



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Culture e società
ACADEMIC YEAR	2020/2021
MASTER'S DEGREE (MSC)	HISTORY OF ART
SUBJECT	ARCHITECTURE HISTORY AND ANALYSIS METHODS
TYPE OF EDUCATIONAL ACTIVITY	C
AMBIT	21045-Attività formative affini o integrative
CODE	07032
SCIENTIFIC SECTOR(S)	ICAR/18
HEAD PROFESSOR(S)	PIAZZA STEFANO Professore Ordinario Univ. di PALERMO
OTHER PROFESSOR(S)	
CREDITS	6
INDIVIDUAL STUDY (Hrs)	120
COURSE ACTIVITY (Hrs)	30
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	1
TERM (SEMESTER)	2° semester
ATTENDANCE	Not mandatory
EVALUATION	Out of 30
TEACHER OFFICE HOURS	PIAZZA STEFANO Wednesda: 9:30 12:30 Dipartimento di architettura, edificio 8, viale delle Scienze Palermo

DOCENTE: Prof. STEFANO PIAZZA

PREREQUISITES	basic knowledges of History and Geography. During the first lessons, student's basic notions will be verified by means of conversations.
LEARNING OUTCOMES	<p>Knowledge and Comprehension Abilities The students shall acquire a methodology for the analysis of monuments and historical buildings and the critical tools needed for the comprehension and interpretation of the cultural phenomena studied, with reference to the main architectural experiences developed in Italy during the Modern Age (15th-18th centuries).</p> <p>Ability to Apply Knowledge and Comprehension The students will develop, through the acquisition of the knowledge and the operative tools imparted, ability to a critical analysis of historical architecture and its design and construction processes, with reference to a wider European context.</p> <p>Judgement Autonomy The training path will allow students to identify and critically analyze problems, processes and crucial steps in the history of architecture in Modern Age and to relate their knowledge to other realities.</p> <p>Communication Abilities The students will acquire a technical vocabulary specific to the discipline and will refine the communication ability and the ability to use an appropriate code of analysis and interpretation.</p> <p>Learning Abilities Students will enhance the ability to extract, acquire and evaluate information and reasoning from the lectures and the scientific text books and to orient themselves in a wider scientific disciplinary production.</p>
ASSESSMENT METHODS	The student's evaluation includes an oral exam based on two or three questions concerning the main topics of the lessons. The questions allow to verify the level of basic knowledge achieved and the individual critical contribution. The questions structure involves open responses, bound by notions and interpretative methods that make them comparable to predetermined evaluation criteria. Students must demonstrate that they have assimilated the concepts and the reasoning of the lessons derived from the reference scientific texts. 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.
EDUCATIONAL OBJECTIVES	<p>The course aims to provide the students with basic knowledge of the discipline and analysis criteria appropriate for the comprehension and the interpretation of Italian architecture history in a span of time between fifteenth and eighteenth centuries. The philological reinterpretation and reinvention of the classical code closes the cycle of "renaissances", that had crossed the long Middle Ages, and at the same time it sets the stage for a centuries-old implementation and enforcement of a Language. Nevertheless the period is not free of debates, disputes, heresies. The study of the avant garde must be accompanied by the awareness of traditions, customs and specific local realities. The course is expected therefore to provide basic elements for the interpretation of historical architecture in Italy in the long time span studied. At the end of the course the student must be able to orient himself and express judgment on phenomena and events studied, in the light of a comparison between different regional realities to observe and interpret through a current perspective, but able to immerse themselves in the context and dynamics of the time in which the architectural works were designed and built.</p> <p>The worker or disabled students will can establish with the professor an alternative didactic program.</p>
TEACHING METHODS	lectures
SUGGESTED BIBLIOGRAPHY	<p>-L. Patetta, Storia dell'Architettura, Antologia Critica, Milano 1975.</p> <p>-Lineamenti di storia dell'architettura, introduzione e premessa di Arnaldo Bruschi e Gaetano Miarelli Mariani, Sovera, Roma 1994.</p> <p>-Ulteriori approfondimenti bibliografici e materiali didattici, sotto forma di antologie critiche, verranno forniti durante il corso.</p>

SYLLABUS

Hrs	Frontal teaching
2	Methodological introduction

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Hrs	Frontal teaching
3	The modern age: the ancient and medieval architectural heritage
4	15th century protagonists: Brunelleschi and his background. Leon Battista Alberti.
2	Other Italian contexts in the 15th century
2	Rome in the first half of 16th century.
2	Michelangelo Buonarroti
1	Andrea Palladio
2	Architectural trends in the second half of 16th century: rigorism and experimentalism. Vignola and Serlio.
3	The Roman Baroque protagonists: Gian Lorenzo Bernini, Francesco Borromini and Pietro da Cortona.
2	Guarino Guarini
2	The first three decades of 18th century in Rome.
2	18th century Italian protagonists: Filippo Juvarra and Bernardo Vittone.
3	The architectural debate in Italy, between experimentalism and new rigorist classicism: main protagonists and works.