



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Architettura		
ACADEMIC YEAR	2019/2020		
MASTER'S DEGREE (MSC)	DESIGN AN TERRITORY CULTURE		
INTEGRATED COURSE	ARCHITECTURE AND HISTORY OF EXHIBITION AREAS - INTEGRATED COURSE		
CODE	19497		
MODULES	Yes		
NUMBER OF MODULES	2		
SCIENTIFIC SECTOR(S)	ICAR/14, ICAR/18		
HEAD PROFESSOR(S)	DI FEDE MARIA SOFIA	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)	DI FEDE MARIA SOFIA	Professore Associato	Univ. di PALERMO
	MARSALA GIUSEPPE	Professore Associato	Univ. di PALERMO
CREDITS	12		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	2		
TERM (SEMESTER)	1° semester		
ATTENDANCE	Not mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	DI FEDE MARIA SOFIA Wednesday 11:30 - 13:00 Ed.14, Corpo C, I piano, stanza 108 a, previo appuntamento concordato con la docente tramite email all'indirizzo maria.sofia.difede@unipa.it .		
	MARSALA GIUSEPPE Monday 16:30 - 18:30 Dipartimento di Architettura, Stanza n°117Previo appuntamento.		

DOCENTE: Prof.ssa MARIA SOFIA DI FEDE

PREREQUISITES	Knowledge of the Architecture, understood as a plurality of logical developments in project trends aimed at a common and, at the same time, an ideal multiplicity in progress.
LEARNING OUTCOMES	<p>LEARNING OUTCOMES</p> <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 relating to the exhibition spaces.</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 of exhibition architectural artifacts.</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>
ASSESSMENT METHODS	<p>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, 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 ARCHITECTURE OF EXHIBITION AND EVENTS AREAS

Prof. GIUSEPPE MARSALA

SUGGESTED BIBLIOGRAPHY

N. Bourriaud. Postproduction. Come l'arte puo' riprogrammare il mondo, Postmedia Book, 2006

Per approfondimenti:

G. Bachelard, La poetica dello spazio, Dedalo 1993

N. Flora (a cura di), Per un abitare mobile, Liguori 1993

G. Ottolini, Architettura degli allestimenti, Altralinea, 2017

B. Camocini, Adapting Reuse. Strategie di conversione d'uso degli interni e di rinnovamento urbano, Franco Angeli, 2016

G. Neri, Umberto Riva. Interni e allestimenti, Letteraventidue, 2017

O. Lanzarini, Carlo Scarpa. L'architetto e le arti. Gli anni della Biennale di Venezia 1948-1972, Marsilio, 2007

AMBIT	20891-Attività formative affini o integrative
INDIVIDUAL STUDY (Hrs)	119
COURSE ACTIVITY (Hrs)	56

EDUCATIONAL OBJECTIVES OF THE MODULE

The objectives of the module concern the specialized training of the student in the field of design and preparation of exhibition spaces, intended in the extended form required by contemporaneity. Exhibitions, open and indoor, musical events, expòs, set-ups of urban scenography, containers, stable or temporary, for the visual arts and contemporary art today require a complex and specialized degree of skills in which space becomes, at the same time, container and content, increasingly taking on a central role in the communication of the event itself. The course aims to provide tools, methods, techniques and theoretical knowledge of the concepts that contribute to the training of professional figures able to design the spaces of events, as a moment of the event itself and as a cultural fact able to be established at the time same both as a figure and as a background. Particular attention will be given to the themes of temporary installations, low cost, technological innovation, materials recovery and recycling and the regeneration of existing spaces

The goal is pursued:

- on the one hand, through a cycle of ex-lectures lessons that address the theoretical nodes and describe the operational experiences, explaining the techniques, the compositional devices and the executive procedures
- on the other, through the laboratory practice entrusted to project exercises around specific themes and fields of concrete applications

The workshop activities include meetings with experts and guided visits to sites of scientific and disciplinary interest connected with the exercises in progress.

SYLLABUS

Hrs	Frontal teaching
3	The architecture of the exhibition spaces in the modern project. Examples in comparison
3	The architecture of the exhibition spaces in the contemporary project. Examples in comparison
3	Temporary # 1. The temporary exhibition project. Theories, compositional principles, themes and materials
3	Temporary # 2. Time-Reuse. The recycle and the regeneration of existing spaces in the contemporary exhibition design.
3	Architecture for culture. Major events and architectural and urban transformations, between permanent and temporary. The case of European capitals of culture
3	Set up art # 1. Public art and urban project in the contemporary city
3	Set up art # 2. Sustainability and energy in the contemporary design project
3	Set up art # 3. Multimedia. The preparation of public art between analog and digital
2	The exhibition project in the contemporary cultural ecosystem. From the Museum to open source culture.
3	Interaction. Transformation of the built between Design Thinking, adaptive reuse and shared self-construction practices.
Hrs	Practice
5	1st exercise. Survey, analysis, redesign and decomposition of an museum design project
5	1 st exercise session and visit to the Regional Gallery of Palazzo Abatellis
5	First year delivery and discussion in the classroom
5	2nd exercise. Survey, analysis, redesign and decomposition of a contemporary exhibit project
5	2 ° exercise in the classroom and visit to the Rice Museum
5	2nd year delivery and discussion in the classroom
5	3rd year Temporary. The project of a temporary exhibition
15	Classroom performance of the 3rd year
5	Classroom performance for the 3rd year and final delivery

MODULE HISTORY OF THE ARCHITECTURE OF EXHIBITION AREAS

Prof.ssa MARIA SOFIA DI FEDE

SUGGESTED BIBLIOGRAPHY

Bibliografia propedeutica di orientamento

R. Aloï, Esposizioni Architetture – Allestimento, Hoepli Editore, Milano 1960.

S. Polano, Mostrare, Edizioni Lybra Immagine, Milano 1988

E. Dellapiana, G. Montanari, Una storia dell'architettura contemporanea, UTET Università, Novara 2014.

Ulteriori indicazioni per gli opportuni approfondimenti a aggiornamenti saranno fornite durante il corso

AMBIT	50319-Scienze umane, sociali, psicologiche ed economiche
INDIVIDUAL STUDY (Hrs)	85
COURSE ACTIVITY (Hrs)	40

EDUCATIONAL OBJECTIVES OF THE MODULE

In its articulation open to a problematic dialogue between building architecture (scilicet volumes and spaces) and design, fundamental objective of the subject is the start of a training process in the students aimed at maturing, with the acquisition of correct methodological tools, a historical-critical awareness of the Project Culture relating to the Exhibition and Museum Spaces from the Modern Age to the Contemporary Age (with thematic insights relating to the main trends in this sector of architecture in the 20th and 21st centuries).

Therefore, teaching is aimed at problematic knowledge of the Architecture of Exhibition Spaces, understood as a plurality of logical developments in project trends aimed at a common end, at the same time, an ideal multiplicity in progress of significant application of the "modern" category, also in relation to the mutations of "feeling" in the specific field of "show" culture.

SYLLABUS

Hrs	Frontal teaching
40	<p>The architecture of the exhibition spaces from Humanism to the Illuminism.</p> <p>The architecture of the exhibition spaces from Romanticism to Positivism.</p> <p>The modernist reorganization of the visible and the artistic and decorative and industrial arts exhibitions.</p> <p>Museum architecture and exhibition architecture of functionalism.</p> <p>The cultural reform of the exhibition project from the crisis of International Style to High Tech.</p> <p>Show the ancient: from the places of antiquarian collecting to museums.</p> <p>The great Exhibitions in the Contemporary Age.</p> <p>Museum and exhibition architectures of totalitarian regimes between knowledge and electioneering.</p> <p>The ephemeral and critical review of the exhibition culture from the Modern Movement to Deconstructivism</p>
Hrs	Practice
4	Historical-critical record on exhibition spaces of Contemporary Age.