ARCH 446-02 ITALIAN URBAN HISTORY:
ARCH 684-03 Reflections and Speculations on Italian Urban History from Theodoric to Nolli

SPRING 2022
Class: 2:00 – 5:00 pm Wednesdays and asynchronously
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              with profound gratitude to
              Dr. Tracey Eve Winton and Dr. Anne Bordeleau (who developed and taught the
              course before me and on whose shoulders I stand)

Course Background

This course follows the same general outline as the Italian Urban History course that has been
taught in Rome for more than four decades. That course was the product of the twin desire to
explore the history, structure and agencies of the city and to revitalize architectural drawing, to
rescue it from being a pure instrument of production and architectural marketing; to make it a
vital and vivid source of analysis, inspiration, speculation and experimentation. While the
commitment to drawing weakened after the first decade of the program in line with the rise of
digital imaging, Dr. Tracey Winton revived it and made it once again a touchstone of the Rome
experience for Waterloo students.

This version of the course is obviously not taking place in Italy. We cannot go out in the piazza
or off to the nearest baroque church to draw as we have been used to, nor can we confront
directly the urban armatures, piazzas, streets and buildings that are so fascinating in Italy. So
rather than responding to the places themselves The course is organized around twelve specific
cases from the history of Italian cities. I use the term cases because some are actual urban
artefacts or systems, some are theories, some incidents. They have been chosen for the fact
that they inspire a wider reflection on urbanism that reaches to the present day. The course
follows a chorological sequence, but will provide only an outline historical framework, focusing
instead on each case and considering it both in historical context and as a source for more
general theoretical reflection and speculation.

Course Description

The course is episodic, identifying key moments and transformative events from the history of cities. From
Theodoric's edicts on the repurposing of the monuments to Nolli's application of scientific methods to the
mapping of the magical reality of the Baroque City, we will consider the original event or condition, trace
its influence and consider its implication in contemporary urban theory and design. The course will require
students to use drawing as a tool of analysis and speculation.

Drawing will thus be both a subject and an instrument in the course. In the lectures and
discussions we will view and reflect on many drawings. Drawings are also to be the mechanism
of reflection and speculation. In Rome students do one drawing per day in their sketchbooks. In
this course I am proposing that each student select four of the twelve cases and execute a
drawing or series of drawings that make up a deliberate reflection on the facts, principles and
potentials that emerge. In particular

The architectural drawing, formerly thought of exclusively as a form of representation, now becomes the locus of another reality. It is not only the site of illusion, as it has been traditionally, but also a real place of the suspended time of both life and death. Its reality is neither foward [sic] time – progress – nor past time – nostalgia, for by being an autonomous object it eludes both the progressive and regressive forces of historicism. In this way it, and not its built representation, becomes architecture: the locus of a collective idea of death and, through the autonomous invention, of a new metaphysic of life in which death is no longer a finality but only a transitional state. The analogous drawing thereby approximate this changed condition of subject – man – relative to his object – city. [...].

Analogy, as has been said, allows for both memory and history. It mixes "autobiography and civic history," individual and collective. [...] The city, a social entity, is in psychological terms a product of a collective unconscious. At the same time, as an amalgam of formal artifacts, it is a product of many individuals. That is, it is both a product of the collective and a design for the collective. In both cases the collective subject is the central concept.

- Peter Eisenman,
 Introduction to Aldo Rossi's Architecture of the City

The course has its roots in the idea that the City is the primary source for architectural thought and ambition; the central metaphor and motivator of design activity. Architecture lost much of its connection to the urban scale in the rush to suburban development and the ascendance of the single architectural object as both aspiration and reference. The city is, before all, the great human creation. To come to Italy is to be immersed in an urban tradition that stretches back millennia and provides a wealth of inspiration from the streets and piazzas of baroque Rome to the clarity and order of the Renaissance city to the immense symbolic power, freedom and energy of the cities and towns of Medieval Italy, the foundations laid out in antiquity. Yes, it is a canon, not the only one, not immune to critique, but as rich, complex and productive as any.

By architecture of the city we mean two different things: first, the city seen as a gigantic man-made object, a work of engineering and architecture that is large and complex and growing over time; second, certain more limited but still crucial aspects of the city, namely urban artifacts, which like the city itself are characterized by their own history and thus by their own form. In both cases architecture clearly represents only one aspect of a more complex reality, of a larger structure; but at the same time, as the ultimate verifiable fact of this reality, it constitutes the most concrete possible position from which to address the problem.

- Aldo Rossi, Architecture of the City

In this wave that flows back with memories, the city soaks itself as though it were a sponge, and grows. A description of Zaïre as it is today should encompass all of its past. But the city does not tell her past, she owns it as lines in one's hands, inscribed on street corners, in the window's gratings, on the stairs' banisters, on lightning conductors, on the folds in the flags - all segments which in turn are marked with scratches, perforations, notches, caesurae.
- Italo Calvino, Invisible Cities

Trajectories and Objectives

The goal of the course is to the trace the story of the cities of Italy from the end of the ancient world to the dawn of the modern era, always considering the historical, political, spiritual and

social background. Most of all the aim is to see the city as a system of spaces and forms that follow and express ideas about human order and the human condition.

Drawing as a medium to conceive of, represent, but also engage with the city, will be at the core of our weekly discussions and numerous field trips. Moreover, we will emphasize the dynamic quality of this graphic engagement with the world. Investigating the inherent dynamism of drawings, as it embodies rituals, rhythms and depth, further relates to the tracing of temples, the delineation of the cities' walls, streets and the piazza as a civic theater.

Through drawings (maps, sketches, renderings, orthographic projections, perspectives, etc) and in the act of drawing, we will approach movement as it emerges in the scenographic and the theatrical, in the relation between the natural and the man made, in the city as it embodies its history, in the experience of buildings' arrangements and ornaments as it unfolds in time, or in the upward quest from the real to the ideal.

I want to be clear that I use the term "drawing" in a very open way. In Rome everyone draws by hand in a sketch book. In this course it is acceptable to use whatever medium suits you best. Certainly hand drawing is acceptable. Mechanical and digital drawings are also fine. Animation, video, diagram and almost anything else you can think of will be acceptable.

Readings

To orient our reading of the city and its artifacts, please refer to the following required and suggested readings:

Suggested readings:

Leonardo Benevolo, *Architecture of the Renaissance*, Routledge 1978
Italo Calvino, *Invisible Cities*, trans William Weaver, Harcourt 1978
Christian Elling, *ROME, The Biography of Her Architecture from Bernini to Thorvaldsen*, Bolder: Westview 1975
Carla Keyvannian. Hospitals and Urbanism in Rome 1200-1500, Brill 2015
Ross King. Brunelleschi's Dome, Chatto and Windus 2000
Jessica Maier. *Rome Measured and Imagined*, Univ. of Chicago Press 2015
Lauro Martines. *Power and Imagination*, New York, Knopf 1979
Clare Robertson. Rome 1600, Yale 2015
Paulo Portoghesi, Roma Barocca, MIT 1970
Joseph Rykwert, *The Idea of a Town*, MIT Press 1995
R. Taylor, K. Rinne, S. Kostoff. *ROME, An Urban History from Antiquity to the Present*, Cambridge 2016
David Watkin. The Roman Forum, Harvard 2009
Rudolf Wittkower, *Architectural Principles in the Age of Humanism*, Norton 1971

Leone Battista Alberti. *Ten Books on Architecture*, Leoni, 1755
Andrea Palladio, *Four Books on Architecture*, Isaac Ware 1738
Jacopo Barozzi da Vignola. *The Cannon of the Five Orders of Architecture*, Dover 2012

Class Schedule: The Cases

May 4   L0: Course Introduction
                (Live on Teams, Recording on Teams)

May 11   L1: Theodoric's Edict
                Reflections on Urban Continuity
                (Live on Teams, Recording on Teams)

May 18   L2: City of Pilgrims
                Reflections on Spirituality, Tourism and Health
                (Recording available on the Learn Site)

May 25   L3: Chaos, Disease, Wars, Cliffs and Sand Bars
                Reflections on Abjection, Abandonment, Migration and Refuge
                (Recording available on the Learn Site)

June 1   L4: Public Space, Politics, Time and Water
                Reflections on architecture, infrastructure and the Medieval Comune
                (Recording available on the Learn Site)

June 8   L5: The Plague and the Great Dome
                Speculations on Public Health, the Architect and Invention
                (Recording available on the Learn Site)

June 15   L6: Theory Emerges
                Speculations on Time, Vision, Reason and Practice
                (Recording available on the Learn Site)

June 22   L7: New Weapons – Artillery and the Printing Press
                Reflections on the relationship between Architecture and Technology
                (Recording available on the Learn Site)

June 29   L8: La Macchina di Tutto
                Reflections on the Reinvention of the Past
                (Live on Teams, Recording on Teams)

July 6   L9: The Manner versus the Universal
                Reflections of Form and Language
                (Live on Teams, Recording on Teams)

July 13   L10: In Syderis Formam
                Speculations on Architecture and the Infinite
                (Live on Teams, Recording on Teams)

July 20   L11: The Baroque Organism
                Reflections on the phenomenization of space
                (Live on Teams, Recording on Teams)

July 27   L12: The Schismatics
               Speculations on Magic and Method

Course Requirements and Assessment

Arch 446-002/Arch 648 has a Waterloo LEARN site. Readings and pre-recorded videos are posted there. Other information will be made available through Waterloo LEARN.

The course requirement consists of three deliberate and elaborated drawings or sets of drawings that document, reflect and/or speculate on one to the twelve "Cases" covered in this course. The speculation itself need not be limited to the particular time period covered in the lecture, nor a particular date or period. It should be clear how the speculation or reflection is connected to the material covered in the lecture. The speculation can use any materials or concepts raised in the lectures or readings.

There is no prescribed medium, format or method required. Feel free to explore manual representation if you wish, but digital media are certainly welcome. The choice is entirely up to the author. Use drawing to express an idea, a connection an idea about cities or architecture.

All submissions will be digital. Please scan or photograph manual or three-dimensional representations for submission, but I implore you to retain the originals for possible future display.

Please complete and submit the images as follows. The first two submissions can be single images. They should be more than simple sketches, rather they should be the result of deliberate reflection and graphic analysis, speculation and ambitious . The final submission should consist of a set of at least two images.

The specific requirements will be presented.

Image #1:   May 30
Image #2:   June 27
Image #3   August 8

It is hoped that there will be a way to present the images to the whole group.

Further note: For graduate students who are actually going to be in Italy we can adjust the assignments to include a sketch book and eliminate at least one of the above Images.

The submissions will be evaluated on the following criteria:
1. completion of the assignments
2. visual evidence of a personal and deliberate approach to representing architecture and urban form

3. quality of the analysis of buildings, spaces, armatures and urban landscape - past and present, real and imaginary, visible and invisible
4. sustained attention to detail, layout and methods of representation
5. development of representational skills and graphic investigation skills; evidence of sustained effort, depth of thought and ambition of the speculation

A Final Note of Reflection: *Future Imperfect*

From "A Visit to Waterloo"
Dan Hoffman 2005

At the end of his lecture, as if to awaken you from a dream, Rick posed a question about the future development of the site. Caught in the midst of our historical imaginings the question slipped through in present time into what Lyotard has called the "post modern tense," the future imperfect, the "what would have been," an inhabitation of the future by the past. This double operation of projection and reflection, anticipation and regret colored the moment with complex, emotional hues. Our eagerness to immerse ourselves in this temporal meditation was evidence of the deeper strains behind discussions of the day, revealing an anxiety concerning the placeless trajectory of modernism and its tendency to erase the historical background.

The future imperfect provided a space for imagination, a way of addressing reality through the symbolic medium of an historic narrative projected into architectural proposal. In the case of the debates swirling around urban design in North America, the future imperfect allowed us to imagine a future city through the lens of historical precedent, filling in the often thin temporal layers with imaginative reconstructions and interventions.

AND

"They drew like angels"

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 vehicle for all meetings, lectures, seminars, group discussions, films and lectures.

Course schedules will appear on both Teams and LEARN.

Recorded Lectures, Reading material, pdf's of the presentations and supplementary material will be posted on the Arch 446/684 LEARN and TEAMS sites.

Course Time Zone

All dates and times communicated in the document are expressed in Eastern Daylight Savings Time.

Spring 2022 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.

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.

Late Work

All work must be submitted within 30 minutes of the stated deadline. Work submitted after 30 minutes will be penalized by deducting 5%. After 2 hours there will be a 10% deduction. No work will be accepted if submitted more than 6 hours late.

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.

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:

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 www.uwaterloo.ca/academicintegrity/ 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, www.adm.uwaterloo.ca/infosec/Policies/policy70.htm. 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 [check www.uwaterloo.ca/academicintegrity/ to avoid committing an academic offense, and to take responsibility for his/her actions. A student who is unsure whether an action constitutes an offense, or who needs help in learning how to avoid offenses (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, www.adm.uwaterloo.ca/infosec/Policies/policy71.htm. For typical penalties check Guidelines for the Assessment of Penalties, www.adm.uwaterloo.ca/infosec/guidelines/penaltyguidelines.htm.

Appeals:
A decision made or penalty imposed under Policy 70 (Student Petitions and Grievances) (other than regarding 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 or an appeal should refer to Policy 72 (Student Appeals) www.adm.uwaterloo.ca/infosec/Policies/policy72.htm

Notes for Students with Disabilities:
The office of Person with Disabilities (OPD), located in Needles Hall, Room 1132, collaborates with all academic departments to arrange appropriate accommodations for students with disabilities without compromising the academic integrity of the curriculum. If you require accommodations to lessen the impact of your disability please register with the OPD at the beginning of each academic term.

Penalty:
Students who hand in their project late will be penalized. There will be a -5% penalty for projects handed in any later than 30 minutes after the deadline. An additional 5% for each calendar day will be deducted until the project is handed in person. No projects will be accepted after December 1st.