



UNIVERSITÀ DEGLI STUDI DI PALERMO

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| DEPARTMENT | Architettura | | |
| ACADEMIC YEAR | 2018/2019 | | |
| MASTER'S DEGREE (MSC) | ARCHITECTURE AND BUILDING ENGINEERING | | |
| 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) | L-ART/02, ICAR/18 | | |
| HEAD PROFESSOR(S) | SCADUTO FULVIA | Professore Associato | Univ. di PALERMO |
| OTHER PROFESSOR(S) | SCADUTO FULVIA LA MONICA MARCELLA | Professore Associato Ricercatore | Univ. di PALERMO Univ. di PALERMO |
| CREDITS | 12 | | |
| PROPAEDEUTICAL SUBJECTS | | | |
| MUTUALIZATION | | | |
| YEAR | 2 | | |
| TERM (SEMESTER) | 1° semester | | |
| ATTENDANCE | Not mandatory | | |
| EVALUATION | Out of 30 | | |
| TEACHER OFFICE HOURS | <p>LA MONICA MARCELLA Monday 11:30 13:30 Stanza 114, Corpo C, Ed. 14</p> <p>SCADUTO FULVIA Friday 13:00 16:00 Dipartimento di Architettura, viale delle scienze, Edificio 14, Corpo C, I piano o per via telematica attraverso piattaforma teams, in alternativa al termine della lezione, sempre previa prenotazione via mail.</p> | | |

DOCENTE: Prof.ssa FULVIA SCADUTO

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| PREREQUISITES | Basic Knowledge of the history of the contemporary age (from the French Revolution to XXth century) and fundamentals of History of Modern and Contemporary Art. 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 contemporary Architecture and History of Modern and Contemporary Art and acquisition of the historical-critical instruments needed.</p> <p>Ability to Apply Knowledge and Comprehension Ability of 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. Ability of a critical analysis of the History of Modern and Contemporary Art, also in relation to coeval architectural influences.</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 and historical-artistic phenomena and their architects and artists.</p> |
| ASSESSMENT METHODS | <p>Module "History of Contemporary Architecture": the student's evaluation includes semi-structured written tests: Two questions or 'architectural works' identifications (whose the student should acknowledge: work, author, place, approximate date, giving critical notation and making comparisons among them) and a short critical essay about an architect or a historical period ecc. In exceptional cases the exam will also include an oral question. The semi-structured written tests allow to assess the level of basic knowledge achieved and the individual critical contribution. The test's structure involves open responses that comply with constraints that make them comparable to predetermined correction criteria. Students must demonstrate that they have assimilated the concepts and the reasoning of the lessons derived from the reference scientific texts.</p> <p>Oral exam for module of History of Modern and Contemporary Art: Students be able to answer at least three questions concerning the Syllabus of History of Modern and Contemporary Art. Students must demonstrate that they have assimilated the concepts and the reasoning of the lessons derived from the reference scientific texts.</p> <p>The evaluation grades range is comprised between 18 and 30. To pass the exam, ie to get a rating of not less than 18/30, the student must demonstrate a basic achievement of the goals. The goals achieved are considered basic when student demonstrate that he has acquired a basic knowledge of the topics described in the program, is able to operate minimal links between them, is able to demonstrate that he has acquired a basic level of independence of judgment, his language is enough to communicate with examiners. To achieve a score of 30/30 cum laude, the student must instead prove to have excellently achieved the goals. The goals achieved are considered excellent when the student has gained full knowledge of the subjects of the program, is able to express himself with lexical competence, is able to elaborate and express independent judgments based on the knowledge acquired.</p> <p>30 and 30 cum laudes: excellent Knowledge of the topics, excellent use of language, good analytical ability, autonomous critical ability. 26-29: good mastery of the subject, full of language, critical ability. 24-25: basic Knowledge of the main topics and sufficient mastery concerning general themes, satisfactory use of language and mediocre critical ability. 21-23: students do not have full mastery of the main teaching topics but has the knowledge, decent use of language, poor critical ability. 18-20: sufficient knowledge of the main topics of teaching even with gaps, minimal knowledge of technical language, very little or no critical ability. Insufficient: students do not have sufficient e adequate Knowledge of the contents of topics covered in the teaching.</p> |
| TEACHING METHODS | Lectures and seminars, "practice exercises", films-documetaries' exhibition, study visits and study tour. |

MODULE
HISTORY OF CONTEMPORARY ARCHITECTURE

Prof.ssa FULVIA SCADUTO

SUGGESTED BIBLIOGRAPHY

K. FRAMPTON, *Storia dell'architettura moderna*, [Londra 1980], I ed. it. Bologna, Zanichelli, 1982, IV ed. Bologna, Zanichelli, 2007.

W.J.R. CURTIS, *L'architettura moderna dal Novecento*, [Londra 1982], I ed. it. Milano, Bruno Mondadori 1999, III ed. it. Phaidon 2006.

D. WATKING, *Storia dell'architettura occidentale*, [Londra 1986], I ed. it. Bologna, Zanichelli 1990, III ed. Bologna, Zanichelli, 2007 (soltanto i capitoli 7 e 8 per gli argomenti affrontati relativi all'arco cronologico compreso tra meta' Settecento e Ottocento).

Ulteriori indicazioni, strumenti bibliografici, materiali di integrazione o letture utili ai necessari approfondimenti potranno essere segnalati dalla docenza durante il corso.

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| AMBIT | 50663-Discipline storiche per l'architettura |
| INDIVIDUAL STUDY (Hrs) | 135 |
| COURSE ACTIVITY (Hrs) | 90 |

EDUCATIONAL OBJECTIVES OF THE MODULE

Aim of this teaching is 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". Students should know deeply historical processes about contemporary architecture and history of environmental transformations concerning contemporary architecture. Students should know deeply theoretical, scientific, methodological and operational aspects of architecture and should be able to use these knowledgements to identify, express and solve, even in an original way, problems concerning complex issues, which require an interdisciplinary approach. The course has been fought to provide interpretative instruments and critical reading of projects and of the architectural heritage within the period which should be studied (from the last quarter of the eighteenth century to half of twenty century) and in a geographical context, as much global as possible. The course aims to offer students a wider framework, which includes elements linked to the building site's material history, to construction, and both theories and ideas' development linked to the "project's culture" of an architecture and a framework (panorame) on the meaning and role of architecture in contemporary society. Finally, teaching provides students fundamental of contemporary history of architecture which together with other disciplines are going to have a significant role in his /her education to become an Engineer-architect. Final aim of the course is above all to actively contribute to 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 Engineer-architect.

SYLLABUS

| Hrs | Frontal teaching |
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| 8 | <p>Presentation and introduction of course's themes and contents. Analysis of terms "Architecture" (compared definitions) and "History" (explanation of the past). The meaning of History for project engineer. Etymological and semantic analysis of both terms "Modern" and "Contemporary". Analysis and use of history of architecture manuals, data and interpretative instruments.</p> <p>Explanation of course's development. Explanation of final written tests.</p> <p>A necessary premise: beginning with History, the construction of a temporal line, an overall vision. The construction of a map to orient yourself in space and time from the second half of 18th Century to 19th Century . Identification and analysis of dates, places, events, characters, reference points for our History. Ties and distances between History and History of Architecture.</p> <p>To the roots of Contemporary: themes, characters and architectures in 1750-1800 Europe. I- The middle class city and the industrial one; II- The myth of progress and the technological evolution; III- The issue of Style.</p> |
| 8 | <p>The European context between 18th and 19th centuries. Neostili, Eclecticism and Historicism. The French cultural and architectural debate between 18th and 19th centuries: themes, main characters and works of architecture. The British cultural and architectural debate between 18th and 19th centuries: themes, main characters and works of architecture. The German cultural and architectural debate between 18th and 19th centuries: themes, main characters and works of architecture.</p> |
| 8 | <p>The European context between 19th and 20th centuries . Searching for the "New Architecture". Art Nouveau: general features, biographical processing of main characters in cultural contexts of different Countries (Belgium, Austria, Scotland, France, Spain).</p> <p>An alternative perspective to Art Nouveau: Adolf Loos's profile and works of architecture. "Masters of Masters" of the Modern Movement, profiles and works of architecture: Peter Behrens , Auguste Perret, Hendrix Petrus Berlage, Tony Garnier.</p> |

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| 12 | The American context. Between 19th and 20th centuries, the Chicago School and the American avant-garde. World's Columbian Exposition (1892) Adler & Sullivan. Dankmar Adler and Louis H. Sullivan Wright's master: profiles and works of architecture. Frank Lloyd Wright's profile and works of architecture. |
| 4 | Germany in the European context of early 20th century and between the two World Wars. Deutsche Werkbund: Herman Muthesius, foundation, Köln Exposition (1914), Stuttgart Exposition (1927). The artistic avant-gardes and German Architecture: themes, main characters and works of architecture. Bauhaus: ideas, didactics, Teachers etc. Olanda: De Stijl: G. Rietveld, T. van Doesburg; Schroder House (1924). |
| 10 | The "great" masters of Modern Movement and their role before and after Second World War. Walter Gropius: biographical profile, Bauhaus foundation, the American experience. Le Corbusier: profile and works of architecture. Mies van der Rohe: profile and works of architecture. CIAM (1928-1959), Ville Radieuse (Le Corbusier). Athen's "Carta". |
| 4 | The Scandinavian Context. Erik Gunnar Asplund: profile and works of architecture. Alvar Aalto: profile and works of architecture. |
| 6 | The American Context from New Deal to the "Monumental theme": main characters and works of architecture. Louis Kahn: profile and works of architecture. Other characters of XX th Century Frank O. Gehry: profile and works of architecture. Norman Foster: profile and works of architecture |
| 6 | Italian Architecture between 19th and 20th centuries: themes, main characters and works of architecture. Italian Architecture after Second World War: themes, main characters and works of architecture. |
| Hrs | Others |
| 24 | Thematic Seminars Study tour Films-documentaries' exhibition. Bibliographical search on themes of "Contemporary project" and processing a critical anthology . Projection concerning power points made by students as well. |

**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 Cinquecento: Leonardo, Raffaello, Michelangelo;

2)b) G. C. Argan, "L'arte moderna. Il Novecento", Milano, 2008 (Avanguardie storiche; Le Corbusier; Bauhaus; esclusivamente la parte relativa agli artisti che va dall'Informale alla Body Art);

2) M. La Monica, "Alberto Burri", Milano, Franco Angeli, 2018.

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| AMBIT | 50672-Attività formative affini o integrative |
| INDIVIDUAL STUDY (Hrs) | 45 |
| COURSE ACTIVITY (Hrs) | 30 |

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 |
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| 4 | Spatial representation from Giotto to Picasso; |
| 3 | Leonardo; |
| 2 | Raffaello; |
| 3 | Michelangelo; |
| 3 | Le Corbusier, painter and sculptor in his links with architecture; |
| 2 | Bauhaus |
| 3 | Informal; Alberto Burri |
| 1 | Body Art; |
| Hrs | Others |
| 9 | surveys at Palerme and at Gibellina: Fontana Pretoria, Monumento a Filippo V; Palazzina Cinese; new and old Gibellina. |