ARCH 446   ITALIAN URBAN HISTORY
FALL 2018   Instructor:
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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)
                Rome Studio Lecture Room
                Thursday 5pm - 7pm (normally)
                Site Visits and Field Trips
                Wednesdays 9am – 1pm and some Fridays 9am – 6pm

The creation of the Waterloo Rome Program was originally driven by the twin desire to explore the history of architecture and the city in the most direct and inspiring possible ways 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 ascent of digital imaging, Dr. Tracey Winton revived it and made it once again a touchstone of the Rome experience for Waterloo students. This tradition continues in 2018.

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 Intentions

The goal of the course is to the trace the form 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.

In class, in Rome and while traveling through Italy, we will seek a greater awareness of the city as it grows 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, popolo, prince, artisans, merchants, 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 read, daily, the pavements on which you walk, the walls that enclose the piazza where you rest, the street that directs your vision, focusing now on the scale of the neighborhood, then on a detail of a fountain. Your task is to note your daily reading of the city as drawings in your sketchbook, developing a range of graphic expressions and compositions that allows you to address its many facets.

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*, London: Routledge, 1978

- Italo Calvino, *Invisible Cities*, trans William Weaver, New York: Harcourt, 1978
- Christian Elling, *ROME, The Biography of Her Architecture from Bernini to Thorvaldsen*, Bolder: Westview, 1975
- Lauro Martines. *Power and Imagination*, New York, Knopf, 1979
- Joseph Rykwert, *The Idea of a Town*, Princeton: MIT Press, 1995
- R. Taylor, K. Rinne, S. Kostoff. *ROME, An Urban History from Antiquity to the Present*, New York: Cambridge, 2016
- Rudolf Wittkower, *Architectural Principles in the Age of Humanism*, London: Norton & Co, 1971

Schedule

September 4   5:00 pm: Introduction: Drawing the City

September 7   9:00 am Trastevere Tour

September 12   9:00 am: Tour - S. Clemente and the SS Quattro Coronati

September 13   5:00 pm: Lecture - Continuity and change: the foundations of the medieval City

September 14   Project #1: Monument is due at 6:00 pm

September 19   no class

September 27   5:00 pm: Lecture – The Rise of the Medieval Comune

September 28   Tivoli Trip: Villa d'Este (Hadrian's Villa)
(Saturday)   Civilizing Nature: Myths, senses and the changing attitude towards nature

October 3   9:00 am: Tour – Renaissance Rome

October 4   5:00 pm: Lecture – Florence 1418

October 5   Villas Trip: Villa Lante (Bagnaia) and Villa Farnese (Caprarola)

October 15423 North Field Trip
               MOVING BETWEEN THE REAL AND THE IDEAL IN THE THEATER OF THE CITY
               1. A New Heaven and a new Earth: Madonna di S. Biagio and Pienza
               2. The Space of Good Government: Siena
               3. The City as Symbol: Gubbio and Urbino
               4. From Ideal to Illusion: Alberti and Romano in Mantova
               5. The Ideal Villa: Villa Rotonda
               6. The Theater and the City: Parma (Aleotti, 1618-19), Vicenza (Palladio, 1585)

October 24   9:00 am: Tour – Baroque Rome

October 26   5:00 pm: Lecture – Rome 1503

October 29   Project #2: Forma Urbis is due at 6:00pm

November 1   5:00 pm: Lecture – Theatre of the City

November 7   5:00 pm: Lecture – The Schismatics: Nolli and Piranesi

November 23   Project #3: Palimpsest is due at 5:00pm

Projects

General requirements:

All projects are to be done in your sketchbook(s).

Three requirements:

- the sketchbook must be of a minimum size of A5;
- you should draw every day;
- you must label each drawing with its date and location.

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 5pm on September 15th.

In your first 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 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, wished for 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. 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 from your sketchbook and submit your two Monument studies (at least two drawings) to the Arch 446 LEARN site by 6:00 pm Friday September 14, 2018.

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 5pm on October 30, 2016.

"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 from your sketchbook and submit a minimium of ten urban armature drawings as pdf"s to the Arch 446 LEARN Site by 6:00 pm Monday October .29, 2018.

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 5pm on November 24th.

"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 a country filled with urban and architectural palimpsests. It will consist of a series of at least 80 sketches, drawn over the course of the semester in a sketchbook. Your sketchbook has to be of a minimum size of A5.

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 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 80 drawings required.

Submission:

Submit your sketchbook to the Waterloo Rome office by 6:00 pm Friday November 23, 2018..
Your sketchbook will be returned to you on November 28.

Evaluation

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

You will be evaluated on the following criteria:
- completeness of the assignments (2, 10 and 80 sketches respectively, numbered sequentially);
- visual evidence of a personal and deliberate approach to representing architecture and urban form;
- quality of the graphic analysis of buildings and the urban landscape - past and present, real and imaginary, visible and invisible;
- sustained attention to detail, layout and methods of representation;
- development of representational skills and graphic investigation skills; evidence of sustained effort.

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.