



# UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	
ACADEMIC YEAR	
ANNO ACCADEMICO EROGAZIONE	
SUBJECT	
CODE	
SCIENTIFIC SECTOR(S)	
HEAD PROFESSOR(S)	CATTIODO RO SILVIA      Ricercatore a tempo determinato      Univ. di PALERMO
OTHER PROFESSOR(S)	DI FEDE MARIA SOFIA      Professore Associato      Univ. di PALERMO CATTIODO RO SILVIA      Ricercatore a tempo determinato      Univ. di PALERMO
CREDITS	
PROPAEDEUTICAL SUBJECTS	
MUTUALIZATION	
YEAR	
TERM (SEMESTER)	
ATTENDANCE	
EVALUATION	
TEACHER OFFICE HOURS	<b>CATTIODO RO SILVIA</b> Wednesday 14:30 - 15:30      Previa richiesta via e-mail alla docente <b>DI FEDE MARIA SOFIA</b> Wednesday 11:30 - 13:00      Ed.14, Corpo C, I piano, stanza 108 a, previo appuntamento concordato con la docente tramite email all'indirizzo <a href="mailto:mariasofia.difede@unipa.it">mariasofia.difede@unipa.it</a> .

**DOCENTE:** Prof.ssa SILVIA CATTIODORO

<b>PREREQUISITES</b>	Basic knowledge of Art History and Architectural History in the modern and contemporary age. Basic knowledge of Interior Architecture, Exhibition Design, and exhibition spaces; good knowledge of the theoretical and operational procedures related to project drawing.
<b>LEARNING OUTCOMES</b>	<p><b>Knowledge and Understanding Skills:</b> Students will acquire fundamental knowledge of exhibition space setup devices and the critical tools necessary for understanding exemplary projects that will serve as anthology references. They will acquire basic knowledge of the history of exhibition spaces, the critical tools needed to understand the phenomena under consideration, and the operational knowledge to tackle a setup project in a given space.</p> <p><b>Ability to Apply Knowledge and Understanding:</b> Through the most up-to-date operational and methodological tools and knowledge gained through lab practice, frontal lessons, individual study, and guided tours, students will develop the ability to critically read the architecture of exhibition spaces and their design and construction processes, as well as the ability to express project concepts to be developed in appropriate exercises.</p> <p><b>Judgment Autonomy:</b> The educational path will allow students to develop a critical attitude toward the various interpretations of the phenomena and architectural works studied during the learning process, as well as sufficient project autonomy.</p> <p><b>Communication Skills:</b> Students will acquire the technical language and scientific terminology of the discipline, refine their presentation skills, and learn to prepare the most suitable communication system for the specificity of the topics addressed and the profile of the interlocutors involved.</p> <p><b>Learning Skills:</b> Regardless of the specific topics covered, students will enhance their ability to extract and internalize information and reasoning from the reference bibliography and to navigate independently within the vast, often interdisciplinary scientific production concerning the history and architecture of exhibition spaces. Additionally, they will improve their ability to analyze and interpret themes and project concepts related to the discipline of exhibition space architecture, even through the individual and/or group development of architectural and exhibition projects.</p>
<b>ASSESSMENT METHODS</b>	<p>Intermediate Exercises, Exhibition Design Workshop, and Final Critics</p> <p><b>Evaluation Criteria:</b> The student must develop an exhibition project for an event indicated by the instructor, accompanied by a brief illustrative report regarding the objectives and project procedures adopted for drafting the final project. The student must present the contents of the assigned project exercises, illustrating the methodologies adopted and the outcomes achieved. Additionally, the student must answer at least three orally posed questions covering all parts of the program, with reference to the recommended texts.</p> <p>The final evaluation aims to assess whether the student has knowledge and understanding of the course topics, has acquired interpretative skills and independent judgment of concrete cases, and has gained the theoretical and operational knowledge of architectural design for exhibition spaces.</p> <p>The threshold for passing will be met if the student demonstrates minimal knowledge and understanding of the topics, at least in general terms, and basic application skills. The student must also possess the presentation and argumentative skills necessary to convey their knowledge to the examiner. Below this threshold, the exam will be deemed insufficient. The more the student's argumentative and presentation skills enable interaction with the examiner, and the more their knowledge and application skills demonstrate an acquisition of the discipline's fundamentals and design methodology, the more positive the evaluation will be.</p> <p>The evaluation is on a scale of thirty, according to the following parameters: Excellent (30 – 30 with honors): Excellent knowledge of the course topics, excellent command of language, excellent analytical and interpretative ability of historical phenomena related to exhibition spaces, excellent design ability, full application competence, and independent judgment on concrete case studies. Very Good (27-29): Complete mastery of the course topics, good command of language, good analytical and interpretative ability of historical phenomena related to exhibition spaces, good design ability, adequate application competence, and independent judgment on concrete case studies.</p>

	<p>Good (24-26): Knowledge of the main topics covered in the course, adequate command of language, sufficient analytical and interpretative ability of historical phenomena related to exhibition spaces, decent design ability, sufficient application competence, and independent judgment on concrete case studies.</p> <p>Satisfactory (21-23): Basic knowledge of some topics covered in the course, sufficient command of language, modest analytical and interpretative ability of historical phenomena related to exhibition spaces, basic design ability, limited application competence, and independent judgment on concrete case studies.</p> <p>Sufficient (18-20): Limited knowledge of some topics covered in the course, modest command of language, poor analytical and interpretative ability of historical phenomena related to exhibition spaces, limited design ability, poor application competence, and independent judgment on concrete case studies.</p> <p>Insufficient: The student does not possess acceptable knowledge of the topics and themes covered in the Exhibition Design Workshop and has not reached any limited design capability.</p> <p>Compensatory tools and dispensatory measures will be guaranteed by the Disability and Neurodiversity Center - University of Palermo (Ce.N.Dis.) to students with disabilities and neurodiversity, based on specific needs and in implementation of current legislation.</p>
<b>TEACHING METHODS</b>	Lectures and seminars; laboratory exercises, educational visits. The two laboratory modules will be closely related.

## MODULE HISTORY OF EXHIBITION AREAS ARCHITECTURE - WORKSHOP

*Prof.ssa MARIA SOFIA DI FEDE*

### SUGGESTED BIBLIOGRAPHY

Testi di base (Basic texts):

- M. T. Fiorio, *Il museo nella storia. Dallo studiolo alla raccolta pubblica*, Bruno Mondadori, Milano 2011;
- G. Di Benedetto, *Progetto del museo. Dal museion al museo narrativo*, ed. agg., 40due Edizioni, Palermo 2019;
- J.E. Simmons, *Museums: A History*, Rowman & Littlefield Publishers, Lanham (Maryland) 2016;
- E. Dellapiana, G. Montanari, *Una storia dell'architettura contemporanea*, UTET Università, Novara 2014.

Per approfondimenti sul programma generale (For deepenings on the general program):

- L. Basso Peressut, *Il museo moderno: architettura e museografia da Auguste Perret a Louis Kahn*, Edizioni Lybra Immagine, Milano 2005;
- A. Negri, *L'arte in mostra. Una storia delle esposizioni*, Bruno Mondadori, Milano 2011;
- S. Costa, P. Callegari, M. Pizzo (a cura di), *L'Italia dei musei 1860-1960. Collezioni, contesti, casi di studio*, Bononia University Press, Bologna 2018;

Ulteriori indicazioni bibliografiche sugli argomenti delle lezioni e sui casi studio dell'esercitazione saranno fornite durante lo svolgimento del corso.

Other bibliographical information on the topics of the lessons and on the case studies of the exercise will be provided during the course.

<b>AMBIT</b>	20891-Attività formative affini o integrative
<b>INDIVIDUAL STUDY (Hrs)</b>	52
<b>COURSE ACTIVITY (Hrs)</b>	48

### EDUCATIONAL OBJECTIVES OF THE MODULE

In its articulation open to a problematic dialogue between building architecture (scilicet volumes and spaces) and design, the fundamental objective of the course module is to provide students with a knowledge of the main issues related to the birth and development of museum architecture and exhibition spaces in the modern and contemporary age. The final aim is to develop a historical-critical awareness of the culture of design project related to this period. Therefore the teaching activity will be divided into two parts, the first provides a historiographic excursus that illustrates significant themes and examples between the 16th and 20th centuries, whereas the second will be dedicated to applied insights on exemplary case studies of museum projects and installations of the 20th century, preparatory to the design themes addressed in the other workshop module.

## SYLLABUS

Hrs	Frontal teaching
16	The architecture of the exhibition spaces from Humanism to the Illuminism - The art history as science and the great museums of 19th century - Universal and national exhibitions between 19th e 20th century. - Between the avant-garde and the modern movement: artistic and industrial exhibitions - Masters of the 20th century: museums and exhibition spaces - The golden age of Italian museography in postwar reconstructions - Towards 21st century: new shapes for new functions.
Hrs	Workshops
20	Exercises on exemplary case studies of museum projects and installations of the 20th century, preparatory to the design themes addressed in the other workshop module.
Hrs	Others
12	Guided visits to museums and temporary exhibitions.

**MODULE**  
**ARCHITECTURE OF EXHIBITION AND EVENTS AREAS - STUDIO**

*Prof.ssa SILVIA CATTIODORO*

**SUGGESTED BIBLIOGRAPHY**

- S. Polano, Mostrare, Lybra, 1980
- S. Cattiodoro, Architettura scenica e teatro urbano, Franco Angeli, 2007
- A. C. Cimoli. Musei effimeri. Allestimenti di mostre in Italia 1949 – 1963, Il saggiatore, 2007
- G. Ottolini, Architettura degli allestimenti, Altralinea, 2019
- Z. Ryan, As seen. Exhibitions that made architecture and design history, Yale Press, 2017

<b>AMBIT</b>	50317-Design e comunicazioni multimediali
<b>INDIVIDUAL STUDY (Hrs)</b>	78
<b>COURSE ACTIVITY (Hrs)</b>	72

**EDUCATIONAL OBJECTIVES OF THE MODULE**

The workshop, included in an integrated course, aims to provide students with the basic theoretical and operational-design knowledge concerning the culture of setting up temporary exhibition spaces and events, also in line with the integration of new technologies aimed at updating the subject matter. This goal will be achieved through the involvement of national cultural institutions whose mission involves the setting up of temporary events and their spatial set up. Through a close connection with the module on the history of exhibitions, specific lessons on case studies, and guided exercises, students will develop what Gillo Dorfles called "the consciousness of the ephemeral." Site visits, on-site lessons, and seminars with the presence of specialists are planned.

Compensatory tools and dispensatory measures will be guaranteed by the Disability and Neurodiversity Center - University of Palermo (Ce.N.Dis.) to students with disabilities and neurodiversity, based on specific needs and in implementation of current legislation.

**SYLLABUS**

<b>Hrs</b>	<b>Frontal teaching</b>
12	<p>Introduction to the course. The sense of wonder between time and space            Setting up and showing. A matter of kinship            The exhibition project as a palimpsest. Exemplary cases            The Italian lesson of the post-war period            New myths, new rites: from the vernissage to the grand event            Celebration time: urban ephemera            Narration, interpretation, scenography: architect-scenographers and scenographer-architects between design and art            Exhibiting with new technologies: scientific research and edutainment</p> <p>Invited lectures will be scheduled during the course to complete the student's knowledge.</p>
<b>Hrs</b>	<b>Practice</b>
8	<p>Regular warm-up exercises related to the lessons taught will be proposed, leading up to the final project of the workshop. These exercises are designed to complement the student's final assessment.</p>
<b>Hrs</b>	<b>Workshops</b>
48	<p>Students will engage with the construction of the "exhibition-experience," which goes far beyond the mere placement of works in a space. Starting from the study of the professional figures involved in the design and implementation process, students will learn how the project of contemporary space dedicated to the ephemeral is developed, through an in-depth exploration of the organization of light, colors, paths, reversible architectures, and especially new methods of sensory engagement. Augmented reality, interactive displays, and immersive environments will be investigated as a new approach to exhibition culture.</p>
<b>Hrs</b>	<b>Others</b>
4	<p>Site visits and on-site lessons with specialists are planned.</p>