

ARCH 446-001 ITALIAN URBAN HISTORY
FALL 2022

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Course Locations Rome Studio Lecture Rooms
Site Visits
Walking Tours
Field Trips

I wish to express profound gratitude to Dr. Tracey Eve Winton and Dr. Anne Bordeleau who developed and taught this course before me. I have benefitted immeasurably from their work and wisdom.

The establishment of the Waterloo Rome Program in 1979 grew out of the twin desires to explore the history of architecture and the city in the most direct and inspiring possible ways and to reconsider the role of architectural drawing, to rescue it from being a pure instrument of production and marketing; to make it a vital and vivid source of analysis, inspiration, speculation and experimentation. In these senses the first years of the program were revolutionary. While the commitment to drawing weakened after the first decade of the program in line with the increasing dominance of digital imaging, Dr. Tracey Winton revived the focus on drawing and made it, once again, a touchstone of the Rome experience for Waterloo students. This tradition continues in 2022.

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 forward [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*

Arch 446 rests on the proposition that the City is the primary source for architectural thought and ambition; a central metaphor and motivator of design activity; and a defining condition for every project. Waterloo in Rome was a response to the fact that architecture had largely lost its connection to both human and 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 experience: from the streets and piazzas of baroque Rome, to the lucidity and order of the Renaissance city, to the immense symbolic power, freedom and energy of the cities and towns of Medieval Italy, and, underlying all, the foundations laid out in antiquity. Yes, it is a canon, absolutely not the only one, certainly 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 Zaire 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 Learning Objectives

The goal of the course is to follow the development the form of cities in Italy from the end of the ancient world to the dawn of the modern era, always considering the historical, political, intellectual, artistic, spiritual and social background. Most of all the aim is to see the city as a system of spaces and buildings that follow and express ideas about order, sustain urban life, and allow for movement, commerce, entertainment, worship and defense. Through lectures and site visits the course will demonstrate the ways in which buildings and spaces, public and private, work to maintain continuity, bring about change, enforce hierarchies and systems of power and reflect their breakdown. Coming out of this course you will have encountered the changes in form, the ideas and conditions that these changes express and the responses they produce.

While the focus of course falls naturally on the cities and buildings of Italy, primarily Rome itself, Ovid's words remind us: *Romanae Spatium est Urbis et Orbis Idem* (The world and the City of Rome occupy the same space) that the resonance between world and city of Rome is a constant in its history. The recent iterations of the course examine the wider role of the city and the individuals and institutions who built it, the influence on architecture and urbanism around the world, the role of Rome and Italy in the culture of Colonialism and Europeanism.

The course also requires students to create a graphic record of your experience in Italy – your experience of architecture and the city. The course does not try to teach you to draw. Rather it presents you with a challenge to use drawing as a medium to conceive of, represent, and analyze with the city in terms that you articulate and explore. In the course you will be presented with ideas about the city and with many examples of forces that influenced its form. You will learn to read cities, urban armatures, hierarchies, monuments and building types. You will also

be presented with many examples of architectural drawing and mappings from the past. How have cities been represented. What do these representations say about how the city is understood and what characteristics are valued. These images can inform and inspire you in your drawing. We will emphasize the dynamic quality of this graphic engagement with the world. Investigating the inherent dynamism of drawings, as they embody rituals, rhythm 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, diagrams, 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.

In class, in Rome and while traveling through Italy, we will observe the city as it changes in time. While familiarizing ourselves to different historical periods, we will pay attention to the greater socio-historical conditions that underpinned the slow or sudden mutations from one approach to the city and its artifacts to another. We will seek a better comprehension of the urban population in its internal constitution and through shifting internal power (nobility, religious orders, artisans, merchants, citizens etc.); we will also consider the city in its relation to what lies beyond its walls, from the faubourg to the villa. Moving from theory, philosophy and religious beliefs to their materialization in the form of drawings, buildings and cities, we will cultivate a sensibility to the relation between ideas and their material formulation.

Readings

Our main text will be the city. You will be encouraged to observe and record daily the pavements on which you walk, the walls that enclose the piazza where you pause, the street that directs your vision; focusing now on the scale of the neighborhood, the fluidity and diversity of the spaces, the facades of the buildings, the domes of the churches and a detail of a fountain. Your task is to record your daily reading of the city as drawings in your sketchbook, developing a range of graphic expressions and compositions that allows you to address the many facets of the city. Use drawings to record, explore and speculate. Try diverse media.

To orient our reading of the city and its artifacts, the following suggested readings may be useful. The last three in the list are original works of architectural theory.

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

Schedule

- Sept 27 5:00 pm: Introduction: Continuity and Change/Drawing the City
- Sept 28 9:00 am: Trastevere Tour
- Sept 29 5:00 pm: Lecture - The Rise of the Medieval Comune
- Sept 30 9:00 am: S. Clemente and the SS Quattro Coronati Tour
- Oct 3 9:00 am: Lecture – Florence 1418
- Oct. 4 5:00 pm: Lecture – Rome 1503
- Oct 12 9:00 am: Renaissance Rome Tour
- Oct 14 7:30 am: Villa Trip: Villa Lante (Bagnaia) and Villa Farnese (Caprarola)
- Oct 15 9:00 am: Baroque Rome Tour
- Oct 17-22 North Field Trip
THE IDEAL AND THE REAL
1. The Project of the City: Urbino from Federico di Montefeltro to Giancarlo da Carlo
 2. Between Ideal and Allusion: Alberti, Isabella d'Este and Giulio Romano in Mantova
 3. The Ideal Villa: Palladio and the House as Temple
 4. The Theater and the City: Parma (Aleotti, 1618-19), Vicenza (Palladio, 1585)
- Oct 25 5:00 pm: Lecture – The Schismatics

Projects

General requirements:

1. All projects are to be done in your sketchbook(s).
2. The sketchbook must be of a minimum size of A5.
3. You should draw every day, starting at the beginning of the term.
4. You must label each drawing with its date and location.
5. *Make Rome the Map of Your Mind* (Gabriele Sardo).

Project I: THE MONUMENT: INDICATIVE/SUBJUNCTIVE

What **is**
versus
What **could, should, or might be**

The first project, conducted in the first days of the Rome Term, is due at 10pm on Friday, October 7th.

In your early days in Rome you will encounter a multitude of urban artifacts that could be understood as “Monuments.” Thinking roughly like Rossi, these are urban elements that are exceptional, invoke a temporal dimension, and convey a sense of pathology or propulsion. You will want to start drawing them and thinking with them. This project is simply a prompt to get out and draw and to use drawing as a mode of speculation. Select a ‘Monument’ - the choice of object and exact definition is yours. Make an ‘Indicative’ drawing or drawings that show the actual condition of your selected object or system of objects. Then create a ‘Subjunctive’ image or images that transform the object according to what might be imagined, or possible. The axis of transformation can be temporal, but it may also be material, formal, typological, symbolic or ideological. The idea here is to make the actual ‘Monument’ legible and generative. This is not a cartoon or a pun. Make it part of an architectural discussion. Make notes as desired.

Rome can be overwhelming at first. Try to use this exercise as a lever to enter an architectural dialogue with the city and things in it. Think seriously. Draw as best you can. Develop your own approach to drawing.

Submission:

Scan or photograph from your sketchbook and submit your two Monument studies (at least two drawings) to erhalden@uwaterloo.ca by 10:00 pm Friday, October 7, 2022.

You are required to label your drawings with at least the location and date.

Project II: FORMA URBIS

The second project will be conducted during the Villa Trips and the North Trip.

It is due at 10pm on October 28, 2022

Armatures consist of main streets, squares, and essential public buildings linked together across cities or towns from gate to gate, with junctions and entranceways prominently articulated. They are the setting for the familiar Roman civic building typology, the framework for the unmistakable imagery of imperial urbanism. As the central arenas of public activity, they are integrated functional and symbolic wholes. Their dominant characteristic on the ground is directional and spatial unity, an indivisibility underwritten by fluid, unimpeded connections. Though they differ widely from place to place in size and plan and in degree of formal complexity, they are all conceptually and schematically analogous, and are made up of elements and motifs from the same architectural repertory.

William L. MacDonald, *The Architecture of the Roman Empire*

Project II requires of a series of 10 sketches or sets of sketches that present and analyze an 'urban armature.' Two of these sketches will be done on the Villa Trips, the other sketches will be drawn daily during the North Field Trip. In each drawing you will sketch out the urban armature of the place visited.

Submission:

Scan or photograph from your sketchbook and submit a minimum of seven urban armature drawings as pdf's to erhalden@uwaterloo.ca by 10:00 pm, October 28, 2022.

You are required to label your drawings with at least the location and date.

Project III: PALIMPSEST

Drawn in Rome and while traveling over the term, Project II is due at 6:00 pm on November 23, 2022

In Italy every town and house is a palimpsest of two or three thousand years of building and decay.

R. Page

Project III is your composite record of your time in and engagement with a country full of urban and architectural palimpsests. It will consist of a series of at least 75 sketches, drawn over the course of the semester in a sketchbook. Your sketchbook must be of a minimum size of A5.

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

Your sketchbook is a collection of architectural images, notes, memories and speculations. It should record your sense of urban objects, spaces, history,

processes and life. It is the map of your time and your mind in Italy. It is objective, autobiographical and speculative. It can be a source of inspiration for your design and an instrument for critical examination of the material imparted in the lectures and field trips.

The first two projects form part of the final submission and are included in the 75 drawings required.

Submission:

Submit your sketchbook to the Waterloo Rome office by 6:00 pm November 23, 2022. It will be evaluated and returned to you on November 28.

Evaluation

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|-------------|-----|
| Project I | 10% |
| Project II | 30% |
| Project III | 60% |

You will be evaluated on the following criteria:

1. completeness of the three assignments (2, 10 and 75 sketches respectively, numbered sequentially. The 2 and the 10 are included in the 75)
2. visual evidence of a personal and deliberate approach to representing architecture and urban form;
3. quality of the graphic analysis of buildings and the 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.

A Final Note of Reflection

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”

Fall 2022 COVID-19 Special Statement

Given the continuously changing 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 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 this penalty 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>). Students will have access to a Counsellor in Rome.

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.

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.