



## ITST 110-201 – MADE IN ITALY SYLLABUS

**Title:** Made in Italy: Creativity at the Service of Form, Aesthetics and Beauty.

**Summary:** What do you know about Italian fashion, design, art & architecture in Italy and the world, now and across the ages? In this course, we will explore what makes Italian creativity and style highly recognizable across the globe, how these distinctive cultural traits came about and what they teach us about the power of form, aesthetics and beauty at a local and transnational level. A journey into the Italian art of living that starts from the first handbook on manners and etiquette (*The Book of the Courtier* by Baldassare Castiglione, 16<sup>th</sup> century) and ends with the legacy of contemporary star architects (Aldo Rossi, Renzo Piano, Stefano Boeri), star designers (Ettore Sottsass, Gio Ponti, Gae Aulenti), food celebrities (Gaultiero Marchesi, Gino D'Acampo, ), and fashion global leaders (Prada, Armani, Gucci).



**Instructor:** Dr. Arianna Dagnino, [arianna.dagnino@ubc.ca](mailto:arianna.dagnino@ubc.ca)

**Virtual office hours:** via Zoom (send me an email to make an appointment)

**Prerequisite:** None

**Language of instruction:** English

**Course site:** Canvas

**Course delivery mode:** in person

**Course Format:** We will combine lecturing, in-class discussions, in-group discussions, students' oral presentations, and workshop for the final project.

### **Learning Outcomes**

After successful completion of this course, students will:

- Have a knowledge of Italian artistic and aesthetic expressions and their impact locally and globally
- Analyze written and visual primary materials
- Gain valuable feedback and critical skills
- Complete short essays, participate in debates, perform in oral presentations

## **Course Requirements**

Class attendance. Readings and video screenings in preparation for class discussions.

A list of required readings will be included in the course syllabus and made available on Canvas.

## **Assessment, Evaluation, and Grading**

### **Marking Scheme:**

- Preparation, participation, and attendance: **10%**
- Weekly reflection tasks: **42%**
- Oral presentation to the class: **8%**
- Final project: **40%** (outline with peer review & final product)

### **Preparation, Participation and Attendance (10%)**

Preparation: Readings of primary texts and video/film screening should be done before class.

You must come to class with comments and questions that you have taken while reading or viewing. Occasional in-class quizzes based on the content of the texts assigned for that session may be conducted.

Participation: it is judged by your attention and interventions during classes, group discussions, and postings on the online discussions forum (**2%**). Students may be called to answer questions. Participation percentage in the final grade includes your preparedness for the class and your attendance.

Attendance: Attendance is required. You should make every effort to inform me in advance regarding your unexcused attendances, which should be used for medical/personal emergencies and absences for other reasons.

### **Weekly reflection tasks (42%)**

Each week you will be asked to submit on Canvas (Assignment) a comment/critical reflection (at times based on a set of questions) related to the assigned readings and/or viewings in preparation for in-group discussions (on Mondays). The teacher may ask students questions about the weekly readings to ascertain their preparation. **Length of the posts: 200-250 words.**

### **Oral presentation to the class (8%)**

You will have the opportunity to briefly present to the class **a case study** (an object, product, or ritual RELATED TO “made in Italy”) or to provide a more structured comment related to the required weekly reading, **possibly accompanied by visuals and/or short videos to support your thesis statement and/or your reflections** (date TBA). You will have to **speak for 3-4 minutes (no more than 5!)**.

**N.B.: the object/product/ritual under scrutiny must be different from the one analyzed in the final project!**

### **Final Project (40%)**

The final project (due by April 21) can take the form of an essay, a short film, or a multimedia product. The project must be analytic, persuasive, and argumentative. In your project, you will use texts studied in the semester and other relevant materials of your choice in order to examine a particular made-in-Italy object/product, aesthetic expression or ritual within a local and/or global context. You are welcome to work on a specific case study or to compare two objects/products/artistic expressions/rituals coming from two different traditions (one of which must be Italian) or time periods. You are also encouraged to make use of other primary texts and

secondary criticism in order to enrich your analysis and reasoning. Please don't hesitate to discuss your chosen topic with me during my online office hours if you need any advice or encounter any difficulties. Please quote and/or make reference to at least two works studied during the course. **Note: the object product/ritual under scrutiny in the final essay must be different from the one analyzed in the oral presentation!**

### **Quantity of diverse project formats:**

- Essay: 8-10 double-spaced and typed pages (2000 words);
- Short film: 10 minutes and an artist's statement (re the artist statement: in just a few sentences describe why you chose this medium, how you went about it and what creative elements you focused on in order to accomplish your task).
- Multimedia projects: should present, at the minimum, a polished website or an interactive PPT with detailed notes (no less than 1,400 words in total).

### **The final project is graded on the basis of:**

- the strength of its arguments/main theses and critical/observational/design acumen;
- relevance to key elements/issues/questions raised during the course;
- the quality of close readings/editing/design in support of your arguments/theses; and
- the quality of English-language prose writing/the use of multimedia.
- appropriate reference to literary and/or critical works.

The due date to submit your projects to me, on Canvas in PDF format, will be **April 21, 2022**.

### **Guests**

This course makes an effort to expose students to multiple voices and views. It contains a range of guest sessions. These are designed to complement the lectures and reading materials, and are meant to cover prominent ideas and concepts covered during the course.

### **Readings**

In order to guide your readings, study questions will be made available on Canvas for each sub-unit. However, students are expected to take notes while reading the material and generate discussion ideas in class. Required texts for each session are stated under each session title.

Occasional in-class quizzes based on the content of the texts assigned for that session may be conducted.

### **Videos**

Students are expected to view the selected videos on their own before class meetings. In-class video screenings will be limited to a few minutes and relevant only to the discussions.

### **Required and Recommended Readings**

See the course schedule for details. Here is the list of the selected readings.

- Agins, Teri. "What becomes a legend most? When Giorgio Armani takes Hollywood." *The End of Fashion. How Marketing Changed the Clothing Business Forever*, Quill, New York, 2000, pp. 127-138.

- Belfanti, Carlo Marco. "Renaissance and 'Made in Italy': Marketing Italian Fashion through History (1949–1952)." *Journal of Modern Italian Studies*, vol. 20, no. 1, pp. 53-66.
- Benasso, Sebastiano. "The Carbonara-Gate: Food Porn and Gastro-Nationalism." In Sassatelli, eds., *Italians and Food. Consumption and Public Life*. Palgrave Macmillan, 2019, pp. 237-267.
- Bodei, Remo. "Introduction." Benedetto Croce, *Breviary of Aesthetics: Four Lectures*, University of Toronto Press, Toronto, 2000, pp. xi-xxiii.
- Bosoni, "What is Italian Design?" In *Italian Design MOMA Series*, pp. 11-32.
- Cento Bull Anna. "Italy's Soft Power." *Modern Italy: A Very Short History*, Oxford University Press, Oxford, 2016, pp. 100-118.
- Castiglione, Baldesar (1478-1529). *The Book of the Courtier*, Penguin, 1976 [1528], pp. 65-69.
- Davanzo Poli, Doretta. "The Artist's Workshop." *Arts & Crafts in Venice*, Könemann, Cologne, 1999, pp. 21-33.
- Della Casa, Giovanni. *Galateo. Or, A Treatise on Politeness and Delicacy of Manners. Addressed to a Young Nobleman*, Centre for Reformation and Renaissance Studies, Toronto, 1986, pp. 53-61.
- Ghirardo, Diane Y.F. "Preface" and "Architecture of the City." In *Aldo Rossi and the Spirit of Architecture*, Yale University Press, 2019, pp. ix-xi and pp. 38-46.
- Goodwin, Kate. "An Architect of Dignity." In *Renzo Piano: The Art of Making Buildings*, Royal Academy of Arts, London, 2018, pp. 11-18.
- Grafton, Anthony. "Alberti on the Art of Building." In *Leon Battista Alberti. Master Builder of the Italian Renaissance*, Hill and Wang, New York, 2000, pp. 275-290.
- Homer, N. "Innovation and optimism lead Milan's architectural future." In *Architecture*, July 2020, no page numbers.
- Meisner, Gary B. "The Divine Proportion" and "Leonardo da Vinci". In *The Golden Ratio. The Divine Beauty of Mathematics*, Race Point, New York, 2018, pp. 55-61.
- Meisner, Gary B. "Leonardo da Vinci." *The Golden Ratio. The Divine Beauty of Mathematics*, Race Point, New York, 2018, pp. 68-74.
- Mussnug Florian and Giuliana Pieri, "Italian Studies: An Interdisciplinary Perspective." *Italian Studies*, Vol. 72, 2017, pp. 380-392,  
<https://doi.org/10.1080/00751634.2017.1370785>
- Paulicelli, Eugenia. "Fashion: The Cultural Economy of *Made in Italy*." *Fashion Practice*, Vol. 6, No. 2, pp. 155-174.
- Pearson, Caspar. "Introduction." In *Humanism and the Urban World. Leon Battista Alberti and the Renaissance City*, Penn State University Press, 2011, pp. 1-23.
- Rhiannon Daniels, Anne O' Connor and Katherine Tycz. *Italian Material Cultures*, *Italian Studies*, Vol. 75, No. 2, 2020, pp. 155-175,  
<https://doi.org/10.1080/00751634.2020.1750272>
- Sassatelli, Roberta. "Introduction: Food, Foodways and Italianicity." In Sassatelli, eds., *Italians and Food. Consumption and Public Life*. Palgrave Macmillan, 2019, pp. 1-15.
- Scarpellini, Emanuela. "Preface." *Italian Fashion since 1945. A Cultural History*. Palgrave Macmillan, pp. vii-x.
- Scarpellini, Emanuela. "The Cultural Significance of How We Dress." *Italian Fashion since 1945. A Cultural History*. Palgrave Macmillan, pp. 1-16.

- Scarpellini, Emanuela. "Towards the Future: The Techno-Echo Fashion." *Italian Fashion since 1945. A Cultural History*. Palgrave Macmillan, pp. 215-222.
- Sparke, Penny. "The Straw Donkey: Tourist Kitsch or Proto-Design? Craft and Design in Italy, 1945-1960." *Journal of Design History*, Vol. 11, No. 1, 1998, pp. 59-69.
- Vasari, Giorgio. "Life of Michelangelo Buonarroti." *Lives of Three Renaissance Artists*, Penguin, New York, 1965, pp. 40-53.
- Wharton, Edith. "Introduction." *Italian Villas and Their Gardens*, The Century Co., New York, 1905, pp. 5-18.

### **Academic Integrity**

We – me, Arts One, UBC and the scholarly community at large – share an understanding of the ethical ways that we use to produce knowledge. A core practice of this shared value of academic integrity is that **we acknowledge the contributions of others** to our own work, but it also means **we produce our own contributions** that add to the scholarly conversation: **we don't buy or copy papers or exams, or have someone else edit them**. We also don't falsify data or sources, or hand in the same work in more than one course.

Because it is so important that research be done ethically, I expect students to meet these expectations. Any instance of cheating or taking credit for someone else's work, whether intentionally or unintentionally, can and often will result in at minimum a grade of zero for the assignment, and these cases will be reported to the First-Year Programs Chair, and the Faculty of Arts Associate Dean, Academic. See the UBC Calendar entries on "Academic Honesty," "Academic Misconduct," and "Disciplinary Measures," and check out the Student Declaration and Responsibility. See "Tips for Avoiding Plagiarism" from the Chapman Learning Commons, and bookmark the OWL website for how to use MLA citation style. See also:

<http://calendar.ubc.ca/vancouver/index.cfm?tree=3,54,111,0>.