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FACULTY OF DESIGN

DEPARTMENT OF INDUSTRIAL DESIGN

POLITICS AND DESIGN,

THE REGIME ARCHITECTURE OF FASCIST

ITALY

BY

ORLA LARKIN

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AND DESIGN AND COMPLEMENTARY STUDIES IN

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Introduction

The aim of this thesis is to analyse how an oppressive system of government implemented its cultural policies in architecture by examining the work and theories of the Futurists and Rationalists in relation to Fascism. The effects this regime had on these two movements will be examined and through this it will be demonstrated how these politics and designs are intrinsically linked.

Chapter one will examine the relationship between Futurism and Fascism and how the movement displayed close ties with the government. It will be shown that despite many ideological similarities between the movements, this affiliation never ensured that they answered the architectural demands of the time. Chapter two uses Sant' Elia, the primary architect of the Futurists to illustrate this. His work seemed to represent the aspirations of the state at the time, containing many of the same themes present in Fascism. It will be proved here the powerful link the regime had with design, as during that period very few Futurist buildings were constructed, since the Architects did not fall directly in line with state policies.

Futurism's affiliation with Fascism did not prove advantageous, modern architecture took hold of Italy later than the rest of Europe and culturally it was unprepared for such advancements. However, Italy enjoyed less opposition to modernism than Nazi Germany. In chapter three, the contradictions between the modernism of the Rationalists and the traditionalism that Fascism began to display by the 1930s will be examined, it will show how these disagreements were temporally over looked. As architecture and politics became more intertwined, architectural projects became more ambitious. Chapter four examines the effect Mussolini's cultural policies had on Rome, using Palazzo del Littorio and Foro Mussolini as examples. Initially these competitions welcomed modern, architecture but as the projects progressed the state tightened its grip and imposed the monumentalist style that was becoming compulsory for government buildings.

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Fascism never described a fixed body of work nor did it arise out of any greet philosophical work, it was shaped by an indigenous political and cultural situation. Italy as well as Spain and Germany had ideologies specific to their nation, but a great sense of Nationalism was central to the three. For a complete historical background on the social climate that led to the rise of fascism in Italy see Francis T. Holohan *From Bismarck to DeGaulle.* As the providua chapters represent some of the relative of the successes exclusionant of the fascust regime, chapter two concentrates on one of the successes Caller del Fascia to Como. It will be chown how Terrayly prevents carefully manufacted the close test that bonded architecture to the state and tabricuted one of the most important holidings of the are in the nost chipter the role Fascist architecture plays in relating to the public is taken into a court, as minor buildings wave specifically designed to convey the power of the state. The Central Station Mistrice employed at a case shory, this building displays the classic elements of Fascist domination through Architecture

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AESTHETICS AND POLITICS ARE SO CLOSELY INTERWOVEN THAT IT IS OFTEN IMPOSSIBLE TO DETERMINE WHERE ONE BEGINS AND THE OTHER ENDS (FLINT, 1972, PG.5).

Chapter 1: Futurism and Fascism.

Futurism like Fascism came about during a vacuum that existed in Italian society in the coalition government years of pre-war Italy. The demand was there for a cultural resurrection since the latter part of the nineteenth century. Previously the nation had been fighting an economic battle and did not concern its self with the aesthetic needs of the population, as it could not afford to in every sense of the The perspective from the present is that word, both economically and culturally. futurism had much more to offer on an international scale, it went beyond its national boundaries and contributed to art movements in both Europe and America. The political conditions in Italy between the two World Wars and how Fascism evolved often led futurism to be over looked as an important movement. Marinetti the leader of the Futurists formed a friendship with Mussolini in 1914, this relationship tarnished the Futurist reputation. It prevented their recognition and spread biased opinions about their ideas, although most of the futurists best and original work was done before 1915, most of its members were killed in World War One.

The country was becoming increasingly, prosperous but it was culturally stagnant. Futurism wanted to raise not just artists, but the whole nation to a more dignified state. The Futurists were an action packed group and the active politics of fascism suited their designs. They glorified war and violence and had a live fast die young attitude; there was a sense of urgency and aggressiveness in the movement. In a perfunctory way, fascism had the same kind of ideas. The small similarities that both movements shared were more coincidental and environmental but this does not mean they were always mutually exclusive.

Futurem the Facesm cases about daying a vacuum that existed in italian concern the assisten concernment years of prevener taly. The demand was there for a outhor researced a specie has latter part of the nineteenth containty. Previously the neuron had been fighting an economic basis and did not concern its and with the neutron had been fighting an economic basis and did not concern its and with the neutron had been fighting an economic basis and did not concern its and with the neutron had been fighting an economic basis and did not concern its and with the neutron had been fighting an economic basis and did not concern its and with the neutron both economically and culturally. The perspective trent the present is and been fight mich more to offer on an international reade, it went beyond its national boundances and contributed to an international reade, it went beyond its national boundances and contributed to an international reade, it went beyond its national boundances and contributed to an international reade, it went beyond its national boundances and contributed to an international reade, it went beyond its national boundances and contributed to an international reade, it went to be over looked as an important movement, . Manneth the back of the Studien to be over looked as an important movement, . Manneth the back of the Studien to be over looked as an important movement, . Manneth the back of the Studien term stars, plitonal, most of the tocografion and spice blaced opmons at the Studien term stars, plitonal, most of the total spice film and spice blaced opmons at the starter term stars, plitonal, most of the total spice film and spice blaced opmons at the starter back was done at the spice of the total spice film and spice blaced opmons.

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We want to prepare the birth of an industrial and Military Venice that can dominate the Adriatic Sea, that great Italian Lake. Let us hasten to fill in its little reeking canals with the shard of its leprous, crumbling palaces. Let us burn the gondolas, rocking chairs for cretins, and raise to the heavens the imposing geometry of metal bridges and howitzers plumed with smoke, to abolish the falling curves of the old architecture. (Flint, 1969, pg. 55).

Further on in the manifesto you can sense Marinetti's frustration with the stagnation of the architecture and it's antiquated residents.

Oh! I lack no images to describe your vain and silly inertia, And yet, once you were invincible warriors and gifted artists, audacious navigators, ingenious industrialists, and tireless merchants.... And you have become waiters in hotels, ciceroni, pimps, antiquarians, imposters, fakers of old pictures, plagiarists and copyists. Have you forgotten that first of all you are Italians, and that in the language of history this word means: *builders of the future?* (Flint, 1969, pg. 57).

This small manifesto is a large insight into the state of a nation through one town, why had a country previously so culturally rich lagged so far behind? The Futurists spent many years trying to infect the country with a sense of dynamism. This aggressive attitude did not solicit good public opinion in a country which was very proud of its past, an attitude also shared by Mussolini. Despite this Futurism still managed to gain comparisons with Fascism. Futurism was very clear about its ideology it published on average six manifestos a year, Fascism on the other hand

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still had no published doctrine, Eugen Weber has been studying Fascism as an ideology in France and Italy over the last thirty years. He has concluded that the overall theme was:

an interest above all in national unity that caused them to reject class war in favor of class integration, without, however, approving a capitalist and bourgeois order they despise (Affron & Antliff, 1997, pg. 5).

This sense of nationalism was certainly shared by the Futurists, but the most important thing was their shared belief that violence was a regenerative force.

Violence was not only the vehicle of social revolt and regeneration; it was the authentic source of creative energy in a fascist order, with the ability to transform the individual (Affron & Antliff, 1997, pg.5).

Violence and War was something that could perpetuate Italy into the future. Renewal and rebirth were myths central to Fascism and Futurism. Futurism had a dynamic outlook; it condemned the past and declared technology to be a symbol, a representation of the new energy that would sweep across Italy. In this would be a new man who would embrace this new modernity, but Fascism resented any art forms that would steer the proletariat towards individuality. Fascism also denounced the machine-based theories of communism but the machine along with movement were central to Futurist theory.

There are some elements of Fascism that were more technically Futurist than Fascist, like activism, the ideal of adventure, it is here where contradictions are visible. It is only one concept of Fascism but it is quoted as an important piece of Fascist discourse. It is claimed that "above all the will to experience the new continuity in action projected toward the future, without reactionary nostalgia for an ideal of past perfection to be restored" (Affron & Antliff, 1997, pg. 10) while in the same breath is can be said that this back and fourth attitude allowed Fascism to incorporate past traditions and inspirations into its new civilization. Mussolini personally championed a retrograde attitude to architecture and the arts. He dreamed

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of an Italy equivalent to ancient Rome, he was well aware of Italy's past, he commissioned buildings that borrowed heavily and were influenced by past architecture. Yet, Marinetti writing in 1929 quoted Mussolini as saving

We are a young people who want and ought to create and refuse to be a syndicate of hotel-keepers and museum guards. Our artistic past is admirable. But as for me, I couldn't have been inside a museum more than twice (Flint, 1972, pg. 56).

To this Marinetti responds

For which reason we are futurists, prophets and preparers of the great Italy of today, are happy to salute in the forty-year old president of the Council of Ministers a marvelous Futurist temperament. (Flint, 1972, pg. 156)

Marinetti's statement, although its context is serious, one cannot help but sense that he is poking fun at II Duce in making an unnecessary reference to his age. Futurists always advocated the young and said that the older generation should step back and let the youth start afresh,

The oldest of us is thirty: so we have a least a decade for finishing our work. When we are forty, younger and stronger men will probably throw us in the wastebasket like useless manuscripts- we want it to happen. (Flint, 1969, pg. 43).

Futurism always had a natural acceptance of modernity, as to them it was the inevitable course of things, their plans were to shape the new Italy. Unlike Fascism, they from the beginning had a manifesto outlining their objectives and beliefs. They held modern technology to be an essential symbol and tool to achieve this objective. Fascism wore some kind of auratic veil from the past that held it back from making any true steps to a new society. It is disappointing that Futurist architecture remained on the drawing board, the designs were always admired but never implemented. It is lamentable that the Futurists never linked up with the Rationalists a certain episode is considered partially responsible for this.

In 1913 Boccioni wrote a document called 'Manifesto of Futurist Architecture', Marinetti was aware of this document but kept it from publication. This misguided act was designed to let Sant' Elia who died in World War One to remain at an trait equivalent to ancient Kome, he was well twitten of italy's past, he is a trait entry and wate influenced by past

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It is the outside that must serve the inside, while the new outside, achieved through the triumph of the inside, will inevitably create the new architectural line (Sharp, 1978, pg. 120).

He shows a progressive attitude in his awareness that the city is one entity constantly growing and not a collection of solitary independent buildings. Boccioni also realized that Futurism and its theory of movement was not enough to begin a new architectural language. It is unfortunate that the Rationalists never had access to the document both groups could have been inspired by each other.

The after math of ancient Rome was still effecting the Rationalists- lines, proportions, golden rectangles, they could have utilized some of the expressionist elements of futurism like dynamism. The nature of the fascist regime could also be blamed for the two movements never coming together. In 1913 before the dictatorship Boccioni had planed a kind of joining between futurism and such people as Matisse, Braque, Balla, Kandinsky, Picasso, Delaunay and many more. This union never happened. Politics played little part in Futurism before World War One, but from 1914, the year Marinetti's relations began with Mussolini any artistic history made was almost completely obscured by Futurism's association with fascism. This association had other ramifications, the oppressiveness of the regime was so complete that within the movement it was admitted that:

Cultural provincialism officially supported by the regime was so effective that at the end of his life the disillusioned Marinetti could remark that now only he and a few others were aware of the existence of Picasso (Martin, 1878, pg. XXXII).

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Cultural provincialism officially supported by the regime was so affective that at the and at his life the disflusioned Mathetti dould remark that now only he and a few others were aware of the existence of Pichese (Martin, 1873, pg. score). Although Marinetti had a relationship with Mussolini since World War One the regime never sanctioned Futurism. It held certain attractiveness because of its machine ethic and aggression, but by the 1930s, Fascism could not let its self be seen associating with any group that endorsed internationalism and the avant-garde.

This was a unspectacular end to Futurism, it is not surprising that under such stifling conditions the theories of Futurism were never made flesh.

During the Fascist period Futurist architecture was never fully realised this is most obvious through the work of Sant' Elia. Futurism had constantly been rallying about the anachronic museum cities of the past for most of the early years of fascism before they found their architect. They urgently needed a representative in this field, the area was directly related to the public and during Mussolini's regime was a very influential profession. Fascist Italy presented an environment that enabled architects, who other wise would never gain commissions to see their visions as real buildings. There is an an and a reaconstip with mussour since world vita the regime to a transmission and action saturation to the 1930s. Fascian admetivances because at ta machine such and aggrenaldin, but by the 1930s, Fasciam could not let the self us shen assumating with any group that endorsted internationalism and the avent-garde. This seas a unspectacular and to Futurism, it is not appricing that under such stilling

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FUTURIST ARCHITECTURE WAS BORN WITH SANT' ELIA (MARINETTI, 1972, PG. 343).

Chapter 2: Antonio Sant' Elia

Fig. 1

Mussolini intended to culturally revamp the country and architecture was not to be left out. The Futurists sought to have a representative to take advantage of the many competitions that Mussolini was to host, to create the new Italy. As discussed earlier is it known that Futurism and Fascism have as many theoretical similarities as they do differences. It was not their difference that led to their designs being compromised by other architects, but rather their unwillingness to conform and adapt to the Fascist ideal which were paramount in winning any state



Sant' Elia, sketch for Città Futurista (1913-15)

proteins and the processing meetings to constancy revenue and courses and entercourses was not to be left out. The Euterin's sought to have a representation to take advantage of the many competitions that kinescoles was to tost, to proofs the new take of attraction option is known that Fortation and Eerclari have as many theoretical annuables as they do differences. It was not their deference that led to then employed being competitions in a class when and the context of the test to the employed being the do differences. It was not their deference that led to them employed being comparated by other and restricted but when done unstanting environ to be a substant to the employed being comparated by other and to be when an out the deference the test and to the substance being comparated by other and to be when and to the substance being comparated by other and to be the sector to the test of the substance to the substance of the fraction deal vision were paramount to within and an use the substance of the fraction deal vision were paramount to the standard to the substance of the fraction deal vision were paramount to the standard of the substance of the standard of the fraction of the standard by the standard of the standard o



Super Ellio, state by fair Cartie Enternane (1914-13)

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competition. The Fascist regime was a constant source of inspiration to the futurists and this association had tainted the movement for many years although a lot of motivation was acquired through Mussolini's propagandic treatment of the country. *La Città Futurista* was partially formed by the Futurists desire to emulate the current climate of the country. The whole dynamic of rushing crowds, marching soldiers, grandiose plans for a new empire, were all expressed through the plan for a city of the future. Sant' Elia Futurism flagship architect pursued this vision in earnest.



Fig. 2

Sant' Elia sketch for Città Futurista (1913-15)

The new city was to be a sensational backdrop to what Fascism had already set in motion in the country. Architecture had been basically unchanged since the

exclusions and this association had tainted the movement for many years attractly a futurests and this association had tainted the movement for many years attractly a for of notivetion was acquired thremsolities proceediat treatment of the country. Ca Cite Federate was partially formed by the Federate desire to countries of a country is a country of the country of the country of the veloce treatment of the countries of the second by the federate desire to countries at the countries of the countries of the countries of the second by the Federate desire to countries at the countries of the countries of the veloce at the veloce treatment of the countries of the reatment of the plane of the countries of the veloce at the countries of the countries of the veloce at exclusion of the plane of the countries of the veloce at exclusion of the plane of the plane of the countries of the veloce at exclusion of the plane of the countries of the veloce at exclusion of the plane of the countries of the veloce at exclusion of the plane of the countries of the veloce at exclusion of the plane of the countries of the veloce at exclusion of the plane of the countries of the veloce at exclusion of the plane of the countries of the veloce at exclusion of the plane of the veloce of the veloce

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nineteenth century, Fascism had the same goals as Futurism. New cities were to be created, fascist life was to be projected on to these and the buildings were to symbolise the new age. Later Mussolini's endeavours in Rome will be evaluated to see if these aims were ever realized. The new Italian society of the post coalition years called for change, utility should have guided the aesthetics of the architecture not grandiose aspirations toward the past. Futurism and Mussolini had great plans to revolutionize, the country but neither of them did to well. Sant' Elia was presented with an opportunity that may not have been *La Città Futurista* but in Fascist Italy it was a very important project at the time.

Before the work of Sant' Elia can be analysed, it would be ideal if his manifesto could be examined in close detail, but an English translation is unavailable. However some parts of *Manifesto of Futurist Architecture* are available, and they reveal a vision that is much more than the study of movement. This was written under Marinetti's influence arranged in the regular Futurist form, a prologue that works its way into a set of propositions. What is interesting is that he totally denounces monument approximately twenty years before the other modernists and, in a cultural climate that aggressively encouraged it. "We no longer believe in the monumental, the heavy and the static, and have enriched our sensibilities with a taste for lightness, transience and practicality" (Banham, 1981, pg. 24). Futurism had no sentimental regard for the past or what it created, Sant' Elia blindly looked to the future and because he had no ties he was free do what he pleased, but only on paper. He wanted to start anew, knock down the relics of the past and build a new city like an

immense assembly yard, dynamic in every part; the futurist house like a giant machine, without painting or sculpture, enriched only by the innate beauty of its lines (Banham, 1981, pg. 24).

Getting back to the fact that in the work of Sant' Elia there is a lack of finished

musta-manuerative matching had the name geate of heterony. New encourter the intervention of the work to be projected on to the three and the building over the terminant of the building over the terminant of the building over the terminant of the terminant of the building over the terminant of the terminant of the terminant of terminant of the terminant of the terminant of termin

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n mense ausambly yard, dynamic in every paint the futuret heure the a prom cubilities without pareting of soulpting, amplied any by the innate location. M It hast (Bothom, 1884, pp. 24).

and multiple to the fact that, in the works of Salat Jillia show is a tack of feached

buildings it is difficult to analyse his work. The collection of drawings that represent his life's work is limited, add to this the fact that very few of them feature his buildings from all angles except for *Città Futurista*. This was the most important subject matter to Sant' Elia. He felt it was perfect solution that could fill the sociocultral gap the previous century had left which fascism was trying to fill. His urban designs incorporated speed, movement and communications, "buildings with external lifts, gallery, covered passageway over three street levels (tram line, motor road, metal crossing), beacons and wireless telegraph receivers" (Martin, 1978, pg. 189). His vision of the city was prophetic, he saw it as a great machine that without movement would cease to exist, he even incorporated advertising displays into the design of some of his structures.

Fascism was short sighted, this kind of city would have been a lasting testament for a powerful regime, nevertheless signs of Sant' Elias compositions are seen in many pieces of architecture of the time the war memorial at Via Vittorio Veneto in Como and the Central Station in Milan that will be discussed in chapter six. Sant' Elia was raised to the station of Fascist Hero by 1931, Mussolini conveniently forgot his socialist past and his communist related machine based theories. He now lies within the myths of Fascism, on his deathbed reportedly saying "Men, tonight we shall sleep either in Trieste or in a paradise with the heroes" (Parissien, 1997, pg. 187). After his death, when it was to late the regime modelled him into the perfect patriot and architect for the period, yet during his life he was alive he never compromised his style for the regime.

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A NEW GENERATION ANNOUNCES A REVOLUTION IN ARCHITECTURE, A REVOLUTION SET TO ORGANISE AND BUILD-SINCERITY, ORDER, LOGIC AND ABOVE ALL, A GREAT CLARITY-THESE ARE THE REAL FEATURES OF THE NEW SPIRIT- GRUPPO 7 (ZEVI, 1978, PG. 119).

Chapter 3: Rationalism and Fascism.

Fascism because of its dipolar and conflicting nature did not seem ready for Futurist visions; Rationalism seemed to be far better equipped to develop architecture for that specific time. Rationalists as explained earlier took little from Futurism but often looked to Le Corbusier for inspiration. They embraced his modernist arguments, this was regarded as proof of their distance from Fascism as modernist themes were considered un-fascist. The Rationalists avoided theoretical confrontations by arguing that Le Corbusier belonged to a Mediterranean society and hence avoided any accusations that they held internationalism over the Fascist nationalism. Italian Rationalism was a relatively lackluster movement compared to Futurism, but there were three men who made a discernible impact. Giuseppe Pagano, editor of Casabella, he moved from architecture to the civil rights movement. Edoardo Persico, an extreme anti-fascist critic, who constantly criticised his peers. Finally Guiseppe Terragni the creative leader of the group.

No doubt due to the fact that Persico was extremely anti-fascist he constantly drew attention to the inconsistencies of the rationalist movement. He criticised their compromises and lack of any kind of theoretical integrity. In 1933 he wrote:

The fact that Italian Rationalism didn't arise out of a deep need, but grew either from amateurish stands like those of the fashionable Europeanism of 'Gruppo 7', or from practical pretexts lacking ethical backbone. Italian Rationalism is necessarily unable to share in the vigour of other European movements, because of its intrinsic lack of faith (Zevi, 1978, pg. 119).
Providence of the product of the modes and contrology indices the not seen and the futurat visions. Parentidem seemed to be the better of inspiration of the match the matched the term and the matched the term. Fatternation is a data that specific time. Fatternation as explained addies took fills from matched to be Corbuster for inspiration. They emissions in fatternation is a sequence to inspiration. They emission as matched to be the term and the fatter matched to be the term of the fatternation of the case of the fatternation of the case of the cas

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Persico argues that because the Rationalist movement had no backbone they were unequipped and incapable of creating a worthy architectural style. This could be attributed to the socio-cultral condition of the time, but this had little effect on the Futurists. Futurism in this cultural vacuum managed create a manifesto of ideas and uncompromisingly clung to them, however as we know this had its draw backs as very little futurist architecture was commissioned and built. Perhaps in this sense the Rationalists were right to keep their theories blurred as they had many commissions during the regime.

Rationalism's theories were always on shaky ground; the movement first began in 1926 when seven young architects got together. Through successive articles they proposed a new architecture, this involved a revolution using clarity, order and logic. The Rationalists kept their statements vague to avoid any conflicts. In 1928 the first exhibition of Rationalist work was held and MIAR (Movemento Italiano per L'Architettura Razionale) was founded, this proved successful and they planed to mount a second one. In 1931 the second exhibition was held and Mussolini came to the opening. In a shameless act of self-promotion the Rationalists handed him a pamphlet proclaiming that "rationalists were the only true fascist architects. Our movement has no other moral mission than that of serving the revolution in hard times" (Benton, 1995, pg. 36). At this point it is obvious that not one of the young architects had any moral issues in dealing with the regime. The Rationalists from this point on primed themselves to demonstrate they could supply any propaganda that the regime might need. The 1931 exposition featuring the notorious 'Panel of Horrors' which were extreme examples of classicism were placed opposite examples of the work of Piacentini, Muzio, and del Debbio. This was an especially vulgar attempt to win favour with Mussolini, as the architects were Mussolini's right hand men. This caused a split in 'Gruppo7' and the downfall of MIAR. Some members went on to work with Piacentini on Commissions for Rome's University complex but it did not cause an end to Rationalism. In 1934 the Plazzo del Littorio

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competition seemed to confirm that Rationalism and modern architecture were to represent the fascist period. Mussolini chose architects from these groups and in the beginning this was received as a sign of acceptance. represent the ladeist period. Mussolini chose architects from those groups and in the

promining this was received as a sign of acceptances

LET THE GLORIES OF THE PAST BE SUPERSEDED BY THE GLORIES OF THE FUTURE- IL DUCE (BENTON, 1995, PG. 122)

Chapter 4: Rome, Palazzo del Littorio and Foro Mussolini

Unfortunately or fortunately depending how you view the situation the revolutionary stage of Fascism ended in 1925 when Mussolini declared his dictatorship. His sense of dynamism seemed to have ended and the Futurists at this phase were generally dead or had little priority for working under the regime. It was at this point that Rationalism came to the forefront of Regime architecture. By 1932 // Duce was drawing from the past for inspiration for his plans for Rome. The state wished to continue the grand tradition of it's past but not imitate it, new and modern designs were to characterise the mood of the nation. This was the Italian Minister for Education's agenda; Mussolini, on the other hand encouraged a rigid and formal mode of architecture that gradually infected and stifled the styles of most architects working for the government at the time. As Mussolini was always right, he felt justified in interfering at every level of the nations heritage. It is at this point that one must be fair to Mussolini, the planning issues that were central to his heart in the 1930's had been alive and kicking since the nineteenth century. The point of contention is that he executed this cultural policy with an extreme lack of skill and foresight. Rome was a city in trouble, from 244,000 in 1871 its population had grown to a million in 1931 (Benton, 1995, pg. 120). This problem led Mussolini to initiate a huge architectural project, the problem was that in order to build he needed to destroy. The city needed new offices, public transport, utilities of the modern city; this involved sacrificing the relics of the past, archaeological ruins and churches. In 1931 a development was proposed which resulted in a drastic reshaping of Romes landscape one example of this is Via del Mussolini wanted a street specifically designed for military parades, the Impero.

winding narrow streets of Rome did not lend themselves to grandiose marches. A recently excavated site was covered over and a hill flattened to allow a view of the Colosseum. Once again the contradictions that are so typical of Fascism became apparent. One street specially designed to celebrate and view the glories of the old empire selectively chose to destroy others.

Palazzo del Littorio was the next project under taken to reshape Rome. This was planned to be the Fascist heart of the city- a permanent Museum for



Fig. 3 Libera & de Renzi, Mostra della Rivoluzione Fascista (1932)

Fascism, the fascist headquarters, an apartment for Mussolini and the obligatory arengario that would look out over the newly constructed Via dell' Impero. In 1933 the competition began for the commission. Surprisingly Mussolini had planned to counter the imperial look of via dell' Impero with modern looking buildings. He had previously admired the façade of Mostra Della Rivoluzione Fascista (1932) and originally prescribed this as a template for future Constructions (Benton, 1995,

pg. 123). By 1934 modernist architects were constantly subjected to attacks from government officials, objecting about the many projects they were assigned to.

Annolisy namew streets of home and not tend themselves to grandone inarches. A machine accorded to view a view of the second cover and a hill flattened to view a view of the constraint. Chooseem, Once quait, the constraints that constraints are so typical of Foscism became actuations that are so typical of Foscism became actuations that are so typical of Foscism became actuations actuations that are so typical of Foscism became actuations are so that are so typical of Foscism became actuations actuations are so that are so typical of Foscism became actuations actuations actuations are so that are so typical of Foscism became actuations are so that are so typical of Foscism became actuations actuation actuat

Patazzo dal Littorio was the cext project under taken to rest spe Ponce.



Fig. 3. Libert & de Routh, Marini della Rivaluzione Enachta (1982)

pp. 23) By 1934 modernial architects were constantly whiteded to attudic from grow-oment officials, objecting about the many projects thuy were ast used to.

eventers, an apartment for Naussolith and the obligatory arongane the world bold out over the newly econstructed Vic del matera began for the competition began for the competition of ordering Mussolia. Itsi attrated to counter the attrated to counter the buildings. He han Surprisingly at this point Mussolini was still ready to defend and associate with them and publicly invited Pagano and Bardi to various state functions. It was under this atmosphere that the architects for the Palazzo del Littorio competition were selected. It is also important to note it was here that the regimes monumentalist style was firmly established. Initially the competition was heralded with enthusiasm, architects like Pagano thought it would "express the ideal of Italian modernity by means of the proportions of and rhythms of today without resource to the dimensions of the dinosaurs" (Benton, 1995, pg. 123). On further inspection of the project he refused to enter as he thought it was improper and impossible for modern architecture to compete with structures like the colosseum and The Basilica of Maxentius; "an isolated nucleus of modern life... cannot possibly be... realised without undermining the archaeological integrity of the area" (Benton, 1995, pg. 123). Mussolini played a role in the final decision of over one hundred entries, and as expected the result was a compromise between the modern and the traditional. Terroani who was working on the Casa del Fascio at the time and the remainder of the Milanese group behaved very strangely during the course of the competition. The Casa del Fascio was considered a vanguard of the modern movement, yet Terrgani and his associates displayed an extremely ambiguous attitude towards this concourse. Like many others in the competition the Milanese group presented two concepts; A and B. Plan B was modern and uncompromising and dismissed any allusions to the Conversely plan A although it may appear modern in places, the past was past. credited with most of its inspiration. They took the theme of the Roman wall and tried to transform it into a modern structure. Instead of the wall acting as a support it was suspended from two trusses, one of which can be seen in the top left corner of Fig. 4. The brief also specified an arengario, the group incorporated this into the centre of the giant wall, the effect was to create a visual image, a complex array of lines, imitating the oratory lines of IL Duce. As mentioned earlier Pagano was becoming increasingly disillusioned as the competition went on, it was

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at this point he began to develop a moral conscience, his call for a more socially responsible architecture was ignored and the competition went on to the next phase.



Terragni's group, Project A for Palazzo del Littorio (1934)



Terragni's group, model of Palazzo del Litorio in situation beside the colosseum (1934)

Typically the brief changed and the building was designated to a less central area on the south approach to the city. It was then used as the party headquarters,



Express, the basis changed and the building busis designated to 2 leas central ages of the ages of the ages of the second s

the reason for this being Mussolini wished to stay in the centre. In 1937 a decision was categorically made about the final design. A giant shift was made towards the monumental, and Del Debbio's group project was eventually constructed on a northern site of the Foro Mussolini. Once again as with Central Station in Milan over three years modernism was replaced with heavy monumentalism.

In the north of Rome a large sight was chosen to be occupied by the Foro Mussolini. It had sentimental value to staunch Fascists as the Black Shirts had camped there prior to the march on Rome. Foro Mussolini was conceived as a training ground for an organisation (Opera Nazionale Balilla) which arranged the time of youths between the age of six and fourteen. Renato Ricci was head of this



Fig. 6 Morescalchi & de Veroli figurative sculptures surrounding Stadio del Marmi, Foro Mussolini (1928-32)

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Fig. 6 Marrie delté & de Ferodi Agarative Sempance corresponding Studie de Veran, Para Fernarie (1971-32).

association which also built sporting institutions and schools all over Italy. He considered his tastes to be enlightened and modern, even though he had a fixation with over sized marble statues which led to them being placed throughout the complex. Del Debbio, now one of the favourite architects of the regime, was chosen to design the central structures. He had great plans for the location, as he had played an important part in picking the site. The plan being to create an academy to train PE teachers who would then be dispatched all over Italy, also tennis courts, swimming pools, rugby and football pitches and two stadia. Del Debbio had decided to avoid height which was very common for large complexes such as this, and keep the buildings low. The stadia were to be hollowed out of the earth



Moretti, fencing hall, Foro Mussolini (1934-36)

Fig. 7

passociation which also bail sponting mattritions and scales and scales as over http:// Hallacia. In reduced this tested to be conjultation and modern, even durigh he had a district which and sized mystale statiute which hed to them, traing placed throughout the contrales. Del Daboro now one of the fixed great plans for the regime, was chosen to decemping the control transforms. He had great plans for the location at the neuron off-year at proposition of marked the had great plans for the location at the accelerate decemping the control transform the had great plans for the location at the accelerate decemping product data which there be dispetend all over take, also regular courts, asy mining product much the total plans be and two station. Del Dabhlie had decided to avoid heavity which was very contenter for large completion cuch as the systeming product the which was very contenter for large completions cuch as the condered to avoid heavity and the station were to be dispetend at the static back the cost decided to avoid heavity and the station were to be action at the cuch as the condered to avoid heavity and the station were to be had the cost of the cuch as the cost (even the building cost. The station were to be back and the cuch as the

Marcetti, Jens any Ball, Epris Marsynlind (1973-16)



Fig. 8

Moretti, Mussolini's luxurious gymnasium. Foro Mussolini (1936-37)



Moreth Massaline's Jacobias 21 provident Free Massalor (1996-37)

and only the statues visible to break the horizon. This was a clever idea as the natural sloping of the sight lent itself well to the design. 1932 saw the first phase successfully inaugurated by Mussolini himself. The design was successful up to this point but then the character of the place changed, as did the architect.

Luigi Moretti became the new creative drive behind the project, initially he had been given the task of designing the Fencing Academy he restyled a whole area at the southern end that challenged Del Debbio's modest looking structures, which had quite a vernacular style. Moretti took a different approach to the regimes monumentalism. He planned to use the latest structural methods to create amazing interiors, meanwhile manipulating the structure so the public was presented with a flat sealed marble exterior. This was the Palestra del Duce. It was nothing less than a palace, Mussolini had his own private gymnasium and covered pool. The interior was mosaiced with translucent marble polished to a glass like finish. The entire interior was dedicated to Italy's glorious past and of course II Duce. Of all these statues and representations, one of the most astonishing plans for the area was to erect a statue of Mussolini one hundred metres tall at Piazzale del Impero. This can only be described as a monster of a project, and shows the extremes Mussolini was willing to go through to reinforce the idea that he was a kind of demigod. Fortunately the statue was not erected, but it was meant to occupy a ridge on the sight near the permanent Fascist museum. The statue was moved down to the Palazzo del Littorio to contribute to the vast parade area.

1936 saw the area change drastically, it was decided then to make a bid to host the 1944 Olympics. A zone twice the size of the original was required. Moretti added a church of Fascist martyrs and a *casa* of Italian and German friendship. Foro Mussolini was no longer a training ground for the Italian youth, it was developing very political undertones. Most of the ambitious plans for Foro Mussolini never manifested themselves as buildings, but a feeble attempt at Olympic preparation was made. In 1938 a redecoration of the Olympic stadium

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Fig. 9

Moretti, plan of Piazzale del'Impero, Foro Mussolini (1937)



was created i.e. a few eagles and towers were erected for the visit of Hitler. The final nail in the coffin of the sight was when it was decided to build Palazzo del Littorio here. Del Debbio objected to this, as his building was not scaled correctly to fit the zone, it was subsequently redesigned and remained incomplete until after World War II.

The 1938 alignment of Italy with German civil policies made most of the modern movement realise that Art and politics if they had been before were no longer separate. The state was no longer interested in Art except as propaganda. In 1943 *Casabella* was ordered by the Italian Ministry of Popular Culture to stop publication. For the first time many architects faced the moral issue of working for the state and moved from architecture to civil rights. After World War Two the rationalist movement was left without many of its important figures. Terragni and Persico were two who did not survive the war and Pagano was transported to his death in a German concentration camp. Others were shot by German soldiers in Rome. were created to the coffin of the signs and towers were erected for the visit of Hitler. The film in all in the coffin of the signs was when it was decided to build Palazzi definition in the Dol Dobbio objected to this, as the building was not shaled connectly to build remarked and remarked somethy redesigned and remarked something.

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"ITALIAN RATIONALIST BUILDINGS WERE SYMMETRICAL, BOX LIKE WITH LITTLE OR NO INVENTION IN THE EXTERNAL AND INTERNAL SPACES; IN SHORT, THEY WERE LEANING TOWARDS THE CLASSICAL (ZEVI, 1978, PG. 121).

Chapter 5: Casa del Fascio in Como

Terragni after the dispersion of 'Gruppo 7' went on after several other architectural projects to create the best known piece of Italian Rationalism. Terragni of all the Italian Modernists showed the greatest understanding of Le Corbusier, even though he was a generation older than Terragni. They both shared the same theories of modernism: that fundamental ideas could be rethought and incorporated into a modern mode of expression. It was from Le Corbusiers buildings that Terragni got his qualities



Fig. 10

Terragni, drawing showing proposed decoration of Casa Del Fascio, Como (1932)

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— Terrugat, draving stroning projusted decoration of Cost Pul Fanchs, Control (1943)

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of proportion and abstraction, which feature so strongly in the Casa del Fascio. This building was free from obvious attempts to evoke the past, it is still uncertain how it escaped such treatments. Previously Terragni had been commissioned to design a block of flats, which were built in the modernist style. He had presented a more traditional design for the building authorities to approve, and then he gradually adapted until it became a radical rationalist building. It is thought that Terragni skillfully used such methods when he was commissioned to build the Fascist Headquarters.

Terragni translated architecturally the Mussolinian concept of Fascism being a glass house that everyone could peer into, onto the Casa del Fascio. Theoretically the building has no obstacles or barriers between the political hierarchy and the people. The building is a perfect half cube, square in plan with the façade height equal to half one side. The front is dominated by an array of squares, this façade



Fig.11

Terragni, the square plan of Casa del fascio, Como (1934)

of proportion and distrement, which feature so strongly in the Casa del vasco. The building was the from obvious attainable to evoke dha paol. It in cell uncertain how assessed such triatments. Previousity Foreage, had been contractioned to design a block of triatments, which was built in the modernist style. In had prevented to more triatments which was built in the modernist style. In had prevented to more triatments attained to more the modernist style. In the had prevented to more triatments which was built in the modernist style. In had prevented to more triatments that the more that the prevented to more the modernist style. In the had prevented to more triatment to the triatment to the triatment to the prevented to more the triatment of the triatment to the more the triatment to the prevented to the triatment of the triatment to the triatment of the triatment of the triatment to the triatment of the tria

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is a contrast between thin lines and square voids that allow the structure a sense of Not only do these open up the building, but the perforations incorporate into depth. it a sculptural effect, hence emphasizing the pillars and structural beams. The pillars and beams which make the frame of the building also act as a line of small portici, common in classical façades. This, the character of the proportions and choice of materials (the building is covered in a finely cut marble) give the building a subtle and almost hidden classical quality. Terragni used the golden section to proportion out the regulating lines of the building and made deceiving contrasts between solidity and the feeling of space. Each side of the building has it's own identity, because of the way he cut in the windows, the roof garden is also cut in to the main cube form of the structure. It is inset into the top to keep the perfect half cube shape. Terragni's strict loyalty to this shape is probably one of the reasons that building had no representational iconography on the outside and abstract ornament on the inside, this and his surreptitious methods for planning permission. Conversely, Terragni argued that the building was drenched in rhetoric.



Fig.12

Terragni, front face o f Casa del Fascio, Como (1932-6)

is a contrast between the lines and square yougs that allow the anucture a contrast or depice. Not only do these open up the building, but the principles incontrente the It a soulptural effect hence emphasizing the pillars and anuctural beams. The pillars and beam which make the farme of the building also are as a line of these pricip

In actual the hubbing is covered in a finely out metable) get the building a sublaand almost biblied deserval quality. Terragni used the golden section to occurs/orout the negraphing theo of the building and mode depending contrasts hatween solitraand the fielding of space. Each side of the building has it's own identity, bacause of the coy be out to the writelows, the root ganden is also out in to the main color form of the structure. It is finget into the root ganden is also out in to the main color form of the structure. It is finget into the root ganden is also out in to the main color form of the structure. It is finget into the root ganden is also out in to the main color form of the structure it is finget into the root ganden is also out in to the main color form of the structure is in the shape is probably, one of it is reasons that the the main it reassentation is increated and and abstract oriented on the main the the and he structure methods for provide and abstract oriented on the main and the and he structure the methods for the outside and abstract oriented on the main the the analysis of the structure methods for barries in the theory of

Terrugui, finat face of Case del Fascià, Cano (1852-6)

The moving quality of the work is no longer the rhetorical figure with spade of pick on his shoulder and the sun sinking behind him. It resides rather in acknowledging the thousands and thousands of blackshirted citizens amassed in front of the Casa del Fascio to hear the voice of their leader announce to Italians and Foreigners the advent of the empire (Benton, 1995, pg. 40).

Statements like these can be taken at face value and they were at the time, Terragni was constantly justifying this building and his other work for the regime with such statements. He always had the correct piece of political rhetoric on hand any time his work was challenged, like his metaphor of the glass house. He was quite successful at fitting a square peg in a round hole. Terragni managed to forge a bond between the progressiveness of Rationalist forms and traditional aspects of Fascist mythology, and give them a contemporary form.

Despite his verbal juggling Terragni came under increasing pressure to apply more obvious and recognizable fascist symbols to the construction like the arengario, he incorporated this into the already open top of the front façade. Terragni's efforts to convince fascist officials of the buildings meaning were not successful; the Secretary General demanded that the blank wall be covered with some kind of Fascist propaganda, Terragni had work commissioned but the wall remained It would be thought that work such as this would mend some of the blank. arguments that originally drove the first members of 'Gruppo 7' apart but it did not. Pagano in his journal Casabella was constantly critical of Terragni's work, Terragni took on a nationalist stance and called Pagano and his followers foreigners, in 1938 when Mussolini took aboard Hitler's race laws accused him of being Jewish. This year also saw an official end to Rationalism its modern theories were no longer appropriate now that Italy was under the influence of Nazi Germany (Sharp, 1978, pg. 129). It was outlawed and party secretary Roberto Farinacci founded Premo Cremona for Fascist art. Its objectives were "set themes, didactic and overtly political content, and propagandistic spirit" (Daniel, 1995, pg. 28). Pagano and Persico (the co-editor of Casabella) still recommend modern Architects for official government work until they defected and worked for the resistance.

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HOWEVER A PERIOD TRIES TO DESCRIES ITS SELF ITS REAL NATURE WILL STILL SHOW THROUGH IT'S ARCHITECTURE (WATKIN, 1977, PG. 56).

Chapter 6: Architecture as Propaganda.

In the 1930s dictators did not seem to mind remodelling the whole culture for their own means, the emerging proletariat were to be directed away from art form that encouraged individual contemplation. Mussolini had a corporate view of culture, which was that individuals should be merged into a greater form- the nation. By looking at the past and to the future, the idea was to give a sense that he stood beyond time and hence was perfectly within his rights to change the nation. In a totalitarian state Art was there to serve and reinforce the power of the state, purely a means to an end. The control of art was an essential tool for the seduction of a nation. Size was implemented into the buildings of the state, they presented themselves as perfect pieces of propaganda. They were designed to convey a message at a distance, they ensured the constant presence of the state in the every day lives of the people. An excellent example of this is Milan Central station. In 1906, the old station was considered too small for the growing city. A competition was held to designate an architect to redesign the structure leaving the sheds to engineers. Sant' Elia became involved with the design in 1912 after Cantoni's (the original architect) first draught was considered too retrograde and not bold enough. Another competition was held, it was at this stage that Cantoni sought the help of Sant' Elia who transformed Cantoni's original proposal. Unfortunately, Sant' Elias official involvement ended here, as Cantoni was too short sighted and heavily influenced by current regime architecture to implement any of Sant' Elias radical Futurist elements. Cantoni submitted another version of his previous idea which was subsequently rejected and Ulisse Stacchini won the second competition. Between 1913 and 1914 Sant' Elia continued working on the design he fully



Fig. 13

Sant' Elia's orginal sketch for Central Station, Milan (1912)


implemented his futurist vision into the station. The result was amazing; it left behind any references to the past and did not relate to any common forms. Esther da Costa Meyer, Sant' Elia's biographer describes perfectly the mood and power the building evoked:

Powerful Oblique buttresses shoulder the immense mass, which slopes down dramatically only to rise again in the form of two mighty pylons. Low dark vaults conjoin and embrace the pylons in the center, while on either side of the main entrance they flare out unsupported, forming a marquee (Parissien, 1997, pg. 185).



Fig. 14 aerial photograph showing dominating position the station holds, Stacchini, Central Station, Milan (1931)

Stacchini after Sant' Elias death in 1916 began to incorporate some of Sant' Elias ideas into the design, mainly two large clock towers. Predictably they were never

melemented his latertist vision rate the station. The reson vicu amazing, a left bolfind any telerances to the past wild did not relate to any common forms. Eachs do Doma Meyer, Sant Blats prographer describes perfectly the mood wall power also

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Fig. 14—annual photometaph should gelechonomy method the station halds, Station Control Station, Miles (1945)

standbark after Centri Effat devaib in 19.16 began to recorporate active of Senti Effats devo must be design, malaky two large clock forearts. Producebly they were neuro built on, but Sant' Elias influence was not totally lost. Stacchini used his proportioning and 'vertical massing' so when the station was completed in 1931 it did not resemble the original design.

Overall the design of the railway station was unique, and it did not take long for the people of Milan to read into the clumsy references to Fascism. The entire building is covered with stylized sculptures carved by Giannino Castigliani.



Fig.15 Castigliani, sculptural detail of Assyrian winged

Horse, Central Station, Milan (1931)

Idealised figures and mythical animals cover every available space, carved in that unique fascist style that attributes no expressions or flawed human emotions to its figures. These are supposed to represent the ideal man strong and flawless with no sense of the individual. They embody and inspire the perfect Fascist spirit. The sheer scales of the sculptures are overwhelming and dominate the whole atmosphere of the building. The sculptural representations are very representative of the detailing of the time. The Fascist treatment of the human body served to clarify the

states beliefs on national unity, the roles of men and women and some times racism. The body represented the state, harmoniously working together, but not all the parts are equal. The head obviously represents Mussolini, omnipotent leader, his power extending over all. The body like the nation is bonded together operating as a perfect unit. With so much to be read into the sculptures it is important to note auk mu but Sunt. Blas influence was not totally loat. Statishing read he proportioning and Vertical messing" at when the station was completed in 1931 a red on resemple the original designs.

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F ig. 16 Castligliani, one of many sculptures of mythical birds on Central Station, Milan, (1931)

piazzas such as San Babila in Milan were heavily treated, as many Fascist propaganda rallies were held in these areas. Each fascist ritual was designed to enhance the myth of an unstoppable and glorious movement. The solemn splendour of the buildings that surrounded Mussolini while he made his speeches, made the The according of the statustical they represent the generic factor memory cools in the second prob-



people feel that they belonged to a great nation. Surrounded by monuments of such solidity it was impossible to think any thing else except that you were in safe hands. Fascism never sought a passive response, it always wanted to evoke feelings of nationalism it wanted to uplift the nation and march it on to glory. Communication was not in the fascist vocabulary, propaganda had replaced it. The buildings of the 1930's were a specialised architecture for the public buildings such as Central Station which were there to over shadow ever thing else in the area, a constant reminder of the state. Some buildings were specifically designed to endorse the fanatic politics of the state. Nothing on the scale of the buildings in Nuremberg, Germany were ever constructed in Italy, but the arengo/arengario played a very important part. Arengarii date back to renaissance Italy, they were a kind of a pulpit that was attached to an official building where sovereigns could make speeches to their people. These pulpits became a very important part in Fascist propaganda. Mussolini often appeared on balconies, not for dramatic effect, but to conceal his small stature. The footstool he stood on when addressing the nation was never photographed. He made most of his tumultuous speeches from such protrusions. He declared his mobilisation of troops into Ethiopia from an angario in Palazzo Venezia in Rome, it was simultaneously broadcast to gatherings all over Italy. These gatherings were carefully orchestrated, the pulpit created Mussolini into an almost god like figure. This was important in the earlier days of the regime, as Mussolini did not sign a treaty with the Catholic Church until 1929. He wanted the loyalty of a Catholic nation. The giant gatherings had a sense of ritual to them, the familiar overtones of religious practice.

Fascism's manifestations to the public often took this ritualistic form typical of this were parades, celebrations and rallies. These giant assemblies were designed to give a sense of fraternity and involvement but primarily to open the nation to emotional manipulation. These theatrics were dependent on the charisma of the leader, but also on the power of mass media devices. Mussolini along with

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Fastering manifestations to the public often toth the dualance form burder of this world potentiest relationships and raties. There giant assemulties work docurred in give a sense of transmity and involvement but premarily to open the outers to simplifying manapulation. These theatings were dependent on the charges with of the folder, but also on the power of transity media devices. Mussuant along with Hitler built huge architectural spaces specifically for these purposes, like Via dell' Impero. The design incorporating both a football stadium and sets similar to those found in a Hollywood musical. Museums tended to alienate the working class so architecture was important as it needed to merge fine art with mass culture. The buildings were designed to present a symbolic pattern of images to the public. Sculptural details of people were transformed into more geometric styles to emphasise the change of the faceless masses into a united force. This style of architecture and any other cultural intrusions by the state presented themselves as a substitute for a democratic constitution, freedom of expression but no constitutional rights. More hulf buge accuracy real spaces specifically for these purposes. Use his deliinverte. The design incontrating both a football stadium and sets statign to their s found as a Hallywood musical. Museume tended to allemate the working data to architecture was immortant as a meeded to menge fine art with quase outbure. Intrationary wate designed to present a symbolic pettern of images to the public. Scaptural details of people wate transformed into more geometric styles to an phasize the change of the footiess masses into a anted force. This style of architecture and any other radius more desined for a symbolic pettern of images as the public an phasize the change of the footiess masses into a anted force. This style of automative for a demandic constitution freedom of accuestion but no constitutional substitute for a demandic constitution freedom of accuestion but no constitutional

nohts.

Fascism had a great sense of admiration for Futurism, as the central theme to the movement was action and progress. These were the two qualities that Mussolini wanted to portray Italy as to the rest of the world. Consequently it is these two qualities that held back Futurism as being the primary architects of the time. As outlined the Futurists had great if extreme plans for the Italy of the twentieth century, but these plans did not fall in line with the cultural policies of Mussolini. Futurism global vision was too extreme, even though they had their finger on the cultural pulse of the country. They were the first to mourn its stagnation and the first to try and revive it. Although many of the designs like the aforementioned Cittá Futurista were fantastic ideas and appeared awesome and beautiful on paper, in essence all they were fantasy, a source of inspiration. The idea that society could live and operate in such structures is almost as impossible, as society living and operating healthy under a Fascist regime. Possibly Mussolini had a sense of this when designs were chosen for his Roman projects. He did not want to create a building that would be subsequently destroyed as the next generation came to power. Buildings of the regime were to be a lasting testament to his power. The nature of dictatorial states is that they do not last, dictators though unaware of this seem to ensure their permanence in the nations conscience through Architecture. The monumentalist style that Mussolini adopted best represented this permanence. Futurism had no sense of this so transference to the Rationalists was inevitable as the power of the regime increased.

The Rationalists had no theoretical backbone, so their style was open to manipulation. Mussolini's acceptance of this modernist group was somewhat bizarre, as it incorporated 'foreign' ideas. This was proved to be of no consequence as the sodden monumentalism destroyed most architectural imagination of the time. The examples examined in Rome: Palazzo del Littorio and Foro

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The Reconclusts had no thopresidal beckbons, so their style was onen to menioulasco. Messalione codentance of this moderner group was somewhat parame as a morporated faceligit intera. This was proved to be of no consequence as the succum monumentalism distingued most antipreduret imogination of the time. The examples scamples compared in Rome, Polazzo del Littorio and Foro Mussolini clearly demonstrate this. Architects such as Pagano welcomed these competitions initially with enthusiasm, but eventually refused any association with them, architects had developed consciences. It was not in the nature of a Fascist regime to endorse tolerance in any area especially in art as it leaves a great impression on a nation but compared to Nazi Germany the Italian government was quite unrestricted. Because of this many buildings slipped through the monumentalism that was applied liberally to most government buildings. Casa del Fascio should have been the blue print for government architecture. It displayed no obvious references to the past but was socked in rhetoric of that type. Correctly Terragni went for subtlety but this was not what Fascism was about and this is why buildings of this type to not grace the towns of Italy. The cracks in the ideologies of Fascism needed the strength of past glories to smooth over the image they were presenting to the public. The working class man could not understand the finer points of modern architecture, but the large clumsy state monuments could impress upon him in a dramatic way the designs of the state. Public buildings such as Central Station, Milan have a powerful first impression and subsequently a lasting sense of presence because of its sheer scale and permanence, Fascist metaphors are literally carved in stone.

With politics and their relationship to art, the question of whether the two should be regarded as independent entities is raised. Many of the Rationalists chose to elevate themselves to the level of the state and not consider the effects their work would have on the populace. These buildings remain as a reminder of an oppressive period in Italian history and at the time representations of a Fascist empire. Alternatively, they depict an important phase in modern architecture. Whichever way they are regarded, it is difficult to examine them exclusively as the dubious morals surrounding Fascism are ever present.

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