

Architecture 142

Fall 2020

School of Architecture

INTRODUCTION TO CULTURAL HISTORY

SYLLABUS

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Time: Tue 10:00 am to 1:00 pm Eastern Standard Time

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.

Course Title

Introduction to Cultural History

Course Description

This course will define and introduce an approach to cultural history as a discipline, and attempt to localize modern humanity by looking at the principal icons and images that have been central to the experience of an open, globalized society. This course will examine some of the main narrative structures that allow people to create meaning, and also provide an introduction to one of the key skills of an architect: the ability to read and critically assess often complex visual information, known as both iconography and iconology (which is the reason for the nickname “ICO” for cultural history stream).

Etymology

Iconography, n

Etymology: < medieval Latin *īconographia*, < Greek *εἰκονογραφία* sketch, description (Strabo), < *εἰκὼν* icon n. + *-γραφία* writing, -graphy comb. form.

1. A pictorial representation, delineation; a drawing or plan. *Obsolete.*

1628 Robert Burton, *Anatomy of Melancholy* (ed. 3) ii. ii. iv. 254: Those curious Iconographies of Temples and Pallaces.

1678 Edward Phillips, *New World of Words* (new ed.) Iconography is the platform or model of a House.

2. The description or illustration of any subject by means of drawings or figures; any book or work in which this is done; also, the branch of knowledge which deals with the representation of persons or objects by any application of the arts of design.

1678 Edward Phillips, *New World of Words* (new ed.): Iconography, a Description by Cuts, etc.

1939 Erwin Panofsky, *Studies in Iconology*, i. 3: Iconography is that branch of the history of art which concerns itself with the subject matter or meaning of works of art, as opposed to their form.

1970 *Oxford Companion of Art*, 555/1: Iconography, a term in art history, extended in the 20th century to cover the whole descriptive investigation of the subject matter of the figurative arts. Iconography studies the development of the themes which artists use, for instance the transformation of the images of planets in astrological manuscripts, the rise of genre painting, the origins of still life, and the use of political satire.

iconology, n.

Etymology: modern < Greek εἰκών, εἰκονο- image: see -logy comb. form. Compare Greek εἰκονολογία figurative speaking, whence Italian *iconologia* (1611 Cæsare Ripa).

1. That branch of knowledge which deals with the subject of icons (in any sense of the word); also the subject matter of this study, icons collectively, or as objects of investigation, etc.

1730 Nathan Bailey et al. *Dictionarium Britannicum*: "Iconology" Interpretation of ancient Images, Monuments, and Emblems.

1949 René Wellek and Austin Warren, *Theory of Literature*, xi. 125: The conceptual and symbolic meanings of works of art ('Iconology').

1956 Erwin Panofsky, *Meaning in Visual Arts*. 31: The discovery and interpretation of these 'symbolical' values (which are often unknown to the artist himself and may even emphatically differ from what he consciously intended to express) is the object of what we may call 'iconology' as opposed to 'iconography'.

Course Goals and Learning Outcomes

By the end of the course, students will have a greater sense of the unique power of narrative to shape meaning and a more sophisticated ability to analyze visual information, especially as embodied in urban maps and architectural plans.

Course Requirements

Students are expected to read the following books:

1. Arendt, Hannah, *Eichmann in Jerusalem* (Penguin) 978-0143039884
2. Hurston, Zora Neale, *Barracoon: The Story of the Last Black Cargo* (Amistadt) 978-0062748218
3. Kertesz, Imre, *Fatelessness* (Vintage) 978-1400078636
4. Orwell, George, *Homage to Catalonia* (Penguin) 978-0141183053
5. Rose, Gillian, *Love's Work* (NYRB Classics) 978-1590173657
6. Sebald, W.G., *Austerlitz* (Random House) 978-0676974348

Assessment

Given that it's almost impossible to replicate the conditions of in-person class tests and exams for this online course, you will be asked to keep a course / life journal over the term. Typically, you should produce around 500 words of journal entries each week. The entries should be written in complete sentences that contain at least a subject and a predicate, and not be written in point form. The purpose of the journal is to record experiences, observations, and ideas. This journal should be distilled from

1. your class notes
2. notes on your readings in this course
3. notes on your other experiences as an architecture student
4. notes on what is happening around you, both close by, and in the wider world.

You will have to submit your journal at two occasions during the term, and each time we'll review and grade it. Each of these two grades will count for 25 percent of your mark.

The third and most important deliverable is a personal narrative or first-person essay that reflects on the term as a whole and your participation in Arch 142 in particular. Linked closely to an art form with which most of us are very familiar—the story telling that occurs in every conversation—the personal narrative seeks to create prose that, in the words of the writer Vivian Gornick, is “controlled by an idea of the self under obligation to lift from the raw material of life a tale that will shape experience, transform event, deliver wisdom.” The raw material of life is, in this case, collected in the journal kept during this term. In the personal narrative you ought to attempt to distil from the manifold of experience an insight and a position. Almost two centuries ago the German writer Friedrich Hebbel wrote in his diary that “I consider it to be the great duty of every person who writes to contribute materials to his biography. And when he has made no spiritual discoveries and has not conquered foreign countries, then he must at least have made many different errors, and those errors are as important to mankind as the truths discovered by the greatest of men.”

The great test of any personal essay, or memoir, which is closely related, is if the reader senses that the writer is truthful. Truth in this context is achieved not through a

recital of actual events, but when the reader comes to believe that the writer is working hard to engage with the experience at hand. In other words: what matters is not what happened to the writer, but the large sense that the writer is able to make of what happened. For that the power of a writing imagination is required. As British writer Victor Sawdon Pritchett once said of the genre, “It’s all in the art. You get no credit for living.” Given the fact that you will be keeping a journal in a situation of crisis, caused by the Covid epidemic, and in a situation that must be deeply disappointing to you, because you are not able to begin your architectural education at the school in Cambridge in the physical presence of your peers, TAs, and professors, it might help to remember Israeli writer David Grossman’s observation, made in his volume of essays *Writing in the Dark*: “Writing about reality is the simplest way to not be a victim.”

Aim at around 3,000 words. The essay counts for 50 percent of your grade.

Topics & Schedule

Sept 15	Introductory Lecture: A Life’s Work.
Sept 22	Readings: Rose, <i>Love’s Work</i> . Lecture: Plotting Catastrophe.
Sept 29	Lecture: Why Study Old Buildings?
Oct 06	Reading: Sebald, <i>Austerlitz</i> . Lecture: Architecture after Sebald. Presentation by Zach Ropel-Morski: ****.
Oct 13	Reading Week: no class.
Oct 20	First hand-in journal entries using the DropBox feature on Learn. Lecture: On Cultural History.
Oct 27	Reading: Kertesz, <i>Fatelesness</i> . Lecture: Step-by-Step.
Nov 03	Reading: Orwell, <i>Homage to Catalonia</i> . Lecture: On Life’s Disappointments. Presentation by Zaven Titizian: ****.
Nov 10	Second hand-in journal entries using the DropBox feature on Learn. Lecture: Exercises in Forensic Iconography.
Nov 17	Readings: Hurston, <i>Barracoon</i> . Lecture: Recalling the Middle Passage.
Nov 24	Lecture: Types and Stereotypes.
Dec 01	Reading: Arendt, <i>Eichmann in Jerusalem</i> . Lecture: Reflections on Plurality and the Order of Humankind.
Dec 14	Hand-in personal essay using the DropBox feature on Learn.

Remote Course Delivery Platforms & Communication

The course will use two platforms: LEARN will be used for communication, work submission, and grade recording and release. Microsoft Teams will be used for lectures.

Course Time Zone

All dates and times communicated in this document or in subsequent communications are expressed in Eastern Time (Local time in Waterloo Ontario, Canada). From September 8 – October 24 2020 times are indicated in Eastern Daylight Time (EDT, UTC—4:00) and from October 25 – December 31 2020, times are indicated in Eastern Standard Time (EST, UTC—5:00)

And Further

Fall 2020 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 LEARN. 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.

Late Work

Assignments that are handed in late will receive an initial penalty of 5% on the first calendar day late and a 5% penalty per calendar day thereafter. After 5 calendar days, the assignment will receive a 0%.

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

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 of discrimination, but also through practices and policies that must be rewritten. If you ever experience discrimination and need to report on instances of micro-aggressions and other forms of racism, sexism, discrimination against LGBTQ2S+, or disability, please note that there are different pathways to report these instances:

- A) if you feel comfortable bringing this up directly with the Faculty or person who has said or done something offensive, we invite you, or a friend, to speak directly with this person.
- B) If you do not wish to bring this up with this person directly, you are invited to reach out to the undergraduate office (Donna Woolcott or Maya Przybylski). If you contact any of these people in confidence, they are bound to preserve your anonymity and will be able to follow up on the report. Alternatively, you may always reach out to director Anne Bordeleau directly, and she will protect your identity and follow up on the report.
- C) Finally, 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.