UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Architettura
ACADEMIC YEAR	2019/2020
BACHELOR'S DEGREE (BSC)	TOWN PLANNING AND URBAN STUDIES
SUBJECT	PRINCIPLES OF ARCHITECTURAL MORPHOLOGY AND TYPOLOGY
TYPE OF EDUCATIONAL ACTIVITY	C
AMBIT	10681-Attività formative affini o integrative
CODE	17990
SCIENTIFIC SECTOR(S)	ICAR/14
HEAD PROFESSOR(S)	DI BENEDETTO Professore Ordinario Univ. di PALERMO GIUSEPPE
OTHER PROFESSOR(S)	
CREDITS	5
INDIVIDUAL STUDY (Hrs)	85
COURSE ACTIVITY (Hrs)	40
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	1° semester
ATTENDANCE	Not 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.

PREREQUISITES	Basic knowledge of the history of architecture and the city; minimum capacity of reading a cartography at different scales and architectural drawings (plan, elevation section); aesthetic sensitivity and landscaping; ability of spatial imagination.
LEARNING OUTCOMES	KNOWLEDGE AND COMPREHENSION ABILITIES Knowledge and ability to understand the methods of carrying principles, rules of structuring and organizational logics that underlie the training process of architecture. Understanding and acquisition, through the analytical reading of significant design repertoires and specimens, tools and methods for the formation of comparative scoreboards, defined not for functional, stylistic or formal analogies of architectures, but for conceptual similarities or contrasts, affinity of forming structures and theoretical assumptions underpinning the architectural figural condition. Knowledge and identification of analysis categories able to bring out the relationships between architecture and location, as well as cultural and social phenomena associated to this report. ABILITY TO APPLY KNOWLEDGE AND COMPREHENSION Ability to distinguish the architectural spaces related to the recognition of the principles that generate them and their formal structure, learning how recognize the existence of 'structural similarities' between different architectural objects, beyond their differences respect to the more apparent and superficial level. JUDGEMENT AUTONOMY Capacity of transmission and communication of own ideas and cognitive acquisitions gradually achieved through the use of appropriate tools related to the use of their own language, expressed in an efficacious written and oral form. COMMUNICATION ABILITIES Acquisition of intellectual autonomy and critical spirit, through hermeneutic investigation processes and textual exegesis, even in terms of increased awareness of the independently possibility of comprise the steps useful to the definition of the organizational aspects and the nature of figural process solutions imposed by architecture. Ability to understand the complexities of the cultures and practices of architectural design at different scales. Improvement of critical capacity in function of the architectural founding principles. LEARNING ABILITIES Ability to verify and critically control of internal coherence respect to the founding ideas of personal architectural design. Stimulation capacity of intellectual creativity through the use of divergent categories of thought and interpretative data schemes. Alternation ability to hypothetical-deductive and inductive procedures, using sources (experiences, observations, documents) such as starting point of the processes of abstraction and systematization.
ASSESSMENT METHODS	Oral Exam Evaluation criteria The student will have to answer at least four oral questions, on all of the topics described in the list below (see "Programma dell'insegnamento"), as studied in the suggested readings list provided below. The final evaluation aims at appraising whether the student possesses a good knowledge and comprehension of the topics, and whether he/she has acquired the ability to interpret and the autonomously judge actual cases studied or analyzed. The lowest evaluation grade will be achieved if the student proves his/her knowledge and comprehension of the main subjects, at least within a general framework, and can apply that knowledge. The student shall also be able to present to the examiner, while competently discussing, the topics related to notions of architectural morphology and typology in a successful way. Below that threshold, the student will not be able to pass the examination. On the contrary, the more the student will be able to interact with the examiner and discuss the topics, and the more he/she will prove to have acquired the basics knowledge on the type and morphology in architecture, related to the process of formation of the city, the higher will the evaluation grade be. 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, good analytical and interpretative capacity; the student is fully able to establish connections between the theoretical contents and the "reference examples" proposed by the course, explaining the training

	processes, the rules of ordering the constituent elements common to several architectural (the typological "status"), in relationship to various aspect: contextual, cultural (the morphological "status").

Very good (26-29): Good mastery of the subjects studied in the course, very good language skills; the student is able to establish connections between the theoretical contents and the "reference examples" proposed by the course, explaining the training processes, the rules of ordering the constituent elements common to several architectural (the typological "status"), in relationship to various aspect: contextual, cultural (the morphological "status").

Good (24-25): Knowledge of the main subjects studied in the course, good language skills; the student shows a limited ability to establish connections between the theoretical contents and the "reference examples" proposed by the course, explaining the training processes, the rules of ordering the constituent elements common to several architectural (the typological "status"), in relationship to various aspect: contextual, cultural (the morphological "status").

Average (21-23): Basic knowledge of some subjects studied in the course, adequate language skills; poor ability to establish connections between the theoretical contents and the "reference examples" proposed by the course, explaining the training processes, the rules of ordering the constituent elements common to several architectural (the typological "status"), in relationship to various aspect: contextual, cultural (the morphological "status").

Pass (18-20): Minimal knowledge of some topics on the typological and morphological fundamentals of architecture and technical language; very poor or inexistent ability to use the theoretical notions studied and to recognize and interpret the reference examples.

Fail: The student does not have an acceptable knowledge of the subjects studied |
| **EDUCATIONAL OBJECTIVES** | Educational Objectives
The course aims, through the analytical application of typology and morphology notions, to explain the prevailing character of the architecture creation process, in the context of the history and contemporary, with a particular regard to the dwelling themes according to the cultural and educational specificities of the degree Course.
Typology and morphology may appear today, "old" themes that accompany pedantic and overly conceptual arguments (as necessarily have to be pedantic and rigorous the descriptions of the aspects and mechanisms relating to a specific cognitive process).
It will be necessary, therefore, bring the discussion back to the investigation of the relationship between morphology, typology and educational aspects of architecture; not to give absolute answers or to emphasize personal views, but rather to formulate some questions and forward the answers.
What interests for didactic purposes it's to show how the concept of typology have to be understood not as abstract concept, modeling and absolute, but as a knowledge that could be learned, perfected and achieved by continuous experiences, which are stimulated, selected and phenomenological recognized by the traditional practice of architecture. The typology configures itself, also, as a specific field of knowledge through which the data of a project experience can described and communicated. According to this meaning, the type is not an axiom, it has always a conceptual nature and has not an object value. In this sense, the design is always defined as a moment of transgression and the crossing of a certain type by taking logical decisions.
The morphology will be recognized, however, as an expression of the relationship between the initial idea that would give a shape to a certain physical space and the transformation processes that are required in order that the same physical space take its final form.
The morphology can be understood, as the result of specific characters that are imprinted in the architectural form consequently its relationship with the place, related to the ways of existence of the system, of technical-material, nature and culture, or memory-project relationships.
The architectural examples examined will constitute, in any case, the result of different typological ideas that could overlap, contaminate, intertwine, concatenate, or merge and blend, reaching an overrun of used starting diagram. |
| **TEACHING METHODS** | Lectures, Classroom Exercises, Seminars, Surveys & Inspections. |
| **SUGGESTED BIBLIOGRAPHY** | L. Gazzola, Architettura e tipologia, Roma 1990.
C. Marti' Aris, Le variazioni dell'identita. Il tipo in architettura, Milano 1994.
G. Di Benedetto, Parole e concetti dell'architettura. Note sui caratteri tipologici e morfologici, Palermo 2012. |

SYLLABUS

Hrs	Frontal teaching
2	Inaugural address.
2	About characters. Analysis of the notion of character through an historical ways following the evolution of the aesthetic foundations of architecture declared by Vitruvius until the enlightenment-positivist thought of Francesco Milizia, E.L. Boullée and Quatremère de Quincy. Discounting back the notion of character.
2	About the type and typology. Etymological meanings and transpositions to architecture. The Durand's lessons and the conception of atomistic architecture as the sum of elements, combining to form the whole. Genesis and influences of coding method of Durand combinatorial composition.
3	Details on the type and model definitions according Quatremère de Quincy. The notion of the type of classification system and formal model of the project. The form and its usefulness: criticism of naive functionalism. Type and structure.
3	Notion of type in modern architecture. Archeology of architecture: the labyrinth, the hut and the bridge. New analytical categories: the concept of trans-typology.
3	Morphology and typology in the debate of architectural culture. Context and form. Difference/identity, continuity/discontinuity.
3	Contexts, iconology systems in the analysis of urban morphology. The study of natural forms in architecture. Different types of spatiality and structural models of architectural space. Compendium of the main contemporary theories about the relationship architecture and place.
3	Illustration of typological themes and design examples. Typological variations of buildings referring to the same formal structure and forming by means of transformations of the previous examples.
3	Illustration of typological and design examples themes: dialogical relationship between plan and section; Space and interval; repetitiveness of a tectonic component, with an accentuated formal value, used as an absolute geometric texture of the building.
3	Illustration of typological themes and project examples: Typological aggregations; buildings designed as an assembly of different elements typologically identifiable, condensed within the unified design of the architectural work. Typological vs. morphological: buildings that are, mainly, the result of specific characters that are printed to the architectural form consequently its relationship with morphological complexity of urban places.
3	Illustration of typological themes and design examples: Typological vs. organic; tensions arising from the comparison-clash between the evident or latent conception of the basic typological approach and the introduction of organic components according to different morphological strategies. Models of buildings, designed as a potential constructive alphabet, having a strong modeling value, arranged for more and more complex elements which make up almost a formal archetypes dictionary.
3	Emerging design themes: the architectural rewrite founded on signs and on the existing plots; design and knowledge surveys of geometric and spatial systems and of place morphology.
3	Temi progettuali emergenti: l'unità dell'organismo architettonico ottenuta nonostante la frammentazione per parti; il controllo della luce come strumento espressivo dei valori poetici e funzionali dell'architettura; processi di strutturazione figurale dell'architettura nella contemporaneita; assonanze e dissonanze materiche e tettoniche nella costruzione degli aspetti figurali dell'architettura.
2	Theoretical and cultural orientations, prevaling in contemporary architecture.
2	Seminar.