



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Architettura		
ACADEMIC YEAR	2019/2020		
MASTER'S DEGREE (MSC)	ARCHITECTURE		
SUBJECT	INTERIOR DESIGN AND DECORATION - STUDIO		
TYPE OF EDUCATIONAL ACTIVITY	C		
AMBIT	50672-Attività formative affini o integrative		
CODE	13689		
SCIENTIFIC SECTOR(S)	ICAR/16		
HEAD PROFESSOR(S)	DI BENEDETTO GIUSEPPE	Professore Ordinario	Univ. di PALERMO
	GIUNTA SANTO	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)			
CREDITS	8		
INDIVIDUAL STUDY (Hrs)	72		
COURSE ACTIVITY (Hrs)	128		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	2		
TERM (SEMESTER)	2° semester		
ATTENDANCE	Mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	<p>DI BENEDETTO GIUSEPPE Wednesday 09:30 - 11:30 Stanza 119, Corpo C, Dipartimento di Architettura (D'ARCH), previo appuntamento mediante messaggio di posta elettronica.</p> <p>GIUNTA SANTO Wednesday 8:30 - 10:30 Dipartimento di Architettura, Edificio 14 (Corpo C), Stanza 107</p>		

<p>PREREQUISITES</p>	<p>Knowledge of design: the ability to analyse and read graphics, designs, and representations (maps, overviews and sections); basic knowledge for 3D modelling. Knowledge of the history of art and architecture. Knowledge of the concepts of alignment as regards geographical coordinates as well as those to do with the place of the design. Critical and synthetic ability in the display and representation of the design.</p>
<p>LEARNING OUTCOMES</p>	<p>Knowledge and ability in the comprehension of the procedures, rules and principles characterising the contemporary design process; the cultural instruments necessary for synthesising formal, functional and technical/constructional aspects of architectural design, with particular reference to interior design. -Ability in applying knowledge and comprehension to the development and drafting of a design with regard to the notions and methodological aspects acquired; to the monitoring of the stages of the design process by means of a coherent and correct use of the instruments and techniques acquired.</p> <p>-Autonomy of judgment In the communication of his ideas and the transmission of the results obtained, by means of suitable representational techniques of the architectural project; written and oral linguistic forms. Competence in applying knowledge and comprehension as shown by the personal re-elaboration and development of thought categories as regards the arguments presented in the lessons. by an appropriate alternation between deductive and inductive procedures, supported by sources (experiences, documents, theoretical references...).</p>
<p>ASSESSMENT METHODS</p>	<p>Oral exams and design presentations The final appraisal will take account of the student's entire training course in the Laboratory and will be based on the following criteria: the acquisition of the instruments and knowledge required for the development of details in architectural design, in particular, with regard to interior design; competence in properly handling the techniques of architectural design in the various representational scales; the ability to illustrate clearly the formal values of a design proposal. The student must also answer questions relating to subjects of a theoretical nature dealt with during lessons; demonstrate, when illustrating his own project, the ability to give reasons for and defend choices made by him; establish links between theoretical prerequisites and the design developed by him; demonstrate his ability to restate autonomously the knowledge acquired.</p> <p>The grading system, from 1 to 30, is based on the following parameters: - excellent (30 – 30 with honours) excellent ability in: answering questions relating to subjects of a theoretical nature dealt with during lessons; demonstrating, when illustrating his own project, the ability to give reasons for and defend choices made by him; establishing links between theoretical prerequisites and the design developed by him; demonstrating his ability to restate autonomously the knowledge acquired. - very good (26 – 29) good ability in: answering questions relating to subjects of a theoretical nature dealt with during lessons; demonstrating, when illustrating his own project, the ability to give reasons for and defend choices made by him; establishing links between theoretical prerequisites and the design developed by him; demonstrating his ability to restate autonomously the knowledge acquired. - good (24 – 25) more than adequate ability in: answering questions relating to subjects of a theoretical nature dealt with during lessons; demonstrating, when illustrating his own project, the ability to give reasons for and defend choices made by him; establishing links between theoretical prerequisites and the design developed by him; demonstrating his ability to restate autonomously the knowledge acquired. - limited (21 – 23) a limited ability in: answering questions relating to subjects of a theoretical nature dealt with during lessons; demonstrating, when illustrating his own project, the ability to give reasons for and defend choices made by him; establishing links between theoretical prerequisites and the design developed by him; demonstrating his ability to restate autonomously the knowledge acquired. -adequate (18 – 20) a barely adequate ability in: answering questions relating to subjects of a theoretical nature dealt with during lessons; demonstrating, when illustrating his own project, the ability to give reasons for and defend choices made by him; establishing links between theoretical prerequisites and the design developed by him; demonstrating his ability to restate autonomously the knowledge acquired. - inadequate lacking in any acceptable skill, ability or knowledge.</p>
<p>EDUCATIONAL OBJECTIVES</p>	<p>Activities of co-ordination and interaction have developed between the three laboratories of interior design which, in particular, foresee: a specific exploration of architectural interior space and the inter-twining relationships between</p>

	habitational functions and cultures. In this sense the programme deals in a critical way with more general and detailed design themes, experimenting with the relationships between the formal structure of interior space and relevant technical-constructional solutions and fittings; a theoretical-conceptual treatment referring to a specific field of discipline (works of the maestri of contemporary architecture). At the conclusion of the laboratory the student will be aware of the complexity intrinsic to architectural interiors and will be in a position to highlight the relationship in design between function, light (natural and artificial) and interior space.
TEACHING METHODS	Lectures, Exercises, Seminars, Site Visit.
SUGGESTED BIBLIOGRAPHY	Rykvert J. (1974), La casa di Adamo in Paradiso, Adelphi, Milano. Abalos, I. (2009), Il buon abitare. Pensare le case della modernita, Marinotti, Milano. De Giorgi M. e Romanelli M. (1994), a cura di, Dichiarazione di interni, in "Rassegna" n.58.

SYLLABUS

Hrs	Frontal teaching
4	Inaugural lecture for the course.
2	The inseparability of interior and exterior space in the maestri of modern and contemporary architecture.
4	Variations on interior space.
2	How space changes in different topographical and morphological-type contexts..
6	Instruments of knowledge of contemporary space.
Hrs	Workshops
96	Preparation of a project relating to the interior space of a detached house, designed by students from previous years, accompanied by: graphic designs in various scales of representation with in-depth study; two scale models; written report on the contents of the laboratory; preparation of a dossier, in A3 form, containing results in scale, with any other material deemed useful for the description of the proposed design.
Hrs	Others
14	Thematic seminars, guided visits, intermediate criticism.

PREREQUISITES	Knowledge of design: the ability to analyse and read graphics, designs, and representations (maps, overviews and sections); basic knowledge for 3D modelling. Knowledge of the history of art and architecture. Knowledge of the concepts of alignment as regards geographical coordinates as well as those to do with the place of the design. Critical and synthetic ability in the display and representation of the design.
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