



# UNIVERSITÀ DEGLI STUDI DI PALERMO

<b>DEPARTMENT</b>	Architettura		
<b>ACADEMIC YEAR</b>	2022/2023		
<b>MASTER'S DEGREE (MSC)</b>	ARCHITECTURE		
<b>SUBJECT</b>	ARCHITECTURAL DESIGN III - STUDIO		
<b>TYPE OF EDUCATIONAL ACTIVITY</b>	B		
<b>AMBIT</b>	50665-Progettazione architettonica e urbana		
<b>CODE</b>	04251		
<b>SCIENTIFIC SECTOR(S)</b>	ICAR/14		
<b>HEAD PROFESSOR(S)</b>	MEI PASQUALE	Professore Associato	Univ. di PALERMO
	MACALUSO LUCIANA	Professore Associato	Univ. di PALERMO
<b>OTHER PROFESSOR(S)</b>			
<b>CREDITS</b>	10		
<b>INDIVIDUAL STUDY (Hrs)</b>	110		
<b>COURSE ACTIVITY (Hrs)</b>	140		
<b>PROPAEDEUTICAL SUBJECTS</b>	16107 - ARCHITECTURAL DESIGN STUDIO II		
<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>	<p><b>MACALUSO LUCIANA</b>            Tuesday 09:00 12:00 DIPARTIMENTO DI ARCHITETTURA viale delle Scienze            ed. 14 corpo C stanza 116</p> <p><b>MEI PASQUALE</b>            Thursday 14:30 18:30 Stanza 102, Edificio 14 (Corpo C) 1° Piano</p>		

<p><b>PREREQUISITES</b></p>	<ul style="list-style-type: none"> <li>- Advanced knowledge of architectural drawing: ability to analyse and read graphs, drawings and representations, including three-dimensional ones; knowledge of scales of proportion.</li> <li>- Knowledge of the history of art and architecture (ability to chronologically orientate with respect to major protagonists and phenomena).</li> <li>- Basic knowledge relating to aspects of architectural technology, materials and construction techniques.</li> <li>- Knowledge of the methodological and procedural aspects of an architectural design experience to be developed at different scales.</li> <li>- Ability to synthesise in written and verbal expression.</li> </ul>
<p><b>LEARNING OUTCOMES</b></p>	<p><b>KNOWLEDGE AND ABILITY TO UNDERSTAND</b>          Knowledge and ability to understand the implementation methods, principles, structuring rules and organisational logics that underpin a current way of composing in architecture.          Understanding and acquisition, through the reading of design repertoires, of tools and methods for the formation of comparative frameworks defined not by functional, stylistic or formal analogies of the works, but by conceptual similarities or antitheses, affinities of the formative structures and theoretical assumptions underlying the figural condition of architecture. Knowledge and identification of the categories of analysis capable of bringing out the relationships between architecture and location, as well as the cultural and social phenomena related to this relationship.          Knowledge and ability to understand the methods and cultural tools for design, also understood as a synthesis of the figural, functional and technical-constructive aspects relating to the definition of programmes of medium complexity.</p> <p><b>ABILITY TO APPLY KNOWLEDGE AND UNDERSTANDING</b>          Ability to apply the acquired notions and methodological aspects to the development and execution of the assigned exercises.          Ability to control the phases of the architectural project in its processuality, through the correct and coherent use of the acquired tools, methodologies and techniques.</p> <p><b>AUTONOMY OF JUDGEMENT</b>          Acquisition of intellectual autonomy and critical spirit, through processes of hermeneutic investigation and textual exegesis, also in function of a greater awareness of the possibility of autonomously understanding the indispensable phases of the process of defining the organisational aspects and solutions of a figurative nature posed by a design programme.</p> <p><b>COMMUNICATION SKILLS</b>          The ability to transmit and communicate one's own ideas and the results gradually achieved through the use of appropriate tools and effective and up-to-date representative and illustrative methods, typical of the specific discipline, both in relation to the different codes of representation of architecture and the correct and coherent use of drawing, and in relation to the use of one's own effective language in written and oral form.</p> <p><b>LEARNING SKILLS</b>          Capacity for verification and critical control of the internal coherences of the founding ideas of the personal architectural conception.          Ability to alternate hypothetical-deductive and inductive procedures, with use of sources (experiences, observations, documents) as a starting point for abstraction and systematisation processes.</p>
<p><b>ASSESSMENT METHODS</b></p>	<p>Oral test, written test, presentation of a project relating to an architectural complex comprising a worship building set in a context of great landscape importance.          The final assessment will take into account the entire training course completed by the student within the Workshop and will be based on some fundamental criteria</p> <ul style="list-style-type: none"> <li>- the acquisition of knowledge of the principles and rules that underlie composing in architecture;</li> <li>- the acquisition of the tools and cultural knowledge necessary for architectural design practice, with respect to a programme of limited difficulty;</li> <li>- the ability to use the tools of architectural drawing and the application of its rules and methodologies and of the techniques acquired; the improvement of the understanding of the aesthetic values of particular phenomenal realities and of the synaesthetic perception of physical space; the quality of the graphic works.</li> </ul> <p>The student will also have to answer questions relating to the theoretical topics addressed during the course and the subject of lectures and communications by the lecturer. At the same time, he/she will have to demonstrate, during the illustration of his/her project, the ability to be able to argue and justify the choices made.</p>

	<p>In summary, the final examination aims to assess</p> <ul style="list-style-type: none"> <li>a) the knowledge acquired;</li> <li>b) the ability to independently rework the acquired knowledge;</li> <li>c) the ability to establish connections between the theoretical contents proposed by the course, explicating the formative processes, the rules of ordering the constituent elements of the architectural systems related to the theme of the project of the existing, in relation to various contingent factors (contextual, cultural, settlement), and the project proposal elaborated within the workshop.</li> <li>d) the ability to correctly and manually execute the graphic representation of the realised architectural project.</li> </ul> <p>The sufficiency threshold will be reached when the student shows that he/she has acquired, at least in general terms, the abilities, skills and competences listed above. Below this threshold, the examination will be insufficient. The qualitative assessment will be progressively higher by virtue of the evidence of greater acquisition of these skills, abilities and competences with particular regard to those relating to "architectural writing".</p> <p>Grading is in thirtieths, according to the following parameters:</p> <p>Excellent (30 - 30 cum laude):</p> <ul style="list-style-type: none"> <li>- excellent ability to autonomously rework the acquired knowledge;</li> <li>- excellent ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements and the architectural systems relating to the existing project, in relation to various contingent factors (contextual, cultural, settlement) , and the design proposal developed within the laboratory.</li> <li>- excellent ability to correctly and manually execute the graphical representation of the completed architectural project.</li> </ul> <p>Very good (26-29):</p> <ul style="list-style-type: none"> <li>- very good ability to independently rework the acquired knowledge;</li> <li>- very good ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural, settlements), and the design proposal developed within the laboratory.</li> <li>-very good ability to correctly and manually execute the graphic representation of the architectural project carried out.</li> </ul> <p>Good (24-25):</p> <ul style="list-style-type: none"> <li>- good ability to autonomously rework the acquired knowledge;</li> <li>- good ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules of ordering of the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural, settlement) , and the design proposal developed within the laboratory.</li> <li>- good ability to correctly and manually execute the graphical representation of the completed architectural project.</li> </ul> <p>Satisfactory (21-23):</p> <ul style="list-style-type: none"> <li>- more than sufficient ability to autonomously rework the acquired knowledge;</li> <li>- more than sufficient ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural , settlements), and the design proposal developed within the laboratory.</li> <li>- more than sufficient ability to correctly and manually execute the graphic representation of the architectural project carried out.</li> </ul> <p>Sufficient (18-20):</p> <ul style="list-style-type: none"> <li>- sufficient ability to autonomously re-elaborate the acquired knowledge;</li> <li>- sufficient ability to establish connections between the theoretical contents proposed by the course, explaining the training processes, the rules for ordering the constituent elements, the architectural systems relating to the theme of the existing project, in relation to various contingent factors (contextual, cultural, settlement) , and the design proposal developed within the laboratory.</li> <li>- sufficient ability to correctly and manually execute the graphic representation of the architectural project carried out.</li> </ul> <p>Insufficient: The student has no acceptable skills, abilities, or knowledge.</p>
<b>EDUCATIONAL OBJECTIVES</b>	<p>The objective of the Workshop is to determine the conditions so that, at the end of the third year course, the student knows how to carry out</p> <ul style="list-style-type: none"> <li>- the design of an architectural organism, of medium complexity, "developing it at the various scales of representation, from the general to the detailed";</li> <li>- the design of a system of architectures governed by a logical and recognisable</li> </ul>

	<p>settlement principle, verifying - at the various scales - the relationship space between the designed buildings and their relations with the reference context. Furthermore, the didactic experience should lead students to reflect on the ways of gradually tackling an architectural project, making them dwell on certain methodological issues that can be summarised in the need to find the right measure of an architectural space, in acquiring awareness of the use of materials and their formal value, in achieving a correct interpretation of the logic of compositional principles, in becoming aware of the notion of place, acquiring the ability to relate one's project to a given physical context.</p> <p>The scale of the intervention will not be limited to that of the designed architectural system, but will be developed through resolving elaborations capable of understanding relations on the scale of the reference context, unfolding the design intervention on a gradient ranging from small to large dimensions.</p> <p>At the end of the workshop, the student must have acquired a real understanding of complexity as an operative condition of the architectural project on the scale of both the architectural artefact and the wider context of insertion. Furthermore, he/she must be able to trace and integrate, within this condition, the elements capable of establishing an order and organising a plurality of different uses, also resolving, if necessary, the possible conflicts between different requirements and achieving formally relevant results.</p> <p>The analysis of the relationship between architectural design, the built environment and the context, as inherent and pertinent to architecture itself and the founding archetype of the discipline, will be useful in identifying fundamental design themes read through the concepts of identity and difference, continuity and discontinuity.</p>
<p><b>TEACHING METHODS</b></p>	<p><b>TEACHING ORGANISATION</b>  Laboratory, Lectures, Classroom exercises, Seminars, Field trips, Intensive workshop.</p> <p><b>MODE OF LEARNING</b>  The students' learning mode will be synthesised in the application of that epistemological process proper to Platonic thought that finds in the triad Mimesis, Metessi and Parousia the very foundations of the cognitive action of things, of sensible and tangible reality, but above all of the ideas that substantiate it. A process that more than ever finds application in architectural design.</p> <p>Mimesis as the similarity of sensible things to ideas.  Metessi as an expression of the relationship between the world of ideas and sensible things; these, through the participation of ideas, become true images of them.  And finally the Parousia to designate the 'presence of the idea in sensible reality. This epistemological action will be reflected, on the part of the students, in the exercise of reading, studying, manipulating, transforming and co-communicating the conceptual and visual references chosen to feed the elaborative process of their own projects since, what is produced, derives, in most cases, from a natural and continuous process of rereading and actualising the exemplary works studied.</p> <p>In short, the students' learning mode will be based on the ability to act on historically conferred and phenomenologically recognised 'models' in order to modify them, loading them with new meanings and declining them with respect to the specificity of the didactic theme addressed.</p> <p>In this way all the fundamental issues of architectural design will be present: the problem of space and its construction, the relationships between new and pre-existing, materials and techniques, functions and aesthetic value, identity and difference, belonging and autonomy. And also: the way in which things acquire a 'form' and the perception of this, the status of imagined architecture in relation to the physical context of relationship and belonging.</p> <p><b>DIDACTIC TOOLS</b>  The teaching tools will be those proper to the workshop teaching activity that will necessarily see, in the initial phase of architectural design the use of tools typical of manual drawing and the creation of study models. Since every experience of doing architecture, like that practised in didactics, cannot but be supported by logic and cognitive processes implicit in true and conscious learning, the digital dimension of drawing can only be complementary and not a substitute for manual drawing.</p> <p>As far as frontal teaching is concerned, presentations with the aid of power points and audio-visual films will be used.</p>
<p><b>SUGGESTED BIBLIOGRAPHY</b></p>	<p>P. ZUMTHOR, Pensare architettura, Electa, Milano 2003.  P. ZUMTHOR, Atmosfere. Ambienti architettonici. Le cose che ci circondano, Electa, Milano 2005.  C. VALENZIANO, Architetti di chiese, EDB, Bologna 2005  F. VENEZIA, La natura poetica dell'architettura, 2010  F. VENEZIA, Che cosa è l'architettura, Electa, Milano 2011.</p>

	<p>A. CAMPO BAEZA, L'idea costruita, ed. italiana a cura di A. Mauro, LetteraVentidue, Siracusa 2012.</p> <p>G. DI BENEDETTO, "Del levare". Scavare e sottrarre in architettura, in «P+C. Proyecto y Ciudad» n. 05, Cartagena-Spain 2014.</p> <p>G. DI BENEDETTO, Il contributo degli architetti siciliani ai concorsi per le nuove chiese italiane della CEI. In: (a cura di) A. Sciascia, G. Cuccia, E. Palazzotto, A. Sarro, Architettura culturale nel Mediterraneo, Milano: Franco Angeli, Milano 2015.</p> <p>G. DI BENEDETTO, Il paesaggio come materia fondativa del progetto. AGATHON, vol. 2 / 2017.</p> <p>Dispensa delle lezioni e schede sui riferimenti progettuali fornite dalla docenza.</p>
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## SYLLABUS

Hrs	Frontal teaching
4	Prolusion. Presentation of the theme of the Design Workshop.
2	Memory and innovation in the practice of the discipline of architecture. Legacy and crisis of the modern project in the contemporary world.
2	Experience of the architectural work: "Statute" or "Constitutive Character", "Structure", "Genesis", "Taxonomy", "Archaeology", "Scale", as parameters for critical understanding of architecture and the city.
2	The ideas-instrument of composition: from axial systems to modular lattices; from the notion of hierarchy to that of gradation; from boundary distance to the dialectical system of oppositional concepts-instruments such as order and disorder, repetition and transgression, unity and dissociation, concentration and fragmentation, juxtaposition and interpenetration.
2	Architecture as an element in the re-signification of complex urban areas. The project as a critical reading of contextual conditions, as an attempt to reveal the individuality of each urban situation. Compendium of the main contemporary theories on the relationship between architecture and place.
2	Emerging design themes: architectural rewriting based on the signs and textures of the existing; design and cognitive investigations of geometric-spatial systems and the morphology of places; the control of light, the control of the horizon, the relationship between architecture and the ground.
2	Emerging design themes: the unity of the architectural organism obtained in spite of fragmentation by parts; the control of light as an expressive tool for the poetic and functional values of architecture; processes of figural structuring of architecture in the contemporary world; material and tectonic assonances and dissonances in the construction of the figural aspects of architecture
2	Imagination and Imaginary in Architecture Existential and Embodied Wisdom; The Poetics of Emptiness; Memory and Innovation in the Practice of the Discipline of Architecture.
2	<p>- Peter Zumthor: le Atmosfere spaziali e il Pensare architettura.</p> <p>Theoretical and cultural orientations of architecture in the contemporary world: Reflections and comments on three texts by:</p> <p>- Francesco Venezia: The Poetic Nature of Architecture; Under the Vault of the Skull, What is Architecture;</p> <p>- Alberto Campo Baeza: Stone, Light and Time in The Constructed Idea;</p> <p>- Peter Zumthor: Spatial Atmospheres and Thinking Architecture.</p>
2	Emerging design themes: architectural rewriting based on the signs and textures of the existing; design and cognitive investigations of geometric-spatial systems and the morphology of places; the unity of the architectural organism obtained despite the fragmentation by parts; the control of light as an expressive tool of the poetic and functional values of architecture; processes of figural structuring of architecture in the contemporary world; material and tectonic assonances and dissonances in the construction of the figural aspects of architecture.
2	Architecture in relation to its constituent foundations: the value of ideas, light as matter, the confrontation with gravity, the essential space Architecture sine lux nihil est.
Hrs	Practice
8	Obligatory design exercises at the appropriate architectural scales, starting from the design references studied, which, appropriately subtracted from particularistic determinations, should constitute critical models for one's own projects, almost a repertoire of formal archetypes capable of logically and coherently orienting the development of a personal design pathway; both from written norms and drawn norms represented by graphic schemes of spatial systems with which one attempts to express the essentials of a descriptive synthesis.
Hrs	Workshops
60	Design exercise on the theme of the secular sacredness of liturgical architecture within the architectural and landscape context of the Portella della Ginestra memorial in the mountainous area of the municipality of Piana degli Albanesi.
40	Intensive workshop to conclude the architectural design experience addressed
Hrs	Others
8	Thematic seminars, guided tours, site visits.

<b>PREREQUISITES</b>	Knowledge of architectural theory in relation to the foundational acts and processes of place-making. Knowledge of the tools for reading and analyzing contexts, urban and otherwise, and their systems of relationships. Knowledge of the techniques and modes of representation of physical and architectural spaces, built and unbuilt. Knowledge of the main orientations of contemporary disciplinary debate. Knowledge of the methodological and processual aspects of a design experience at the various scales
<b>LEARNING OUTCOMES</b>	Knowledge and understanding skills: Ability to understand the complexity of the design process in all its phases, with specific attention to the definition of meaningful and accomplished relationships within and outside the project. Among these take on formative value the understanding of the relationships with the urban or suburban context, in which the following will play a decisive role: the design of the soil and planting; the processes and ways of defining the architectural form; adherence to the functional program; and coherence between the formal, structural and linguistic nature of the project. Understanding of the main issues that link architectural design to existing systems, material and immaterial, from the physical, built and unbuilt, to the cultural and social systems of which architecture is a part, in the context of the contemporary debate within the discipline, in which the student acquires an understanding of design as an architectural interpretation of the issues posed by the ecological and energy transition and the climate crisis.  Ability to apply knowledge and understanding: Ability to read places through redesign and map-making procedures capable of recognizing constraints and opportunities contained in those places. Ability to interpret said constraints and opportunities through an abductive method in which the project takes on the exploratory and instructional character of the places themselves. Ability to define and control architectural projects of medium complexity from a system of constraints and opportunities. Ability to act the tool of architectural and urban design through manual, digital graphic modes and the construction of models, understood as tools of the research of the theme and investigation of sites, as well as control of the process of formal and spatial definition of transformations. Ability to define and operate the procedures of architectural and urban design in the era of ecological transition applied to the case of an architectural/urban organism and in close relation to the context, in which the interaction with the pre-existing is extended to the nature of soils, vegetation, winds, sunlight and micro/mesoclimatic conditions of the contexts.  Autonomy of judgment: Ability to develop autonomous reflections and critical evaluations of teaching processes and their outcomes, within design applications. Ability to independently identify and interpret architectural and urban issues expressed by the project theme and to grasp the influence of ecological, cultural and social issues.  Communication skills: Ability to effectively express the path addressed and the results achieved or to be achieved, to the following interlocutors: students in the Laboratory class; students in the Departmental community; faculty in the departmental academic community; scholars of architecture in the national and international field (interlocutors within the discipline). Students and faculty of the extended community of the University; citizens, organized and unorganized social groups and territorial associative structures interested in the processes enacted during the teaching experience (interlocutors external to the discipline). This expressive effectiveness, acted out from the specific disciplinary code, will have to be both verbal and applied (manual and digital graphics, model making), related to descriptive and design reflection, discussion and exposition of the identified objectives.  Learning ability: An ability to learn the processes described above is expected, verified also through a planned sequence of intermediate exercises bestowed in the form of extempore. The student should mature predisposition to listening and openness to solicitations and interactions consistent with the project, also coming from other disciplines that contribute to the formation of the architect's culture
<b>ASSESSMENT METHODS</b>	The final evaluation will take into account the entire training completed by the student within the Lab including the intermediate exercises and the student's ability to govern the processes of form construction within a given system of

constraints and opportunities.

In particular, the assessment will be based on the student's ability to interpret the theme of ecological transition and climate change in architectural form. It will be based on some basic criteria:

- the successful acquisition of knowledge of the principles and rules underlying composition in architecture;
- the acquisition of the cultural instrumentation and cognition necessary to practice architectural design, with respect to a program of limited difficulty;
- the ability to use the tools of architectural drawing and the application of its rules and methodologies and acquired techniques; the improvement of the understanding of the aesthetic values of particular realities phenomena and the synaesthetic perception of physical space; the quality of the graphic designs.

The student will, in addition, have to answer questions related to topics of a theoretical nature addressed during the course and the subject of appropriate lectures and communications by the lecturer. At the same time, he/she will have to demonstrate, during the illustration of their project, the ability to be able to argue and justify the choices made.

In summary, the final assessment aims to evaluate:

- (a) the knowledge acquired;
- (b) the ability to independently rework the acquired knowledge;
- (c) the ability to make connections between the theoretical content proposed by the course, explicating the formative processes, the rules of ordering the constituent elements architectural systems related to the theme of the design of the existing, in relation to various contingent factors (contextual, cultural, settlement), and the proposed design elaborated within the workshop.
- (d) the ability to correctly and manually execute the representation graphics of the realized architectural project.

The threshold of sufficiency will be reached when the student shows that he/she has acquired, at least in general, the skills, abilities and competencies listed above listed above. Below this threshold, the exam will be insufficient. The assessment qualitative will be progressively higher by virtue of the finding of a greater acquisition of these skills, abilities and competencies with particular regard to those related to "architectural writing." - Excellent ability to make connections between the theoretical content proposed by the course, explicating the formative processes, the rules of ordering the constituent elements architectural systems related to the of the design of the existing, in relation to various contingent factors (contextual, cultural, settlement), and the proposed design elaborated within the workshop.

- Excellent ability to correctly and manually execute the representation graphics of the realized architectural project.

Very good (26-29):

- Good ability to independently rework acquired knowledge;
- Good ability to make connections between the theoretical content proposed by the course, explicating the formative processes, the rules of ordering the constituent elements architectural systems related to the theme of the design of the existing, in relation to various contingent factors (contextual, cultural, settlement), and the proposed design elaborated within the workshop. - Good ability to correctly and manually execute the representation graphics of the realized architectural design.

Good (24-25):

- More than sufficient ability to independently rework the knowledge acquired;
- More than sufficient ability to make connections between the theoretical content proposed by the course, explicating the formative processes, the rules of ordering the constituent elements the architectural systems related to the theme of the design of the existing, in relation to various contingent factors (contextual, cultural, settlement), and the design proposal developed within the workshop.
- More than sufficient ability to correctly and manually execute the graphic representation of the realized architectural design.

Limited (21-23):

- Limited ability to independently rework acquired knowledge;

	<p>- Limited ability to make connections between the theoretical content proposed by the course, explicating the formative processes, the rules of ordering the elements constituent the architectural systems related to the theme of the design of the existing, in relation to various contingent factors (contextual, cultural, settlement), and the design proposal developed within the workshop.</p> <p>- Limited ability to correctly and manually execute the graphic representation of the realized architectural design.</p> <p>Sufficient (18-20):</p> <p>- Just sufficient ability to independently rework the knowledge acquired;</p> <p>- barely sufficient ability to make connections between the theoretical content proposed by the course, explicating the formative processes, the rules of ordering the constituent elements the architectural systems related to the theme of the project of the existing, in relation to various contingent factors (contextual, cultural, settlement), and the design proposal developed within the workshop.</p> <p>- just sufficient ability to correctly and manually execute the graphic representation of the realized architectural project.</p> <p>Insufficient: The student possesses neither sufficient ability, skill, nor knowledge</p>
<p><b>EDUCATIONAL OBJECTIVES</b></p>	<p>The objective of the Lab is to determine the conditions so that, at the end of the educational course third year, the student knows how to perform:</p> <p>- the design of an architectural organism, averagely complex, "developing it at the different scales of representation, from general to those of detail."</p> <p>- the design of a system of architectures governed by a logical and recognizable settlement principle, verifying - at the different scales - the relationship space between the designed buildings and the relationships with the reference context.</p> <p>These skills will be formed from the interpretation of a general theme that runs through planet Earth today, which concerns climate change; and which sees in the so-called Ecological Transition the field of a redefinition of the statutes of architecture and its processes of form generation.</p> <p>In addition, the teaching experience should lead students to reflections on ways of gradually approach an architectural project, making them dwell on some methodological issues that can be summarized in the need to find the right measure of an architectural space, in acquiring awareness in the use of materials and their formal value, in achieving a correct interpretation of the logic of compositional principles, in becoming aware of the notion of place, acquiring the ability to relate one's project to a given physical context.</p> <p>The scale of intervention, will not be limited to that of the architectural system designed, but will be developed through solving elaborations capable of include relationships at the scale of the reference context, deploying the design intervention on a gradient ranging from small to large dimension.</p> <p>At the conclusion of the workshop, the student must have acquired a real cognition of complexity as an operational condition of the design of architecture at the scale of both the architectural artifact and the broader scale of the context of insertion, In addition, he/she must know how to trace and integrate, within this condition, the elements capable of establishing an order and organizing a plurality of different uses, also resolving, if necessary, the possible conflicts between different needs and arriving at formally relevant outcomes.</p> <p>The analysis of the relationship between architectural design, built and context, as inherent and pertinent to architecture itself and the founding archetype of the discipline, will be useful in the identification of fundamental design themes read through the concepts of identity and difference, continuity and discontinuity.</p>
<p><b>TEACHING METHODS</b></p>	<p>Frontal lectures. Classroom exercises. Seminars. Field visits, Workshops.</p>
<p><b>SUGGESTED BIBLIOGRAPHY</b></p>	<p>Lotus » n. 149, Lotus in the fields, Editoriale Lotus, Milano 2012, ISSN: 1124-9064.</p> <p>-Mancuso, Stefano, La nazione delle piante, Bari_Roma, Giuseppe Laterza, 2019.</p> <p>-Collovà, Roberto, La strada di costa i parchi nascosti, Venezia, Marsilio 2015</p> <p>-Marsala, Giuseppe, Il sacro e il tempo. In (a cura di) A. Sciascia, G. Cuccia, E. Palazzotto, A. Sarro, Architettura Culturale nel Mediterraneo, Milano, Franco Angeli 2015</p> <p>-Marsala, G; Mei, P; Favignana Quarry Island. Mediterranean landscapes between description and transformation. In (a cura di) Mosè Ricci, MW Open Atlas, Siracusa, Letteraventidue, 2022 (In corso di stampa)</p> <p>Estratti di testi e dispense forniti dalla docenza.</p>

## SYLLABUS

Hrs	Frontal teaching
4	Introduction to the course. Presentation of topics, project site, teaching methods and exercise program
3	Forms of ecological transition. Principles, themes and figures of architecture in the time of climate change
3	Architecture, landscape and cities in relation to global warming
12	Of Description #1 Maps Reading, redrawing and critical interpretation of a map. Methods and procedures for defining project themes. Of Description #2 Projects Reading, decomposition and critical recomposition of author architectural organisms. Of Description #3 Materials The subjects of architectural design in the ecological transition
Hrs	Practice
10	Extempore
Hrs	Workshops
4	Introduction to the final project exercise and project area presentation
96	Design of an architectural organism and its surroundings in an urban area of medium complexity. Drawings, model, concluding written report
Hrs	Others
14	Seminars, guided tours, site visits to the project area