Course Description and Objectives: Next year’s Venice Biennale, curated by Rem Koolhaas, will be entitled “Fundamentals. Absorbing Modernity 1914-2014”. What used to be the key for interpreting the peculiar character of Italian architecture, has been raised to become a general paradigm. Modernity in Italy never became the ordinary language of the built environment. Not only for the intense political instrumentalization it underwent between the two world wars, but also for the critical re-thinking after the post war reconstruction, the boom years, and the questioning by the historicist decades of the seventies and eighties. Therefore modernity needed to be re-established at each of these historical junctures, and even today, creating a wide and diverse range of responses and mediations with other concerns of historical legacy, urban structure and landscape. Its result has been exciting and
influential for most part of the century, despite the on-going perception of an imminent crisis.

This course will cover the vast grounds of Italian architecture from the beginning of the xxth century until today, by using a matrix of themes, characters and places that present the inevitable multi-polarity of Italian urban structure: Rome, Milan, Turin, Venice, Florence, Naples.

From the point of view of protagonists, I will focus on the one generation that for its longevity spanned almost the time of three, from the end of the twenties to the seventies and beyond. Names like Terragni, Libera, Moretti, Scarpa, are quite well known, but the course will bring the attention to other equally interesting figures, like Quaroni, Vaccaro, Mazzoni, Diotallevi and Marescotti.

From the point of view of themes, the lectures and fieldtrips will explore long-lasting issues, like housing and dwelling, the representation of power, the challenge of building a modern city, and the interpretation of the historical precedents.

Visits to building and neighbourhood in Rome and its surroundings will alternate with classroom lectures, taking advantage of the wealth of examples for a direct observation (Foro Mussolini, palazzine in the Parioli neighbourhood, Termini train station and others), and will suggest specific destinations to target in the longer fieldtrips.

**Course Format and Attendance:** Class sessions usually will be held during morning hours, between 9:00 and 13:00. (See detailed calendar and syllabus for occasional variations). We will normally meet at Palazzo Lazzaroni either for a lecture, or to go all together to visit the building/s included in the program, and will utilize photocopied materials to provide those crucial visual documents needed to understand our objects of study. Attendance at all class sessions is required.

**Required Work and Grading:** There will be a mid-term examination and a final term project or paper, in preparation for which you should review all relevant course materials and complete your required reading. This assignment will allow you to explore with considerable freedom a topic broadly related to the course material. The relative value of assigned work in determination of the final course grade is the following:

- Attendance and participation: 20%
- Mid-term examination: 40%
- Project or paper: 40%

**Required Reading:** The bibliography will be shared with the course held by Gabriele Mastrigli, with the addition of articles published in English on these subjects by the course instructor.
**Academic Integrity:** Each student in this course is expected to abide by the Cornell University Code of Academic Integrity. Please refer to the link below or speak with me concerning any questions: [http://cuinfo.cornell.edu/Academic/AIC.html](http://cuinfo.cornell.edu/Academic/AIC.html)

Any work submitted by a student in this course for academic credit will be the student’s own work, except in the cases of projects that are specifically structured as group endeavors. You are encouraged to study together and to discuss information and concepts covered in lectures with other students. You can give “consulting” help to or receive “consulting” help from such students. However, this permissible cooperation should never involve one student having possession of a copy of all or part of work done by someone else, in the form of an e-mail, an e-mail attachment file, or a hard copy. Should copying occur, both the student who copied work from another student and the student who gave material to be copied will automatically receive a zero for the assignment. Penalty for violation of this Code can also be extended to include failure of the course and University disciplinary action. During examinations, you must do your own work. Talking or discussion is not permitted during the examinations, nor may you compare papers, copy from others, or collaborate in any way. Any collaborative behavior during the examinations will result in failure of the exam, and may lead to failure of the course and University disciplinary action.

**Accommodations for Students with Disabilities:** In compliance with the Cornell University policy and equal access laws, I am available to discuss appropriate academic accommodations that may be required for students with disabilities. Requests for academic accommodations are to be made during the first three weeks of the semester, except for unusual circumstances, so arrangements can be made. Students are encouraged to register with Student Disability Services to verify their eligibility for appropriate accommodations.
Tentative Course Schedule: (May change to accommodate guest presenters & student needs)

1. VISIT (Luca Galofaro)
Piazza Bologna post office, casa Federici, palazzina via Villa Massimo, palazzina Zaccardi, casa Papanice.

2. LECTURE
Adalberto Libera, 1903-1963

3. VISIT
Foro Mussolini + Olimpic Village

4. VISIT
Città Universitaria

5. LECTURE
The secret life of the Horizontal City. Diotallevi, Marescotti, Pagano 1938; and other Milanese architectures

6. VISIT
Palazzine in Parioli (including Il Girasole)

7. VISIT
Tuscolano Ina Casa Housing

8. LECTURE
Vaccaro’s Style. Modernity as Canon 1925-1945

9. VISIT
Termini Railway Station

10. LECTURE
From Form to Reform. Italian Architects, the War and the Reconstruction 1938-1948

11. LECTURE
Flying Palazzo. Luigi Moretti’s Corso Italia, Milan 1948-54

12. LECTURE
Whatever Happened to Italian Architecture?

Field Trip related to this course (your attendance is required):
FIELD TRIP - Sabaudia
FIELD TRIP - Modern and Contemporary Architecture in Rome
READING LIST

**General reference:**

**Specific topics (published):**

Adalberto Libera
- *Adalberto Libera, Opera Completa*, Electa, Milano 1989

Diotallevi, Marescotti, Pagano
- Garofalo F., *The secret life of the Horizontal City*, SanRocco n. 0 - Innocence, Summer 2010

Rome building types

Giuseppe Vaccaro
- Garofalo F., *The Architecture and Politics of the Koine*, SanRocco n. 6 – Collaborations, Spring 2013
- Mulazzani M. (ed.), *Giuseppe Vaccaro*, Electa, Milano 2002

Italian Postwar Architecture

Luigi Moretti
- F. Garofalo, *Moretti e Roma*, ibidem

Angiolo Mazzoni
- Garofalo F., *The Misfortune of the Civil Servant*, SanRocco n. 7 – Indifference, Fall 2013

**Specific topics (drafts):**
- F. Garofalo, *Flying Palazzo. Luigi Moretti’s Corso Italia, Milan 1948-54*
- F. Garofalo, *Whatever Happened to Italian Architecture?*