



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Architettura		
<b>ACADEMIC YEAR</b>	2021/2022		
<b>BACHELOR'S DEGREE (BSC)</b>	INDUSTRIAL DESIGN		
<b>SUBJECT</b>	INTERIOR ARCHITECTURE - STUDIO		
<b>TYPE OF EDUCATIONAL ACTIVITY</b>	B		
<b>AMBIT</b>	50234-Design e comunicazioni multimediali		
<b>CODE</b>	13534		
<b>SCIENTIFIC SECTOR(S)</b>	ICAR/16		
<b>HEAD PROFESSOR(S)</b>	RUSSO ANTONELLO	Ricercatore a tempo determinato	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>			
<b>CREDITS</b>	12		
<b>INDIVIDUAL STUDY (Hrs)</b>	156		
<b>COURSE ACTIVITY (Hrs)</b>	144		
<b>PROPAEDEUTICAL SUBJECTS</b>			
<b>MUTUALIZATION</b>			
<b>YEAR</b>	3		
<b>TERM (SEMESTER)</b>	2° semester		
<b>ATTENDANCE</b>	Mandatory		
<b>EVALUATION</b>	Out of 30		
<b>TEACHER OFFICE HOURS</b>	<b>RUSSO ANTONELLO</b> Wednesday 15:00 - 17:00 Canale Team previo appuntamento via mail		

<p><b>PREREQUISITES</b></p>	<p>Knowledge of drawing: the ability to analyze and to interpret graphs, drawings and representations (plans, elevations and sections); knowledge of the rules of representation; basic knowledge for 3D modelling. Knowledge of the history of art and architecture. Knowledge of the concepts relating to orientation both with respect to geographic coordinates and those relating to the project site. Critical and synthetic skills in the presentation and representation of the project.</p>
<p><b>LEARNING OUTCOMES</b></p>	<p>Knowledge and comprehension of procedures, rules and principles of the contemporary design process in interior design; the cultural instrumentation necessary to synthesize the formal, functional and technical-construction aspects of an architectural project.</p> <p>The student will generally experience a methodology that allows him to understand the design process and, through representation, to be able to develop appropriate communication techniques.</p> <p>Ability to apply knowledge and understanding to the development and drafting of the project about the notions and methodological aspects acquired; to control the phases of the design process through the coherent and correct use of instruments and techniques.</p> <p>The student should integrate and synthesize the skills and knowledge from prior studies relating to Industrial Design and Architecture.</p> <p>Judgment Autonomy in the communication of ideas and in the dissemination of the results achieved, through appropriate techniques of representation of the architectural project; written and oral linguistic forms.</p> <p>Ability to adopt knowledge and understanding through personal re-elaboration of lessons arguments; the appropriate application of deductive and inductive methods, confirmed by the references (experiences, documents, theoretical references...).</p> <p>The student will present his/her design process into a dossier containing texts, images, photographs and drawings.</p> <p>Learning skills acquired by a critical control of the completed design process; the interchange of inductive and deductive methods; the correct use of sources and references.</p>
<p><b>ASSESSMENT METHODS</b></p>	<p>Oral exam and project presentation</p> <p>The final achievement test assesses the student's work and the skills acquired and follows the below-mentioned criteria:</p> <ul style="list-style-type: none"> <li>- appropriate knowledge for the development of detail in the architectural project and, in particular, concerning interior design.</li> <li>- ability to appropriately use the techniques of architectural drawing at the multi-scalar representation;</li> <li>- ability to clearly illustrate the formal qualities of the project proposal.</li> </ul> <p>The examiner assesses the candidate's skills and knowledge about the specific syllabus envisaged for the subject and outlined in the teaching programme. Furthermore, the student has to answer questions of a theoretical nature regarding issues covered during the course and the object of apposite lectures and communications on the part of the lecturer. At the same time, during the presentation of the project, the student has to demonstrate the capacity to argue and justify the choices made.</p> <p>Description of the evaluation methods</p> <p>The score, as 30/30, will be assigned based on the levels achieved from a minimum that implies sufficient competence and knowledge of the topics, to a maximum level of knowledge, competence, autonomy and language.</p> <p>In particular, the mark will be established by the following criteria:</p> <p>excellent (30 cum laude – 30)          excellent ability to apply knowledge and skills to solve the proposed design problems, excellent knowledge of the topics studied during the course, excellent language skills, excellent analytical skills.</p> <p>very good (29-26)          Good ability to apply skills and knowledge to solve the proposed design problems, good control of the topics, full command of language.</p> <p>good (25-24)          medium ability to independently apply knowledge and skills to solve the proposed design problems, basic knowledge of the main topics, modest language properties.</p> <p>acceptable (23-21)          limited ability to autonomously apply knowledge and skills to solve the proposed design problems, barely sufficient mastery of topics, acceptable language skills.</p> <p>sufficient (20-18)          minimal ability to autonomously apply knowledge and skills to solve the proposed design problems, difficulty in correctly representing the project, poor command of the main topics, minimal language properties.</p> <p>Insufficient          no acceptable skills or abilities or knowledge. : insufficient ability to independently apply knowledge and skills necessary to solve the proposed design problems, unacceptable knowledge of the contents and topics of the</p>

	Course, unacceptable knowledge of project communication / representation techniques.
<b>EDUCATIONAL OBJECTIVES</b>	<p><b>EDUCATIONAL AIM</b>The coordination and interaction activity between the Interior Design Studios aims to create a methodological criterion for the comprehension of paradigmatic interior projects in contemporary architecture and the design of the exhibition in its spatial and tectonic physicality. The Interior Design Studio intends to deliver the theoretical and practical skills to control the quality and significance of existing space starting from the methodological principles of design actions defined as "building on the built". The change of use and meaning in the interior spaces will also experiment with the insertion of innovative tools connecting technique, aesthetics and culture of the project.</p> <p>The Interior Design Studio critically approaches all aspect of the project, from general to details. It experiences the relationships between the formal structure of the interior space, the relevant technical/construction solutions and the fine furniture. It also considers the theoretical-conceptual treatment referred to the specific disciplinary field (such as works by the Masters of contemporary architecture).</p> <p>The purpose is to ensure the centrality of the project as a promoter of the phenomena of transformation of the interior architecture and generate processes of reactivation of the existing building heritage.</p> <p>In particular, the course intends to concretely work on the relationship between the building envelope and the inner space. The main objective is designing spaces for permanent and temporary activities and functions, according to exhibitions and furnishing criteria.</p> <p>The present conception of reuse and enhancement of existing building addresses the project of flexible structures and tools to adapt museums and archaeological sites at welcoming visitors.</p> <p>The human being is the protagonist of the space use which, through the material, dimensional and formal connotations, perceives the environments, the paths and the temporal references that constitute the main field of investigation of the interior design.</p> <p>At the conclusion of the Interior Design Studio, the student should have acquired knowledge of interior design complexity. Therefore, in the face of the recent pandemic crisis, the student project should reflect on the relationship between togetherness and individuality, sharing and protection, as well as conviviality and safety through an adequate method of description and representation.</p>
<b>TEACHING METHODS</b>	Design Studio, Lectures, Seminars, Practice exercises, Site visits, Final workshops.
<b>SUGGESTED BIBLIOGRAPHY</b>	<p><b>TESTI CONSIGLIATI</b></p> <p>Bachelard G. (1993), <i>La poetica dello spazio</i>, Dedalo, Bari.</p> <p>Beltramini G, Forster K.W., Marini P. (2000), <i>Carlo Scarpa mostre e musei 1944/1976. Case e paesaggi 1972/1978</i>, Electa, Milano.</p> <p>Norberg-Schulz C. (1984), <i>L'abitare. L'insediamento, lo spazio urbano, la casa</i>, Electa, Milano.</p> <p>Ruggieri Tricoli M.C. (2000), <i>I fantasmi e le cose: la messa in scena della storia della comunicazione museale</i>, Edizioni Lybra Immagine, Milano.</p> <p>Rykvert J. (1974), <i>La casa di Adamo in Paradiso</i>, Adelphi, Milano.</p> <p>Zardini M. (2004), <i>Notizie dall'interno. Una vitalità pulviscolare</i>, in <i>Domus</i> 873, pp. 16-23.</p> <p>Miller D. (2008), <i>The Comfort of Things</i>, Polity, Cambridge.</p>