ARCH 428   ROME AND THE ROMAN CAMPGNA
FALL 2023

Instructor   Rick Haldenby
                    erhalden@uwaterloo.ca

Course Locations   Site Visits and Field Trips as scheduled

We acknowledge that the home locations of the School of Architecture and the University of Waterloo, the institutional sponsors of the Rome Program, are located on the traditional territory of the Neutral, Anishinaabeg and Haudenosaunee peoples on the Haldimand Tract, the land promised in 1785 to the Six Nations that includes 10 kilometres on each side of the Grand River. May the time we spend in Italy provide us both perspective on and respect for the land and the peoples who have lived on it since long before the Europeans arrived, indeed before the foundation of Rome.

This course takes place in the actual sites and spaces of antiquity in and around Rome - in Pompeii, Paestum, Baia, Cuma and Sperlonga. Some ot these sites are relatively well preserved, others consist only of traces and fragments. The presentations draw on research, observation, personal experience, history, literature, poetry and speculation. The lectures discuss the buildings and cities of ancient Italy as cultural expressions, dealing with built form in relation to geological, geographical, material, technical, political, intellectual and spiritual conditions. Architecture is also considered in relation to the other visual arts, public and private life and changing spiritual and material culture of antiquity.

The present form of the city and the archaeological site are the primary references for the course as it contains the traces of the original and successive states, and evoke the ideas and authorities latent in them. Every site also presents us a challenge to assess historical and archaeological value, to recognize architectural principles that might be construed as universal and to marvel at the technical ambition, endurance, refinement, complexity, conceptual strength, poetic allusion, experimental quality and profound beauty of ancient architecture.

> *Architecture stands with one leg in a world that's 3,000 years old and another leg in the 21st century. This almost ballet-like stretch makes our profession surprisingly deep. You could say that we're the last profession that has a memory, or the last profession whose roots go back 3,000 years and still demonstrates the relevance of those long roads today. Initially, I thought we were actually misplaced to deal with the present, but what we offer the present is memory.*
>
> *Rem Koolhaas, 2015*

While the organization of the course is generally chronological, there are five themes that are present in each lecture and visit.

1. Architecture as Communication
    The use of architecture to carry a political message is not unique to ancient Rome, but the rulers of the late Republic and Empire understood and exploited the capacity of urban spaces, buildings and ornament to communicate. In fact, architecture was virtually the only medium of mass communication available to Roman leaders. In Rome, politics, history, landscape and mythology made up a

continuous and tightly woven fabric of concepts and images. Symbolic figures, human and divine, always appeared in architectural contexts and form one key to the meaning of Roman public space. But the political nature of the public buildings of Rome is not simply a matter of attached statuary, for the spaces themselves addressed the political imagination by architectural means - use, structure and visual effect. The voice of political power spoke loudly in Roman architecture. Construction of public buildings was the main industry in the city. Against this background of rhetoric and grandeur, a few moments of silence stand out: moments of crisis, periods of retrenchment or retreat, and stretches in which, it seems, the project of the city was considered complete.

2. Architecture and Nature
    Landscape is the second and most obvious backdrop to the development of Roman architecture. Each era in the history of Rome is accompanied by a transformation in the land use, settlement and architecture in the surrounding areas. However, both in the city and in the countryside (*campagna)*, the land forms and geology are of such significance and character that they not only provide the settings for buildings, but have also been seen to be the source of the meaning of all construction. Rome's hills and valleys, like the buildings of the primitive city, were carved from the soft volcanic limestone native to the area. This is the landscape that inspired Christian Norberg Schultz' theory of *"Genius Loci"* and has, in this sense, profoundly influenced recent architectural thought. For the Romans, though, the landscape was sacred, an *a priori* authority, profoundly related to the physical and spiritual continuity of the city.

> *Think, for instance, of Jupiter's Feast: how could his couch be decked anywhere but on the Capitol? What of Vesta's eternal fires, or of the image preserved in her shrine as a pledge of Rome's dominion?*
>
> Livy
> *The Early History of Rome*
> trans. De Selincourt

Besides the earth itself, the natural references in Roman architecture are immediately recognizable in the form of the human body, the shape of the cosmos and the movements of the heavenly bodies.

3. Building Type and Urban Form
    Roman architecture and urbanism is probably the most open and inventive in the pre-modern world. As William MacDonald observed:

> *This architecture is so varied that it appears to be unresolved, to lack the central core or governing intent necessary to traditional concepts of style. Both planning and form range so widely that there seem to be no buildings embodying paradigmatic formal principles against which a given example can be compared in order to locate its evolutionary position or place it on a scale of values. Formally, it is held together by an extended, loose classicism of traditional origins, of a kind often judged inferior. Normative analysis is inadequate; customary art-historical method flounders on so wide a differentiation of form. Imperial architecture is too inclusive, diverse, and irregular to fit into a*

neatly defined category; when that is attempted, many buildings must be left out.

William L. MacDonald
*The Architecture of the Roman
Empire, Vol. II An Urban Appraisal*

Buildings and urban spaces are serial expressions whose "meaning was repeatedly evoked by a form of kinetogenisis, a bring into being through motion."

4. Technique and Representation
    Roman architects employed two sophisticated and highly disciplined systems of design and construction. Beginning in the second century before the Common Era, stone or brick faced concrete arches, vaults and domes were used in conjunction with the more traditional "classical" orders adopted from the Greeks. This was done in spite of the fact that the two systems are technically, visually, conceptually and even socially quite different. One is arcuated, the other is trabeated; one molded, the other cut; one essentially unadorned, the other replete with a traditional pattern of articulation and ornament; one geared to mass production by relatively unskilled workers, the other inextricably linked to the artisan tradition. The issue here is not merely technical, for the deliberate reconciliation of concrete vaults and Greek orders is at the core of the nature and the meaning of Roman architecture.

5. Modern Assessments
    As MacDonald observed, the diversity and apparent distain for many aesthetic criteria mean that Roman architecture presents challenges to modern analysis, yet the nature of Roman construction is as close as history has to offer to the contemporary state of architectural production. Some of the most revolutionary modern architects have been profoundly influenced by the ambition and accomplishment of the builders of Roman antiquity.

> *Outside Rome, where there was space, they built Hadrian's Villa. One can meditate there on the greatness of Rome. There, they really planned. It is the first example of Western planning on the grand scale. If we cite Greece on this score we may say that "The Greek was a sculptor and nothing more." But wait a little, architecture is not only a question of arrangement. Arrangement is one of the fundamental prerogatives of architecture. To walk in Hadrian's Villa and to have to admit that the modern power of organization (which after all is "Roman") has done nothing so far--what a torment this is to a man who feels that he is a party to this ingenuous failure!*

Le Corbusier
Towards a New Architecture

Rome's dominant role in the ancient Mediterranean was, of course, the result of a deliberate program of territorial expansion and imperial aspiration. But even for a city whose founder was the son of a goddess, that dubbed itself "Eternal" and saw itself as the centre of the earth, Rome's influence on subsequent history, culture, politics and art is impressive. In the 14th Century Petrarch can ask: "What then is all history, but the praise of Rome?" While we must be skeptical of forms of imperialism and hegemonism, there can be no denying that ancient Rome was the

capital of an immense multinational and multicultural political organism that was sustained by shared urban forms and values. This makes Rome a singular document in the history of urbanism and architecture, full of concrete images of ideology and authority, both religious and secular.

Students will experience directly many examples of the art, architecture and urban design of ancient Rome during site visits scheduled throughout the term. A trip to the important sites in Campania will shed light on the sources and influences of Rome construction and fill in the gaps in the archaeological record in Rome itself. A good deal of background reference to history, the arts and literature will be necessary. Students should familiarize themselves with the outline of Roman history and reflect on works studied in ARCH 143 especially Vergil's *Aenied, The Metamorphoses* and *Scipio's Dream*.

EVALUATION

The final grade in Arch 428 will be based on a single term project, an essay that takes the form of an architectural manifesto or reflection. In this exercise you must create, or adopt a voice that is not your own, but that of a figure presented in the course or invented from the course. You must establish and argue the position of an historical figure. The architecture discussed in the text should be, obviously, contemporary with the fictional author, though, as the Romans themselves knew very well, in playing a game with time you have great deal of leeway.

You are required to make an initial submission by 10:00 pm on Thursday, November 3, 2023. In this submission please identify the main voice of your paper and the themes you intend to develop. This submission should be no more than 250 words.

The final paper must be submitted on or before December 19, 2023. A late penalty of 10% will apply to papers submitted after that date. As of January 1, 2024 no papers will be accepted.

TEXTS
1. MacDonald, W.L. *The Architecture of the Roman Empire,* Yale UP, 1982
2. Taylor, R. Rinne, K. Kostof, S. *ROME: An Urban History from Antiquity to the Present*, Cambridge, 2016

FICTIONAL AUTOBIOGRAPHY
1. Yourcenar, M. *The Memoirs of Hadrian*, Penguin, 2000

ARCHAEOLOGICAL GUIDES
1. Claridge, Amanda, *Rome: An Oxford Archaelogical Guide*, Oxford UP, 2010
2. Coarelli, Filippo, *Rome and Environs: An Archaeological Guide*, University of California Press, 2014

COURSE BIBLIOGRAPHY
(the asterix indicates titles that particularly influence the content and approach of this course)

1. Andrea, B. *The Art of Rome*
2. Berenson, B. *The Arch of Constantine*
* 3. Boatwright, M. *Hadrian and the City of Rome*
4. Boethius, A. *Etruscan and Early Roman Architecture*
5. Brendel, O. *Prolegomena to the Study of Roman Art*

* 6. Brown, P. *Body and Society*
* 7. Clarke, E. *Rome and a Villa*
 8. De Jong, S. *Rediscovering Architecture: Paestum in Eighteenth Century Architectural Experience and Theory*
 9. Dudley, D. *The Civilization of Rome*
 10. Favro, D. *The Urban Image of Augustan Rome*
 11. Grant, M. *Cities of Vesuvius*
 12. Grant, M. *Roman Myths*
 13. Hannestad, N. *Roman Art and Imperial Policy*
*14. Heiken, G. Funiciello, R. de Rita, D. *The Seven Hills of Rome: A Geological Tour of the Eternal City*
 15. Karmon, D. The Ruin of the Eternal City
 16. Krautheimer, R. *Three Christian Capitals*
 17. Lanciani, R. *The Destruction of Ancient Rome*
 18. Lanciani, R. *Wanderings in the Roman Campagna*
*19. Laurence, R. Roman Pompeii: Space and Society
*20. L'Orange, H.P. *Art Forms and Civic Life in the Late Roman Empire*
*21. MacDonald, W. *The Pantheon*
*22. MacDonald, W. *The Architecture of the Roman Empire II: An Urban Appraisal*
*23. Marder, T. and Wilson Jones, M. *The Pantheon*
 24. McKay, A.G. *Houses, Villas and Palaces in the Roman World*
 25. MacKendrick, W. *The Mute Stones Speak*
*26. Richardson, L. *Pompeii, an Architectural History*
 27. Robinson, O.F. *Ancient Rome: City Planning and Administration*
*28. Rykwert, J. *The Idea of a Town*
*29. Scully, V. *The Earth, The Temple and The Gods*
*30. Serres, M. *Rome: The Book of Foundations*
 31. Smith, E.B. *Architectural Symbolism of Imperial Rome and the Middle Ages*
 32. Strong, D. *Roman Art*
 33. Stierlin, H. *Hadrien et l'Architecture Romain*
 34. Veyne, P. *The Roman Erotic Elegy*
 35. Veyne, P. (ed) *A History of Private Life From Pagan Rome to Byzantium*
*36. Ward-Perkins, J.B. *Roman Imperial Architecture*
 37. Wells, C. *The Roman Empire*
*38. Wolfe, G. *Rome: An Empire's Story*

ANCIENT TEXTS

 1. Marcus Aurelius, *Meditations*
 2. Vitruvius, *Ten Books on Architecture*
 3. Cicero, *Scipio's Dream*
 4. Livy, *History of Rome*
 5. Ovid, *Metamorphoses*
 6. Petronius, *Satyricon*
 7. Apuleius, *The Golden Ass*
 8. Plotinus, *The Enneads*

COURSE SCHEDULE

Lectures are all given in archaeological sites. The lectures will not be recorded.

Sept. 6	The Forum Tour	(V-all day)
Sept. 13	Palaces for the People	(V-4h)
Sept. 14	A Vaster Growth: The Pantheon	(V-4h)
Sept. 20	To the Underworld (Cuma, Baia)	(ST)
Sept. 21	Two Villas	(ST)
Sept. 22	Pompeii	(ST)
Sept. 23	The Doric Order (Paestum)	(ST)
Sept. 24	Odysseus Eyes (Sperlonga)	(ST)
Sept. 26.	Herculean Structures/ Spirit and Body	(V-4h)
Sept. 29	Hadrian's Villa	(V-all day)

V	=	Visit
ST	=	South Trip

COVID-19 Special Statement

Given the on-going 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. Of course, we are away from campus and may be faced with challenging situations different from those faced by the students at the School in Cambridge. Should we need to pivot to remote teaching this term, significant adjustments will need to be made.

Fair Contingencies for Emergency Remote Teaching

To provide contingency for unforeseen circumstances, the instructor reserves the right to modify course topics and/or assessments and/or weight and/or deadlines with due and fair notice to students. In the event of such challenges, the instructor will work with the Department/Faculty to find reasonable and fair solutions that respect rights and workloads of students, staff, and faculty.

Late Work

Please hand in all work at the scheduled submission date and time. This course subscribes to the use of the "Late Pass" in which case you may take a 24 hour extension if you need it. The only requirement is that you inform the instructors, Rick and Madeliene, before the deadline.

All work must be submitted within an hour of the stated deadline. Work submitted after an hour will be penalized by deducting 5%.

Only in the case of a justified medical or personal reason will these penalties be waived. For verified health concerns, please discuss this with your instructor before submitting a Verification of Illness Form (VIF) to the Academic Services Coordinator and Associate Director, in the Undergraduate Office. Personal extenuating circumstances need to be communicated to your instructor who will coordinate with the Undergraduate Office as needed. This is not the same as the AccessAbility Accommodations or the short term absence process.
Information on COVID-19 is available here.

Passing Grades

The standard minimum passing grade in each ARCH course is 50% with the following exceptions: the minimum passing grade is 60% for all studio courses (ARCH 192, ARCH 193, ARCH 292, ARCH 293, ARCH 392, ARCH 393, ARCH 492, and ARCH 493). Grades below the specified passing grade result in a course failure.

CACB Student Performance Criteria

The BAS/MArch program enables students to achieve the accreditation standards set by the Canadian Architectural Certification Board as described here. This course addresses the CACB criteria and standards that are noted on the Accreditation page of the School of Architecture website.

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.

Equity, Diversity and Inclusion Commitment

The School of Architecture is committed to foster and support equity, diversity and inclusion. If you experience discrimination, micro-aggression, or other forms of racism, sexism, discrimination against 2SLGBTQ+, or disability, there are several pathways available for addressing this:

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 can 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.

D) Racial Advocacy for Inclusion, Solidarity and Equity (RAISE) is a student-led Waterloo Undergraduate Student Association (WUSA) service launching in the Winter 2019 term. RAISE serves to address racism and xenophobia on the University of Waterloo campus with initiatives reflective of RAISE's three pillars of Education and Advocacy, Peer-to-Peer Support, and Community Building. The initiatives include but are not limited to: formal means to report and confront racism, accessible and considerate peer-support, and organization of social events to cultivate both an uplifting and united community. You can report an incident using their online form.

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.

AI Policy: Permitted in this Course with Attribution: The writing done in this course is to be your own. Any use of Generative AI Tools like ChatGPT and Midjourney to support your work must be disclosed. Any AI-generated material must be properly attributed to maintain academic integrity. This disclosure should include AI generation whether in whole or part, including images, designs, in-text citations, quotations, and references.

The full extent of images and text passages should be cited. The following statement in assignments may be used to indicate general use of a Generative AI Tool: "The author(s) acknowledges the use of [Generative AI Tool Name], a model developed by [Generative AI Tool Provider], in the preparation of this assignment. The [Generative AI Tool Name] was used in the following way(s) in this assignment: [indicate, e.g. grammatical correction, gathering sources, generating specific images, etc.]."

Caution: When using AI tools, it is important to be aware that the user data supplied might be utilized for training AI models or other purposes. Consequently, there is no guarantee that the information you provide will remain confidential. Instructors and students should exercise caution and avoid sharing any sensitive or private information when using these tools. Examples of such information include personally identifiable information (PII), protected health information (PHI), financial data, intellectual property (IP), and any other data that might be legally protected.

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.