Undergraduate office](#), [Graduate office](#), or Director ([Anne Bordeleau](#)). If you contact any of these people in confidence, they are bound to preserve your anonymity and follow up on your report.

C) You may also choose to report centrally to the Equity Office. The Equity Office can be reached by emailing equity@uwaterloo.ca. More information on the functions and services of the equity office can be found here: <https://uwaterloo.ca/human-rights-equity-inclusion/about/equity-office>.

Academic integrity, grievance, discipline, appeals and note for students with disabilities:

Academic integrity: In order to maintain a culture of academic integrity, members of the University of Waterloo community are expected to promote honesty, trust, fairness, respect and responsibility. [Check [the Office of Academic Integrity](#) for more information.]

Grievance: A student who believes that a decision affecting some aspect of his/her university life has been unfair or unreasonable may have grounds for initiating a grievance. Read [Policy 70, Student Petitions and Grievances, Section 4](#). When in doubt, please be certain to contact the department's administrative assistant who will provide further assistance.

Discipline: A student is expected to know what constitutes academic integrity to avoid committing an academic offence, and to take responsibility for his/her actions. [Check [the Office of Academic Integrity](#) for more information.] A student who is unsure whether an action constitutes an offence, or who needs help in learning how to avoid offences (e.g., plagiarism, cheating) or about "rules" for group work/collaboration should seek guidance from the course instructor, academic advisor, or the undergraduate associate dean. For information on categories of offences and types of penalties, students should refer to [Policy 71, Student Discipline](#). For typical penalties, check [Guidelines for the Assessment of Penalties](#).

Appeals: A decision made or penalty imposed under Policy 70, Student Petitions and Grievances (other than a petition) or Policy 71, Student Discipline may be appealed if there is a ground. A student who believes he/she has a ground for an appeal should refer to Policy 72, Student Appeals.

Note for students with disabilities: [AccessAbility Services](#), located in Needles Hall, Room 1401, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require academic accommodations to lessen the impact of your disability, please register with [AccessAbility Services](#) at the beginning of each academic term.

Turnitin.com: Text matching software (Turnitin®) may be used to screen assignments in this course. Turnitin® is used to verify that all materials and sources in assignments are documented. Students' submissions are stored on a U.S. server, therefore students must be given an alternative (e.g., scaffolded assignment or annotated bibliography), if they are concerned about their privacy and/or security. Students will be given due notice, in the first week of the term and/or at the time assignment details are provided, about arrangements and alternatives for the use of Turnitin in this course.

It is the responsibility of the student to notify the instructor if they, in the first week of term or at the time assignment details are provided, wish to submit the alternate assignment.

3qws

Commented [MP8]: REQUIRED: The following statements MUST be included in all course outlines and/or websites.