



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Architettura		
ACADEMIC YEAR	2017/2018		
BACHELOR'S DEGREE (BSC)	ARCHITECTURE AND BUILT ENVIRONMENT		
INTEGRATED COURSE	HISTORY OF CONTEMPORARY ARCHITECTURE AND HISTORY OF MODERN AND CONTEMPORARY ART - INTEGRATED COURSE		
CODE	13232		
MODULES	Yes		
NUMBER OF MODULES	2		
SCIENTIFIC SECTOR(S)	ICAR/18, L-ART/02		
HEAD PROFESSOR(S)	SESSA ETTORE	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)	COSTANZO CRISTINA	Ricercatore a tempo determinato	Univ. di PALERMO
	SESSA ETTORE	Professore Associato	Univ. di PALERMO
CREDITS	12		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	1		
TERM (SEMESTER)	Annual		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	<p>COSTANZO CRISTINA Friday 10:00 13:00 Dipartimento Culture e Società, Ed. 15, III piano, studio 301 oppure in modalità telematica - piattaforma teams. Si prega di prenotare tramite portale. E' possibile concordare ulteriori incontri scrivendo all'indirizzo email: cristina.costanzo@unipa.it</p> <p>SESSA ETTORE Friday 11:30 13:00 Gent.me Allieve e Gent.mi Allievi, il RICEVIMENTO di domani, 17.05.2024, e dalle ore 11:30 alle 13:00 nell'Edificio 14 (secondo piano) Dotazione Basile. Cordiali saluti Ettore Sessa</p>		

PREREQUISITES	Basic knowledge of the history of the contemporary age (from the French Revolution to today) and fundamentals of art history of Early Modern and Modern Age. Appropriate vocabulary and basic communication skills peculiar to the discipline.
LEARNING OUTCOMES	<p>Knowledge and Comprehension Abilities Basic knowledge of the disciplines of History of Modern Architecture and Early Modern and Modern Art History and acquisition of the historical-critical instruments needed. Ability to Apply Knowledge and Comprehension Ability to a critical analysis of the historical architecture and its design and construction processes and development of analytical parameters on the architectural artifacts of the Modern age, also in relation to parallel historical artistic phenomena. Judgement Autonomy The skills and the knowledge acquired will give students a critical system of references suitable for the formation of their own scientific profile. Communication Abilities Development of a technical-disciplinary vocabulary, presentation skills and use of an appropriate analytical methodology. Learning Abilities Development of a thematic historiographical knowledge and a methodology for the study and the comprehension of the architectural, historical-artistic phenomena.</p>
ASSESSMENT METHODS	<p>Evaluation criteria The candidate will have to answer three questions on topics of the institutional program, more one choice question relative to seminars' topics, on history of Modern architecture, more other three questions at least on the program of Early Modern and Modern art history. The exam aims at appraising whether the student possesses maturity and a good knowledge of the topics studied. It will also be considered the judgment autonomy on the main movements, phenomena, architects and artists related to the history of Modern architecture and Early Modern and Modern art history and the possession of specific communication skills. Sufficiency will be achieved if the student will demonstrate in the conduct of the interview a sufficient level of learning and at least a basic interpretation ability; the evaluation will be much more positive the greater will be the student's ability to critically discuss the topics studied. Intermediate tests will be done during the course. The evaluation grades range is comprised between 18 and 30.</p> <p>The candidate will have to answer at least three questions on topics of the institutional program, more one choice question relative to seminars' topics, on history of Modern architecture, more other three questions at least on the program of Early Modern and Modern art history.</p> <p>The exam aims at appraising whether the student possesses maturity and a good knowledge of the topics studied. It will also be considered the judgment autonomy on the main movements, phenomena, architects and artists related to the history of Modern architecture and Early Modern and Modern art history and the possession of specific communication skills.</p> <p>Sufficiency will be achieved if the student will demonstrate in the conduct of the interview a sufficient level of learning and at least a basic interpretation ability; the evaluation will be much more positive the greater will be the student's ability to critically discuss the topics studied.</p> <p>Intermediate tests will be done during the course.</p> <p>The evaluation grades range is comprised between 18 and 30, according to the following criteria:</p> <p>Excellent (30 – 30 e lode): Excellent knowledge of the subjects studied in the course, excellent language skills, excellent ability to analyze and interpret historical- architectural and historical-artistic phenomena studied.</p> <p>Very good (26-29): Good mastery of the subjects studied in the course, very good language skills; very good ability to analyze and interpret historical- architectural and historical-artistic phenomena studied.</p> <p>Good (24-25): Knowledge of the main subjects studied in the course, good language skills; good ability to analyze and interpret historical- architectural and historical-artistic phenomena studied.</p> <p>Average (21-23): Basic knowledge of some subjects studied in the course, adequate language skills; poor ability to analyze and interpret historical- architectural and historical-artistic phenomena studied.</p> <p>Pass (18-20): Minimal knowledge of some subjects and of the technical language; very poor or inexistent ability to analyze and interpret historical- architectural and historical-artistic phenomena studied.</p> <p>Fail: The student does not have an acceptable knowledge of the subjects studied in the course of History of Modern architecture and History of Early Modern and Modern art.</p>
TEACHING METHODS	Lectures and seminars, classroom exercises, study

MODULE HISTORY OF CONTEMPORARY ARCHITECTURE

Prof. ETTORE SESSA

SUGGESTED BIBLIOGRAPHY

K. Frampton, Storia dell'architettura moderna, (Londra 1980), I edizione italiana Zanichelli, Bologna 1982, IV edizione italiana, Zanichelli 2007. W.J.R. Curtis, L'architettura moderna dal Novecento, (Londra 1982), I edizione italiana Bruno Mondadori Milano 1999, III edizione italiana Phaidon 2006. E. Dellapiana, G. Montanari, Una storia dell'architettura contemporanea, UTET Università, Novara 2014.

Ulteriori indicazioni per gli opportuni approfondimenti monografici saranno fornite durante il corso

AMBIT	50053-Discipline storiche per l'architettura
INDIVIDUAL STUDY (Hrs)	112
COURSE ACTIVITY (Hrs)	88

EDUCATIONAL OBJECTIVES OF THE MODULE

Aim of this teaching is the knowledge of the architectural culture of the Modern age, intended as a plurality of logical implementations of design trends aimed at a common and, at the same time, multiple ideal of "modernity". Among the warning signs of the decline of the Old Regime society (in the years before the French Revolution) and the crisis of the capitalist civilization (which will lead to the First World War) takes place the adventure of the formulation of a new figure of architect as an intellectual and, at the same time, a technician who becomes the ideal interpreter of the progress of western Civilization. The anxiety of the "new" as an existential condition, the search for the "method", the "discovery of freedom" as a civil parameter of order, in the first part of Modern age, are the plot and the common denominator for developments of design culture. Only in the twentieth century the category of "modern" becomes the parameter of existential identity of the civil society and of its manifestation, in the name of the aesthetic of objectivity, even in architecture. That of the twentieth century design culture is therefore a story apart even within the wider path of Modern age history. The scientific and philosophical thought, the reorganization of knowledge, the first formulations in social sciences, political and economic theories, the activities of the judgment, the technological and productive cultures, the artistic and literary feeling and the scientific disciplinary approach of architecture in the Enlightenment inaugurated a new route of western civilization. The more resounding outcome of this route will be the formulation and the declination of the principle of "program philosophy" that will offer a comprehensive range of systems' hypothesis. For the specific field of "design culture" the goal of the course is to 'analyze the different ways pursued, in the period under consideration (since the last quarter of the eighteenth century to the early twenty-first century), in interpreting and developing, in subverting or applying, in creating "systems" or codifications of expressions (compositional and figural) related to the "philosophy of the program." Such cognitive itinerary aims to contribute to the triggering of the development of a critical approach, that is the first stage in the achievement of a "historical consciousness", which is essential to the complete and problematic training of an architect. The teaching activity of the course History of Modern Architecture is divided into three sections: I) Methodological Section; II) Institutional Section; III) In-depth section. Particular attention will be paid to those projects and architectural achievements of Contemporary Age planned in built environments. Whether it be historical urban contexts or the current city, whether in the territory of areas characterized by transformations linked to the processes of anthropization,

SYLLABUS

Hrs	Frontal teaching
62	1) The critical revision of architecture, new rationality and prototypes research; 2) From the Old Regime to the bourgeois city; 3) Neostili, eclecticism and historicism; 4) Urban and territorial transformations in Europe and America in the nineteenth century and the birth of the new culture of conservation and restoration; 5) Types and techniques of the new capitalist society; 6) The "Chicago School" and American architecture in the nineteenth century; 7) From the "Arts and Crafts" to Modernism; 8) The Modernism between historicism and objectivity; 9) American architecture tendencies between the Columbian Exposition and the 1929 crisis; 10) The search for "New Architecture" in the first three decades of the twentieth century; 11) The European declinations of "Modern Classicism"; 12) Artistic avant-gardes and architectural avant-gardes in the twenties and thirties; 13) Expressionism; 14) Toward the "new objectivity"; 15) The Modern Movement; 16) Urban policy and new economic housing estates in Europe between the two world wars; 17) The "peripheries" and "boundaries" of the Modern Movement; 18) Organic architecture and "psychological functionalism" between the Thirties and the Sixties; 19) The two age of functionalism: rationalism and International Style; 20) The "culture of excess" from the end of the Belle Epoque to the crisis of functionalism; 21) The post-war European reconstruction, architecture and urban planning in welfare states; 22) The critical review of the Modern Movement; 23) The International Style after second World War; 24) The New Brutalism; 25) The neo-utopias: from the International Situationist to Metabolism; 26) The Radical Eclecticism; 27) The "new historicism", critical regionalism, deconstructivism; dichotomies and homogeneity of the contemporary crisis; 28) The new research addressed to an architectural "figurativeness and the new building production processes.
Hrs	Practice
10	Historical-critical record on Modern architecture, it realized or designed .
Hrs	Workshops
6	Seminars, also including the other teachings of the first year, as part of the activities of the teaching coordination.
Hrs	Others

10	Study visits (to be defined).
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MODULE HISTORY OF MODERN AND CONTEMPORARY ART

Prof.ssa CRISTINA COSTANZO

SUGGESTED BIBLIOGRAPHY

M. DE MICHELI, "Le avanguardie artistiche del Novecento", Palermo, Feltrinelli Editore, 1988.
 E. CRISPOLTI, "Come studiare l'Arte contemporanea", Ed. Donzelli, Roma 2005.
 A. PINELLI, "La storia dell'arte Istruzioni per l'uso", Editori Laterza, Bari 2009.
 "Storia dell'arte italiana" diretta da C. Bertelli, G. Briganti, A. Giuliano, Electa-Bruno Mondadori, Milano [1990] 2009, vol. IV.

AMBIT	10673-Attività formative affini o integrative
INDIVIDUAL STUDY (Hrs)	56
COURSE ACTIVITY (Hrs)	44

EDUCATIONAL OBJECTIVES OF THE MODULE

The student must know and understand the methodological and critical tools aimed at the history of modern and contemporary art. In addition, the student will have to possess the interpretative models of those phenomena, in particular, to link the artistic artifacts to the culture, society and the territorial tissue in which they are determined.
 The student must 'demonstrate autonomy of judgment with respect to historical art movements ranging from the age' modern to contemporary.
 The student will have to demonstrate the communication skills to expose the characters of formal languages and the expressive tools of artistic phenomena. He must also be able to demonstrate the ability to exhibit synthesis.
 The student will have to demonstrate the ability to learn the study methodologies and to have critical properties in dealing with individual aspects, iconographic, analytical, iconological and formal in the reading of works of art.

SYLLABUS

Hrs	Frontal teaching
4	Neoclassicism, travelers and collectors, vedutism
3	Realism and Impressionism
1	Pre-Raphaelite painting
2	Post-Impressionism
4	Historical avant-garde
3	Le Corbusier painter and sculptor in connection with the architecture
4	The art between the two wars. Bauhaus and the role of artists
4	Postwar Art: American Abstract and Informal Expressionism in Europe
3	Action Painting, Informal Material and Alberto Burri
2	New Dada and Pop Art
3	Minimalism
3	Conceptual Art. Body Art; Land Art; Minimal Art; Video Art
Hrs	Others
8	Visit to the city of Gibellina Nuova