ONLINE EDUCATION: TEACHING IN A TIME OF CHANGE

• Paper / Proposal Title:
“AIDI” (Arte Italiana Decorativa e Industriale): Grammar of the decorative arts and didactic instance of design

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• Abstract (300 words):

The project addresses the magazine “AIDI” (1891/92-1911) as a source of the history of Italian decorative arts and of the history of project teaching (the born of design) and is an integral part of a broader research project entitled "Camillo Boito Architect and Digital Archive" which sees the collaboration of Politecnico di Milano, Brera Fine Arts Academy and Politecnico di Torino. The twenty years of the magazine and the didactic tools it offers, of a unique typographic value in Europe, allow us to “draw” the “topography” of the beginnings of the Italian artistic industry and its entities (manufactures, laboratories, product workshops), as well as structuring the specific discipline/didactic of a project, a its own grammar about composition/design. The magazine has already been scanned and set online by biASA (Library of archeology and history of art) but without the display of the boards/graphics, which represent the quintessence of its educational, formative, editorial and spreading purpose. Therefore, a monographic in-depth workshop has been activated inside the Politecnico di Milano since two years (2019-21) with the aim of deepening the study and recovering as much data as possible on the artistic industries, themes and personalities of the designers who animated it. The outbreak of the Covid-19 pandemic made DAD (distance learning method) necessary and impossible to view the magazine directly in libraries. We worked for this unique occasion by activating a series of webinars that saw a high participation of scholars also from other universities and revealed itself to be a real network of specialists, which dealt with various aspects of the research process. This situation made it even more urgent and necessary to re-scan the magazine, appropriately completed with its, didactically designated, missing graphics. The entire working process has been started and is currently in progress. This teaching experience gathered and involved over four hundred students and shows that a negative event such as the pandemic can prove to be an important incentive and a great opportunity for the research field.

• Author(s) Biography (200 words each):

Sandro Scarrocchia is an architect and art historian. In 1977 Degree in Architecture (University of Florence); 1983 Masters Degree in Medieval and Modern Art (University of Bologna); 1995 PhD (Friedrich Wilhelm University, Bonn); 2012 National Scientific Qualification in Art History. Professor from 2003-2018 of Design Methodology and Conservation Theories and History at the Brera Academy of Fine Arts, Milan. Since 2018 he has been teaching Art History at the Politecnico di Milano. His publications include: Albert Speer e Marcello Piacentini, Milan, Skirá 1999; Leopardi e la Recanti analoga, Milan, Unicopli 2001; Oltre la storia dell’arte. Alois Riegl vita e opera di un protagonista della cultura viennese, Milan, Christian Marinotti 2006; Max Dvořák. Conservazione e Moderno in Austria (1905-1921), Milan, Franco Angeli 2009; as editor Alois Riegl, Teoria e

• Scientific Committee Biography (200 words each):

Luca Monica studied at the Paolo Toschi Art Institute in Parma and graduated in architecture from the Faculty of Architecture of the Milan Polytechnic in 1983 (supervisor Guido Canella). He obtained the title of PhD in Architectural Composition at the IUAV of Venice in 1991. He is currently a lecturer in Architectural Composition at the Politecnico di Milano. He is a member of the teaching staff of the PhD in Architectural Composition, IUAV University of Venice and of the scientific committees of some editorial series: Teca (Clean Edizioni); Fondo Librario Roberto Tassi (Il Mulino); Dialoghi antico-contemporaneo (Mimesis). He carries out research and professional project activities. Editor of Zodiac (1989 to 2001). Among his main publications: La critica operativa e l’architettura (2003); Guido Canella. Sulla composizione architettonica e sui progetti (2003); Gallaratese Corviale Zen (2008); Il disegno futuro dell’architettura di Guido Canella (2011); Per l’ampliamento dell’Accademia di Brera (con S. Scarrocchia, 2015).

Stefano Cusatelli is an architect graduated at Politecnico di Milano in Architectural Composition, supervisor Guido Canella, with a research project on the theater. He obtained the title of PhD in Architectural Composition with a study on the neoclassical tradition. He has taught Theory of Architecture and Architectural Design. As a scholar he applied himself to the architecture of his city Parma, in the different periods. He studied with monographs the architecture of the Villas of the eighteenth century and the churches of the seventeenth century in Bologna and the architecture of Lombardy from the eighteenth to the twentieth century. He is the author of a monographic study on the Orti Farnesiani in Rome that explores the origins of the project of Cardinal Alessandro Farnese. As part of his studies on Camillo Boito, he has studied in depth the Ricovero per Musicisti built with Giuseppe Verdi. He is a member of the ancient National Academy of Fine Arts of Parma.

Maria Canella is a PhD in history, teaches "History and documentation of fashion", "Communication and fashion publishing" and "History of women and gender identity" at the Department of Historical Studies of the University of Milan. Her work deals with the history of the city and the territory in the Lombardy area between the nineteenth and twentieth centuries, with particular attention to functional aspects (public and residential buildings, cemeteries, prisons, sports and industrial facilities), social history and assistance.
She also oversaw and curated the project for the on-line enhancement and accessibility of the Historical Archives of “La Rinascente”. Among his publications: Luigi Broggi, Milano Skirà 2008; Verso uno Stile Nazionale, Milano, Nexo 2012; Gli archi vi delle donne 1814-1859. Repertorio delle fonti documentarie femminili negli archivi milanesi, (con Paola Zocchi) Edizioni di Storia e Letteratura, Roma 2012.

**Annalisa Barbara Pesando**, architect and Ph.D. in History of Architecture and Urban planning, is an associate academic staff member at the Politecnico di Torino. She is visiting professor in the courses of History of Contemporary Architecture and Design and Keywords Design of degree Design and Communication of Politecnico di Torino. Her research interests include architecture, design, applied arts and the academic training of architects and designers in the nineteenth and twentieth centuries. Her publications on the relationship between art and industry with a specific focus on Italian debate has helped to define new approaches of research. She has published a book about an inedit Italian ministerial commission in art education: Opera vigorosa per il gusto artistico nelle nostre industrie. La Commissione centrale per l’insegnamento artistico industriale e il “sistema delle arti” (1884-1908), Franco Angeli, Milano 2009; a summary essay on the topic: To educate taste with the hand and the mind. Design reform in post-unification Italy (1884-1908), with D. Prina, in “Journal of Design History”, Oxford University Press 2012 and a several essays on architecture and educational programs of politecnico, academies of fine arts and industrial art museums. She occupied also on gender studies in architecture.

**Luca Barone** is an architecture student at Politecnico di Milano. His interests range from architecture theory and design to art history. Since 2020 he collaborate, as an intern (research and teaching assistant experiences) with professors Luca Monica and Sandro Scarrocchia. He also appear, together with the rest of academic figures, as support worker (inside university internship program) in the extended project about the exhibition of "Camillo Boito Architect and Digital Archive".

**Federico Bucci** graduated in architecture from the Politecnico di Milano, at the same University he is full professor of "History of architecture", delegate of the Rector for Archives and Libraries, Vice-Rector of the Territorial Pole of Mantova and head of the Cattedra Unesco. He is a member of the Scientific Committee of the ASA (Advanced School of Architecture) of the Politecnico di Milano and member of the teaching staff of the research doctorate in "History of architecture and urbanistica" of the IUAV University of Venice and of the scientific committee of the International Center of Palazzo Te, Mantova. He has participated in the congresses of the American Society of Architectural Historians of Los Angeles (1998) and Houston (1999) and has been visiting researcher at the Canadian Center for Architecture in Montreal. He also has curated the following exhibitions: "Luigi Moretti. Immagini di architettura" (itinerante tra il 2000 e il 2003), "Zero gravity:
Franco Albini" (Triennale di Milano, 2006), "Senza pericolo! Costruzioni e sicurezza" (Triennale di Milano, 2013), "Tech stories" (Museo della scienza e della tecnologia, Milano, 2013). He conceived and curated “MANTOVARCHITETTURA”, the international architecture festival that takes place every year in Mantova during the month of May. He has collaborated with the magazines “Domus, “Rassegna”, “L’Architettura Cronache e Storia” and is currently the editor of “Casabella”.

Sergio Pace is a full professor and a Rector’s referee for the library, archives and museum services at the Politecnico di Torino. In this university, over the years, he has held courses in the history of architecture, history of the city and history of material culture, in all three levels of education. Moreover he was in charge of a course, in English, dedicated to the history of the city of Turin. Since December 2020, he is the head of the research group at the Dipartimento di Architettura e Design of the Politecnico di Torino for the project “Artificial Intelligence in Support of Museums”, in partnership with the Università di Torino, whose territorial partners are the Galleria di Arte Moderna e Contemporanea (GAM), La Venaria Reale, Museo di Arte Orientale (MAO), Museo Nazionale dell’Automobile (MAUTO), Museo del Cinema, Palazzo Madama, Pinacoteca Agnelli. Keeping late modern and contemporary age as privileged fields of investigation, he has mainly been working on the city, architecture and decoration of European eclecticism in the long 19th century, on post-war reconstruction and industrial architecture. He has published, but also held lectures, seminars and conferences in a number of Italian and foreign universities.

Stefano Pizzi is a lecturer of painting course at the Brera Academy of Fine Arts and promoter of the fair “Premio Brera-Bicocca”. Animator of cultural instances, from the end of the seventies to today he conducts a constant display activity through personal exhibitions and national/international reviews. His early choice of academic teaching proved to be a further inducement to participate in the contemporary artistic debate with the constant presence at conferences, seminars, workshops. Among his publications: Miscellanea (2010).

Valter Rosa teaches History of Modern Art and Theory and History of Representation Methods at the Brera Academy of Fine Arts. He deals with the history of teaching in art schools and academies, the history of collecting and issues related to the protection of heritage with reference to the Lombard context. In the house-atelier of the neoclassical painter Giuseppe Diotti, in Casalmaggiore (CR), he founded the Diotti Museum, of which he has been curator and curator of exhibitions since 2007. He has dedicated essays and articles to numerous 19th-20th century artists, including Giuseppe Diotti, Francesco Hayez, Giovanni Carovilli known as Piccio, Gaetano Previati, Medardo Rosso, Giorgio de Chirico and Luciano Fabro.