



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Architettura		
<b>ACADEMIC YEAR</b>	2021/2022		
<b>SECOND CYCLE (7TH LEVEL) COURSE</b>	ARCHITECTURE FOR THE SUSTAINABLE PROJECT IN THE BUILT ENVIRONMENT		
<b>INTEGRATED COURSE</b>	SURVEY AND PROJECT OF THE EXISTING WORKSHOP - INTEGRATED COURSE		
<b>CODE</b>	21626		
<b>MODULES</b>	Yes		
<b>NUMBER OF MODULES</b>	2		
<b>SCIENTIFIC SECTOR(S)</b>	ICAR/14, ICAR/17		
<b>HEAD PROFESSOR(S)</b>	DI BENEDETTO GIUSEPPE	Professore Ordinario	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>	DI BENEDETTO GIUSEPPE	Professore Ordinario	Univ. di PALERMO
	MAGGIO FRANCESCO	Professore Associato	Univ. di PALERMO
<b>CREDITS</b>	16		
<b>PROPAEDEUTICAL SUBJECTS</b>			
<b>MUTUALIZATION</b>			
<b>YEAR</b>	1		
<b>TERM (SEMESTER)</b>	1° semester		
<b>ATTENDANCE</b>	Mandatory		
<b>EVALUATION</b>	Out of 30		
<b>TEACHER OFFICE HOURS</b>	<p><b>DI BENEDETTO GIUSEPPE</b> Wednesday 09:30 - 11:00 Dipartimento di Architettura (D'ARCH) Stanza 119 previo appuntamento</p> <p><b>MAGGIO FRANCESCO</b> Wednesday 11:30 - 13:30 Edificio 14, corpo C, stanza 118</p>		

**DOCENTE:** Prof. GIUSEPPE DI BENEDETTO

<b>PREREQUISITES</b>	<p>Advanced knowledge of architectural design: ability to analyze and read graphs, drawings and even three-dimensional representations; knowledge of scales of proportion.</p> <p>Knowledge of the history of art and architecture (ability to chronological orientation with respect to protagonists and phenomena of greater importance).</p> <p>Basic knowledge related to aspects of architecture technology, materials and construction techniques.</p> <p>Knowledge relating to the methodological and processual aspects of an architectural design experience to be developed at different scales.</p> <p>Ability to synthesize in written and verbal expression.</p>
<b>LEARNING OUTCOMES</b>	<p>Knowledge and understanding</p> <p>Knowledge and understanding of the design process understood as a variously articulated process that requires a specific methodological and operational attitude to guarantee absolute availability to verify critical and experimental feedback.</p> <p>Understanding and acquisition, through the reading of design repertoires, of tools and methods for the formation of comparative frameworks defined not by functional, stylistic or formal analogies of the works, but by conceptual similarities or antitheses, affinity of the training structures and theoretical assumptions underlying the condition figural of architecture.</p> <p>Knowledge and identification of the categories of analysis capable of bringing out the relationships between architecture and localization, as well as the cultural and social phenomena connected to this relationship.</p> <p>Knowledge and understanding of the methods and cultural tools for design, also understood as a synthesis between the figural, functional and technical-constructive aspects related to the definition of programs of considerable complexity and in relation to the existing ones.</p> <p>Ability to apply knowledge and understanding</p> <p>Ability to apply the notions and methodological aspects acquired to the development and execution of the assigned exercises.</p> <p>Ability to control the phases of the architectural project in its process, through the correct and consistent use of the instruments, methodologies and techniques acquired.</p> <p>Autonomy of judgment</p> <p>Ability to understand the complexities of cultures and practices of architectural design at different scales, in relation to the experience derived from the laboratory activity.</p> <p>Acquisition of intellectual autonomy</p> <p>Acquisition of intellectual autonomy and a critical spirit, through processes of hermeneutic and textual exegetical investigation, also as a function of a greater awareness of the possibilities of autonomously understanding the indispensable phases of the process of defining the organizational aspects and solutions of a figural nature a design program.</p> <p>Communication skills</p> <p>Ability to transmit and communicate one's ideas and results gradually achieved through the use of appropriate tools and effective and updated representative and illustrative methods, specific to the specific disciplinary, both in relation to the different codes of architectural representation and to the correct and consistent use of the drawing, both in relation to the use of a proper and effective language in written and oral form.</p> <p>Learning skills</p> <p>Ability to verify and critically control the internal coherences of the founding ideas of the personal architectural conception. Ability to alternate hypothetical-deductive and inductive procedures, with the use of sources (experiences, observations, documents) as the starting point of the processes of abstraction and systematization.</p>
<b>ASSESSMENT METHODS</b>	<p>Oral exam, written exam, presentation of a project.</p> <p>The final evaluation will take into account the entire training path completed by the student within the Laboratory and will be based on some fundamental criteria:</p> <ul style="list-style-type: none"><li>- the successful acquisition of knowledge of the principles and rules that underlie composing in architecture;</li><li>- the acquisition of the tools and cultural knowledge necessary for architectural design practice, with respect to a program of limited difficulty;</li><li>- the ability to use the tools of architectural drawing and to apply its rules and methodologies and the techniques acquired; the improvement of the understanding of the aesthetic values of particular phenomenal realities and of the synaesthetic perception of physical space, the quality of the graphics.</li></ul> <p>The student will also have to answer questions relating to the theoretical topics addressed during the course and the subject of specific lectures and</p>

communications by the teacher. At the same time, he will have to demonstrate, during the illustration of his project, the ability to know how to argue and justify the choices made.

In summary, the final assessment aims to evaluate:

- a) the knowledge acquired;
- b) the ability to independently rework the acquired knowledge;
- c) the ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural, settlements), and the design proposal developed within the laboratory.
- d) the ability to correctly and manually execute the graphic representation of the architectural project carried out.

The sufficiency threshold will be reached when the student shows that he has acquired, at least in general, the skills, abilities and skills listed above. Below this threshold, the examination will be insufficient. The qualitative evaluation will be progressively higher by virtue of the confirmation of a greater acquisition of such abilities, skills and competences with particular regard to those relating to "architectural writing".

The evaluation takes place out of thirty, according to the following parameters:

Excellent (30 - 30 cum laude):

- Excellent ability to independently rework the acquired knowledge;
- Excellent ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the existing project, in relation to various contingent factors (contextual, cultural, settlement) , and the design proposal developed within the laboratory.
- Excellent ability to correctly and manually execute the graphical representation of the completed architectural project.

Very good (26-29):

- Good ability to independently rework the acquired knowledge;
- Good ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural, settlement) , and the design proposal developed within the laboratory.
- Good ability to correctly and manually execute the graphical representation of the completed architectural project.

Good (24-25):

- More than sufficient capacity to independently rework the acquired knowledge;
- More than sufficient ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules of ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural , settlements), and the design proposal developed within the laboratory.
- More than enough ability to correctly and manually execute the graphical representation of the completed architectural project.

Limited (21-23):

- limited ability to autonomously rework the acquired knowledge;
- limited ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural, settlement) , and the design proposal developed within the laboratory.
- limited ability to correctly and manually execute the graphic representation of the architectural project carried out.

Sufficient (18-20):

- just enough capacity to autonomously rework the acquired knowledge;
- just sufficient ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural, settlements), and the design proposal developed within the laboratory.
- just enough ability to correctly and manually execute the graphic representation of the architectural project created.

Insufficient: The student has no acceptable skills, abilities, or knowledge.

<p><b>TEACHING METHODS</b></p>	<p><b>ORGANIZATION OF TEACHING</b>  Laboratory, frontal lessons, classroom exercises, seminars, inspections, visits in the field, Intensive laboratory.</p> <p><b>LEARNING MODES</b>  The students' learning modality will find synthesis in the application of that epistemological process typical of Platonic thought which finds in the triad Mimesis, Metessi and Parusia the very foundations of the cognitive action of things, of sensible and tangible reality, but above all of the ideas that substantiate. Process that more than ever finds application in architectural design.  Mimesis as a resemblance of things sensitive to ideas.  The Metessi as an expression of the relationship between the world of ideas and sensible things; these, through the participation of ideas, become real images. And finally the Parousia to designate the 'presence of the idea in sensitive reality.  This epistemological action will be reflected by the students in the exercise of reading, studying, manipulating, transforming and communicating the conceptual and visual references chosen to feed the elaboration process of their projects since, what is produced, derives, in the most of the cases, from a natural and continuous process of rereading and updating of exemplary works studied.  In summary, the students' learning modalities will be based on the ability to act on historically conferred and phenomenologically recognized 'models' to modify them, loading them with new meanings and declining them with respect to the specificity of the didactic theme addressed.  In this way, all the fundamental issues of the architectural project will be present: the problem of space and its construction, the relationship between new and existing, materials and techniques, functions and aesthetic value, identity and difference, belonging and autonomy. And also: the way in which things acquire a "form" and the perception of this, the status of the architecture imagined in relation to the physical context of relationship and belonging.</p>
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**MODULE**  
**DIGITAL SURVEY AND REPRESENTATION WORKSHOP**

*Prof. FRANCESCO MAGGIO*

**SUGGESTED BIBLIOGRAPHY**

- R. Migliari, Disegno come Modello, Edizioni Kappa, Roma 2004.
- L. Farroni, S. Rinalduzzi, La dimensione speculativa del disegno digitale, in "Disegnare. Idee Immagini", n.52/2016, Gangemi, Roma 2016.
- U. Eco, Vertigine della lista, Bompiani, Milano 2009.

<b>AMBIT</b>	50393-Rappresentazione dell'architettura e dell'ambiente
<b>INDIVIDUAL STUDY (Hrs)</b>	66
<b>COURSE ACTIVITY (Hrs)</b>	84

**EDUCATIONAL OBJECTIVES OF THE MODULE**

The course aims to provide the student with tools for understanding and applying methodologies aimed at surveying and restoring an architectural artefact, the analysis and interpretation of architecture, and the elaboration of the design aimed at the architectural project.

**SYLLABUS**

Hrs	Frontal teaching
3	Prolusion.
3	Methods of representation between tradition and innovation.
3	For a history of digital drawing.
5	Knowledge / Interpretation / Model. Exempla.
3	The survey for the project.
2	Communication of architecture between past and present.
2	3D drawing in reference to the science of representation.
3	Common mistakes and the deception of the web.
2	Viewing programs.
2	The rapid photogrammetry programs.
4	Video for project communication.
Hrs	Practice
40	Exercise in the classroom on the topics covered in the lectures.
Hrs	Others
12	Tests of knowledge of manual drawing and control of space aimed at a correct digital representation.

**MODULE  
ARCHITECTURAL DESIGN STUDIO**

*Prof. GIUSEPPE DI BENEDETTO*

**SUGGESTED BIBLIOGRAPHY**

- Rafael Moneo, *Costruire nel costruito*, Alemandi, Torino 2007,
- P. Zumthor, *Atmosfera*, Electa, Milano 2005.
- Carlos Marti Aris, *La centina e l'arco*. Pensiero, teoria, progetto in architettura, Marinotti, Milano 2007.
- P. Zumthor, *Pensare architettura*, Electa, Milano 2009.
- F. Venezia, *La natura poetica dell'architettura*, Electa, Milano 2010.
- F. Venezia, *Che cosa è l'architettura*, Electa, Milano 2011.
- A. Campo Baeza, *L'idea costruita*, LetteraVentidue, Siracusa 2012.
- Dispensa delle lezioni e schede sui riferimenti progettuali fornite dalla docenza.

<b>AMBIT</b>	50389-Progettazione architettonica e urbana
<b>INDIVIDUAL STUDY (Hrs)</b>	110
<b>COURSE ACTIVITY (Hrs)</b>	140

**EDUCATIONAL OBJECTIVES OF THE MODULE**

The objective of the Laboratory is to investigate the complexity of the issues relating to the "existing project". Issues that tend to overcome the categorizations, which tend to be mutually exclusive, of the design intervention when it is associated with terms such as reuse, restoration, recovery, reconstruction, restoration. Expressions that, on the contrary, in an integral vision of Architecture, can constitute co-present declinations of a single design activity whose primary purpose is the relational comparison with what pre-exists and the values expressed.

The scale of intervention will not be limited to that of the single existing building, but will develop through resolute elaborations capable of understanding relationships on an urban scale, deploying the design intervention on a gradient that ranges from small to large.

At the end of the laboratory, the student must have acquired a real understanding of complexity as an operational condition of the architectural project at the scale of both the architectural and urban artifact. Furthermore, he must be able to trace and integrate, within this condition, the elements capable of establishing an order and organizing a plurality of different uses, also resolving, if necessary, the possible conflicts between different needs and reaching formally relevant results.

The analysis of the relationship between architectural project, built and context, as inherent and pertinent to the architecture itself and the founding archetype of the discipline, will be useful for identifying fundamental design themes read through the concepts of identity and difference, continuity and discontinuity. .

The design theme of the laboratory, with reference to the indications of the teaching profile and in coordination with the other subjects of the first year, with particular regard to the C.I. of Laboratory of survey and digital representation, to the History of Construction Techniques and to the Techniques Course for the Sustainable Recovery of Architecture, will have as its scope the historic center of Palermo and those parts of the city characterized by significant architectural stratifications.

Ex-tempore exercises are also envisaged, to be developed as ongoing tests.

**SYLLABUS**

Hrs	Frontal teaching
2	Prologue. Presentation of the theme of the design workshop.
2	Memory and innovation in the practice of the discipline of architecture. Legacy and crisis of the modern project in the contemporary world.
2	Experience of architectural work: "Statute" or "Constitutive character", "Structure", "Genesis", "Taxonomy", "Archeology", "Scala", as parameters for critical knowledge of architecture and the city.
2	The notion of type between classification system and formal model of the project. Type, construction, decoration as inseparable notions in the cognitive process of architecture.
3	Building in the built. The architectural project as an element of re-meaning of the existing. The project as a critical reading of contextual conditions, as an attempt to reveal the individuality of each urban situation. Compendium of the main contemporary theories on the relationship between architecture and place.
2	The tool-ideas of composing: from axial systems to modular lattices; from the notion of hierarchy to that of gradation; from the limit distance to the dialectical system of oppositional concepts-instruments such as order and disorder, repetition and transgression, unity and dissociation, concentration and fragmentation, juxtaposition and interpenetration.
2	Different types of spatiality and structural models of space in architecture.
3	Emerging design themes: the relationship between architecture and the soil. the unity of the architectural organism obtained despite the fragmentation by parts; the control of light as an expressive tool of the poetic and functional values of architecture; figural structuring processes of architecture in the contemporary world; material and tectonic assonances and dissonances in the construction of the figural aspects of architecture.
2	Prevailing theoretical and cultural orientations of architecture in the contemporary world.

<b>Hrs</b>	<b>Practice</b>
20	Obligatory project exercises at the appropriate architectural scales, starting from the design references studied, which, appropriately removed from particularistic determinations, should constitute critical models for one's projects, almost a repertoire of formal archetypes capable of orienting, logically and coherently, the development of a personal planning path; both by written rules and drawn rules represented by graphic schemes of space systems with which you try to express the essential of a descriptive synthesis.
<b>Hrs</b>	<b>Workshops</b>
70	Design exercise
28	Intensive workshop
<b>Hrs</b>	<b>Others</b>
2	Thematic seminars, guided tours, inspections.