UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Architettura
ACADEMIC YEAR	2019/2020
MASTER'S DEGREE (MSC)	ARCHITECTURE
INTEGRATED COURSE	ARCHITECTURAL DESIGN STUDIO AND THEORY OF ARCHITECTURAL DESIGN - INTEGRATED COURSE
CODE	20395
MODULES	Yes
NUMBER OF MODULES	2
SCIENTIFIC SECTOR(S)	ICAR/14
HEAD PROFESSOR(S)	SCIASCIA ANDREA Professore Ordinario Univ. di PALERMO DI BENEDETTO GIUSEPPE Professore Ordinario Univ. di PALERMO
OTHER PROFESSOR(S)	SCIASCIA ANDREA Professore Ordinario Univ. di PALERMO DI BENEDETTO GIUSEPPE Professore Ordinario Univ. di PALERMO
CREDITS	14
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	Annual
ATTENDANCE	Mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	**DI BENEDETTO GIUSEPPE** Wednesday 09:30 11:30 Stanza 119, Corpo C, Dipartimento di Architettura (D'ARCH), previo appuntamento mediante messaggio di posta elettronica. **SCIASCIA ANDREA** Tuesday 09:00 12:00 DIPARTIMENTO D'ARCHITETTURA (FACOLTA DI ARCHITETTURA, edificio 14) primo piano, stanza n.110 - e in altri giorni sempre su prenotazione -.

DOCENTE: Prof. ANDREA SCIASCIA- *Lettere A-L*

PREREQUISITES	Basic knowledge of drawing: ability to analyze and interpret graphics, drawings and representations (plans, fronts, sections); basic knowledge of proportional scales. Elementary notions of art history and history of architecture. Ability to summarize in written and oral presentations; basic knowledge of geography (basic topological and temporal concepts, orientation and cardinal points).
LEARNING OUTCOMES	KNOWLEDGE AND COMPREHENSION ABILITIES Knowledge and comprehension of methods of implementation, principles and rules that underlie current architectural composition. Knowledge and comprehension of methods and cultural instruments for architectural design also meant as a synthesis between figural, functional and structural items related to the definition of low complexity programs. ABILITY TO APPLY KNOWLEDGE AND COMPREHENSION Ability to apply the concepts and methodology acquired in development and execution of assigned exercises. Ability to control the phases of the architectural design process, through a correct and congruent use of instruments, methodologies and techniques acquired. JUDGEMENT AUTONOMY Acquisition of an initial intellectual autonomy and a progressive critical spirit, through hermeneutic investigation and textual exegesis processes, also aiming to increase awareness of the possibility to autonomously understand the fundamental phases of the process to define organizational aspects and figural solutions set by a design program. COMMUNICATION ABILITIES Ability to communicate ideas and results progressively achieved through the use of appropriate tools and effective and up to date modes of representation and illustration, peculiar to the discipline, relating both to the different codes of representation of architecture and the correct and consistent use of drawing, and to the use of an appropriate and effective language in written and oral presentations. LEARNING ABILITIES Ability of stimulating intellectual creativity through the divergent use of thought categories and interpretative schemes provided. Ability to alternate hypothetical-deductive and inductive procedures, with use of sources (experiences, observations, documents) as the starting point of the processes of abstraction and systematization.
ASSESSMENT METHODS	Oral exam, written exam, presentation of a project. The final evaluation will take into account the entire training path carried out by the student in the Laboratory and will be based on some fundamental criteria: the successful acquisition of knowledge of the principles and fundamental rules which underlie composition in architecture; the acquisition of primary instruments and cultural knowledge needed in the architectural design practice, with respect to a limited program difficulty; the ability to use the tools of architectural drawing and to apply its rules and methods and the techniques acquired; improving the understanding of the aesthetic values of specific phenomenal realities and the synaesthetic perception of the physical space; the quality of the drawings. The student will also have to answer questions related to the theoretical topics of the lectures. At the same time, during the presentation of his project the student will have to demonstrate his ability to discuss and justify the choices made. In brief, the final exam aims to assess: a) the knowledge acquired; b) the ability to rework autonomously the acquired knowledge; c) the ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. d) the ability to draw properly and manually the architectural project. The threshold of sufficiency will be reached if the student demonstrates to possess, at least in general terms, abilities, skills and competences listed above. Below that threshold, the student won't be able to pass the examination. The evaluation grade will be progressively higher the greater will be the acquisition of such abilities, skills and competences, with particular regard to those related to "architectural writing". The evaluation grades range is comprised between 18 and 30, according to the following criteria: - Excellent (30 – 30 e lode): Excellent capacity and ability to rework autonomously the acquired knowledge; Excellent capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. Excellent ability to draw properly and manually the architectural project. - Very good (26-29): Very good capacity and ability to rework autonomously the acquired knowledge; Very good capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived

	in the laboratory; Very good ability to draw properly and manually the architectural project. - Good (24-25): more than enough capacity and ability to rework autonomously the acquired knowledge; more than enough capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. more than enough ability to draw properly and manually the architectural project. - Average (21-23): Basic capacity and ability to rework autonomously the acquired knowledge; Basic capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. Basic ability to draw properly and manually the architectural project. Pass (18-20): Very Minimal capacity and ability to rework autonomously the acquired knowledge; Very Minimal capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. Very Minimal ability to draw properly and manually the architectural project. Fail: The student does not have an acceptable knowledge, capacity e ability.
TEACHING METHODS	Laboratory, Lectures, Classroom exercises, Seminars, workshops

DOCENTE: Prof. GIUSEPPE DI BENEDETTO- *Lettere M-Z*

PREREQUISITES	Basic knowledge of drawing: ability to analyze and interpret graphics, drawings and representations (plans, fronts, sections); basic knowledge of proportional scales. Elementary notions of art history and history of architecture. Ability to summarize in written and oral presentations; basic knowledge of geography (basic topological and temporal concepts, orientation and cardinal points).
LEARNING OUTCOMES	KNOWLEDGE AND COMPREHENSION ABILITIES Knowledge and comprehension of methods of implementation, principles and rules that underlie current architectural composition. Knowledge and comprehension of methods and cultural instruments for architectural design also meant as a synthesis between figural, functional and structural items related to the definition of low complexity programs. ABILITY TO APPLY KNOWLEDGE AND COMPREHENSION Ability to apply the concepts and methodology acquired in development and execution of assigned exercises. Ability to control the phases of the architectural design process, through a correct and congruent use of instruments, methodologies and techniques acquired. JUDGEMENT AUTONOMY Acquisition of an initial intellectual autonomy and a progressive critical spirit, through hermeneutic investigation and textual exegesis processes, also aiming to increase awareness of the possibility to autonomously understand the fundamental phases of the process to define organizational aspects and figural solutions set by a design program. COMMUNICATION ABILITIES Ability to communicate ideas and results progressively achieved through the use of appropriate tools and effective and up to date modes of representation and illustration, peculiar to the discipline, relating both to the different codes of representation of architecture and the correct and consistent use of drawing, and to the use of an appropriate and effective language in written and oral presentations. LEARNING ABILITIES Ability of stimulating intellectual creativity through the divergent use of thought categories and interpretative schemes provided. Ability to alternate hypothetical-deductive and inductive procedures, with use of sources (experiences, observations, documents) as the starting point of the processes of abstraction and systematization.
ASSESSMENT METHODS	Oral exam, written exam, presentation of a project. The final evaluation will take into account the entire training path carried out by the student in the Laboratory and will be based on some fundamental criteria: the successful acquisition of knowledge of the principles and fundamental rules which underlie composition in architecture; the acquisition of primary instruments and cultural knowledge needed in the architectural design practice, with respect to a limited program difficulty; the ability to use the tools of architectural drawing and to apply its rules and methods and the techniques acquired; improving the understanding of the aesthetic values of specific phenomenal realities and the synaesthetic perception of the physical space; the quality of the drawings. The student will also have to answer questions related to the theoretical topics of the lectures. At the same time, during the presentation of his project the student will have to demonstrate his ability to discuss and justify the choices made. In brief, the final exam aims to assess: a) the knowledge acquired; b) the ability to rework autonomously the acquired knowledge; c) the ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. d) the ability to draw properly and manually the architectural project. The threshold of sufficiency will be reached if the student demonstrates to possess, at least in general terms, abilities, skills and competences listed above. Below that threshold, the student won't be able to pass the examination. The evaluation grade will be progressively higher the greater will be the acquisition of such abilities, skills and competences, with particular regard to those related to "architectural writing". The evaluation grades range is comprised between 18 and 30, according to the following criteria: Excellent (30 – 30 e lode): Excellent capacity and ability to rework autonomously the acquired knowledge; Excellent capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. Excellent ability to draw properly and manually the architectural project. Very good (26-29): Very good capacity and ability to rework autonomously the acquired knowledge; Very good capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. Very good ability to draw properly and manually the architectural project. Good (24-25): more than enough capacity and ability to rework autonomously the acquired knowledge; more than enough capacity and ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive

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TEACHING METHODS	Laboratory, Lectures, Classroom exercises, Seminars, workshops

MODULE
THEORY OF ARCHITECTURAL DESIGN

Prof. ANDREA SCIASCIA

SUGGESTED BIBLIOGRAPHY

Testi consigliati

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Vittorio Ugo, “Durand”, in V. Ugo, Dimensioni dell'architettura, Cogras, Palermo, 1982, pp. 52-58.
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Sergio Crotti (a cura di), Vittorio Gregotti, Zanichelli, Bologna 1986.
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Aldo Rossi
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AMBIT	50665-Progettazione architettonica e urbana
INDIVIDUAL STUDY (Hrs)	70
COURSE ACTIVITY (Hrs)	55

EDUCATIONAL OBJECTIVES OF THE MODULE

Versione inglese *

Theory of Architectural Design’s objective come from what Vitruvius expressed in his famous definition of Architecture. It related the theory and the technique of architectural design like "weapons useful to reach the purpose quickly and with reputation". Only a calibrated study of the theory and of the technique will lead the designers "to have a name through their works", following the architecture rather than its "shadow".

Vitruvius’ beginning is valid even if the proposition of the Roman architect contains the word “technical” referring mainly to the construction, while at least from the fifteenth century, the technique of architecture has customary another meaning. As Giulio Carlo Argan wrote «from the fifteenth century (except for some significant exceptions: Borromini in the seventeenth century; Gaudì and, in a certain sense, Wright, in our century) the separation of the ideational from the executive plane becomes more and more clear: today there is not an operational autonomy of the workers and the history of the construction technique has been reabsorbed into the industrial technology, while the work of the construction yard is reduced to the rapid assembly of standardized and prefabricated elements. However, since there can be no aesthetics without an operating component, the architectural technique has been increasingly clearly identified with the technique of the architectural design: which naturally also includes the idea of material execution, that is the evaluation of the intrinsic possibilities of the technology of that period for the realization of the architectural technique». (G.C. Argan, Technique, in Encyclopedic Dictionary of Architecture and Urban Planning, Rome 1968). Argan's lucid clarification seems to show great confidence in the standardization of architectural elements, but it remains indispensable for understanding the current meaning of the technique related to the architecture and of its relation with an ideational plan defined during the centuries.

The course will focus on the influence of the architectural theories on the process that leads to the formulation of architectural shapes. This topic reveals the coherence of the interaction, when it exists, between theories and design techniques. A coherence that, in any case, cannot be harnessed in a simplistic relation of cause and effect. This relationship will be verified without falling into the trap of the evolutionary and linear patterns of progress for which, for many years, it was believed, wrongly, that a qualitative improvement in architectural theories is linked to the historical development.

After an explication of the objective and the clarification about the misunderstanding on many issues of the modern resulting from a trust without conditions in the analogy between the technological and the art’s progress, the program of the course will develop in four parts. These are independent of the chronological order, rather they are based on a diachronic consecration.

1- From the De Architectura by Vitruvio to some twentieth-century experiences, those examples that can enucleate the relationship between design theory and technique will be focused. In this phase we will consider some cases taken directly from the work of the designers and theorists (figures not always coinciding), or proposed by historians who have reconstructed, often a posteriori, the plot of design reasoning.

2- During the annual development of the course two parallel seminar activities will take place: the first will be entitled "The necessity of the theory" and the second will be a discussion on the essay of the 1950s by Martin Heidegger " Building Dwelling Thinking".

3- In the third part, in order to clarify some topics more clearly, guided tours will be carried out.

4- In the fourth part, the students will be asked to develop written essays in the classroom based on the topics covered and, possibly, ex tempore exercises of composition.

SYLLABUS

Hrs	Frontal teaching
8	The necessity of the theory
8	Building Dwelling Thinking
3	- Vitruvio. De architectura libri decem
3	- Rudolf Wittkover. The architectural principles of Humanism
3	- Claude Perrault. The order of the Architecture
3	- Etienne Louis Boullée. Architecture essays on Art
3	- Jean-Nicolas-Louis Durand, I « Prècis des leçons d'architecture»
3	- Eugène Viollet-le-Duc, Theories of Nineteenth-century architectural design
3	Lezione 9 - Gottfried Semper, I quattro elementi dell’architettura - Gottfried Semper, The four elements of Architecture
3	- Le Corbusier. Towards an architecture
3	- Philip Johnson, Henry-Russell Hitchcock. The International style
3	- Robert Venturi, Complexity and contradictions in architecture
3	- Giuseppe Samonà and Ernesto Nathan Rogers. The contribution of Italian Research to the Design Theory.
3	- Vittorio Gregotti e Aldo Rossi. The contribution of Italian Research to the Design Theory.
3	- Luis Barragán. The search for beauty in the contemporary world.

MODULE
ARCHITECTURAL DESIGN STUDIO I

Prof. ANDREA SCIASCIA - Lettere A-L, - Lettere A-L

SUGGESTED BIBLIOGRAPHY

- Le Corbusier, Verso una architettura (1923), Longanesi, Milano 1973.
- John Summerson, Il linguaggio classico dell'architettura (1963), Einaudi, Torino 2000.
- Heinz Quitzsch, La visione estetica di Semper, (seguito da) G. Semper "I 4 elementi dell'architettura", Jaca Book, Milano 1991.
- Robert Venturi, Complessita' e contraddizione nell'architettura, Dedalo, Bari 1980.
- K. F. Schinkel, Viaggio in Sicilia, (a cura di M. Cometa, G. Riemann), Messina , 1990.

AMBIT	50665-Progettazione architettonica e urbana
INDIVIDUAL STUDY (Hrs)	81
COURSE ACTIVITY (Hrs)	144

EDUCATIONAL OBJECTIVES OF THE MODULE

In order to achieve the educational objectives it has been developed a coordination activity including all first-year disciplines, with particular regard to the interaction among the three architectural design laboratories.
The coordination activity includes:
A. A shared topic included in the contents of all the disciplines.
B. The study tour with the participation of all professors, in addition to the students.
C. The survey as an essential premise of the experience of architectural design.
D. The tight connection between the construction system used in the design exercise and the space devoted to it in the teaching of technology.
E. A specific contribution of the professors of History of Architecture to prepare the study tour, introduce the idea of the space of the house that will be explicated in the planning exercise of a "dependance".
The overall coordination above described is the premise for the coordination among the architectural design laboratories that includes:
- Teaching developed through joint exercises, among which the long standing one - project of dependance - based on the following premises:
-The same places found in the areas of settlement and pertinence of the four houses;
- Use of the same building system;
- Individual conduct of educational work by students;
- Exclusive use of handmade architectural drawing with the aid of traditional tools (pencil and ink drawings on cardboard 100 x 70);
- Realization of a model as a method of investigation and exploration of form and architectural space, with the aim of reaching the 1:50/1:20 scale of representation.
- Seminars, with the participation of external teachers, on the themes from words in reciprocal relationship / correspondence.

These coordination activities aim to profitably comply the profiles of the first-year course subjects. Especially;
- the project of an architectural organism, developing it at different scales of representation, from the general ones up to those of detail, checking the formal definition process in relation to the techniques and materials used and to the functional program;
- the architectural design, starting to control the space of relationship between the designed buildings and the context of belonging.

SYLLABUS

Hrs	Frontal teaching
2	Opening speech. Presentation of the theme of the design laboratory: "Depéndance by artist in exemplary places"
2	Definitions of architecture. Comments and critical reflections (write architecture)
2	The preparation of the project: design program, instruments needed, logic and principles of settlement, the writing of the project idea.
8	Guided tours and study visits.
2	Different types of space and structural models of space in architecture.
2	The founding components of the existence of architecture: Idea, Light, Gravity
4	Exercise 1. Film direction/ architectural direction (summaries and reviews)

Hrs	Practice
16	Exercise 2. Redrawing exemplary architecture, addressed to: - acquisition of the correct codes of the architectural drawing representation; - knowledge of the works of the Masters; - knowledge of the relationship between tectonics and architectural form; - comprehension of the relationship between interior and exterior; – comprehension of the differences between organism and architectural type

Hrs	Workshops
70	Project of dependance. Survey and drawings, work archetype and final model, written reports on the design intentions and the achieved outcomes.
36	Workshop

MODULE
ARCHITECTURAL DESIGN STUDIO I

Prof. GIUSEPPE DI BENEDETTO - Lettere M-Z, - Lettere M-Z

SUGGESTED BIBLIOGRAPHY

- Le Corbusier, Verso una architettura (1923), Longanesi, Milano 1973.
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AMBIT	50665-Progettazione architettonica e urbana
INDIVIDUAL STUDY (Hrs)	81
COURSE ACTIVITY (Hrs)	144

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The coordination activity includes:
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- Use of the same building system;
- Individual conduct of educational work by students;
- Exclusive use of handmade architectural drawing with the aid of traditional tools (pencil and ink drawings on cardboard 100 x 70);
- Realization of a model as a method of investigation and exploration of form and architectural space, with the aim of reaching the 1:50/1:20 scale of representation.
- Seminars, with the participation of external teachers, on the themes from words in reciprocal relationship / correspondence.

These coordination activities aim to profitably comply the profiles of the first-year course subjects. Especially;
- the project of an architectural organism, developing it at different scales of representation, from the general ones up to those of detail, checking the formal definition process in relation to the techniques and materials used and to the functional program;
- the architectural design, starting to control the space of relationship between the designed buildings and the context of belonging.

SYLLABUS

Hrs	Frontal teaching
2	Opening speech. Presentation of the theme of the design laboratory: "Depéndance by artist in exemplary places"
2	Definitions of architecture. Comments and critical reflections (write architecture)
2	The preparation of the project: design program, instruments needed, logic and principles of settlement, the writing of the project idea.
8	Guided tours and study visits.
2	Different types of space and structural models of space in architecture.
2	The founding components of the existence of architecture: Idea, Light, Gravity

Hrs	Practice
4	Exercise 1. Film direction/ architectural direction (summaries and reviews)
16	Exercise 2. Redrawing exemplary architecture, addressed to: - acquisition of the correct codes of the architectural drawing representation; - knowledge of the works of the Masters; - knowledge of the relationship between tectonics and architectural form; - comprehension of the relationship between interior and exterior; – comprehension of the differences between organism and architectural type

Hrs	Workshops
70	Project of dependance. Survey and drawings, work archetype and final model, written reports on the design intentions and the achieved outcomes.
36	Workshop