

ROMA IDDI 210S ITALIAN STYLE: ART AND DESIGN IN ROME

Mon-Fri: 9.30- 12.30pm

Credit Hours: 3

Course description

The Italian Style; Art and Design in Rome, is a survey course that examines the various aspects of Italian design both in fashion, objects, architecture, public and private artistic expression, personal style, and landscape. The course will familiarize students with the concepts of the Italian design system and how they have shaped the city of Rome as we know it today.

The course is divided in three thematic sessions focusing on the architecture of Rome, museum collections and cultural heritage and contemporary design, fashion and the film industry. Architecture, museums and fashion are subjects which highlight the peculiarity of Rome as a melting pot of testimonies from different historical periods and diverse cultures.

By first looking at the ancient contributions to art and design in Rome we will consider what is new and contemporary and ultimately examine the question of what defines contemporary 'Italian Style'. Can it be defined, and, if so, how? What constitutes Italian Design as one of the most dynamic industries in the world? What makes something "valuable"? Genres, high/low cultural sources and materials.

Learning Outcomes

The overall goal of the course is to enable students to understand the complexity of the Italian culture that goes beyond a simple chronology into an in- depth analysis of politics, customs, architecture, fashion, and the arts.

The course is using Rome as a classroom in order for students to learn to analyze the changing political and social context that influence Italian design and contemporary society. Students will be asked to engage in a variety of learning activities that are designed to help each achieve the goals of the course.

Rome is undoubtedly the most complete "text" in the world, to study architecture and the arts. The course aims to:

- lay the groundwork for a deeper understanding of the peculiarities of this discipline and how it affects human action and every-day life
- frame the work of the great masters of architecture who have left their traces in Rome, in the historical moment and context in which they were at work, highlighting difficulties, sources of inspiration, social tensions, political and religious rivalries
- present and explain "in situ" crucial projects for each historical period, from the birth of Rome to the major works recently completed, and next to them, the importance of the urban matrix and the characteristics of spontaneous housing in the city of Rome whilst teaching students architectural drawing
- develop a critical discourse around questions as the anthropological basis of collecting, the perception of a collection and the bias between a private collection and a public museum
- familiarize students with museum and gallery activities while examining larger aspects of these institutions in the management of their collections
- identify and effectively apply the use of visual arts concepts and vocabulary in verbal and written formats
- enable students to understand contemporary art trends, major artist's works, and historical movements
- examine the attitude of the Italians towards their cultural heritage and heritage institutions and focus in particular on the economic impact the various art sectors have in Rome

Course Requirements

Required readings:

- Heilbrun, James and Gray, Charles M. *The Economics of Art and Culture*, 2nd ed. ,Cambridge: Cambridge Univ. Press, 2001. ISBN: 0521637120; Cost: To Be Determined.
- Ward-Perkins, J. *Roman Architecture*, Phaidon Inc. Ltd. , 2004. ISBN: 1904313191; Cost: To Be Determined.

Additional readings:

- Alexander, Edward P. *Museums in Motion: An Introduction to the History and Functions of Museums*, Walnut Creek, CA: AltaMira Press, 1996
- Boswell, D. (ed.) *Representing the Nation: a reader. Histories, heritage and museums*. London: Routledge, 1999
- Bourdieu, Pierre. *The Field of Cultural Production*, ed. Randal Johnson, New York: Columbia Univ. Press, 1993
- Clifford, J. 'Museums as contact zones'. In D. Boswell et al (eds). *Representing the Nation: a reader. Histories, heritage and museums*, London: Routledge. 1999
- Cook, P. and Bernink, M. *The Cinema Book*, The British Film Institute, 1999
- Grampp, William D. *Pricing the Priceless: Art, Artists, and Economics*, New York: Basic Books, 1989
- Greenberg, R. *Thinking About Exhibitions*. London: Routledge, 1996
- Hooper-Greenhill, E. (ed.) *Museums and the Shaping of Knowledge*, Routledge, 2007
- Hopkins, David. *Art after Modern Art, 1945-2000*, Oxford and New York: Oxford UP, 2000
- Jones, S. Crossing boundaries. *Museums Journal* 29, 1994
- Kaplan, F.E.S. (ed.) *Museums and the Making of 'Ourselves': the role of objects in National identity*, London: Leicester University Press, 1996
- Karp, I. and S.D. Levine (eds) *Exhibiting Cultures: the poetics and politics of museum display*, Washington: Smithsonian Institution Press, 1992
- Karp, I., C. Mullen Kraemer and S.D. Levine (eds) *Museums and Communities: the politics of public culture*, Washington: Smithsonian Institution Press, 1992
- McClellan, Andrew. (ed.), *Art and its Publics: Museum Studies at the Millennium*, Malden (MA) – Oxford – Carlton: Blackwell Publishing, 2003. LANDMAN LIBRARY – DIGITAL RESOURCES
- McClellan, Andrew. *The Art Museum from Boullée to Bilbao*, Berkeley: University of California Press, 2008.
- Merriman, N. *Beyond the Glass Case*. Leicester: Leicester University Press, 1991
- Murray, P. *Architettura del Rinascimento Italiano*, Laterza 2006
- O'Doherty, Brian. *Inside the White Cube: The Ideology of the Gallery Space*. Berkeley, CA: Univ. of California Press, 1986
- Pearce, S. *On Collecting: an investigation into collecting in the European tradition*. London: Routledge, 1995
- Portoghesi, P. *Roma Barocca*, Laterza, 2002
- Robert Lacy, *Sotheby's: Bidding for Class* , Boston, New York: Little, Brown, 1998
- Sharon McDonald (ed.), *A Companion to Museum Studies*, Malden (MA) – Oxford – Carlton: Blackwell Publishing, 2006. LANDMAN LIBRARY – DIGITAL RESOURCES
- Shiner, Larry. "Architecture vs. Art: The Aesthetics of Art Museum Design," *Contemporary Aesthetics*, 5, 2007
- Simon J. Knell, Suzanne MacLeod, Sheila Watson (eds.), *Museum Revolutions: How Museums change and are changed*, London-New York: Routledge, 2007. LANDMAN LIBRARY – DIGITAL RESOURCES
- Stone, P.G. and B.L. Molyneux (eds) *The Presented Past: heritage, museums and education*. London: Routledge, 1994
- Szántó, András "The Business of Art," *American Prospect*, 11/8, February 28, 2000
- Tyler Cowen, *In Praise of Commercial Culture* ,Cambridge, MA: Harvard Univ. Press, 1998

A COURSE PACK with further readings (articles & book chapters) related to the lectures and visits will be handed out in class.

Texts and Papers

Mid-Term Exam, Final Exam, Oral Presentation of the Research Project and Research Report.

A research project presented both as an essay and as an oral presentation in class, will allow students to put into practice the principles of collecting and museum design.

Forms of Assessment:

a. Mid-Term (25%) and Final Exam (25%):

Both the mid-term and the final exam consist of two parts. Part One has short answer questions, while Part Two has an essay where students will display their critical analysis skills, combined with the readings from the course.

b. Independent Research Project (30%):

You are required to develop a proposal for a cultural event or exhibition based on a collection or theme, and, present it to an audience. Your project should be accompanied with textual explanations, diagrams of the layout of the exhibit, photocopies of the pieces you will exhibit and where they go in the exhibition. Your cultural event or exhibition should address the following questions: Why is this event important? Have there been others treating this material? What social, political and economic realities underwrite your exhibition script? What ethical issues are involved? Where will the event be held? (In an existing museum or space? in a new facility? in the U.S. or abroad? or should it be a virtual exhibition on the internet). How, if you choose to do so, can you make use of existing sites on the internet and their publicity to make your point? Which internet sites are “safe” to use to promote heritage? Max. length of the research assignment: 4.500-5.000 words (2.0 space, Times New Roman font). Your research project should include a full prospectus for the exhibition/art catalogue, your museum/event profile along with the full bibliography that you have used for your background research. Appropriate references and credit should be presented in the form of endnotes or footnotes.. All assignments should be submitted both electronically and as a hard copy and topics must be selected in agreement with the instructor. The research project requires at least 5 scholarly references (books, scholarly articles). Max. 4.500-5.000 words (2.0 space, Times New Roman font).

c. Class participation (20%):

Students are encouraged to complete their readings *before* each lesson to provide for the greatest possible assurance of comprehension and participation in the discussion of the material. Students are encouraged to contribute to group discussions with informed and insightful comments, questions and responses.

Class Schedule

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| Session 1 | | |
| Architecture in Rome: what do the buildings say to us? | | |
| Visits to buildings, piazzas and unique corners and districts of the city will look at the various styles of architecture from ancient to fascist times and consider what each brings forth from the other. The participants will begin to discern and define ‘beauty’, ‘power’ and ‘pertinence’ as they learn about the various time periods and eras and what they meant to the architecture of the time. | | |
| June 25 | On-site Meeting Point: Piazza del Campidoglio. | An Overview on Rome <ul style="list-style-type: none"> • A walk in the historical center: Starting the comprehension of the physical, cultural, and historical coexistence between the “Sublime” and the “quotidiano” (everyday life) • The “growing building”: mixed use, renovation, and “spoglio” in the buildings of Rome. |

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| | | Teatro di Marcello |
| June 26 | On-site Meeting Point: Piazza del Pantheon | <p>Classical Architecture</p> <ul style="list-style-type: none"> The Mercati di Traiano: a walk in an ancient shopping mall. The Pantheon: architecture and engineering. The meaning and value of this building in western culture. <p>The Mercati di Traiano, The Pantheon</p> |
| June 27 | On-site Meeting Point: Piazza San Pietro | <p>Renaissance</p> <ul style="list-style-type: none"> Michelangelo's Art: his masterpieces in architecture, sculpture and painting. The context: Pope Giulio II, Bramante, Raffaello, Giordano Bruno <p>San Pietro</p> |
| June 28 | On-site Meeting Point: S. Carlino alle 4 Fontane | <p>Barocco</p> <ul style="list-style-type: none"> 4 masterpieces: The relations between the artists, their "modus operandi" and the differences between these emblematic works <p>S. Carlino, Sant'Andrea al Quirinale, Fontana di Trevi, Scalinata di Trinità dei Monti.</p> |
| June 29 | On-site Meeting Point: MAXXI or the EUR Congress Center building site (if possible) | <p>Contemporary Architecture</p> <ul style="list-style-type: none"> Being an Architect in Rome: The meanings of "relation with the tradition". <p>MAXXI (Z. Hadid) or the EUR Congress Centre (M. Fuksas)</p> |
| <p>Session 2</p> <p>Art Collections and Management</p> <p>An overview of what art has been collected, how and why over the course of Rome's modern history. Visits to galleries – some major and others 'minor' will look at the art of hanging, exposing and managing art. How are decisions made? Who makes them and why? Participants begin to look critically at the functionality and effectiveness of space and context.</p> | | |
| July 2 | On-site Meeting Point: In front of the equestrian statue in the middle of the square | <p>The History of collecting in Rome</p> <ul style="list-style-type: none"> Antiquities as economic status <p>The Capitoline Museums</p> |
| July 3 | Onsite Meeting Point: In front of the entrance | <p>The "New Age of Collecting"</p> <ul style="list-style-type: none"> Re-appropriating museum identities <p>Galleria Nazionale d'Arte Moderna (GNAM)</p> |

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| July 4 | Onsite Meeting Point: In front of the entrance | The Power of Display; Critical Approaches in Museum Theory <ul style="list-style-type: none"> Exhibitions and interpretation. Museum pedagogy and cultural change MACRO |
| July 5 | Onsite Meeting Point: In front of the entrance | Contemporary Art Museums <ul style="list-style-type: none"> Sustainable practices in museum design Where architecture meets museum theory MAXXI Museo nazionale delle arti del XXI secolo |
| July 6 | Classroom/ Onsite visit | Mid-term Exam Contemporary art Galleries in the historic centre of Rome |
| <p>Session 3 Film, Commercial Art and Fashion Design and an appreciation for visual culture infuses all aspects of Italian daily life. This is expressed in the way people dress, how they speak, what they drive and how they set a table. This block looks at the contemporary representations of design and style in Rome, effective commercial art and fashion design. Participants will take part in seminars with successful commercial artists and photographers, visit advertising agencies and fashion houses and contemporary galleries. Students will also visit the famed Cinecitta' Studios or an equivalent on-set location.</p> | | |
| July 9 | Onsite Meeting Point: In front of the entrance | Pricing Art objects <ul style="list-style-type: none"> The Economics of the Art Market in auction Houses Christies 'Rome, The Gagosian Gallery |
| July 10 | Classroom/ Onsite Meeting Point: In front of the entrance | Introduction to the Fashion Industry in Italy <ul style="list-style-type: none"> Visual Merchandising and Retail Buying Valentino Fashion House |
| July 12 | Classroom | Film Making in Rome <ul style="list-style-type: none"> The Camera and the Image What makes motion pictures effective? |
| July 13 | Classroom/ Onsite visit | Final Exam Cinecitta' Film Studios, Rome |