

FOURTH CENTURY

ROMAN ROADS

VIA CASSIA

CONSTRUCTION

VIA FLAMINIA

THE METHOD

VIA NOMENTANA

VIA APPIA

INTENTION

PARCO DEGLIE ACQUE DOTTI BUCATINI CACIO E PEPE BUCATINI AMATRICIANA

TODAY'S APPIA

SITE OF TOMBS

CAECILIA METELLA

MONUMENTAL COMPLEX

VIA APPIA NUOVA

BASILICA OF SANT'AGNESE

MAUSOLEUM OF SANTA CONSTANZA

BASILICA OF CONSTANTINE

CATACOMB OF SANT'AGNESE

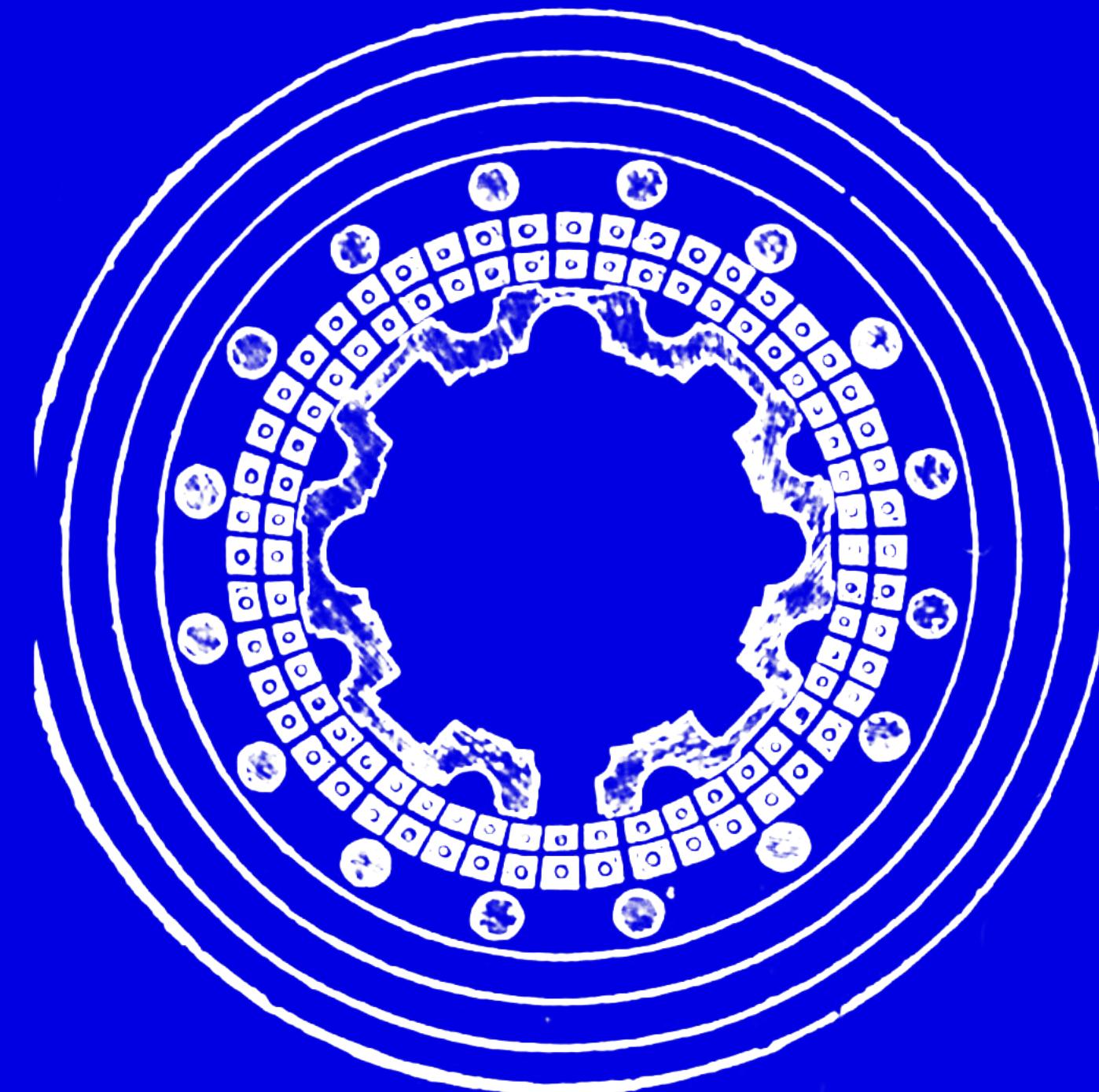


# LEGENDS NEVER DIE

Week 01: The Empire Period | Via Appia and the Catacombs

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29 slides

condensed in  
ten minutes  
are you ready?  
the last one  
of the day  
here we go  
you got this  
pull it together

# “bro”mante, rome + renaissance

the architect of the renaissance in rome

Classical  
Byzantine  
Romanesque  
Gothic  
**Renaissance**  
Baroque

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**1377 - 1446**

# **BRUNELLESCHI**

**“Do not share your inventions with many; share them only with the few who understand and love the sciences.”**



## Filippo Brunelleschi

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Italian designer and a key figure in architecture, recognized to be one of the founding fathers of the Renaissance. Straight out of Florence, he was well known for developing a technique for linear perspectives, as this became an influence of art as well. He started off as a sculptor/goldsmith and then began concentrating on architecture around 1418.

Brunelleschi's style was mainly influenced by Classical architecture as he introduced a new architectural vocabulary, new design principles, new constructional devices, and new combinations of forms.



Mich Cagniolo

# Michelangelo

b. 1475 - d. 1564



Michelangelo [Michelangelo di Lodovico Buonarroti Simoni] was an Italian sculptor, painter, architect and poet of the High Renaissance born in the Republic of Florence. He was regarded as the most famous artist of the Italian Renaissance, and is considered to be the greatest living artist in his lifetime. He considered himself primarily as a sculptor, as he thought of it as the supreme form of visual art. Painting came in second, followed by architecture. During the span of his life, he went to extraordinary heights to realize perfection in his art.

# Moses

ca. 1513 - 1515



# Timeline

**Early Renaissance**

ca. 1400 - 1500

**High Renaissance**

ca. 1500 - 1525

**Late Renaissance**

ca. 1525 - 1600

**Life of Michelangelo**

March 6, 1475 - February 18, 1564



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Mich Cagniolo

FEBRUARY 23, 2018

“I say we have been lied to:  
Mussolini is not dead.”

Italy’s unfinished business

ELIZABETH CHAN  
KOSUKE FUTSUKAICHI

“There was a sense of tradimento - that Italy’s new democracy had betrayed the partisans and was still a cover for Fascism.”

Tobias Jones

Author of The Dark Heart of Italy

1994 - 1995 | 2001 - 2006 | 2008 - 2011

SILVIO



“I am the Jesus Christ of politics.  
I sacrifice myself for everyone.”

BERLUSCONI

11%

Italy's unemployment rate

32%

Unemployment rate  
among young people



“Do it my way and  
earn more money.”

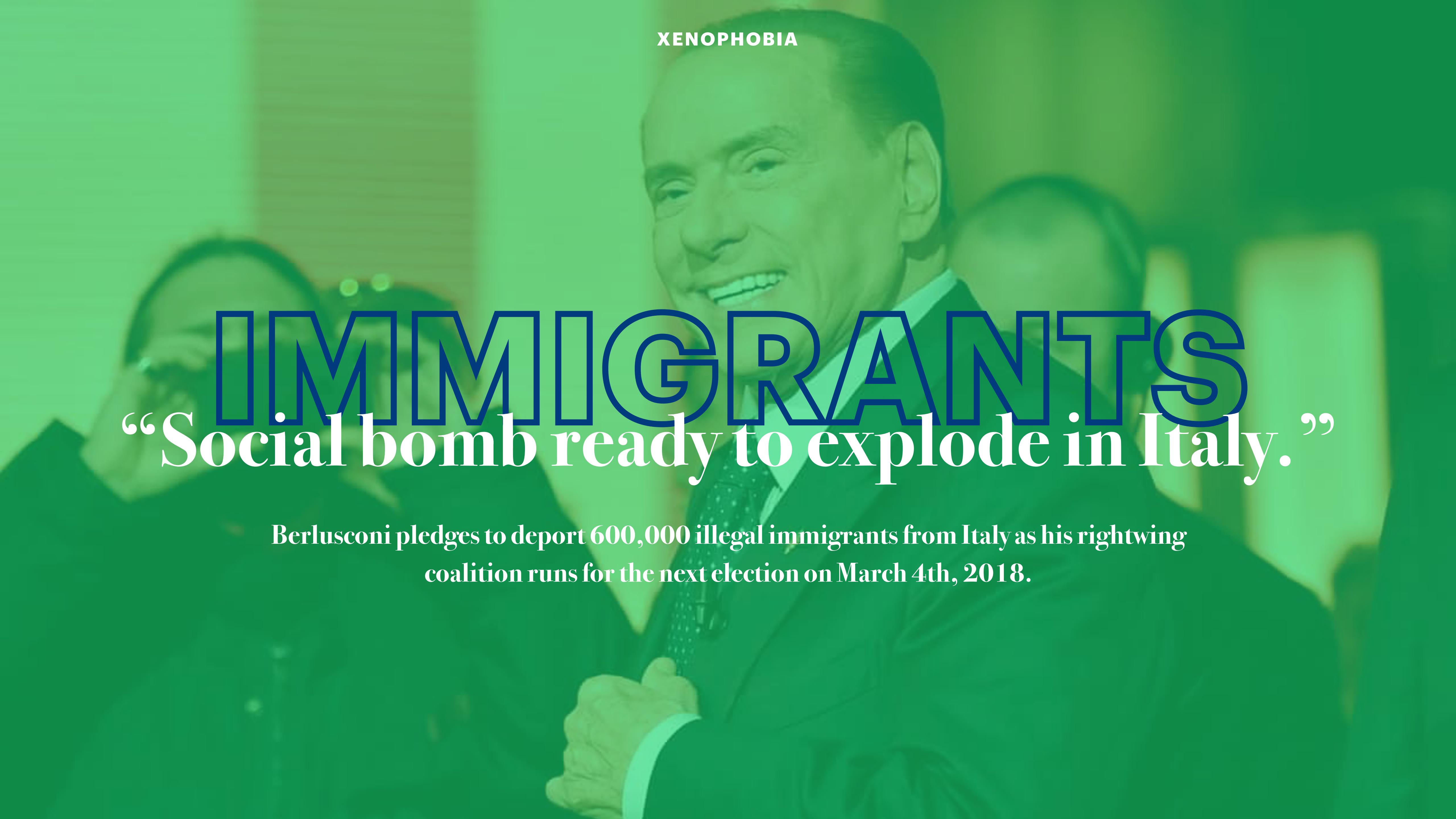
# CULTURE OF ILLEGALITY

STRAGE

SMEMORIZZATO

“In Italy, as in chemistry, nothing is created,  
nothing is destroyed, everything is transformed.”

Tobias Jones, Espresso Magazine



XENOPHOBIA

# IMMIGRANTS

“Social bomb ready to explode in Italy.”

Berlusconi pledges to deport 600,000 illegal immigrants from Italy as his rightwing coalition runs for the next election on March 4th, 2018.

GOLDEN ERA OF ITALIAN CINEMA

# CINECITTÀ

“Cinema is the most powerful weapon.”

Benito Mussolini

LA CINEMATOGRAFIA È L'ARMA PIÙ FORTE

Mussolini

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WEEK 08

MARCH 2, 2018

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RURAL ITALIA:  
STUDIES IN  
TUSCANY + UMBRIA

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# CIRCLE THREE: PITIGLIANO

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*Life in slow motion*



1. We want to **sing the love of danger**, the habit of energy and rashness.
2. The essential elements of our poetry will be **courage, audacity and revolt**.
3. Literature has up to now magnified pensive immobility, ecstasy and slumber. We want to **exalt movements of aggression, feverish sleeplessness, the double march, the perilous leap, the slap and the blow with the fist**.
4. We declare that the splendor of the world has been enriched by a new beauty: **the beauty of speed**. A racing automobile with its bonnet adorned with great tubes like serpents with explosive breath ... a roaring motor car which seems to run on machine-gun fire, is more beautiful than the Victory of Samothrace.
5. We want to **sing the man at the wheel**, the ideal axis of which crosses the earth, itself hurled along its orbit.
6. The poet must spend himself with warmth, glamour and prodigality to **increase the enthusiastic fervor of the primordial elements**.
7. **Beauty exists only in struggle**. There is no masterpiece that has not an aggressive character. Poetry must be a violent assault on the forces of the unknown, to force them to bow before man.
8. We are on the extreme promontory of the centuries! **What is the use of looking behind at the moment when we must open the mysterious shutters of the impossible?** Time and Space died yesterday. We are already living in the absolute, since we have already created eternal, omnipresent speed.
9. We want to **glorify war - the only cure for the world - militarism, patriotism, the destructive gesture of the anarchists, the beautiful ideas which kill, and contempt for woman**.
10. We want to **demolish museums and libraries, fight morality, feminism and all opportunist and utilitarian cowardice**.
11. We will sing of the great crowds agitated by work, pleasure and revolt; the multi-colored and polyphonic surf of revolutions in modern capitals: the nocturnal vibration of the arsenals and the workshops beneath their violent electric moons: the gluttonous railway stations devouring smoking serpents; factories suspended from the clouds by the thread of their smoke; bridges with the leap of gymnasts flung across the diabolic cutlery of sunny rivers: adventurous steamers sniffing the horizon; great-breasted locomotives, puffing on the rails like enormous steel horses with long tubes for bridle, and the gliding flight of aeroplanes whose propeller sounds like the flapping of a flag and the applause of enthusiastic crowds.

**FILIPPO MARINETTI  
ANTONIO SANT'ELIA  
FORTUNATO DEPERO  
UMBERTO BOCCIONI**



1909 – 1944

1909 – 1944

**FASCISM  
SOCIALISM  
MODERNISM  
TOTALITARIAN**

“..there is no longer any beauty except the struggle. Any work of art that lacks a sense of aggression can never be a masterpiece.”

TOTALITARIAN MOVEMENT

FUTURISM

“Idealists, workers of thought, unite to show how inspiration and genius walk in step with the progress of the machine, of aircraft, of industry, of trade, of the sciences, of electricity.”

MODERNIST  
Ch<sup>A</sup>Nge STANCE

DIMINISHING VITALITY  
RESTLESSNESS

ENERGY POWER OF THE MACHINE

SPEED

**VIOLENCE**

*Ugly Noise*

*A new visual language for design*

A new approach to all art forms

A politically charged ideology

**PERFORMANCE**      **MUSIC**  
**PHOTOGRAPHY**      **MANIFESTO**  
**STRIDENT**

**MODERN LIFE**  
**MODERN POETRY**  
**WArrrrrrrr RRR**

REJECT the PAST

**"WE CONDEMN ART AS FINISHED  
WORK, WE CONCEIVE OF IT ONLY  
IN ITS MOVEMENT, IN THE STATE  
OF EFFORT AND DRAFT.** Art is simply  
a possibility for absolute conquest.  
For the artist, to complete is to die."

# **DARK SIDE *of* FUTURISM**

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**INSPIRING BIGOTRY TOWARD MINORITY GROUPS**

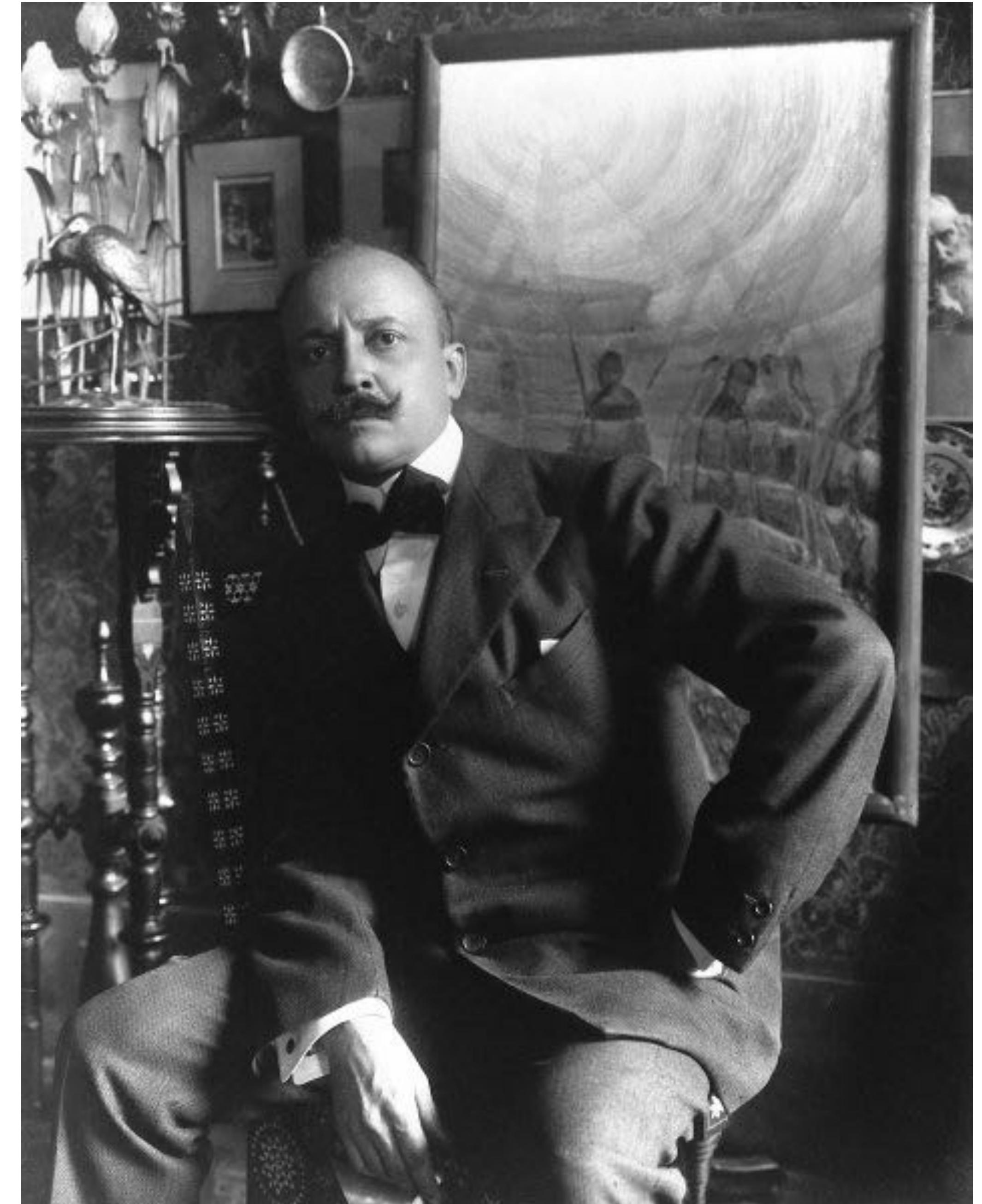
**ENCOURAGING WAR AND VIOLENCE**

***Promoting Contempt for Women.***

*"WHAT IS THE USE OF LOOKING BEHIND AT THE MOMENT WHEN WE  
MUST OPEN THE MYSTERIOUS SHUTTERS OF THE IMPOSSIBLE?"*

*"THE CAFFEINE OF EUROPE"*

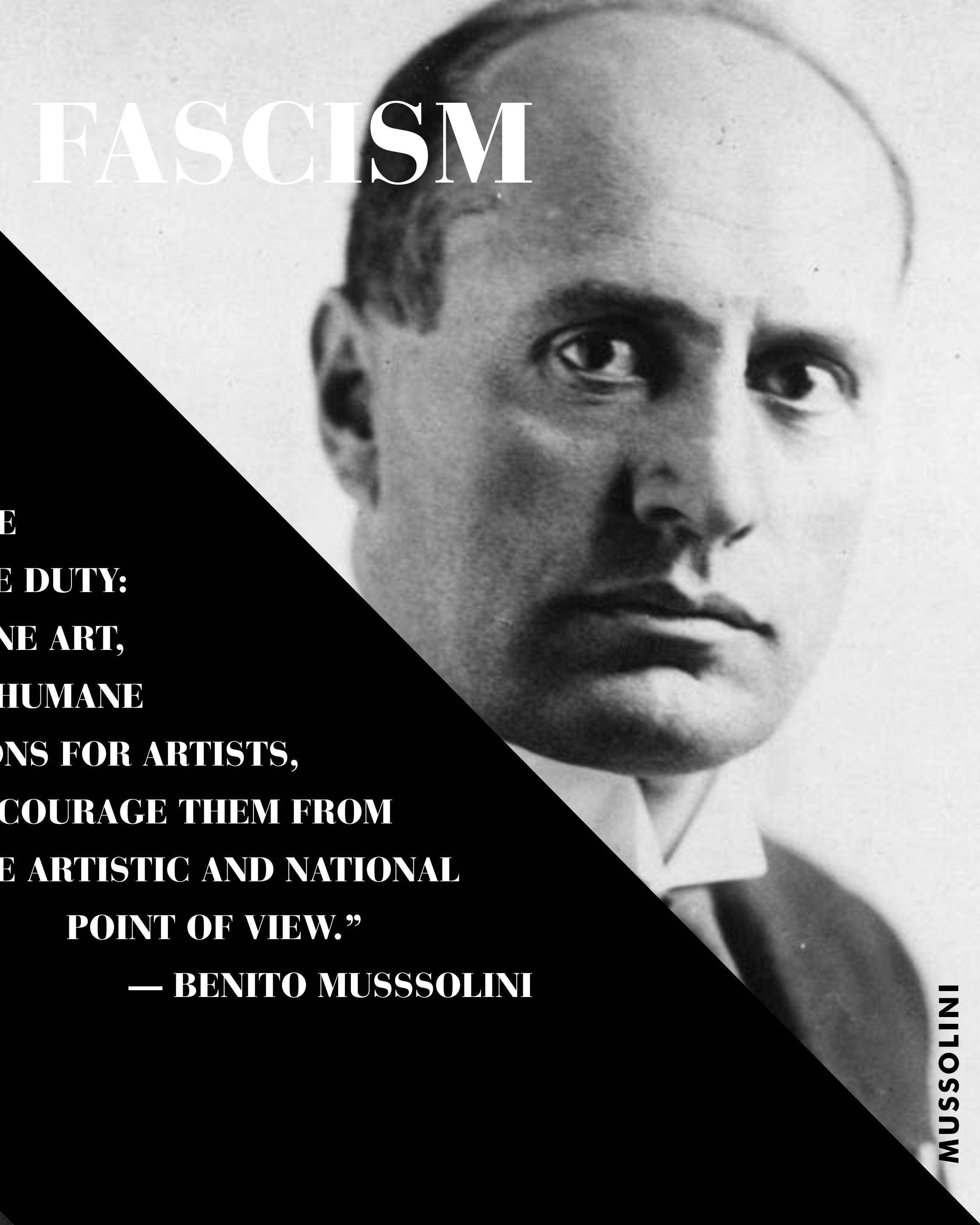
# FILIPPO MARINETTI

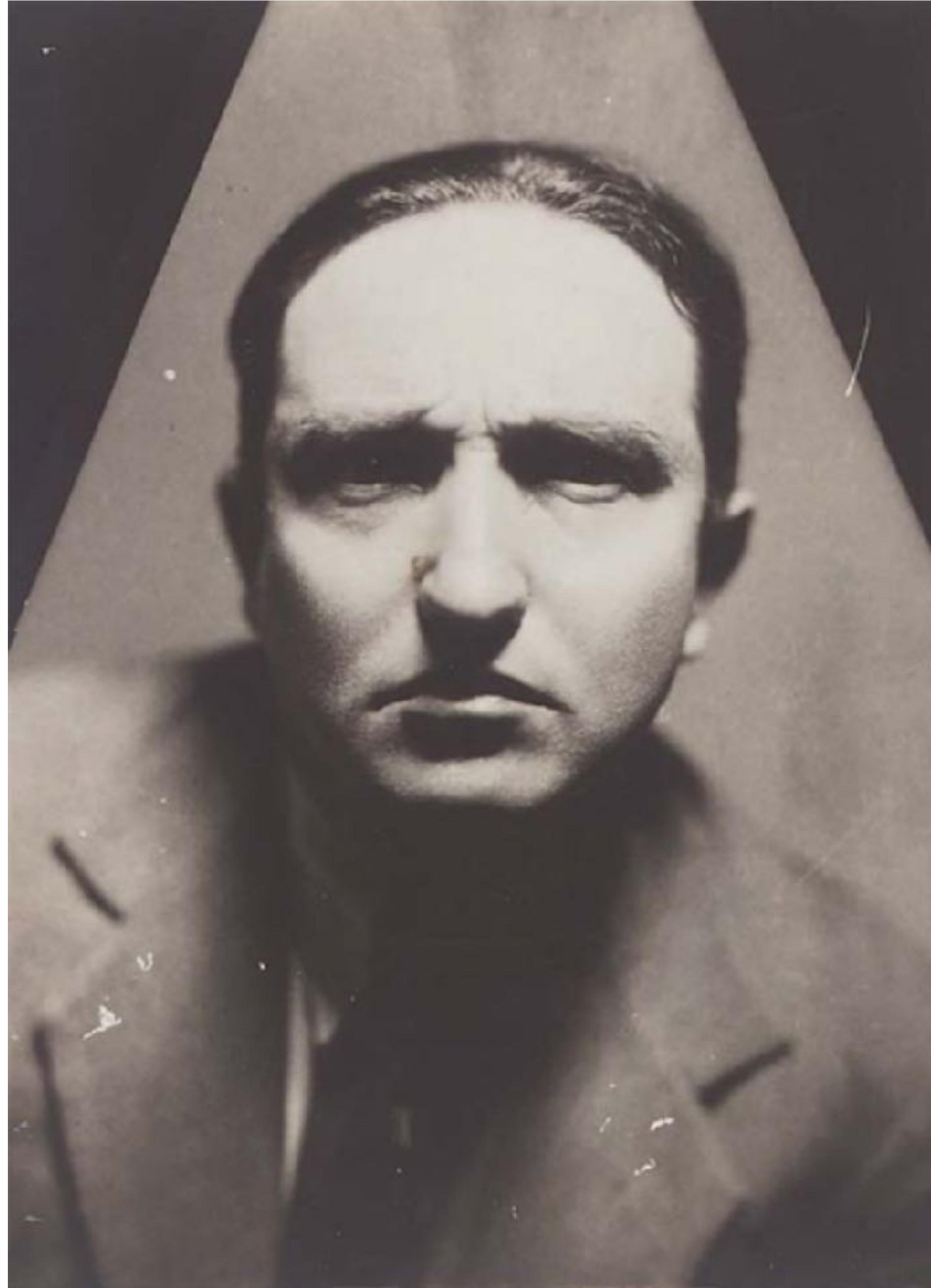


# FUTURISM

“I DECLARE THAT IT IS  
FAR FROM MY IDEA TO  
ENCOURAGE ANYTHING  
LIKE A STATE ART. ART  
BELONGS TO THE DOMAIN  
OF THE INDIVIDUAL. THE  
STATE HAS ONLY ONE DUTY:  
NOT TO UNDERMINE ART,  
TO PROVIDE HUMANE  
CONDITIONS FOR ARTISTS,  
TO ENCOURAGE THEM FROM  
THE ARTISTIC AND NATIONAL  
POINT OF VIEW.”

— BENITO MUSSOLINI

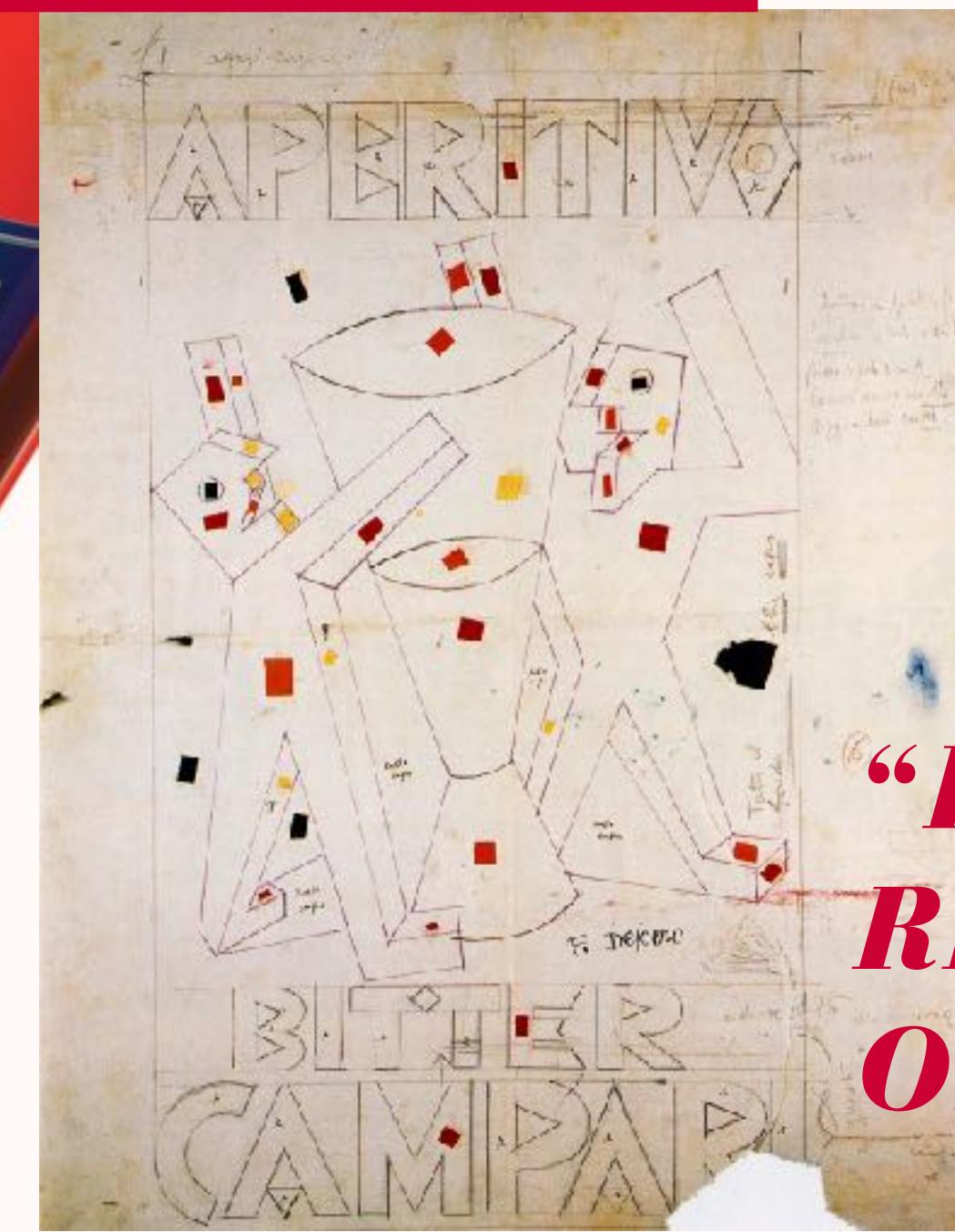




FORTUNATO  
**DEPERO**

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"WE FUTURISTS, BALLA AND DEPERO,  
SEEK TO REALIZE THIS TOTAL FUSION IN  
ORDER TO RECONSTRUCT THE UNIVERSE  
MAKING IT MORE JOYFUL, IN OTHER  
WORDS BY A COMPLETE RE-CREATION."



***"FUTURIST  
RECONSTRUCTION  
OF THE UNIVERSE"***

# THE BOLTED BOOK

THE BOLTED BOOK



Fortunato Depero

THE BOLTED BOOK

# UMBERTO BOCCIONI



THE CITY RISES (1910)

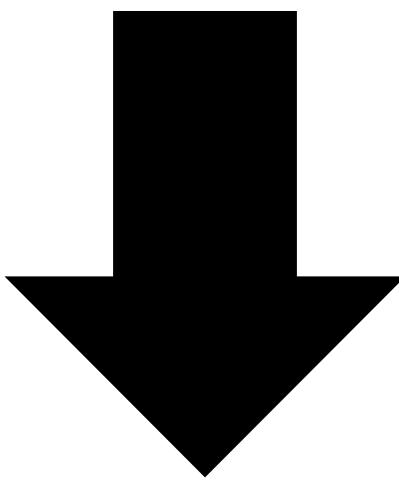
**"WE WILL DECLARE WAR ON ALL ARTISTS AND ALL INSTITUTIONS WHICH  
INSIST ON HIDING BEHIND A FAÇADE OF FALSE MODERNITY, WHILE THEY  
ARE ACTUALLY ENSNARED BY TRADITION, ACADEMICISM AND, ABOVE  
ALL, A NAUSEATING CEREBRAL LAZINESS."**

**"WE ARE SICKENED BY THE  
FOUL LAZINESS OF ARTISTS,  
WHO, EVER SINCE THE  
SIXTEENTH CENTURY, HAVE  
ENDLESSLY EXPLOITED THE  
GLORIES OF THE ANCIENT  
ROMANS."**



UNIQUE FORMS OF CONTINUITY IN SPACE (1913)

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Lerici  
San Terenzo  
La Bastia  
Baia Blu  
Portovenere  
Cinque Terre  
Pesto alla Genovese  
Trofie pasta  
Trenette pasta  
Focaccia  
Foccacia di Recco  
Fritto Misto  
Calamari alla Grigna  
Spaghetti Vongole  
La Mano a Fatima

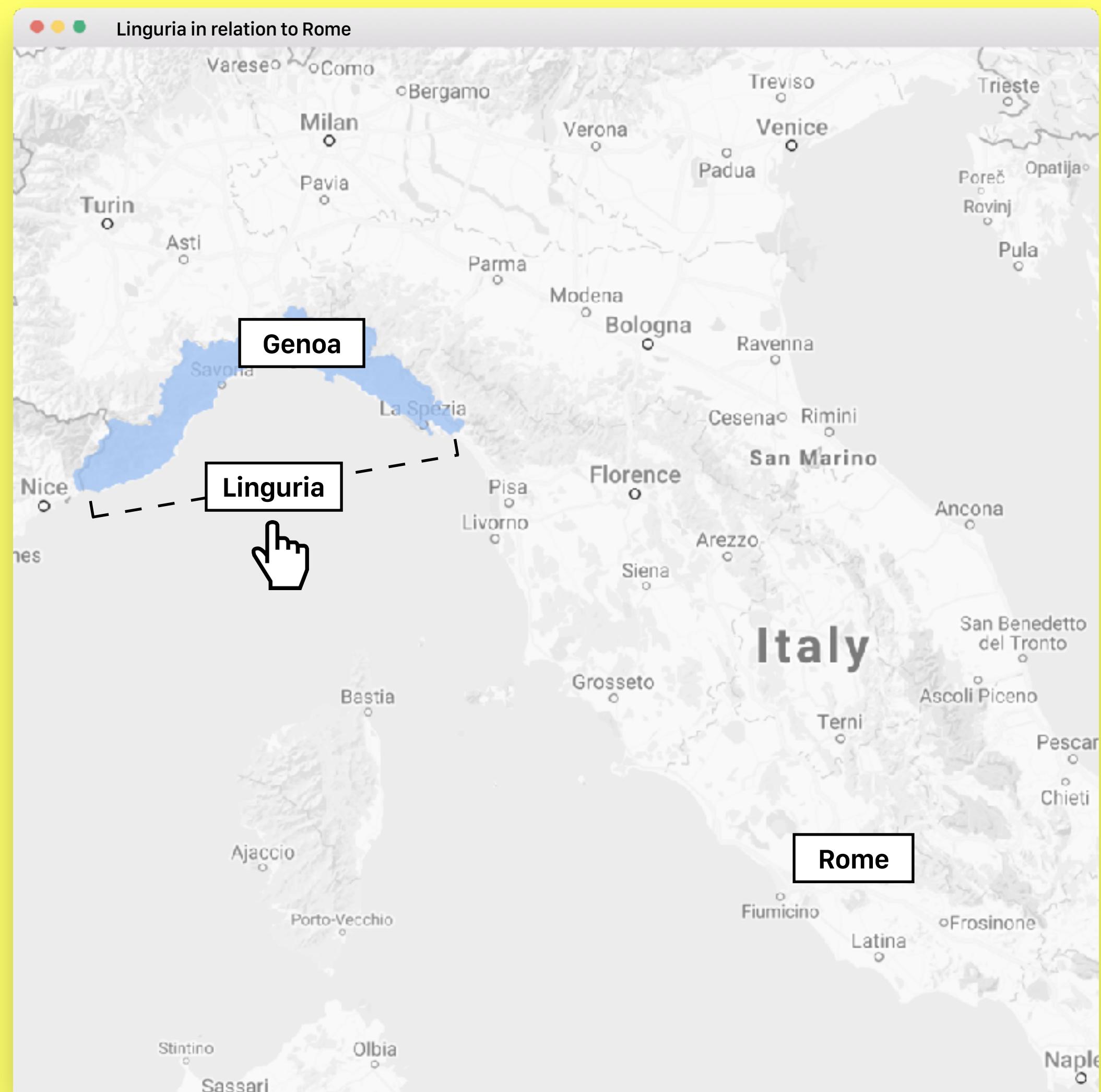


Jiguria

Here we go

# Linguria

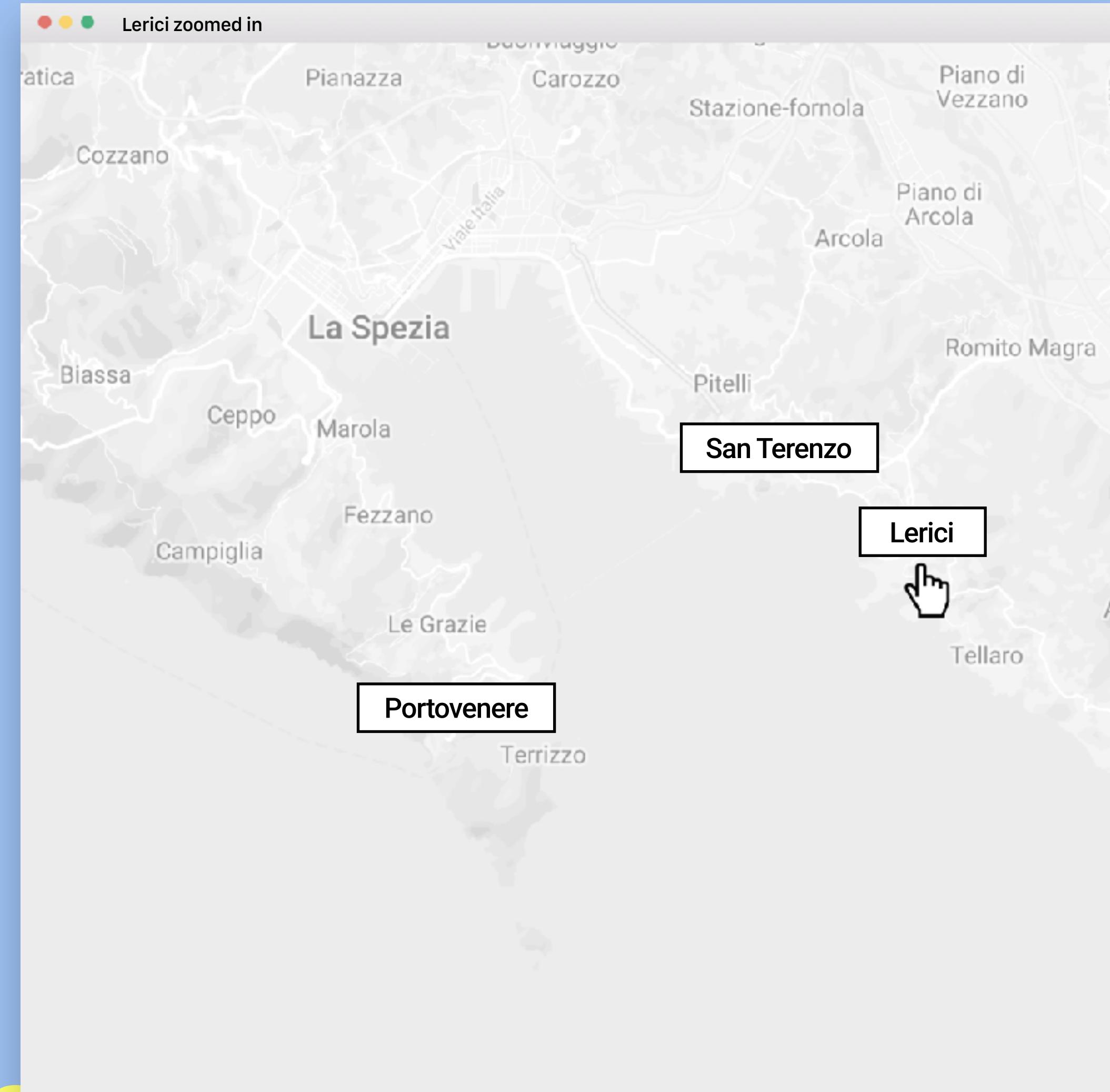
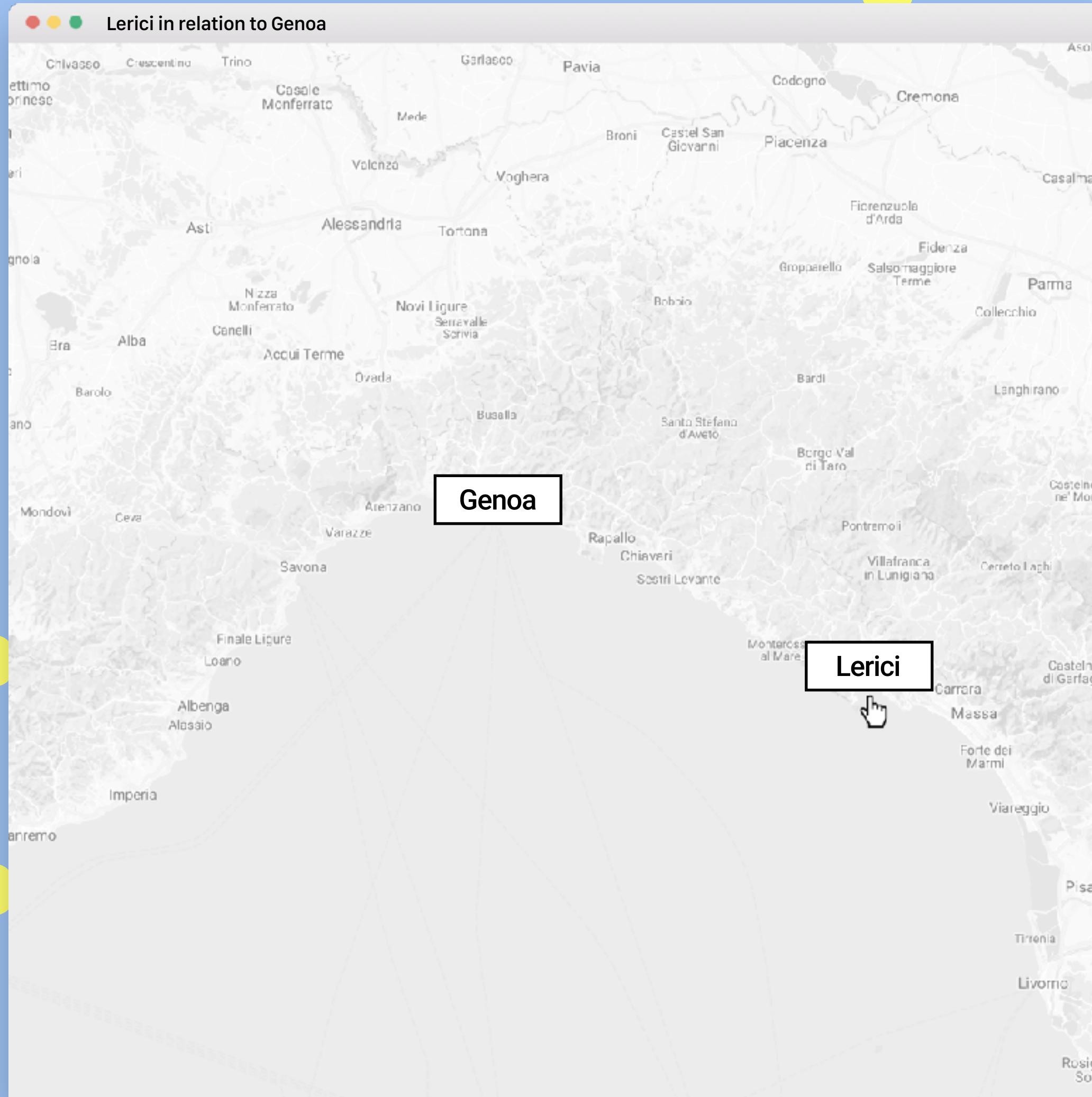
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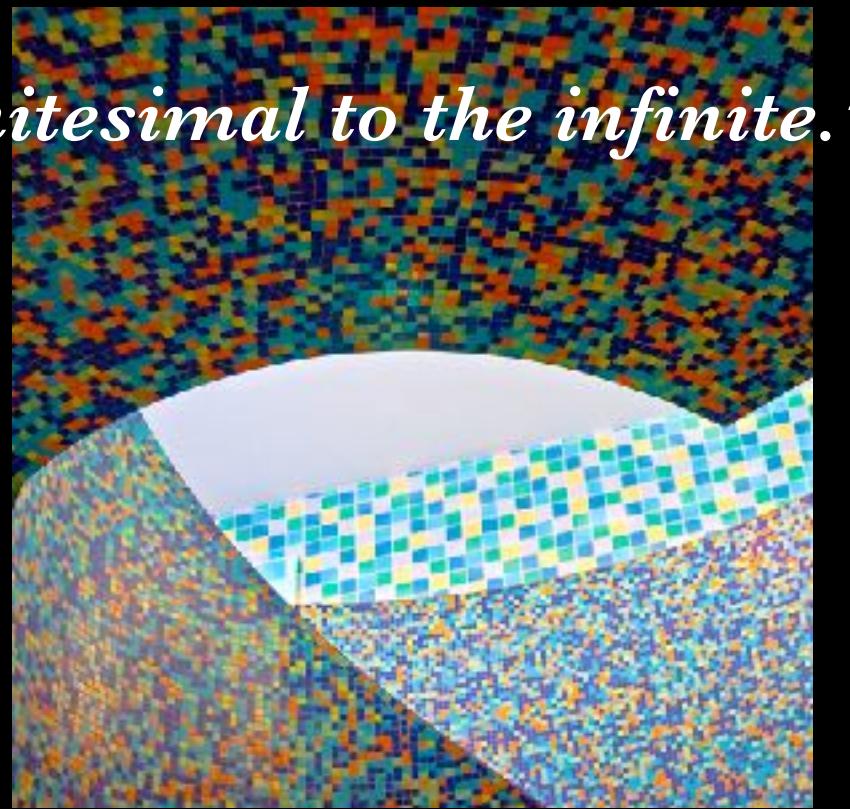
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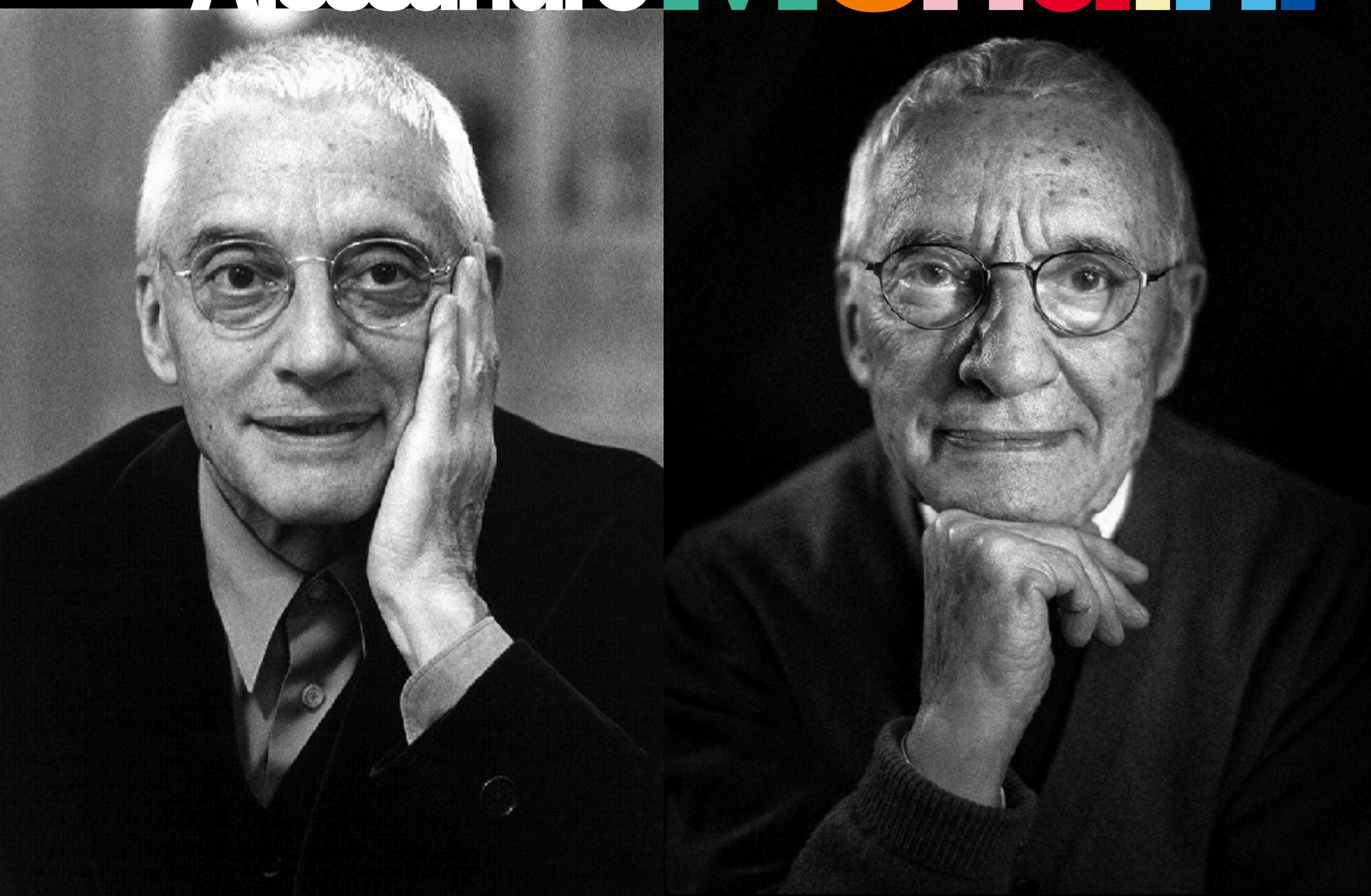
# Leiden



*“From the infinitesimal to the infinite.”*



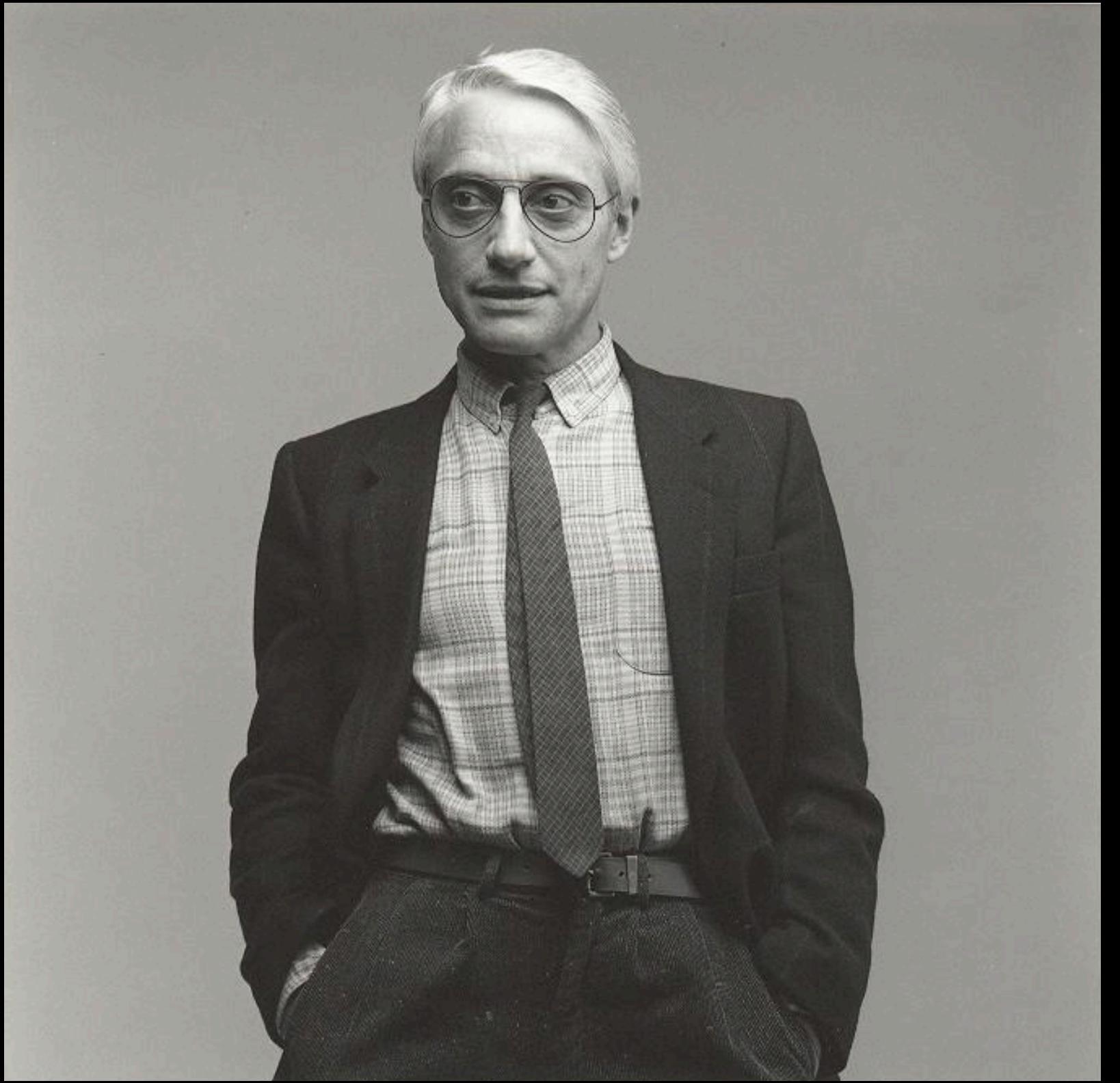
# Alessandro Mendini



**"I do not think of myself as a designer. I put together many different activities, I'm a mess."**

**Alessandro Mendini, main force behind the renovation of Italian design in the 80's.**

Alessandro Mendini





Redesigned Thonet Chair, Studio Alchimia, 1978

*Disobeyed the norms of industrial production and practicality.*

**“The message of our work lies in this atmospheric dust, this polyphonic rhythm. A throng of figures full of contrasts.”**

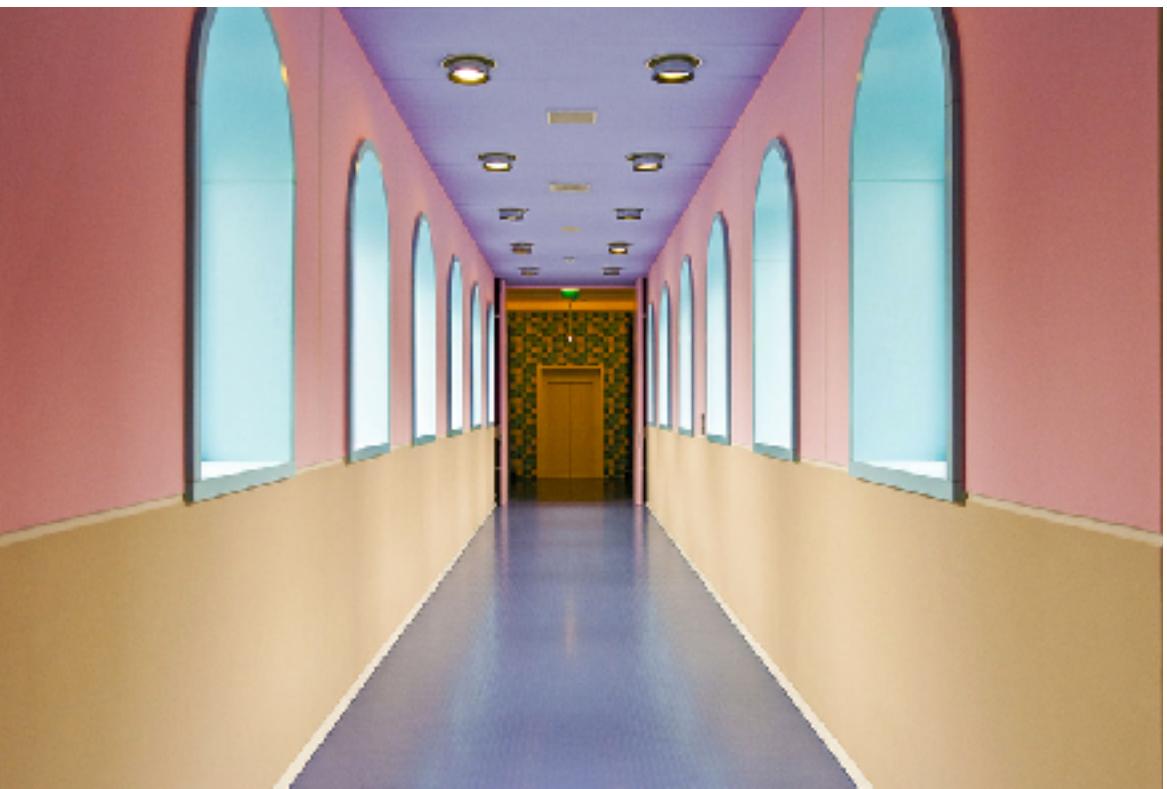
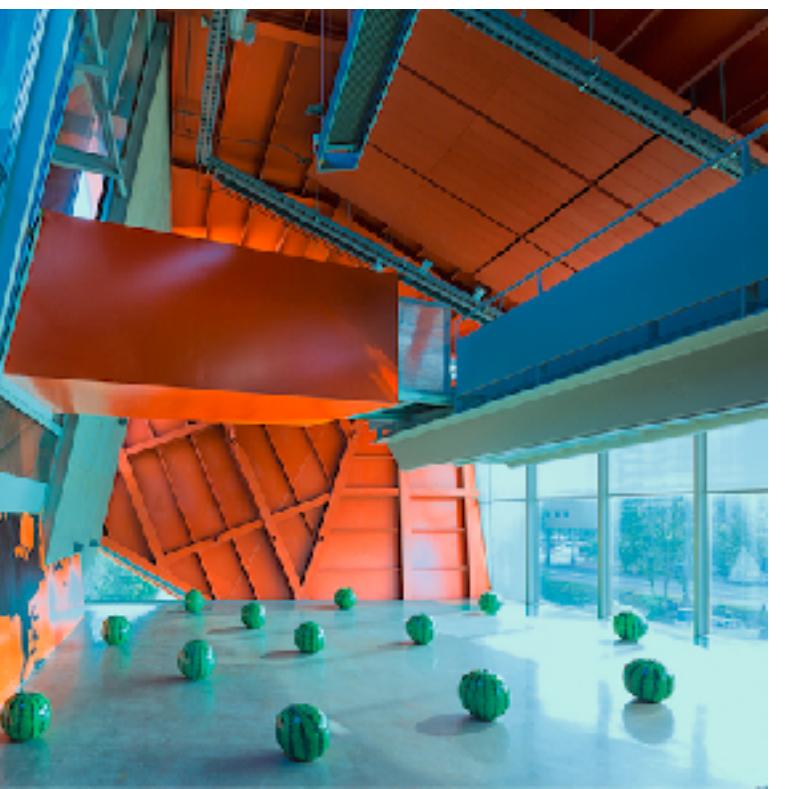
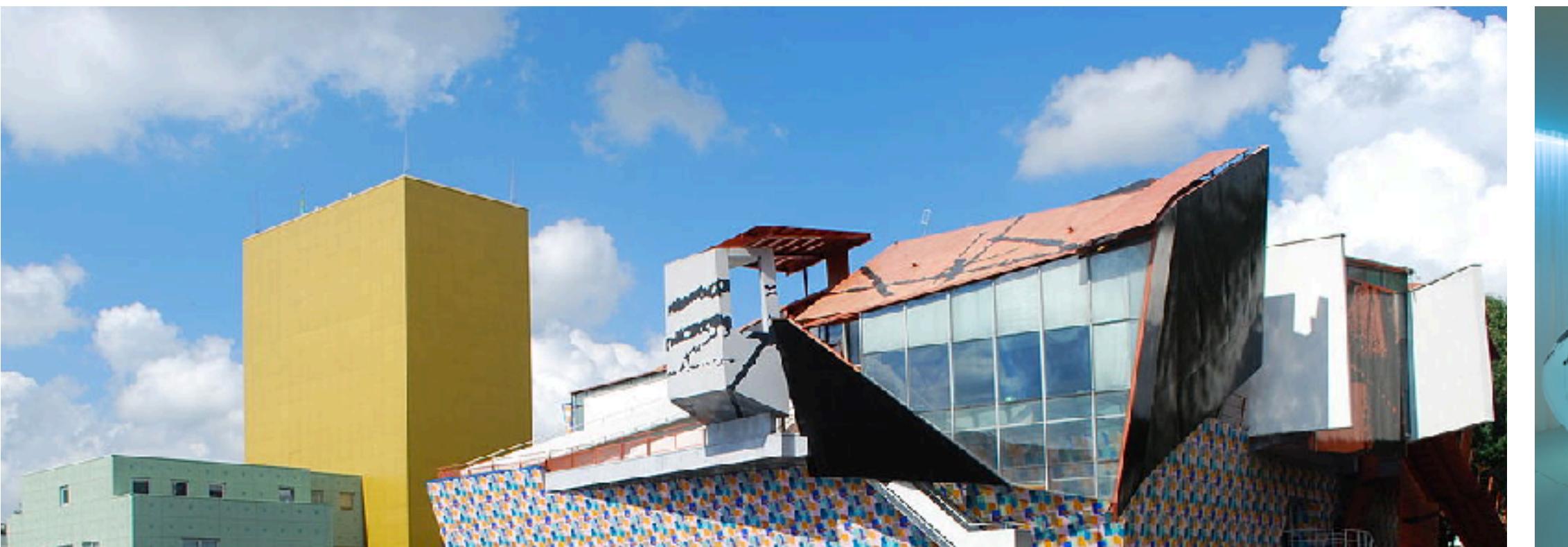
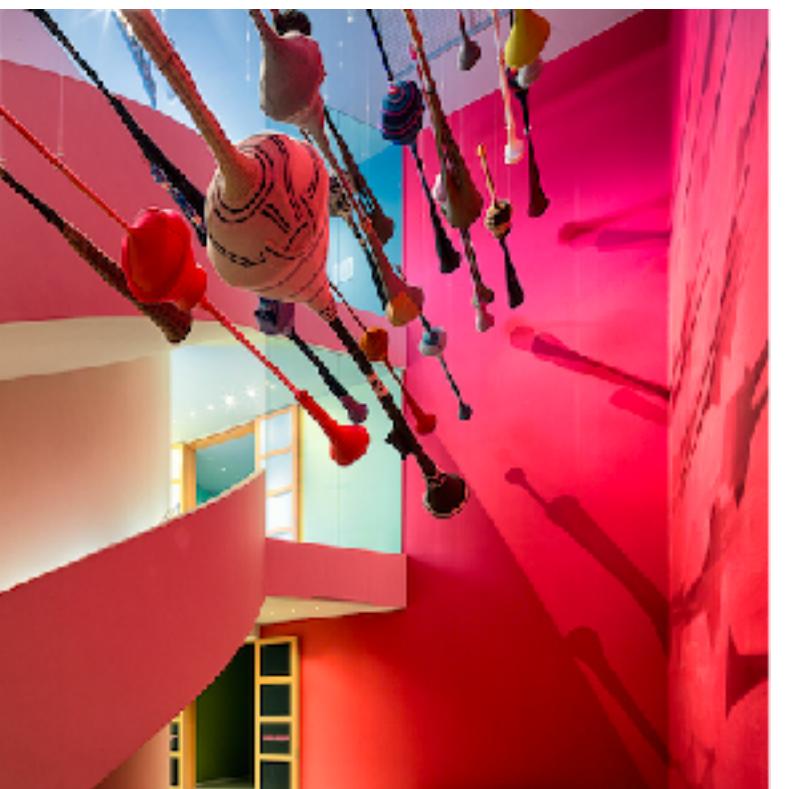
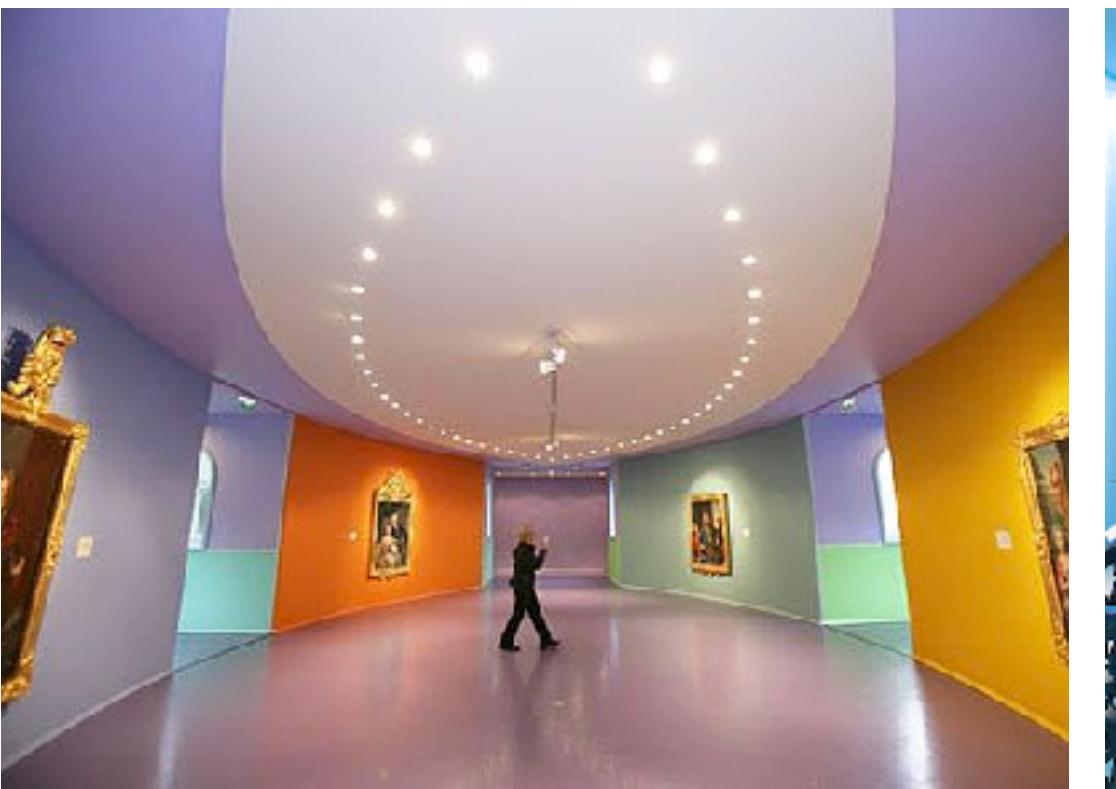
**“Because my way of working  
is to find a relationship with  
people that I like.”**

**Discourse for knowledge**

**Rules of Design #8: Introduce something unexpected [create a feeling of suspense]**



## 06 | Groninger Museum



Groninger Museum [1994]

## References

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