



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Architettura		
<b>ACADEMIC YEAR</b>	2017/2018		
<b>MASTER'S DEGREE (MSC)</b>	ARCHITECTURE		
<b>INTEGRATED COURSE</b>	HISTORY OF CONTEMPORARY ARCHITECTURE AND HISTORY OF MODERN AND CONTEMPORARY ART - INTEGRATED COURSE		
<b>CODE</b>	13232		
<b>MODULES</b>	Yes		
<b>NUMBER OF MODULES</b>	2		
<b>SCIENTIFIC SECTOR(S)</b>	ICAR/18, L-ART/02		
<b>HEAD PROFESSOR(S)</b>	GAROFALO EMANUELA	Professore Associato	Univ. di PALERMO
	SESSA ETTORE	Professore Associato	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>	GAROFALO EMANUELA	Professore Associato	Univ. di PALERMO
	SESSA ETTORE	Professore Associato	Univ. di PALERMO
	LA MONICA MARCELLA	Ricercatore	Univ. di PALERMO
<b>CREDITS</b>	12		
<b>PROPAEDEUTICAL SUBJECTS</b>			
<b>MUTUALIZATION</b>			
<b>YEAR</b>	1		
<b>TERM (SEMESTER)</b>	Annual		
<b>ATTENDANCE</b>	Not mandatory		
<b>EVALUATION</b>	Out of 30		
<b>TEACHER OFFICE HOURS</b>	<p><b>GAROFALO EMANUELA</b>            Tuesday 10:00 13:00 Stanza docente; Dipartimento di Architettura, corpo a C, I piano, stanza 101</p> <p><b>LA MONICA MARCELLA</b>            Monday 11:30 13:30 Stanza 114, Corpo C, Ed. 14</p> <p><b>SESSA ETTORE</b>            Tuesday 09:00 13:00 Edificio 08, Dipartimento di Architettura            Wednesday 09:00 13:00 Edificio 08, Dipartimento di Architettura</p>		

<b>PREREQUISITES</b>	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.
<b>LEARNING OUTCOMES</b>	<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>
<b>ASSESSMENT METHODS</b>	<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. 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.</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>
<b>TEACHING METHODS</b>	Lectures and seminars, classroom exercises, study

**DOCENTE:** Prof.ssa EMANUELA GAROFALO- *Lettere A-L*

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<b>LEARNING OUTCOMES</b>	<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.</p> <p>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.</p> <p>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.</p> <p>Communication Abilities Development of a technical-disciplinary vocabulary, presentation skills and use of an appropriate analytical methodology.</p> <p>Learning Abilities Development of a thematic historiographical knowledge and a methodology for the study and the comprehension of the architectural, historical-artistic phenomena.</p>
<b>ASSESSMENT METHODS</b>	<p>Oral exam</p> <p>Evaluation criteria 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. 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.</p> <p>The evaluation grades range is comprised between 18 and 30, according to the following criteria: 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. 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. 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. 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. 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. 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>
<b>TEACHING METHODS</b>	Lectures and seminars, classroom exercises, study visits.

**MODULE**  
**HISTORY OF CONTEMPORARY ARCHITECTURE**

*Prof. ETTORE SESSA - Lettere M-Z, - Lettere M-Z*

**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

<b>AMBIT</b>	50663-Discipline storiche per l'architettura
<b>INDIVIDUAL STUDY (Hrs)</b>	112
<b>COURSE ACTIVITY (Hrs)</b>	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.

**SYLLABUS**

Hrs	Frontal teaching
10	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.
10	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.
12	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.
12	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.
12	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.
10	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.
8	Seminars, also including the other teachings of the first year, as part of the activities of the teaching coordination.
10	Study visits (to be defined).

<b>Hrs</b>	<b>Practice</b>
4	Historical-critical record on Sicilian Modern architecture.

**MODULE**  
**HISTORY OF CONTEMPORARY ARCHITECTURE**

*Prof.ssa EMANUELA GAROFALO - Lettere A-L, - Lettere A-L*

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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.

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I) Methodological Section; II) Institutional Section; III) In-depth section.

**SYLLABUS**

<b>Hrs</b>	<b>Frontal teaching</b>
10	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.
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12	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.
10	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.
8	Seminars, also with the other teachings of the first year, as part of the activities' of the teaching coordination.
10	Study visits (to be defined).

Hrs	Practice
4	Historical-critical record on Scilian Modern architecture.

**MODULE**  
**HISTORY OF MODERN AND CONTEMPORARY ART**

*Prof.ssa MARCELLA LA MONICA*

**SUGGESTED BIBLIOGRAPHY**

1)a) G. C. Argan, Storia dell'arte italiana, Milano, 2008: il Trecento: Giotto; il Quattrocento: Donatello, Masaccio, Leon Battista Alberti; il Cinquecento: Leonardo, Raffaello, Michelangelo; il Seicento: Gian Lorenzo Bernini, Caravaggio.  
b) G. C. Argan, L'arte moderna. Il Novecento, Milano, 2008 (only the part relative to artists from Picasso to the present day);  
2) M. La Monica, La Palazzina Cinese di Palermo, Milano, Franco Angeli, 2016.

<b>AMBIT</b>	50672-Attività formative affini o integrative
<b>INDIVIDUAL STUDY (Hrs)</b>	56
<b>COURSE ACTIVITY (Hrs)</b>	44

**EDUCATIONAL OBJECTIVES OF THE MODULE**

The student should know and understand about the History of Modern and Contemporary Art.  
The student should be able to demonstrate independent judgement regarding historical-artistic movements ranging from the Modern to the Contemporary period.  
The student should be able to demonstrate that he/she possesses the communicative abilities characteristic of modern and contemporary art.  
The student should be able to demonstrate that he/she possesses the required learning capacity for the field of History of modern and contemporary art.

**SYLLABUS**

Hrs	Frontal teaching
5	Spatial representation from Giotto to Picasso;
4	Donatello Masaccio Alberti;
2	Leonardo;
2	Raffaello;
3	Michelangelo;
2	Gian Lorenzo Bernini; Caravaggio;
8	Historical avant-gard movements;
2	Le Corbusier, painter and sculptor in his links with architecture;
2	Bauhaus and the role of the artist;
2	Informal;
3	Body Art; Land Art; Minimal Art; Video Art;
Hrs	Others
5	Surveys at Palerme:Fontana Pretoria, Monumento a Filippo V; Palazzina Cinese.
4	Inter-disciplinary seminars with suerveys relatives to co-ordination of 1st year.