

ARCH 428
SPRING 2022

ROME AND THE ROMAN CAMPAGNA

Instructor

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Course Location

Site Visits and Field Trips as indicated in the schedule below.

This course takes place in the actual sites and spaces of antiquity. In addition to archaeological space, it moves in the realms of research, speculation and consciousness. With very few exceptions, the lectures and activities associated with Arch 428 are situated in ancient sites in and around Rome - in Pompeii, Paestum, Baia and Cuma. The on-site lectures illuminate the remains of the buildings and cities of ancient Italy as architectural and cultural expressions. They deal 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, political and material culture of antiquity. Above all, architecture is dealt with as a form of mass communication in a pre-print world.

The present form of the city and the archaeological site are the primary references as they contain the traces of previous states and the ideas and authorities latent in them. Every site also presents a challenge to assess its historical and archaeological value, to recognize architectural principles that could 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.

While the organization of the material is generally chronological, there are several themes that are present in each lecture.

1. Architecture and the State

Using architecture to convey a political message is not unique to ancient Rome, but power in 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 the Romans. In Rome, politics, history, landscape and mythology made up a continuous and tightly woven fabric of concepts and images. The human form was everywhere. Symbolic figures, human and divine, were ubiquitous 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. It is also inescapable that architectural and urban space bear the imprint of militarism, oppression, and political violence.

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

Geology and Landscape are the most obvious backdrops to the development of Roman architecture. However, both in the city and in the countryside (*campagna*), the land forms themselves 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: *Kinetogenesis*

Roman architecture and urbanism is probably the most open and inventive in the pre-modern world. As William MacDonald observes:

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 kinetogenesis, a bring into being through motion."

4. Technique and Representation

Roman architects employed two sophisticated and highly disciplined systems of conception 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. The Modern Assessment

As MacDonald observed, the diversity of Roman architecture has presented a series of difficulties 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 played a central role in the governance of the ancient world and occupies a unique place in western and world culture. It has been a focus for conflicting political forces and cultural themes much broader than those that normally bear on the lives of cities. The result is a singular document in the history of urbanism and architecture, full of concrete images of ideology and authority. Specific examples of the art, architecture and urban design of ancient Rome will be presented 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 the *Aenied*, the *Metamorphoses* and *Scipio's Dream*.

EVALUATION

Evaluation will be based on a single term project: an essay written in the form of a manifesto or personal reflection. The submission of the final paper must take place on or before 6:00 pm August 8, 2022.

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
3. Yourcenar, M. *The Memoirs of Hadrian*, Penguin, 2000

ARCHAEOLOGICAL GUIDES

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

OTHER RECOMMENDED READING

(the asterisk 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 Romaine*
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 on site.

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| 1. | Sept. 13 | The Forum Tour | (V-all day) |
| 2. | Sept. 14 | Palaces for the People: Trajan's Forum | (V-3.5) |
| 3. | Sept. 15 | A Vaster Growth: The Pantheon | (V-3) |
| 4. | Sept. 16 | Hadrian's Villa | (V-all day) |
| 5. | Sept. 20 | Body and Spirit | (V-4) |
| 6. | Sept. 22. | To the Underworld (Cuma, Baia) | (ST) |
| 7. | Sept. 22 | The Mountain of Jupiter (optional) | (ST) |
| 8. | Sept. 23 | Pompeii | (ST) |
| 9. | Sept. 24 | The Doric Order (Paestum) | (ST) |
| 10. | Sept. 25 | Sperlonga | (ST) |

V = Visit

ST = South Trip

Remote Course Delivery Platforms & Communication

All presentations are live lectures in situ. There will be no recordings made.

Course Time Zone

All dates and times communicated in the document are expressed in Central European Daylight Time (CEDT Local time in Rome, Italy).

Fall 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.

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.

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 Isabel, before the deadline.

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.

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>).

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.

Students in Rome will have access to local Counselling.

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:

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.

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.