

Speaker

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Lecture

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A Vulgar Display of Power

A Vulgar

Display of Power

*Ideology, cultural hegemony and
their written representation*

General principles

Treaty establishing a Constitution for Europe

Title I: Definition and objectives of the Union

Article I-2: The Union's values

(...)

The Union is founded on the values of respect for human dignity, freedom, democracy, equality, the rule of law and respect for human rights, including the rights of persons belonging to minorities.

(...)

Treaty establishing a Constitution for Europe

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(...)

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(...)

(...)

BELIEVING that Europe, reunited after bitter experiences, intends to continue along the path of civilisation, progress and prosperity, for the good of all its inhabitants, including the weakest and most deprived; that it wishes to remain a continent open to culture, learning and social progress; and that it wishes to deepen the democratic and transparent nature of its public life, and to strive for peace, justice and solidarity throughout the world,

(...)

- 1) educate
- 2) promote the access to knowledge
- 3) ensure its use to everybody
- 4) promote critical thinking

Politics

“*politikē*” → the art that concerns the city-state

Communication & information

“cum munis” → common duty/responsibility

“informatio” → to shape

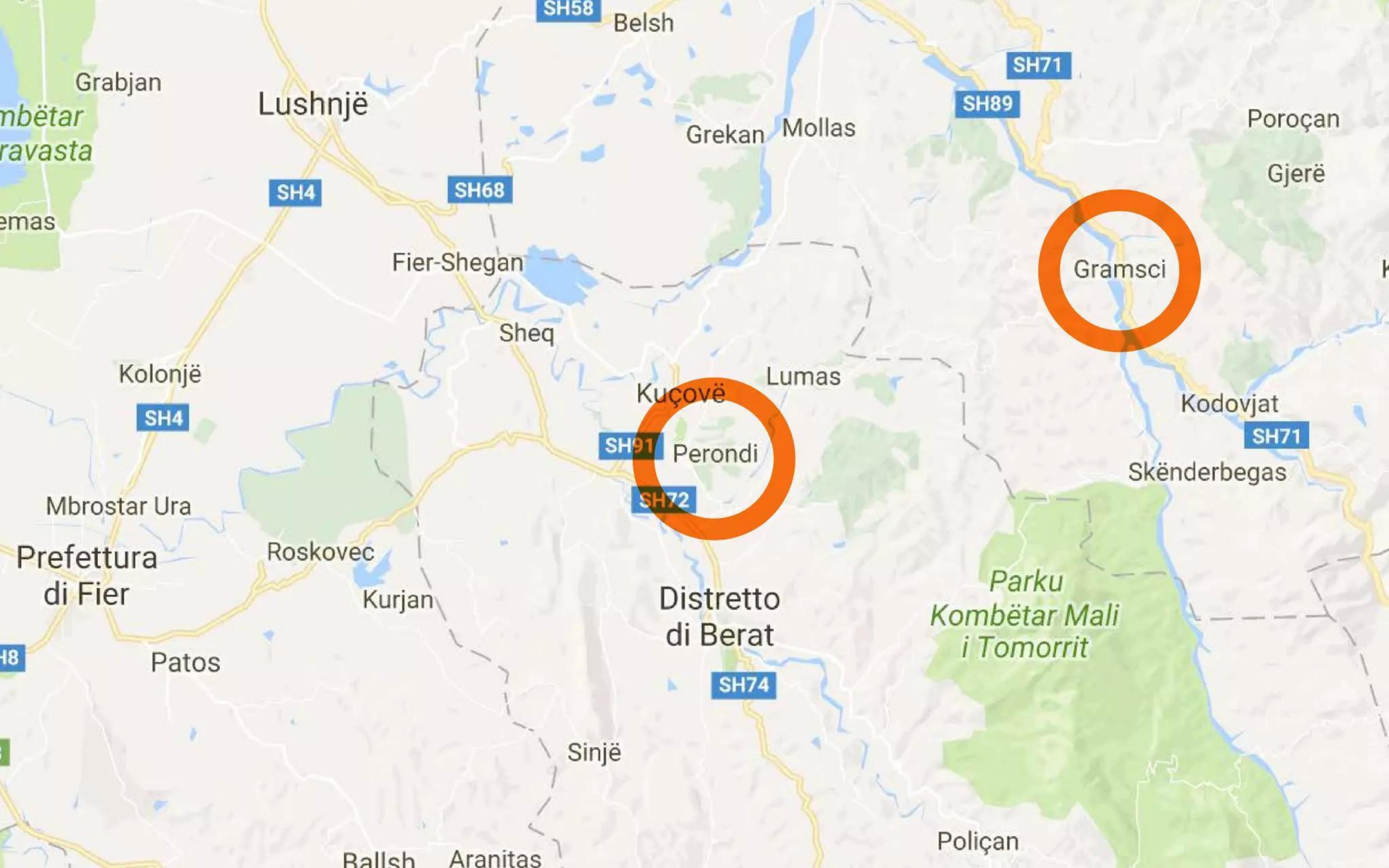
“*informatio*” → εἶδος + μορφή

Communication + Information
Common duty, Idea, Shape

Cultural hegemony

“hēgemonía” → to lead, leadership

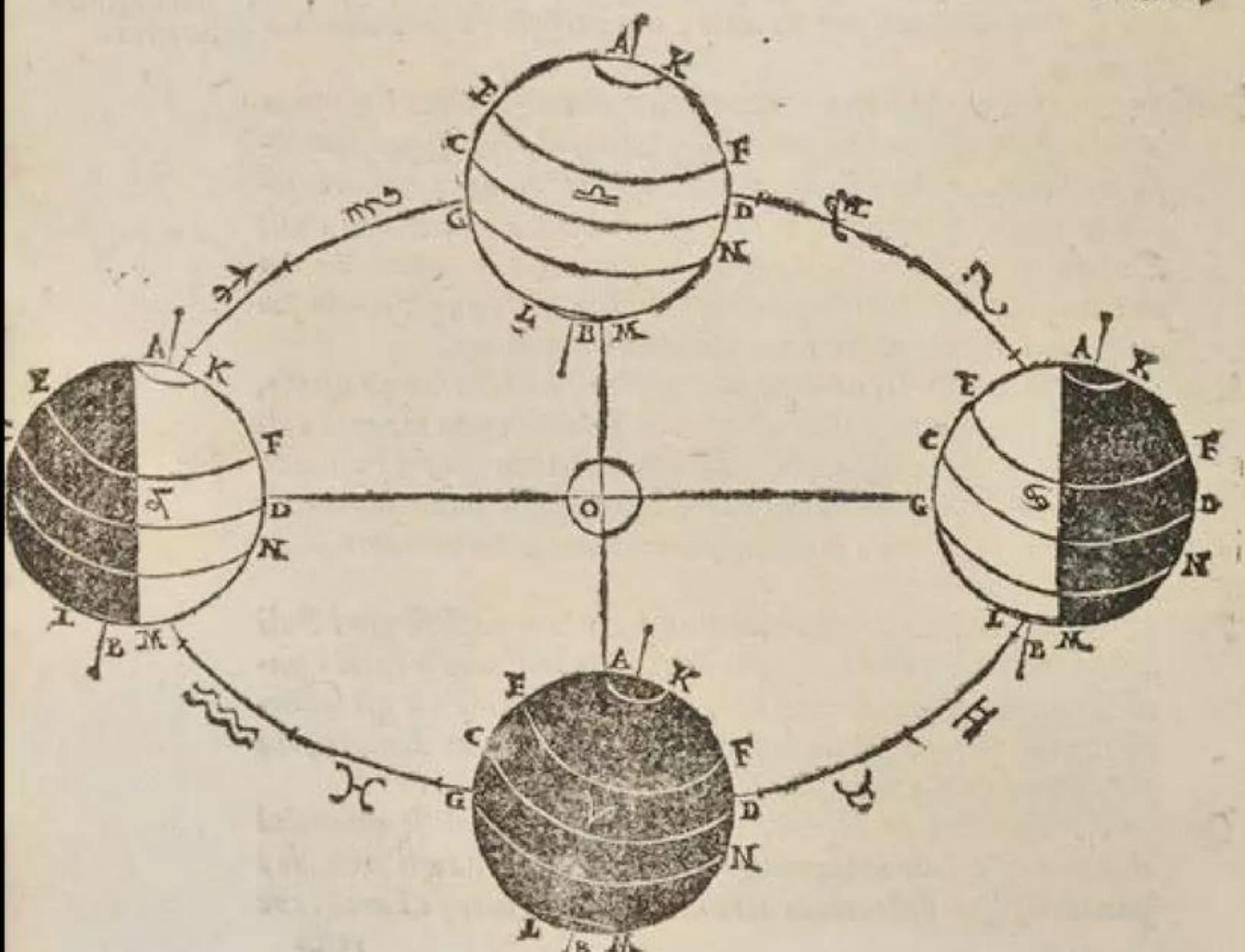
Cultural hegemony → “establishing intimate and secure relationships between the elites and the popular-national mass”
A. Gramsci, Quaderni del carcere, 1935, Q 29, par. 3



Cultural hegemony → to orientate the thought
and the lifestyles through the instruments
of the communication

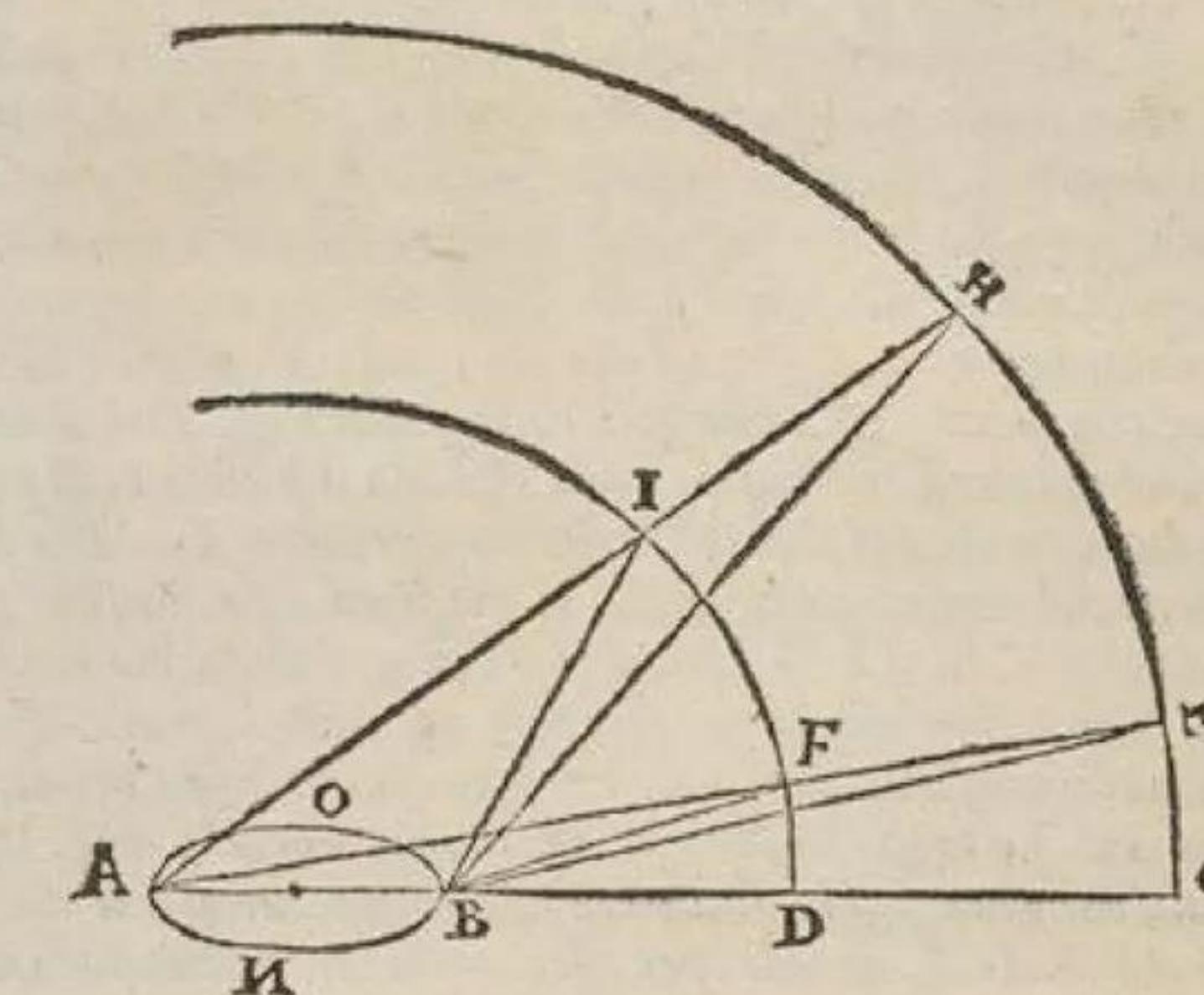
G. Galilei, Dialogo sopra i due massimi sistemi del mondo, 1632

Disegno semplicissimo, che rappresenta la costituzione Copernicana, e le sue conseguenze.



Proposte queste cose, per più chiara intelligenza di quello, che resta da dirsi, verremo a descrivere una figura; e prima segneremo la circonferenza di un cerchio, che ci rappresenterà quella dell'orbe magno descritta nel piano dell'Eclittica, e questa diuideremo in quattro parti eguali, con li due diametri Capricorno, Granchio, Libra, e Ariete, che nell'istesso tempo ci rappresenteranno i quattro punti cardinali, cioè li due Solstizj, e li due equinozj; e nel centro di tal cerchio noteremo il Sole O fisso, & immobile. Segniamo hora circa i quattro punti Capricorno, Granchio, Libra, e Ariete, come centri, quattro cerchi eguali, li quali ci rappresentino la terra in essi in diuersi tempi costituita. La quale co'l suo centro nello spazio di un'anno cammini per tutta la circonferenza Capricorno, Ariete, Granchio, e Libra, mouendosi da Occidente verso Oriente,

Maggior diuersità fanno le stelle più vicine, che le più remote.



una stella posta in F. e veduta per il medesimo raggio AFE. stante la terra in A. quando poi si osservasse dalla terra in B. si scorgerebbe, secondo il raggio BF. e farebbe l'angolo della diuersità, cioè BFA. maggiore dell'altro primo AEI. essendo esteriore del triangolo BFE.

SAGR. Con gran gusto, & anco profitto bò sentito il vostro discorso; e per assicurarmi s'io ben l'abbia capito, dirò la somma delle conclusioni sotto breui parole. Parmi, che voi ci abbiate spiegato due sorte di diuerse apparenze effer quelle, che mediante il moto annuo della terra possiamo noi osservare nelle stelle fisse. L'una è delle lor variate grandezze apparati, secondo che noi, portati dalla terra, a quelle ci avviciniamo, o ci allontaniamo; l'altra (che pur depende dal medesimo allontanamento, o avvicinamento) è il mostrarsi nel medesimo Meridiano hora più elevate, & hora meno. Di più voi ci dite (& io benissimo l'intendo) che l'una, e l'altra di tali mutazioni non si fa egualmente in tutte le stelle, ma in altre maggiore, & in altre minore, & in altre niente. L'appressamento, e

Epilogo delle apparenze delle fisse per cagione del moto annuo della terra.

11 OBSERVAT. SIDEREAE

ex parte scilicet Orientali deæ aderant Stellæ, vna
vero Occasū versus. Orientalior atq; Occidenta-
lis, reliqua paulo maiores apparebant: de distan-
tia inter ipsas & Iouem minime sollicitus fui; fixæ
n. vti diximus primo creditæ fuerunt; cum autem
die 8. nescio quo Fato ductus, ad inspectionem
eandem reuersus essem, longe aliam constitutio-
nem repeti: erant n. tres Stellæ occidentales o-
mnes a Ioue, atq; inter se quam superiore nocte
viciniores, paribusq; interstitiis mutuo dissepara-
tæ, veluti apposita præ se fert delineatio. Hic licet
ad mutuam Stellarum appropinquationem mi-
nime cogitationem appulisset, exitare tamen

Ori.



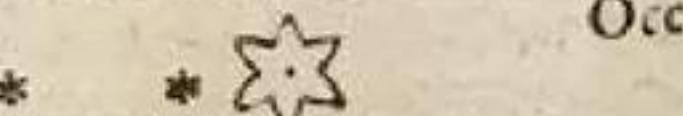
Occ.

cepit, quonam pacto Iupiter ab omnibus pre-
dictis fixis posset orientalior reperiri, cum a binis
ex aliis pridie occidentalis fuisset: ac proinde ve-
ritus sum ne forte se, us a compu'o astronomi-
co, directus foret, ac propterea motu proprio
Stellas illas antevertisset: quapropter maximo cū
desiderio sequētem exspectavi noctem; verum a
spe frustratus fu, nubibus n. vndiquaq; obdu-
ctum fuit cælum.

At die 10. apparuerunt Stellæ in ciuismodi ad

Iouem positu: n. tantum, & orientales amba-

Ori.



Occ.

aderant, & vt opinatus fui, sub Ioue latitante. E-
rant pariter veluti ante in eadem recta cū Ioue,
ac iuxta Zodiaci longitudinem adamussim loca-
tæ. Hæc cum vidisset, cumq; mutationes consi-
uniles in Ioue nulla ratione reponi posse intellige-

rem

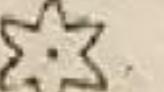
RECENTS HABITÆ

19

rem, atq; insuper spectatas Stellæ semper easdem
fuisse cognoscere, (nalle enim alias, aut precede-
tes, aut consequentes intra magnum interhallum iux-
ta longitudinem Zodiaci aderant) iam ambigui-
tatem in admirationem permutans, apparentem
commutationē non in Ioue, sed in Stellis adnota-
tis repositam esse competi; ac proinde oculatæ &
scrupulole magis deinceps obseruādū fore sūrat?

Dic itaq; 11. eiusmodi constitutionem vidi:

Ori.

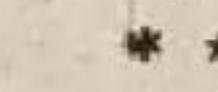


Occ.

Stellas scilicet tantum deas orientales; quarum me-
dia triplo distabat a Ioue, quam ab orientaliori:
eratq; orientalior duplo fere maior reliqua, cum
tamen antecedenti nocte & quales ferme apparu-
issent. Statutum ideo, omniq; procul dubio a me
decreatum fuit, tres in cœlis adesse Stellas vagan-
tes circa Iouem, instar Veneris, atq; Mercurii cir-
ca Solem: quod tandem luce meridi. na clarius
in aliis postmodum pluribus inspectionibus
obseruatum est, ac non tantum tres, verum qua-
tuor esse vagabundæ circa Iouem suas circumuo-
lutiones obeuntia, quorum permutationes ex-
actius consequenter obseruatas subsequens narra-
tio ministrabit, interstitia quoque inter ipsa per
Perspicillum, superi^r explicata ratione, dimetitus
sum: horas insuper obseruationi, praesertim cum
plures in eadē nocte habitæ fuerūt, apposui; adeo
n. celeres horū Planetarū exstant revolutiones, vt
horarias quoq; differētias plerūq; licet accipere.

Die igitur 12. hora sequentis noctis prima hac
ratione disposita Sydera visi. Erat ori ntalior

Ori.



Occ.

C.

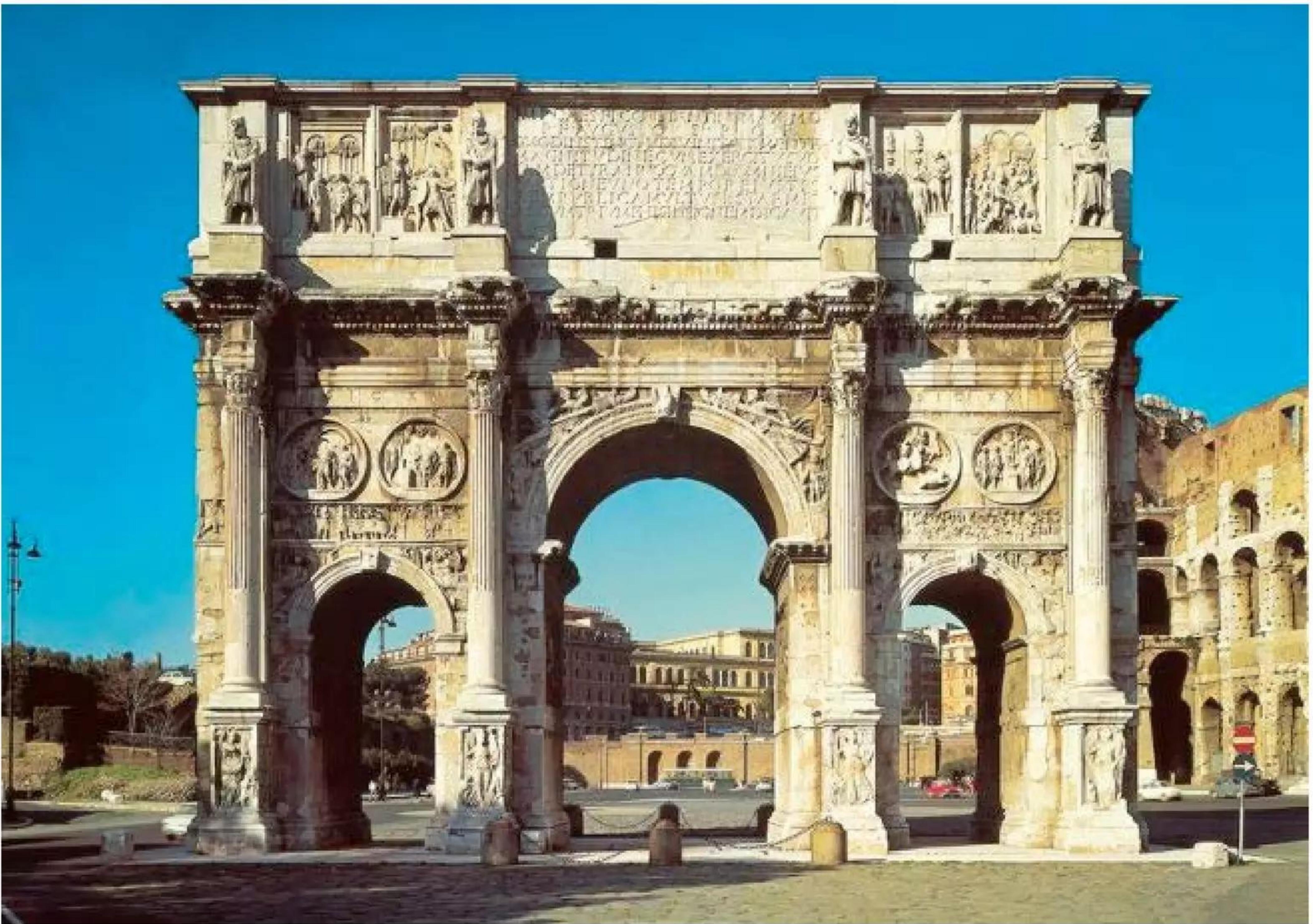
G. Galilei, draft letter written by Galileo Galilei to Leonardo Donato, 1509

The cultural leaders may manipulate the communication so that their view becomes the collective view

Writing is an instrument of communication

Public writing was (is?) particularly noticeable

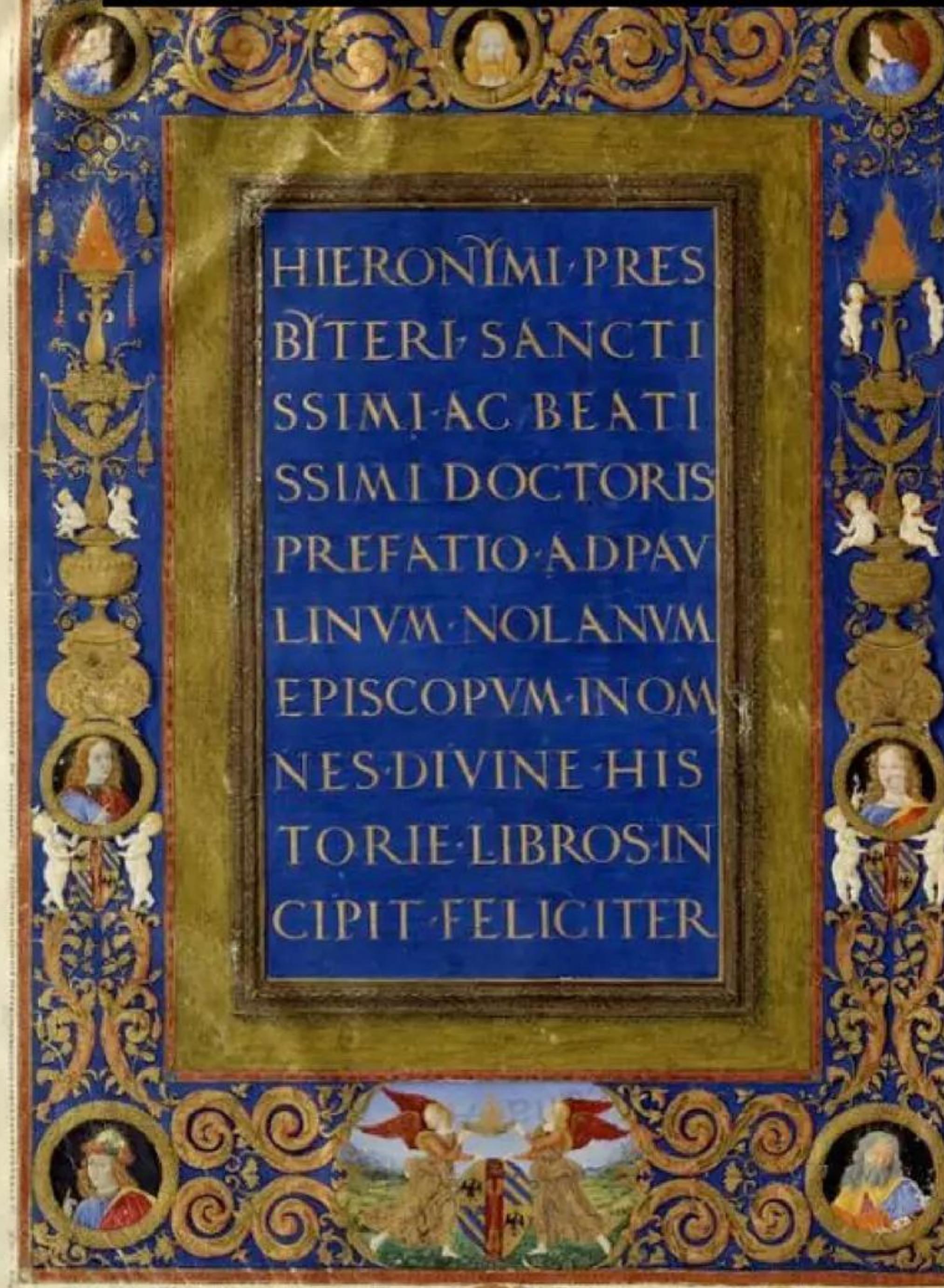
What is the function of this?



Arch of Constantine, 4th century



Conspicuous consumption, conspicuous
architecture, conspicuous writing

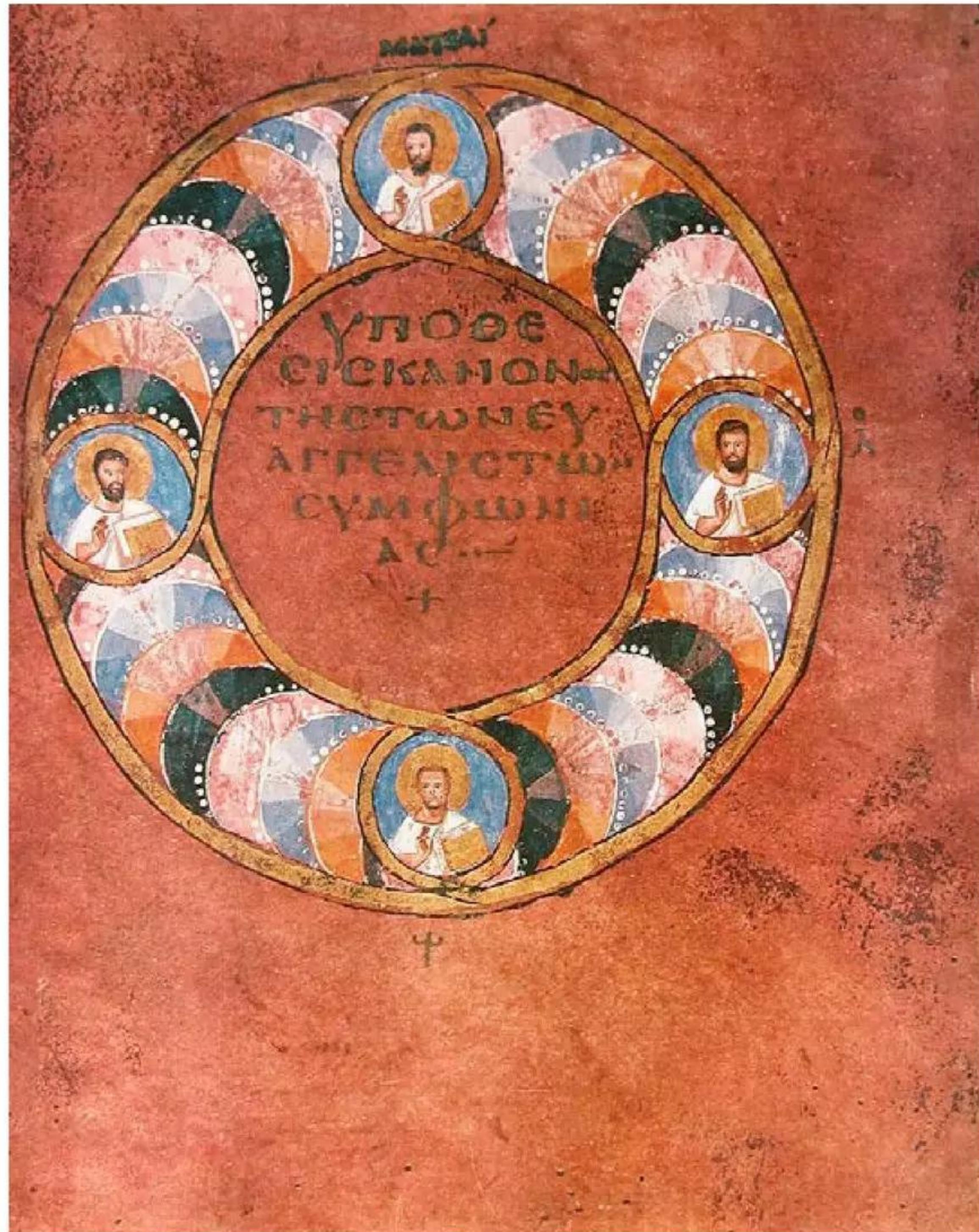


“Conspicuous consumption of valuable goods
is a means of reputability to the gentleman of
leisure.”

“The chief use of servants is the evidence they
afford of the master’s ability to pay.”

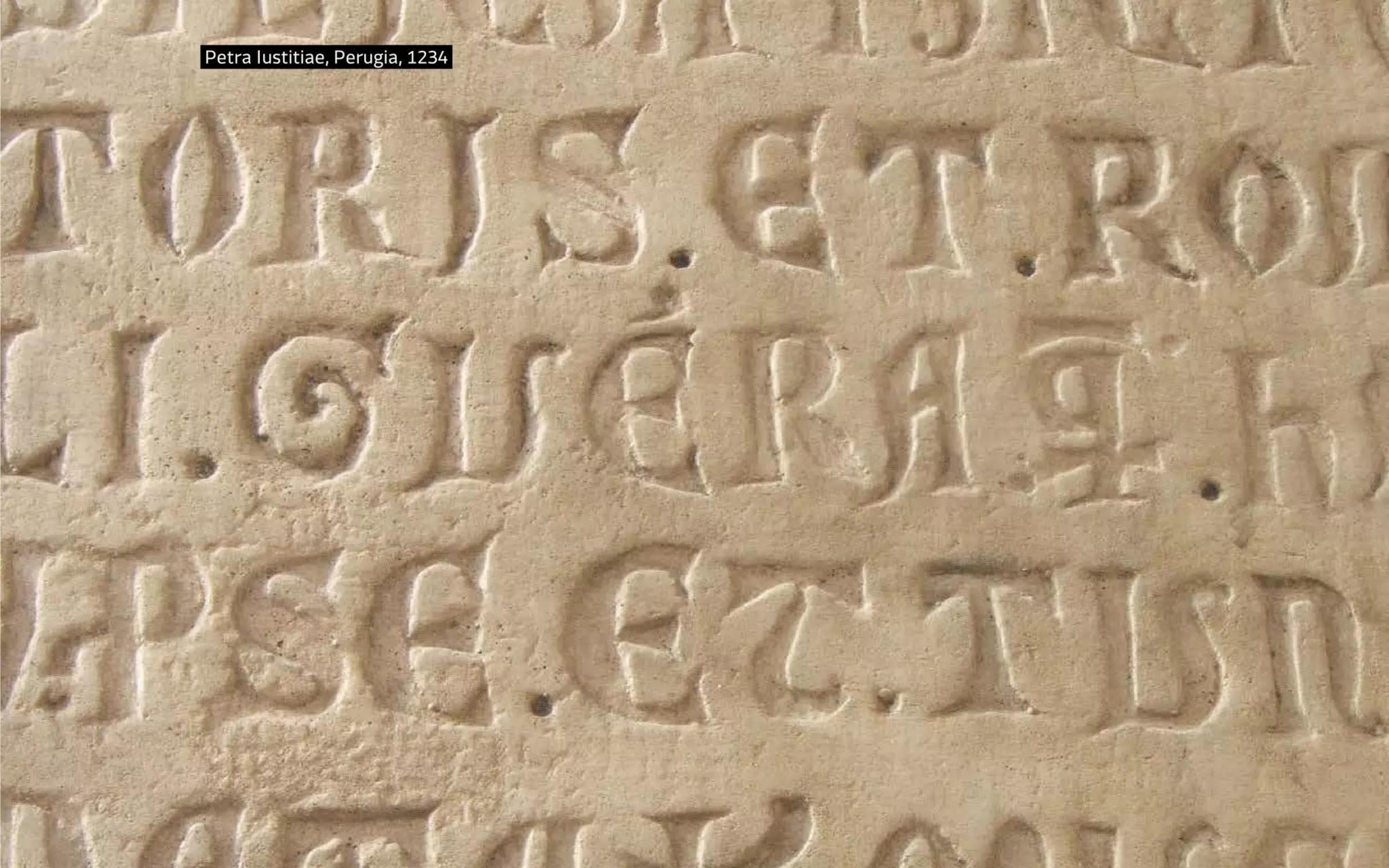
T. Veblen, The Theory of the Leisure Class, (1899)

Codex Purpureus Rossanensis, mid 6th century



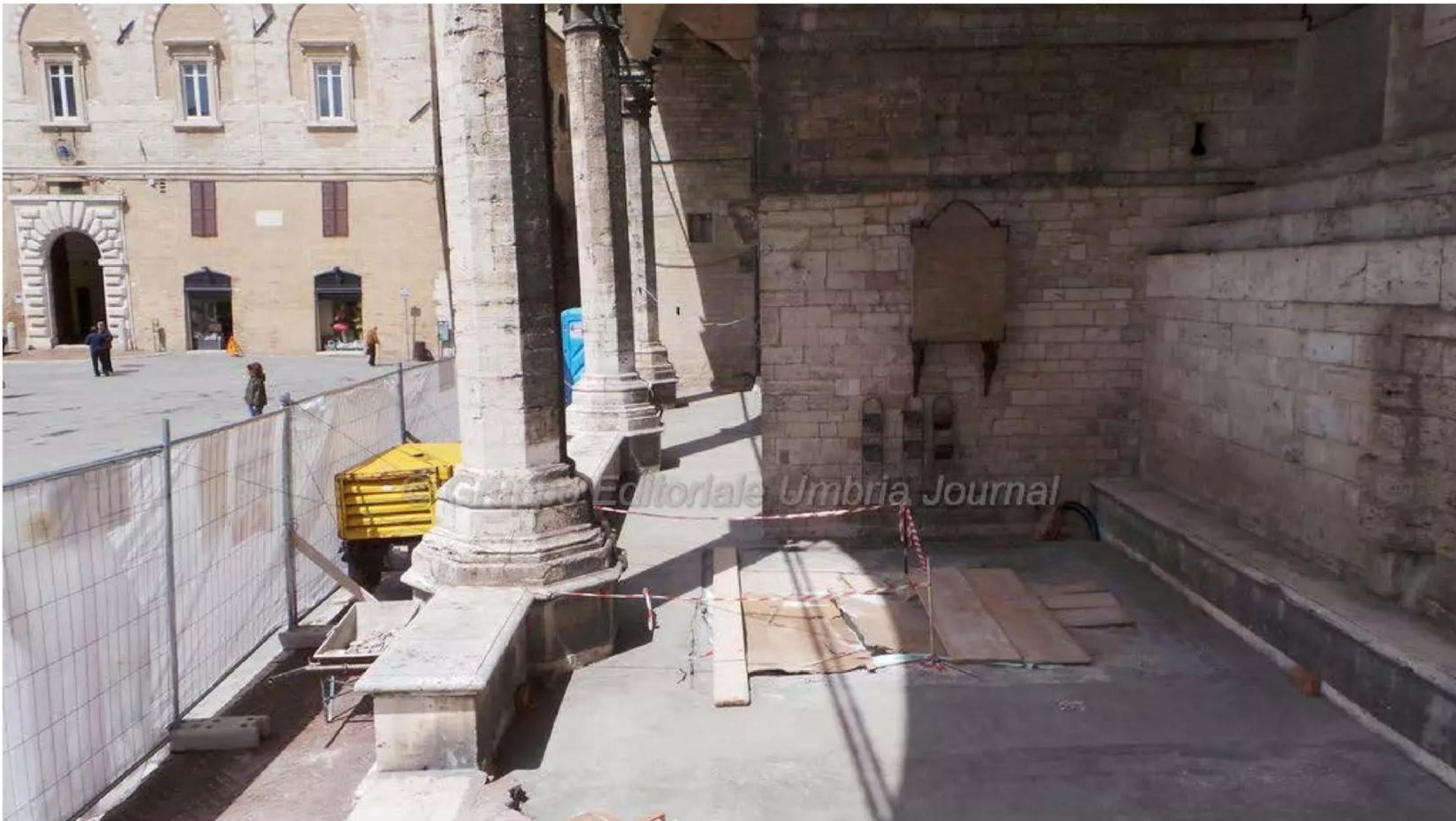
Different functions, different shapes

Petra Iustitiae, Perugia, 1234



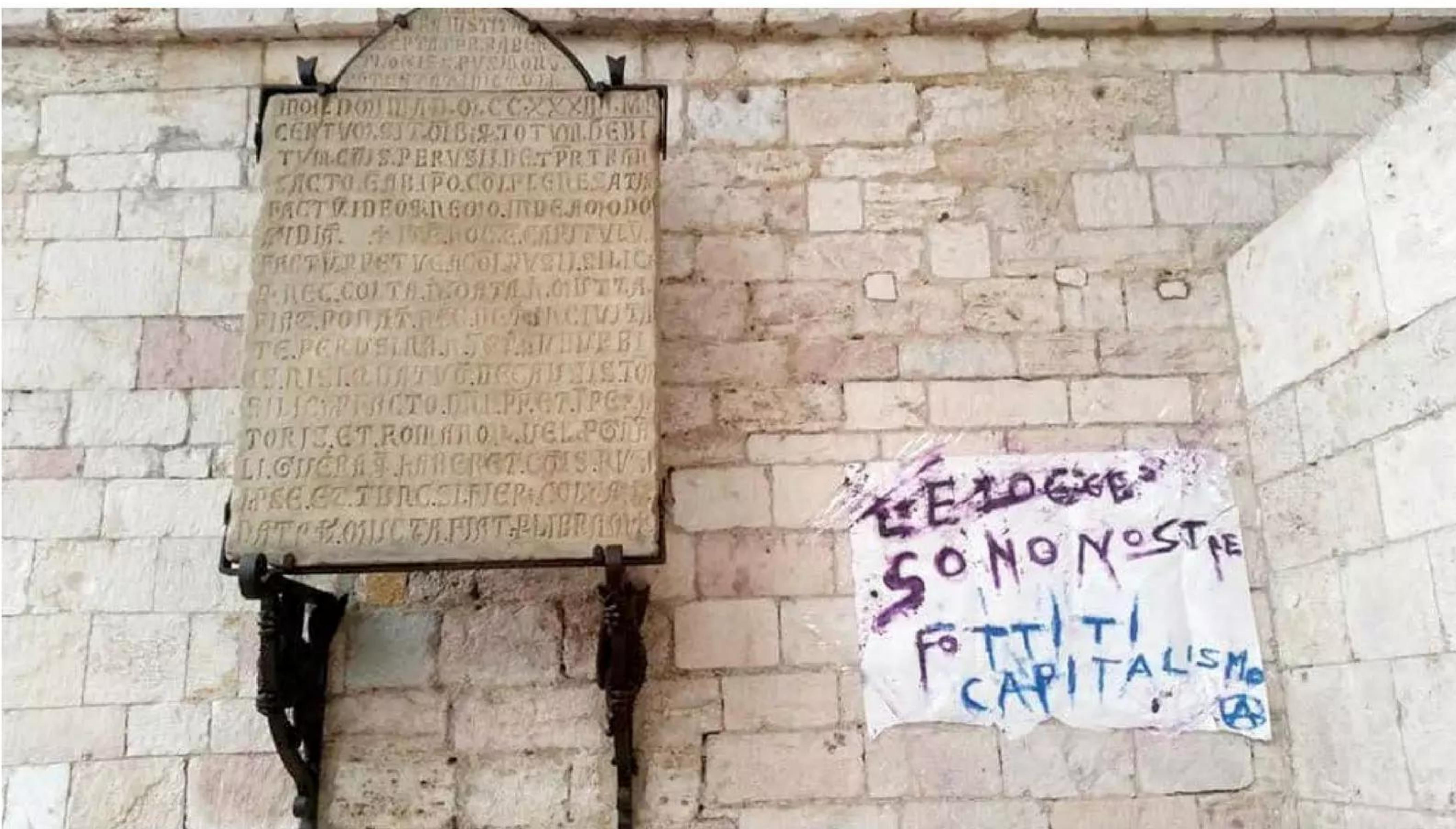
1/5 of the population of Perugia took part to the active government of the city

Petra Iustitiae, Perugia, 1234 (a copy close to the original location)



Vertical shape and at head height
this text is meant to be read

Petra Iustitiae, Perugia, 1234 (a copy close to the original location)



Several groups are involved in the fight
for cultural hegemony

Monty Python's Life of Brian, 1979



XYSTVS III PON MAX

AD UTILITATEM PROPERGRINA QVE MYLI
VENS AD LVRIBVM VNT VRÆ PONTEM
IUNC QVEM MIRICUS PTIVM VOCABAN AFVN
DAMENTIS MAGNA CURA ET MELIA RESTI
VIT XYSTVM QVÆ SVI DF NOMIN APPELLARI

VO LVT

COMUNE DI URBINO

Contrada Duomo

- Itinerario Rinascimentale - Palazzo Ducale
- Itinerario Trekking Urbano M.T.B.

Direzione Palazzo Ducale - distanza c.a. 40 m



UWiC Free For Tourists

Ex Monastero e Giardino Pensile

SANTA CHIARA

Oratorio

SAN GAETANO

Palazzo Passionei Paciotti

FONDAZIONE CARLO E MARISE BO

BAGNI - TOILETTE - WC



Istituto Superiore Industrie Artistiche

ISIA

Parcheggio - Bus Terminal

SANTA LUCIA

Osteria

K.M. 0

Hotel ***

RAFFAELLO

BAR

Horizontal and distant
this text is meant to be seen

Pisa cathedral, 12th? century (facade)

HOC OPVS EXIMIUM TAMIR VTAQ PRETI OSVIO
RAINALDVSPRVDENS OPERATOR ET IPSE MAGISTER
CONSTITVIT MIRE SOLLERTER E TINGE NVO SE

DE ORE LEONIS LIBERA MEDOMINE ET



A CRIBUS VIIIICRINIVM HIC MILITATE OMNEA

Pictures and text are integrated
with the architecture (ceiling, floor, walls)
this text is meant to be lived

Basilica San Macro, Mosaic, Dome of Pentecost, Venice, 12th? century





ALEXANDER REX



GEOICA

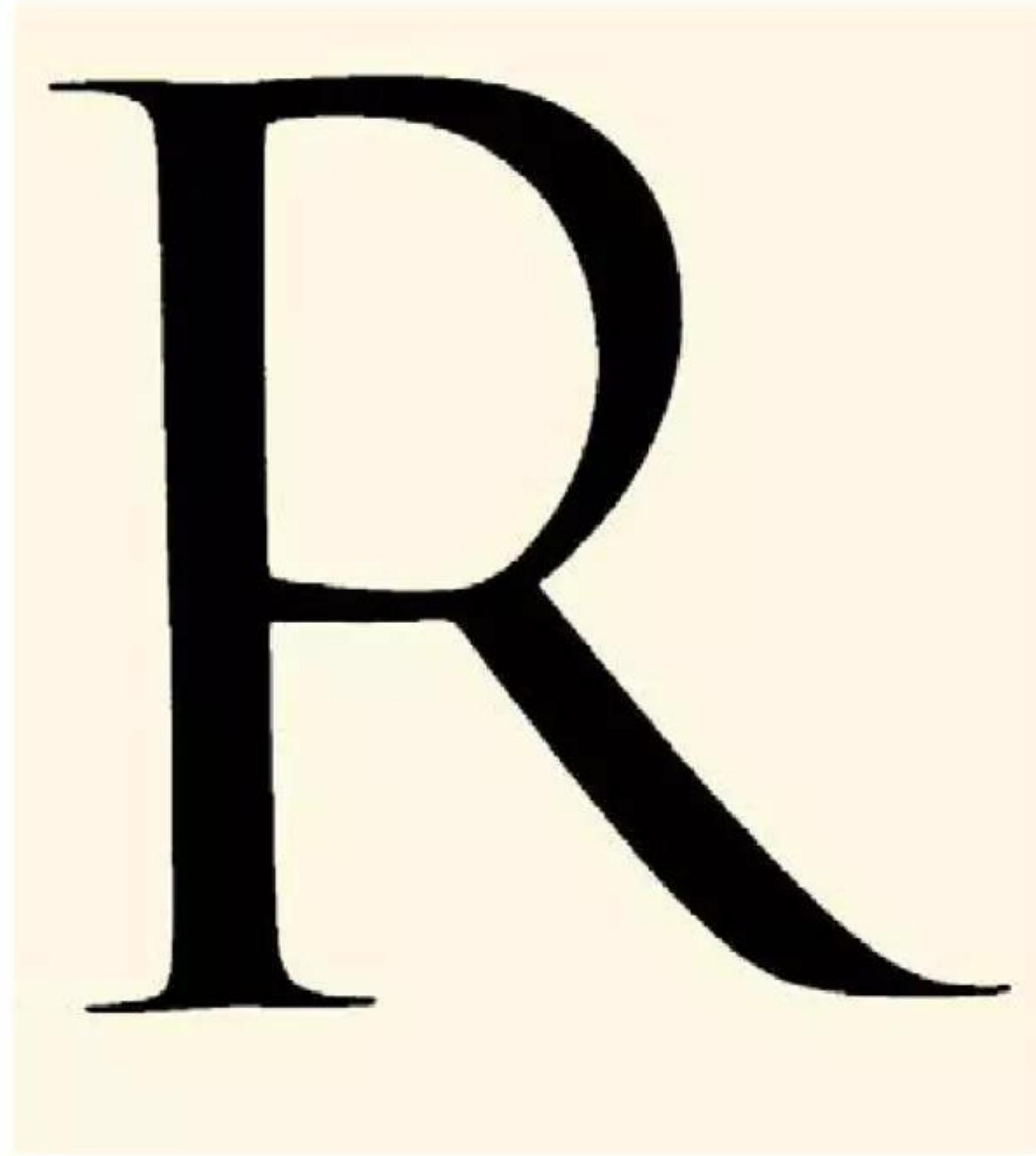
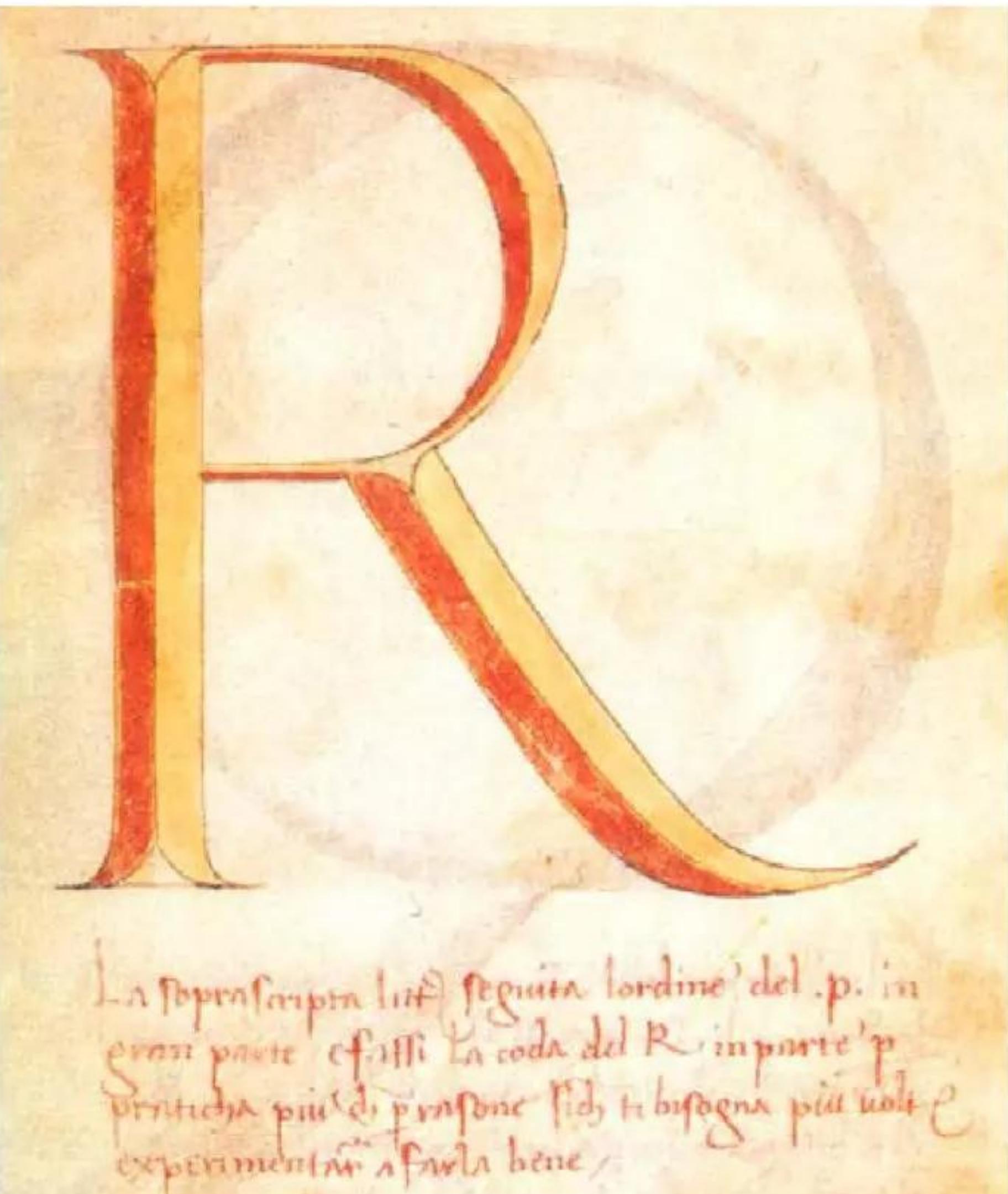
A change of perspective

Unidentified author, Ideal city, Galleria Nazionale delle Marche, Urbino, 1480-1490



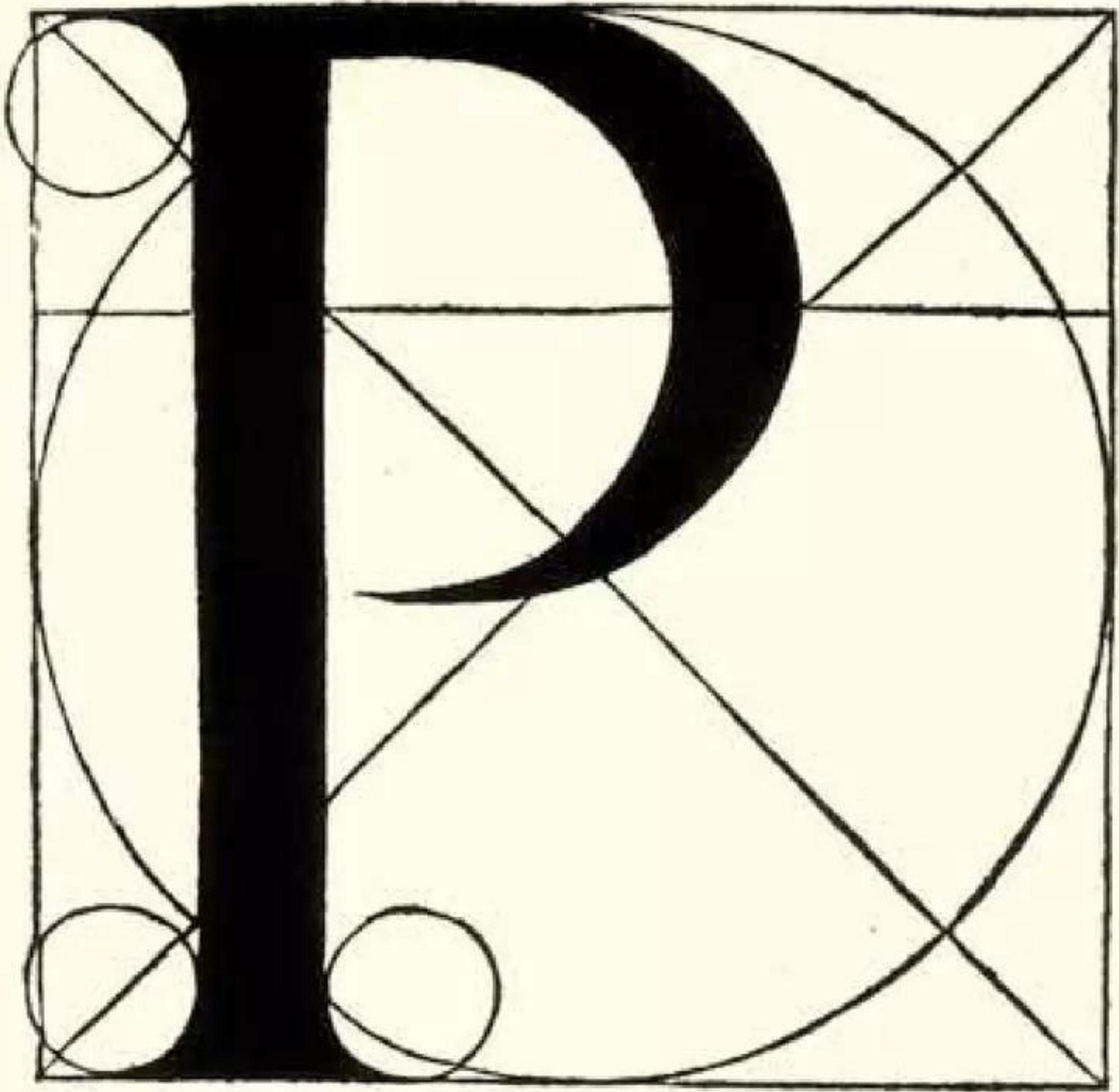
“....the subjective visual impression had been rationalized to the point that could be the basis for the construction of a well-founded empirical world....”

Erwin Panofsky,
Perspective as Symbolic Form, 1927

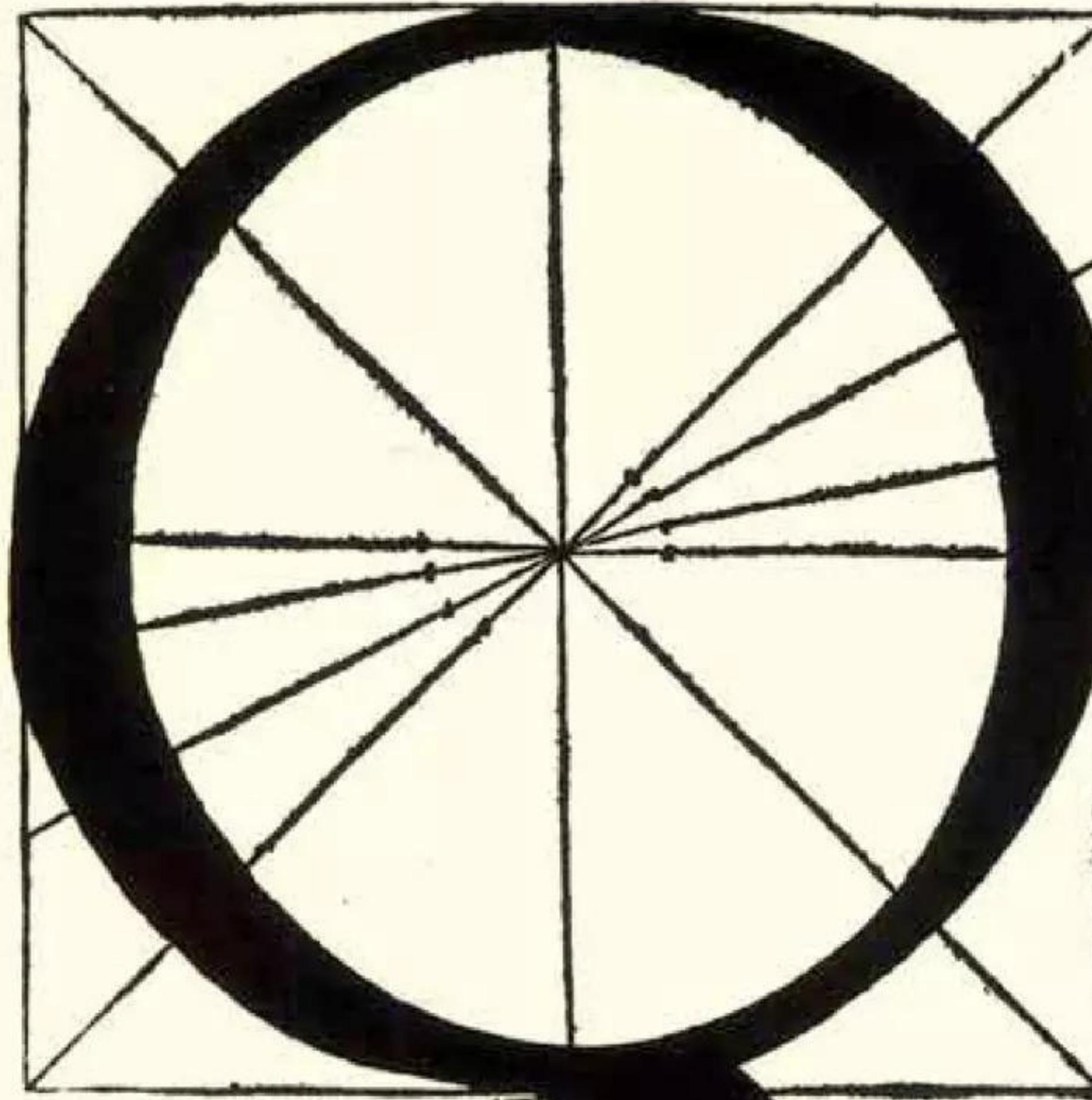


La soprascritta lett. seguita l'ordine del p. in
gran parte effissi La coda del R in parte p.
pratica più di prassone sicché bisogna più volt e
experimentarla a farla bene

They didn't want to reproduce roman inscriptions, they wanted to find a ratio to give mathematical foundations to their faction's cultural hegemony



Questa lettera .P. si caua del tondo e del suo quadro . La sua gamba grossa uol esser de le noue partiluna la forma del tondo uol esser grande comme quella del .B. da basto e la sua grosseza de la pancia uol esser tanto quanto la gamba grossa e si uol principiar ditta lettera da le crociere del tondo grande cioe da le intersectioni del diametri & sic erit perfectissima



Questa lettera .Q. come disopra dissi se cua del .O. terminando sua gamba tre teste de sua altezza sotto el qdrato cioe d : le nove parti letre del suo quadrato ouero diametro del suo tondo come qui appare proportionata guidando le pance grosse e sue sutili opposite a pdceto come del .O. fo dicto E la sua gamba uol esser longa nove teste cioe quanto el suo quadrato arectangu o .ela fine uol esser la de la pancia in su un poco del diametro siccome

“In these letters [B, D, G, P, R, S, and Q] the
compasses has little or no use....”

Giovan Francesco Cresci,
Esemplare di più sorti lettere, 1560



Francesco di Giorgio Martini, Luciano Laurana (architects), Palazzo Ducale, Urbino, late 15th century



CLEMENTI XI.
PONT. MAX.
FUNDATORI

Cult of personality: Sigismondo Pandolfo Malatesta,
“the Wolf of Rimini”, (1418) 1432-1468

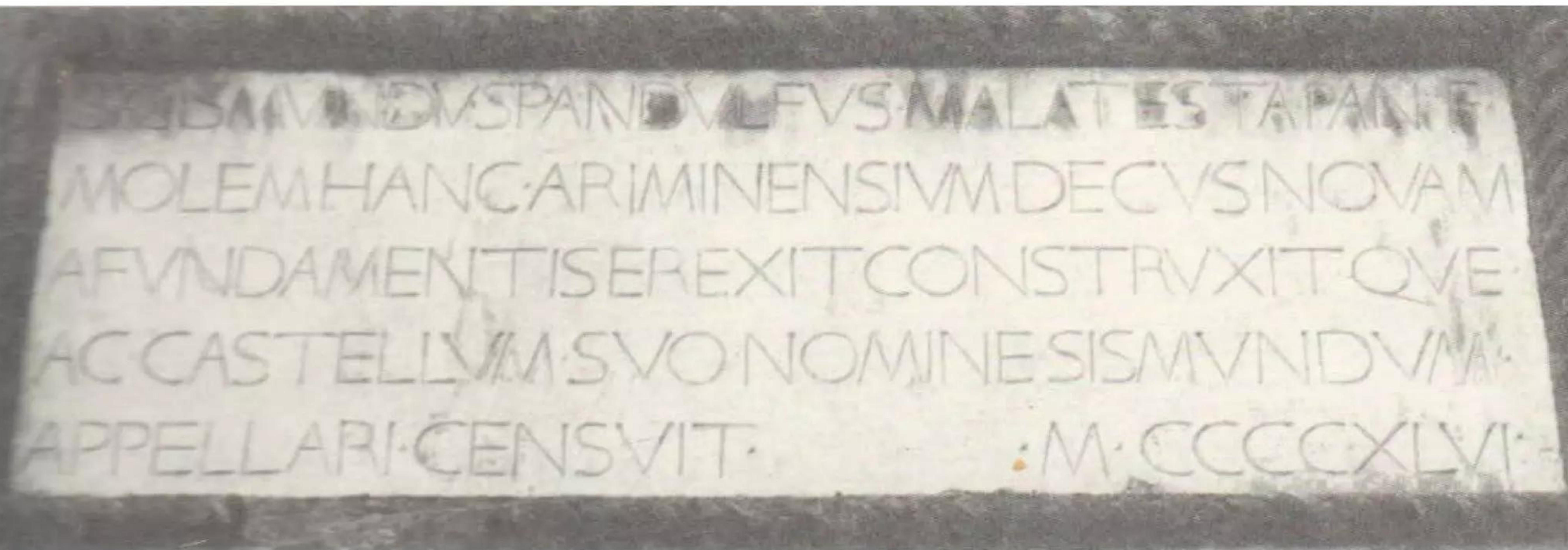
Matteo de' Past, medal for Sigismondo Malatesta, Rimini, mid 15th century



Matteo de' Pasti, medal for Isotta, Sigismondo Malatesta's lover, Rimini, mid 15th century

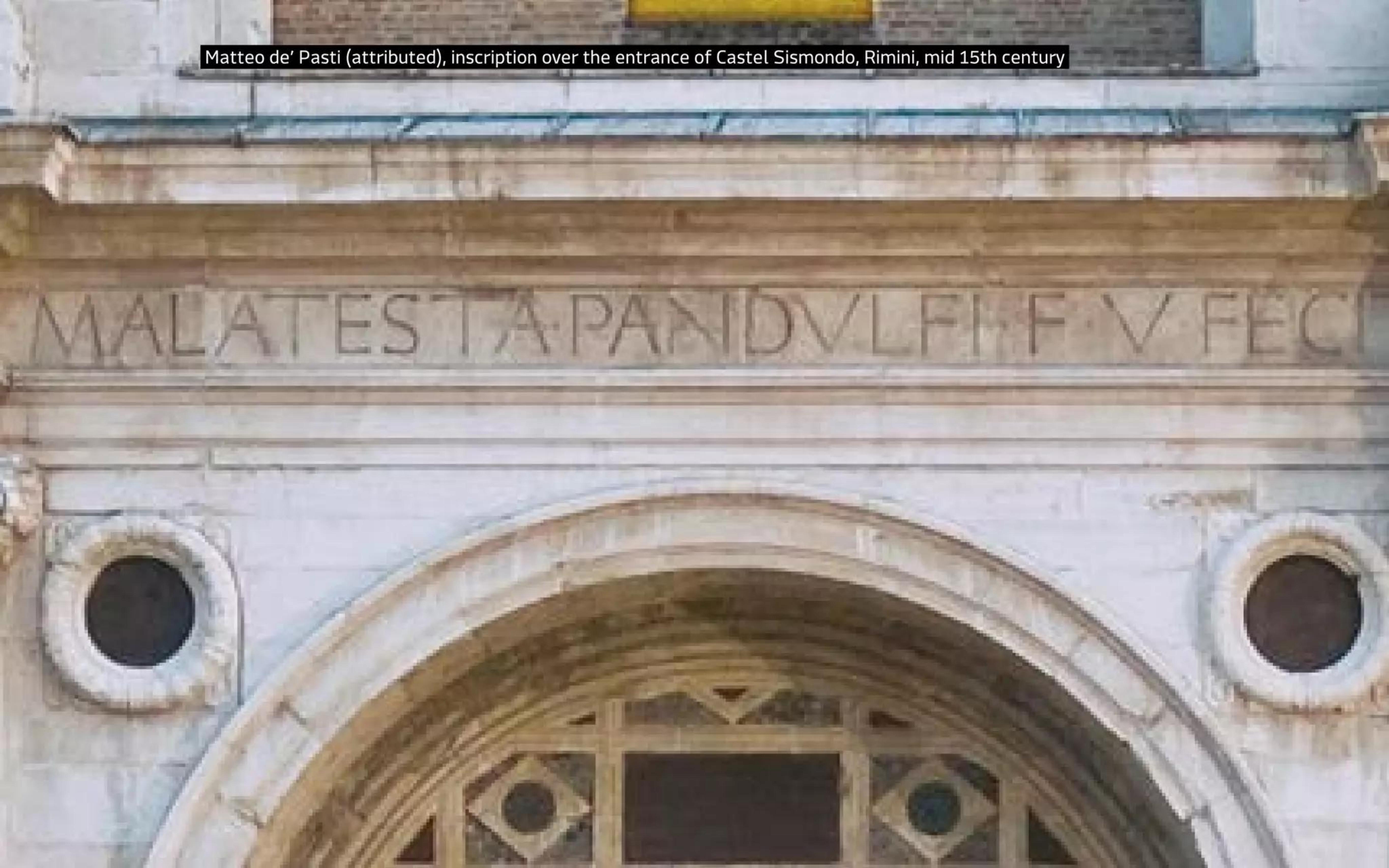


Matteo de' Pasti (attributed), inscription over the entrance of Castel Sismondo, Rimini, mid 15th century





Matteo de' Pasti (attributed), inscription over the entrance of Castel Sismondo, Rimini, mid 15th century



Leon Battista Alberti (the church surrounding the inscription), Rimini, second half of 15th century



Matteo de' Pasti, Medal on Tempio Malatestiano, Rimini, mid 15th century



Matteo de' Pasti, Medal on L B Alberti, Rimini, mid 15th century



Cult of personality: Federico III da Montefeltro,
“the Light of Italy” (1422) 1444-1482

Piero della Francesca, Doppio ritratto dei duchi di Urbino, Urbino (now in Florence), 1465-1472



CLARVS INSIGNI VEHITVR TRIVMPHO ·
QVEM PAREM SVMMIS DVCIBVS PERHENNIS ·
FAMA VIRTVTVM CELEBRAT DECENTER ·
SCEPTRA TENENTEM ↗

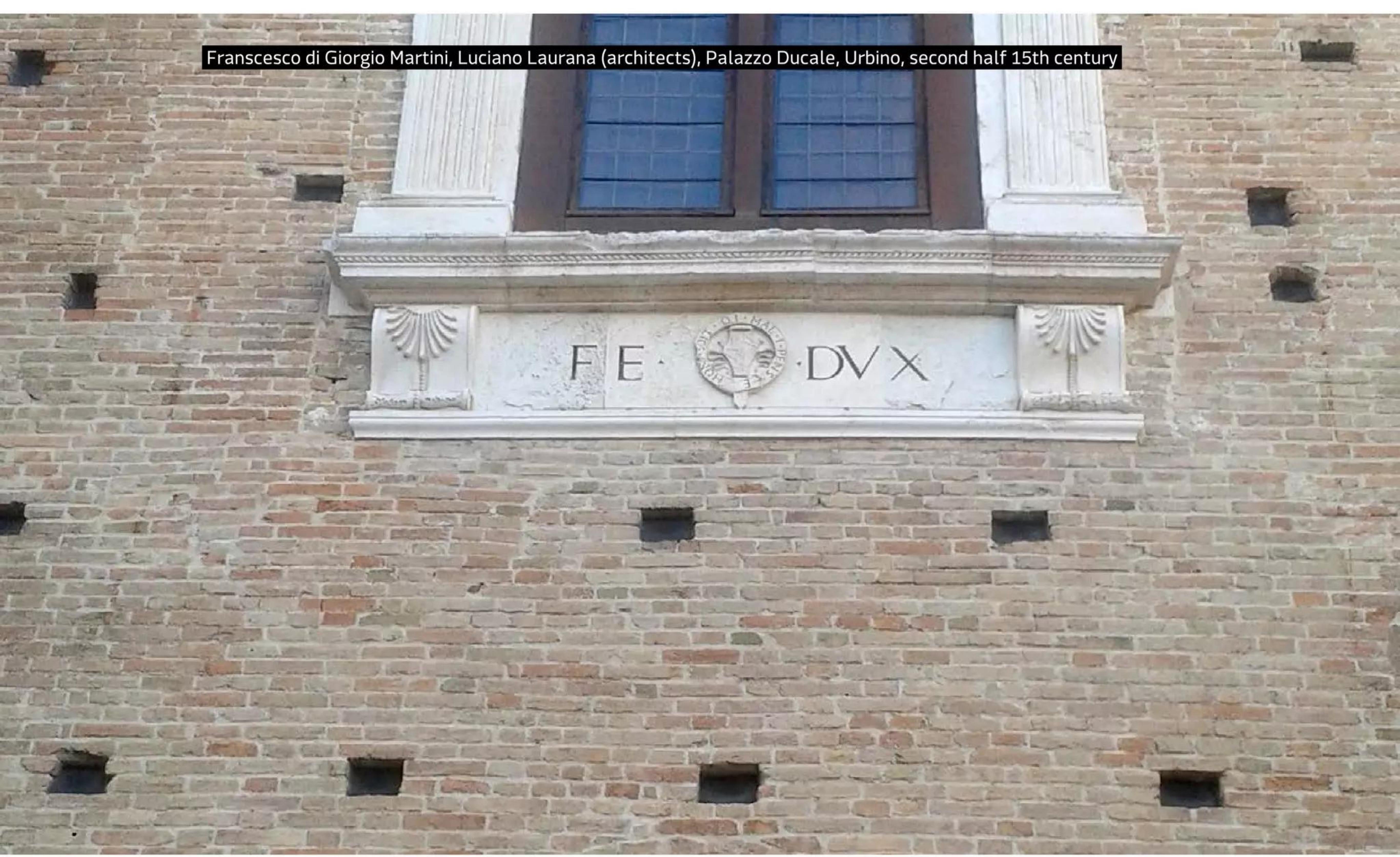
QVE MODVM REBUS TENVIT SECUNDIS ·
CONIVGIS MAGNI DECORATA RERVM ·
LAUDE GESTARVM VOLITAT PER ORA ·
CVNCTA VIRORVM ↗

Francesco di Giorgio Martini, Luciano Laurana (architects), Palazzo Ducale, Urbino, second half 15th century

FEDERI CHVS COMES



Francesco di Giorgio Martini, Luciano Laurana (architects), Palazzo Ducale, Urbino, second half 15th century



F E



DVX.

F E



DVX

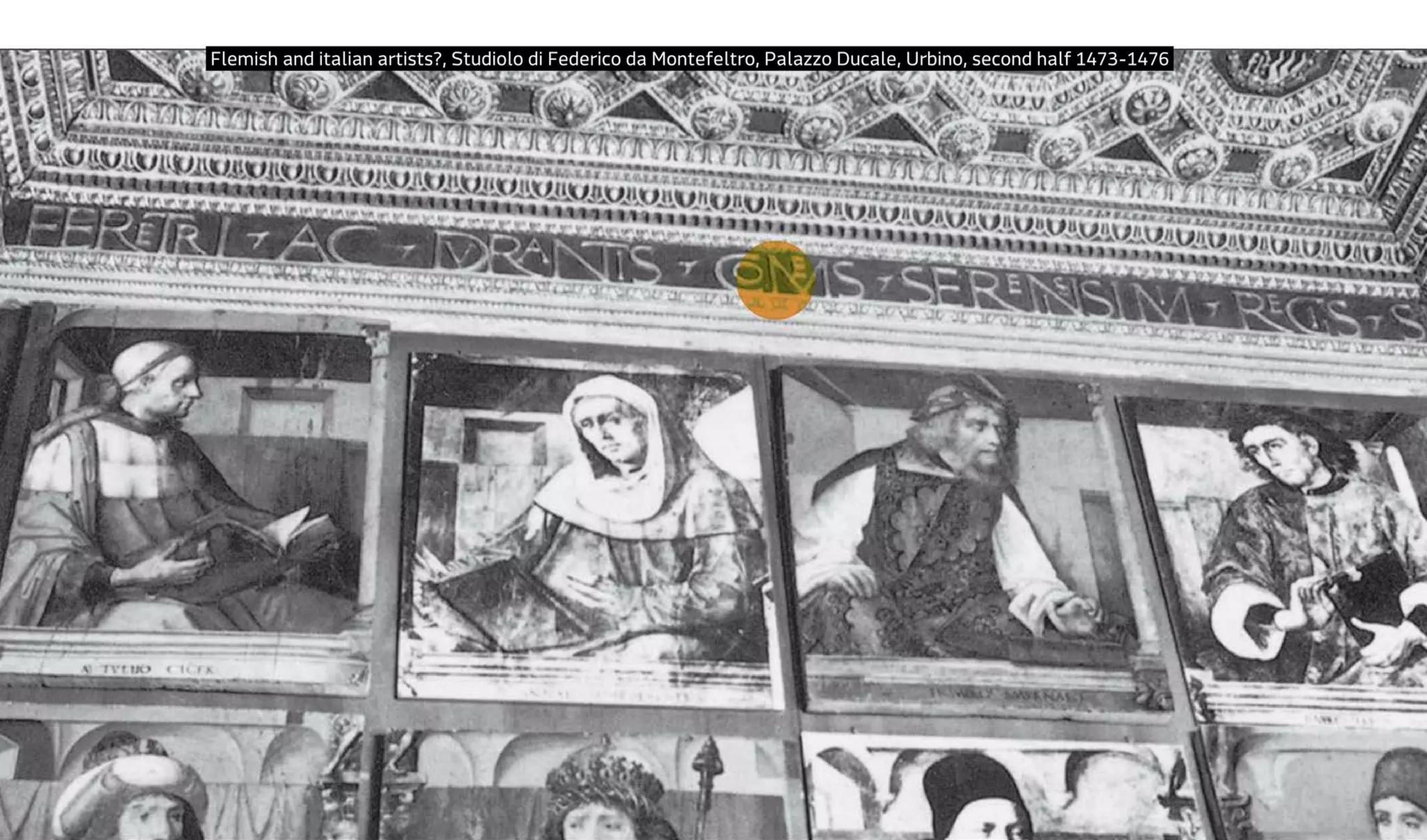
Palazzo Comunale (town hall), Urbino, second half 14th century (inscription, second half of 15th century)



Units of measure (wool and silk), Urbino, late 15th century



Flemish and italian artists?, Studiolo di Federico da Montefeltro, Palazzo Ducale, Urbino, second half 1473-1476



The chief use of *conspicuous writing*
is the evidence it afford of the leading groups'
ability to pay/command/inspiring loyalty

Francesco di Giorgio Martini, Luciano Laurana (architects), Palazzo Ducale, Urbino, late 15th century



Church of San Bernardino, Mausoleum of the dukes, Urbino, 1482-1491

R-VERITATIS ANTE THRONVM

OBIS AD TUDIVINÆ PEX TAT



GRAN

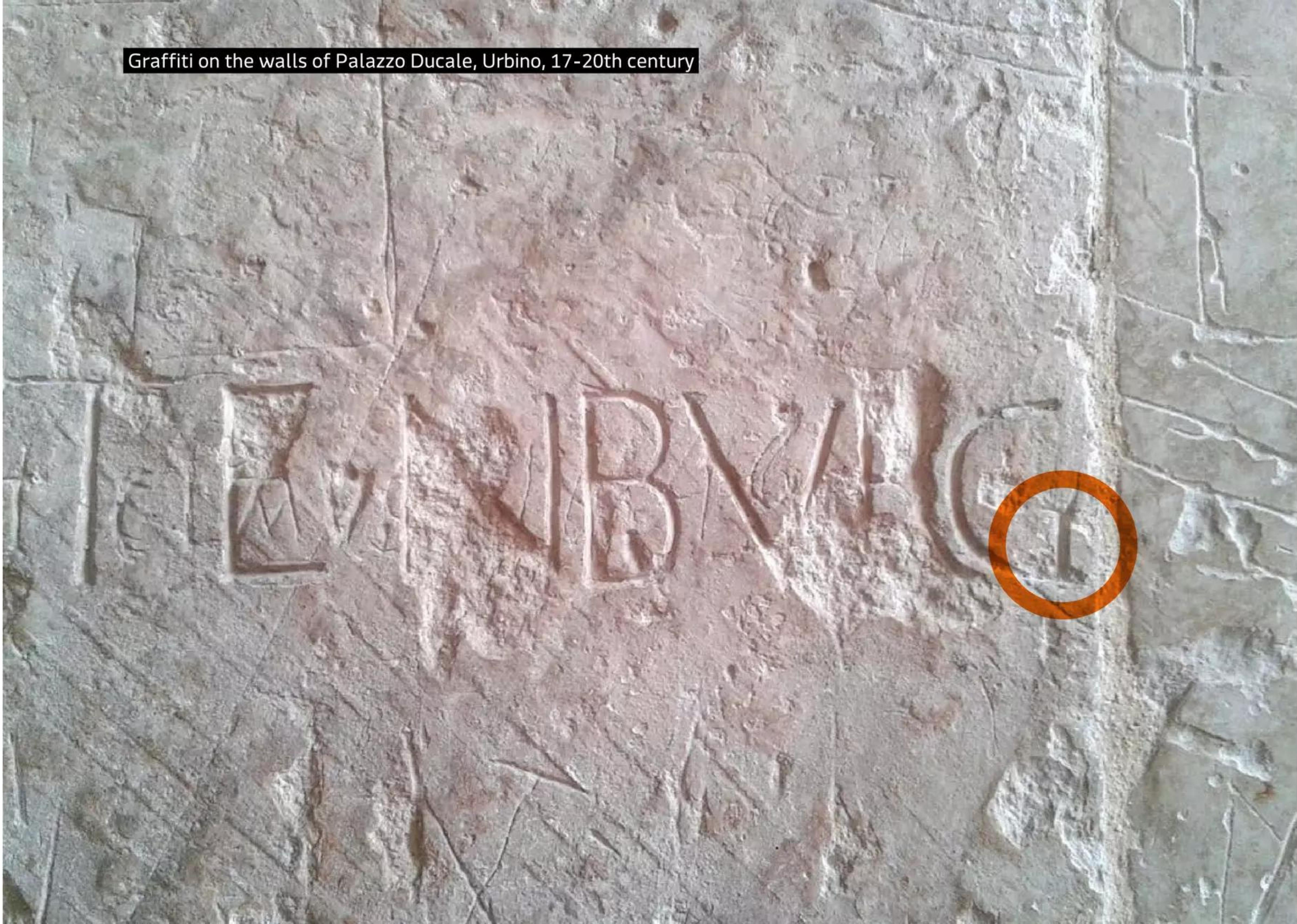
Palazzo Passionei, Urbino, late 15th century

GLO IN

GLO



Graffiti on the walls of Palazzo Ducale, Urbino, 17-20th century









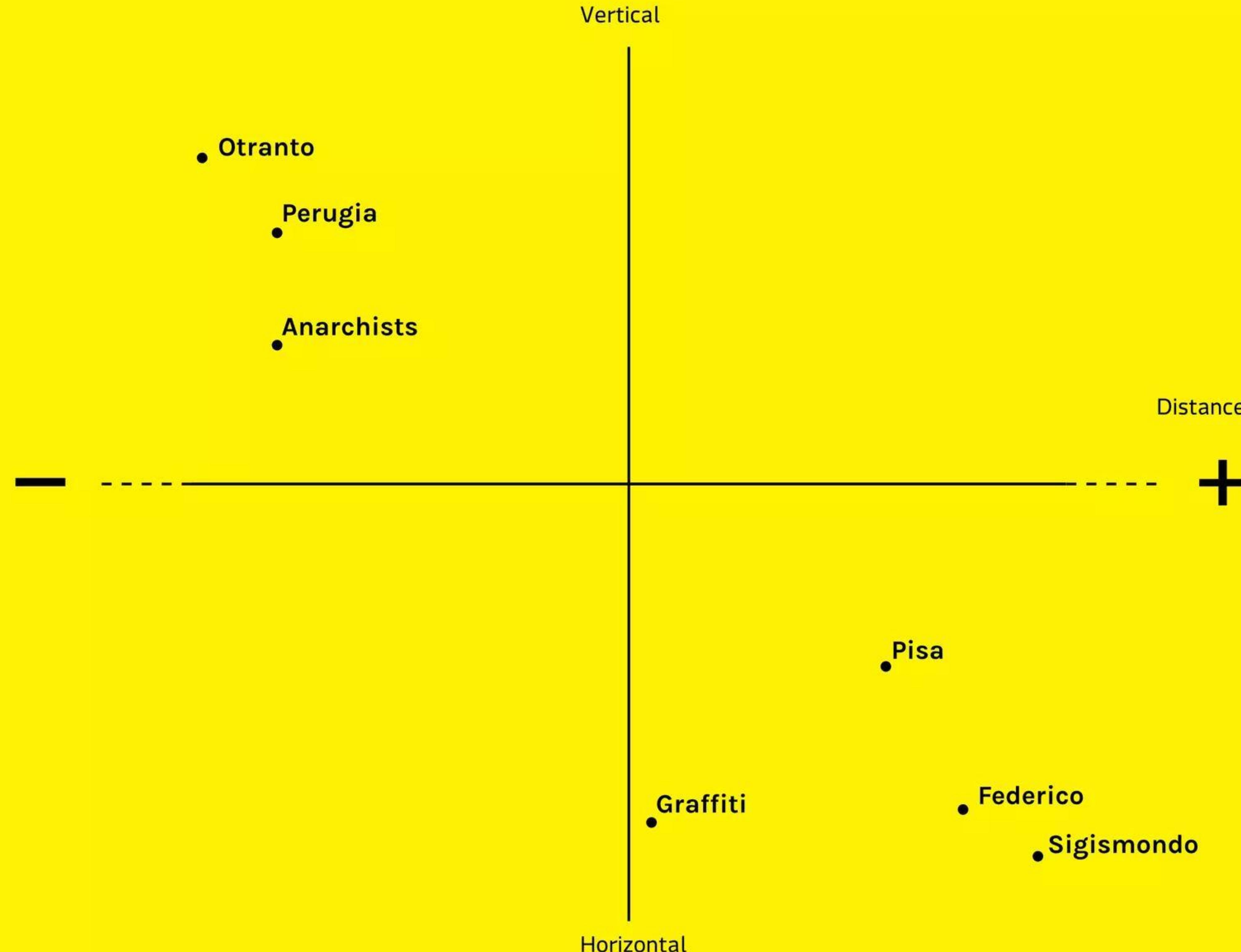
GARTER 1630



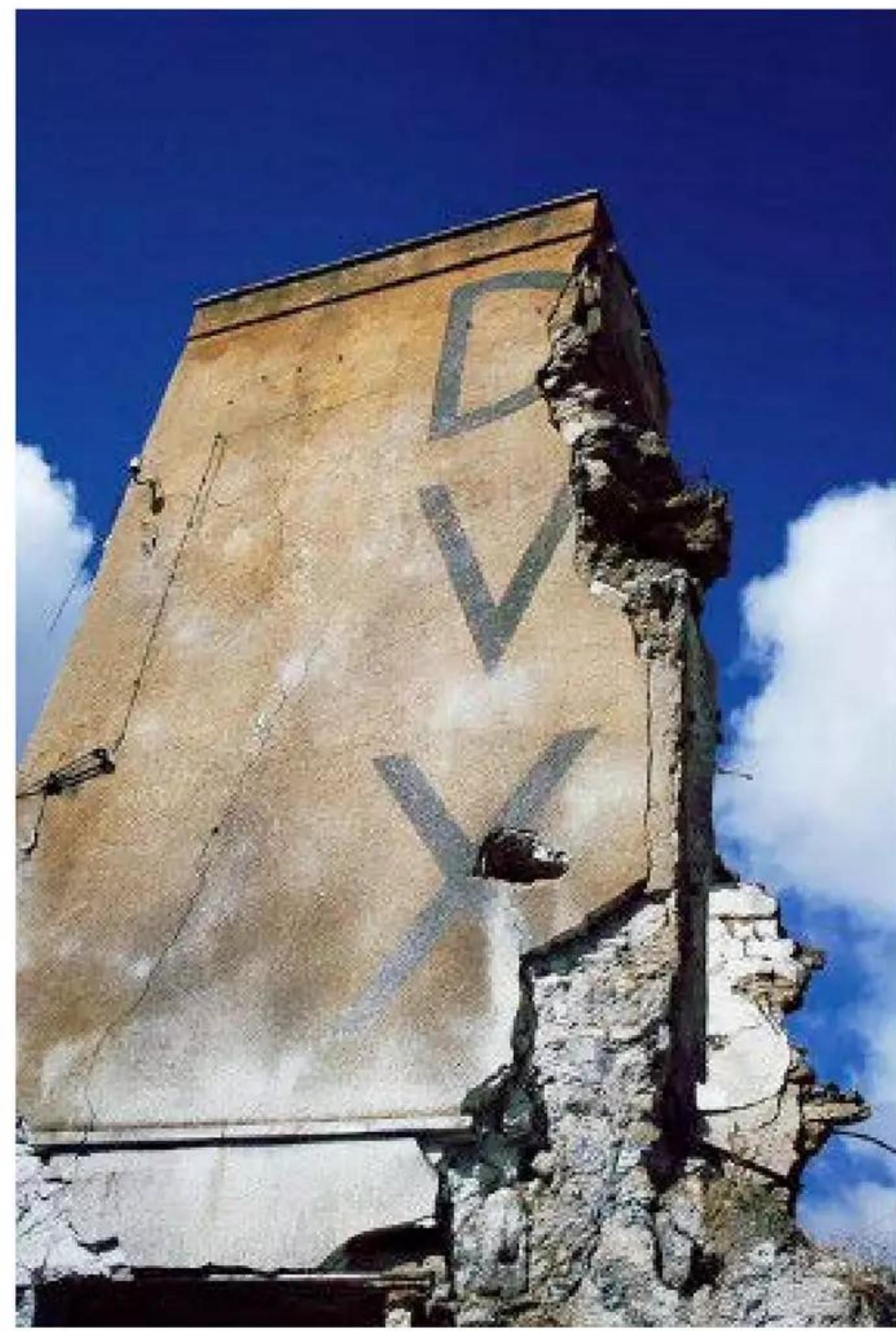
CURADOUR



Retation distance/position



We find the same shapes in another period





LUCE



A B C () Ě

F G () H I J

K L M N O Ø

P Q R S T Ù

V W X Y Z

ø | } ɔ 4 5

6 7 ø ɔ

() ? & -)

,

Fossato di Vico

**FERROVIA
APPENNINO CENTRALE**

Serrungarina

SCVOLA ELEMENTARE







isiaurbino