



UNIVERSITÀ DEGLI STUDI DI PALERMO

DEPARTMENT	Architettura		
ACADEMIC YEAR	2016/2017		
MASTER'S DEGREE (MSC)	ARCHITECTURE		
SUBJECT	ARCHITECTURAL DESIGN I - STUDIO		
TYPE OF EDUCATIONAL ACTIVITY	B		
AMBIT	50665-Progettazione architettonica e urbana		
CODE	04249		
SCIENTIFIC SECTOR(S)	ICAR/14		
HEAD PROFESSOR(S)	SCIASCIA ANDREA	Professore Ordinario	Univ. di PALERMO
	DI BENEDETTO GIUSEPPE	Professore Ordinario	Univ. di PALERMO
	MARSALA GIUSEPPE	Professore Associato	Univ. di PALERMO
OTHER PROFESSOR(S)			
CREDITS	12		
INDIVIDUAL STUDY (Hrs)	108		
COURSE ACTIVITY (Hrs)	192		
PROPAEDEUTICAL SUBJECTS			
MUTUALIZATION			
YEAR	1		
TERM (SEMESTER)	Annual		
ATTENDANCE	Mandatory		
EVALUATION	Out of 30		
TEACHER OFFICE HOURS	<p>DI BENEDETTO GIUSEPPE Wednesday 09:30 11:30 Stanza 119, Corpo C, Dipartimento di Architettura (D'ARCH), previo appuntamento mediante messaggio di posta elettronica.</p> <p>MARSALA GIUSEPPE Monday 16:30 18:30 Dipartimento di Architettura, Stanza n°117Previo appuntamento.</p> <p>SCIASCIA ANDREA Tuesday 09:00 12:00 DIPARTIMENTO D'ARCHITETTURA (FACOLTA DI ARCHITETTURA, edificio 14) primo piano, stanza n.110 - e in altri giorni sempre su prenotazione -.</p>		

<p>PREREQUISITES</p>	<p>Basic knowledge of drawing: ability to analyze and interpret graphics, drawings and representations (plans, fronts, sections); basic knowledge of proportional scales. Elementary notions of art history and history of architecture. Ability to summarize in written and oral presentations; basic knowledge of geography (basic topological and temporal concepts, orientation and cardinal points).</p>
<p>LEARNING OUTCOMES</p>	<p>KNOWLEDGE AND COMPREHENSION ABILITIES Knowledge and comprehension of methods of implementation, principles and rules that underlie current architectural composition. Knowledge and comprehension of methods and cultural instruments for architectural design also meant as a synthesis between figural, functional and structural items related to the definition of low complexity programs.</p> <p>ABILITY TO APPLY KNOWLEDGE AND COMPREHENSION Ability to apply the concepts and methodology acquired in development and execution of assigned exercises. Ability to control the phases of the architectural design process, through a correct and congruent use of instruments, methodologies and techniques acquired.</p> <p>JUDGEMENT AUTONOMY Acquisition of an initial intellectual autonomy and a progressive critical spirit, through hermeneutic investigation and textual exegesis processes, also aiming to increase awareness of the possibility to autonomously understand the fundamental phases of the process to define organizational aspects and figural solutions set by a design program.</p> <p>COMMUNICATION ABILITIES Ability to communicate ideas and results progressively achieved through the use of appropriate tools and effective and up to date modes of representation and illustration, peculiar to the discipline, relating both to the different codes of representation of architecture and the correct and consistent use of drawing, and to the use of an appropriate and effective language in written and oral presentations.</p> <p>LEARNING ABILITIES Ability of stimulating intellectual creativity through the divergent use of thought categories and interpretative schemes provided. Ability to alternate hypothetical-deductive and inductive procedures, with use of sources (experiences, observations, documents) as the starting point of the processes of abstraction and systematization.</p>
<p>ASSESSMENT METHODS</p>	<p>Oral exam, written exam, presentation of a project. The final evaluation will take into account the entire training path carried out by the student in the Laboratory and will be based on some fundamental criteria: the successful acquisition of knowledge of the principles and fundamental rules which underlie composition in architecture; the acquisition of primary instruments and cultural knowledge needed in the architectural design practice, with respect to a limited program difficulty; the ability to use the tools of architectural drawing and to apply its rules and methods and the techniques acquired; improving the understanding of the aesthetic values of specific phenomenal realities and the synaesthetic perception of the physical space; the quality of the drawings. The student will also have to answer questions related to the theoretical topics of the lectures. At the same time, during the presentation of his project the student will have to demonstrate his ability to discuss and justify the choices made. In brief, the final exam aims to assess: a) the knowledge acquired; b) the ability to rework autonomously the acquired knowledge; c) the ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. d) the ability to draw properly and manually the architectural project. The threshold of sufficiency will be reached if the student demonstrates to possess, at least in general terms, abilities, skills and competences listed above. Below that threshold, the student won't be able to pass the examination. The evaluation grade will be progressively higher the greater will be the acquisition of such abilities, skills and competences, with particular regard to those related to "architectural writing".</p>
<p>EDUCATIONAL OBJECTIVES</p>	<p>In order to achieve the educational objectives it has been developed a coordination activity including all first-year disciplines, with particular regard to the interaction among the three architectural design laboratories.</p>

	<p>The coordination activity includes:</p> <p>A. A shared topic included in the contents of all the disciplines. Specifically, for the academic year 2016-2017 the chosen topic is that of proportion/proportions. The choice is confirmed by the presence in all the bibliographies of the text <i>La divina proporzione. Triennale 1951</i>; proceedings of the symposium which saw the participation of: Le Corbusier, E. N. Rogers, I. Gardella, PL. Nervi, C. Mollino. Artists like G. Severini, L. Fontana and G. Vantongerloo. Art historians as R. Wittkower R., J. Ackerman, A. Speiser.</p> <p>B. The study tour with the participation of all professors, in addition to the students.</p> <p>C. The survey as an essential premise of the experience of architectural design.</p> <p>D. The tight connection between the construction system used in the design exercise and the space devoted to it in the teaching of technology.</p> <p>E. A specific contribution of the professors of History of Architecture and Art History to prepare the study tour, introduce the idea of the space of the house and, in relation to the project location (Favignana), with a retrospective on the attention of the Italian research towards vernacular architecture.</p> <p>The overall coordination above described is the premise for the coordination among the architectural design laboratories that includes:</p> <ul style="list-style-type: none"> - Teaching developed through joint exercises, among which the long standing one - project of a single-family house - based on the following premises: - The same site located in the residential area of Favignana island; - Use of the same building system; - Individual conduct of educational work by students; - Exclusive use of handmade architectural drawing with the aid of traditional tools (pencil and ink drawings on cardboard 100 x 70); - Realization of a model as a method of investigation and exploration of form and architectural space, with the aim of reaching the 1:50 scale of representation. - Seminars, with the participation of external teachers, on topics from Le Corbusier famous aphoristic phrase: "watching/ observing/ seeing/ imaging/ inventing/ creating " (LC, T Carnet 70, 1963). <p>These coordination activities aim to profitably comply the profiles of the first-year course subjects. Especially the project of an architectural organism, developing it at different scales of representation, from the general ones up to those of detail, checking the formal definition process in relation to the techniques and materials used and to the functional program; the architectural design, starting to control the space of relationship between the designed buildings and the context of belonging.</p>
TEACHING METHODS	Laboratory, Lectures, Classroom exercises, Seminars, workshops
SUGGESTED BIBLIOGRAPHY	<ul style="list-style-type: none"> - Le Corbusier, <i>Verso una architettura</i> (1923), Longanesi, Milano 1973. - John Summerson, <i>Il linguaggio classico dell'architettura</i> (1963), Einaudi, Torino 2000. - H. Quitzsch, <i>La visione estetica di Semper</i>, (seguito da) G. Semper "I 4 elementi dell'architettura", Jaca Book, Milano 1991. - H.R. Hitchcock, p. Johnson, <i>Lo stile internazionale</i>, trad. it. Zanichelli, Bologna 1982. - Robert Venturi, <i>Complessita' e contraddizione nell'architettura</i>, Dedalo, Bari, 1980. - A. C. Cimoli, F. Irace, <i>La divina proporzione. Triennale 1951</i>, Electa, Milano 2007. - R. Palma e C. Rovagnati, <i>Atlante di progettazione architettonica</i>, Citta' Studi edizioni, Novara 2014.

SYLLABUS

Hrs	Frontal teaching
2	Opening speech. Presentation of the theme of the design laboratory: "Living in the Mediterranean." Project of single-family houses on the island of Favignana.
2	Definitions of architecture. Comments and critical reflections (writing about architecture).
2	Composition and design. architectural theory / theory of architectural design.
2	The cave, the hut, the house. The archetypes and architectural theories between the eighteenth and nineteenth centuries (from Laugier to Viollet Le Duc and Semper).
2	The Adolf Loos houses and Raumplan.
2	Le Corbusier, the four compositions and the five points of new architecture.
2	International Style VS Complexity and contradiction in architecture.
2	Different types of space and structural models of space in architecture.
2	The founding components of the existence of architecture: Idea, Light, Gravity.
2	Brief mention on the theoretical and cultural orientations prevalent in modern architecture, with particular reference to the Italian experience.

SYLLABUS

Hrs	Frontal teaching
2	The preparation of the project: design program, instruments needed, logic and principles of settlement, the writing of the project idea.
10	Guided tours and study visits.
Hrs	Practice
4	Exercise 1. Film direction/ architectural direction (summaries and reviews)
12	Exercise 2. Redrawing of exemplar projects of houses, taken from the work of Le Corbusier, addressed to: - acquisition of the correct codes of the architectural drawing representation; - knowledge of the works of the Masters; - knowledge of the relationship between tectonics and architectural form; - comprehension of the relationship between interior and exterior; – comprehension of the differences between organism and architectural type.
4	Exercise 3. Favignana. The survey of a house. Drawing and critical description. Writing architecture, writing about architecture.
Hrs	Workshops
70	Project of a single-family house on the island of Favignana. Survey and drawings, work archetype and final model, written reports on the design intentions and the achieved outcomes.
70	Workshop (1st and 2nd semester)

PREREQUISITES	Basic knowledge of drawing: ability to analyze and interpret graphics, drawings and representations (plans, fronts, sections); basic knowledge of proportional scales. Elementary notions of art history and history of architecture. Ability to summarize in written and oral presentations; basic knowledge of geography (basic topological and temporal concepts, orientation and cardinal points).
LEARNING OUTCOMES	KNOWLEDGE AND COMPREHENSION ABILITIES Knowledge and comprehension of methods of implementation, principles and rules that underlie current architectural composition. Knowledge and comprehension of methods and cultural instruments for architectural design also meant as a synthesis between figural, functional and structural items related to the definition of low complexity programs. ABILITY TO APPLY KNOWLEDGE AND COMPREHENSION Ability to apply the concepts and methodology acquired in development and execution of assigned exercises. Ability to control the phases of the architectural design process, through a correct and congruent use of instruments, methodologies and techniques acquired. JUDGEMENT AUTONOMY Acquisition of an initial intellectual autonomy and a progressive critical spirit, through hermeneutic investigation and textual exegesis processes, also aiming to increase awareness of the possibility to autonomously understand the fundamental phases of the process to define organizational aspects and figural solutions set by a design program. COMMUNICATION ABILITIES Ability to communicate ideas and results progressively achieved through the use of appropriate tools and effective and up to date modes of representation and illustration, peculiar to the discipline, relating both to the different codes of representation of architecture and the correct and consistent use of drawing, and to the use of an appropriate and effective language in written and oral presentations. LEARNING ABILITIES Ability of stimulating intellectual creativity through the divergent use of thought categories and interpretative schemes provided. Ability to alternate hypothetical-deductive and inductive procedures, with use of sources (experiences, observations, documents) as the starting point of the processes of abstraction and systematization.
ASSESSMENT METHODS	Oral exam, written exam, presentation of a project. The final evaluation will take into account the entire training path carried out by the student in the Laboratory and will be based on some fundamental criteria: the successful acquisition of knowledge of the principles and fundamental rules which underlie composition in architecture; the acquisition of primary instruments and cultural knowledge needed in the architectural design practice, with respect to a limited program difficulty; the ability to use the tools of architectural drawing and to apply its rules and methods and the techniques acquired; improving the understanding of the aesthetic values of specific phenomenal realities and the synaesthetic perception of the physical space; the quality of the drawings. The student will also have to answer questions related to the theoretical topics of the lectures. At the same time, during the presentation of his project the student will have to demonstrate his ability to discuss and justify the choices made. In brief, the final exam aims to assess: a) the knowledge acquired; b) the ability to rework autonomously the acquired knowledge; c) the ability to establish connections between the theoretical contents provided by the course, explicating the creation processes and the set of rules of the constitutive elements of house design, related to various contingent factors (contextual, cultural, of settlement), and the design conceived in the laboratory. d) the ability to draw properly and manually the architectural project. The threshold of sufficiency will be reached if the student demonstrates to possess, at least in general terms, abilities, skills and competences listed above. Below that threshold, the student won't be able to pass the examination. The evaluation grade will be progressively higher the greater will be the acquisition of such abilities, skills and competences, with particular regard to those related to "architectural writing".
EDUCATIONAL OBJECTIVES	In order to achieve the educational objectives it has been developed a coordination activity including all first-year disciplines, with particular regard to the interaction among the three architectural design laboratories.

The coordination activity includes:

A. A shared topic included in the contents of all the disciplines. Specifically, for the academic year 2016-2017 the chosen topic is that of proportion/proportions. The choice is confirmed by the presence in all the bibliographies of the text *La divina proporzione*. Triennale 1951; proceedings of the symposium which saw the participation of: Le Corbusier, E. N. Rogers, I. Gardella, PL. Nervi, C. Mollino. Artists like G. Severini, L. Fontana and G. Vantongerloo. Art historians as R. Wittkower R., J. Ackerman, A. Speiser.

B. The study tour with the participation of all professors, in addition to the students.

C. The survey as an essential premise of the experience of architectural design.

D. The tight connection between the construction system used in the design exercise and the space devoted to it in the teaching of technology.

E. A specific contribution of the professors of History of Architecture and Art History to prepare the study tour, introduce the idea of the space of the house and, in relation to the project location (Favignana), with a retrospective on the attention of the Italian research towards vernacular architecture.

The overall coordination above described is the premise for the coordination among the architectural design laboratories that includes:

- Teaching developed through joint exercises, among which the long standing one - project of a single-family house - based on the following premises:
- The same site located in the residential area of Favignana island;
- Use of the same building system;
- Individual conduct of educational work by students;
- Exclusive use of handmade architectural drawing with the aid of traditional tools (pencil and ink drawings on cardboard 100 x 70);
- Realization of a model as a method of investigation and exploration of form and architectural space, with the aim of reaching the 1:50 scale of representation.
- Seminars, with the participation of external teachers, on topics from Le Corbusier famous aphoristic phrase: "watching/ observing/ seeing/ imaging/ inventing/ creating " (LC, T Carnet 70, 1963).

These coordination activities aim to profitably comply the profiles of the first-year course subjects. Especially the project of an architectural organism, developing it at different scales of representation, from the general ones up to those of detail, checking the formal definition process in relation to the techniques and materials used and to the functional program; the architectural design, starting to control the space of relationship between the designed buildings and the context of belonging.

In order to achieve the educational objectives it has been developed a coordination activity including all first-year disciplines, with particular regard to the interaction among the three architectural design laboratories.

The coordination activity includes:

A. A shared topic included in the contents of all the disciplines. Specifically, for the academic year 2016-2017 the chosen topic is that of proportion/proportions. The choice is confirmed by the presence in all the bibliographies of the text *La divina proporzione*. Triennale 1951; proceedings of the symposium which saw the participation of: Le Corbusier, E. N. Rogers, I. Gardella, PL. Nervi, C. Mollino. Artists like G. Severini, L. Fontana and G. Vantongerloo. Art historians as R. Wittkower R., J. Ackerman, A. Speiser.

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E. A specific contribution of the professors of History of Architecture and Art History to prepare the study tour, introduce the idea of the space of the house and, in relation to the project location (Favignana), with a retrospective on the attention of the Italian research towards vernacular architecture.

The overall coordination above described is the premise for the coordination among the architectural design laboratories that includes:

- Teaching developed through joint exercises, among which the long standing one - project of a single-family house - based on the following premises:
- The same site located in the residential area of Favignana island;
- Use of the same building system;
- Individual conduct of educational work by students;
- Exclusive use of handmade architectural drawing with the aid of traditional tools (pencil and ink drawings on cardboard 100 x 70);
- Realization of a model as a method of investigation and exploration of form and architectural space, with the aim of reaching the 1:50 scale of representation.
- Seminars, with the participation of external teachers, on topics from Le Corbusier famous aphoristic phrase: "watching/ observing/ seeing/ imaging/

	<p>inventing/ creating " (LC, T Carnet 70, 1963).</p> <p>These coordination activities aim to profitably comply the profiles of the first-year course subjects. Especially the project of an architectural organism, developing it at different scales of representation, from the general ones up to those of detail, checking the formal definition process in relation to the techniques and materials used and to the functional program; the architectural design, starting to control the space of relationship between the designed buildings and the context of belonging.</p>
TEACHING METHODS	Laboratory, Lectures, Classroom exercises, Seminars, workshops
SUGGESTED BIBLIOGRAPHY	<ul style="list-style-type: none"> - Le Corbusier, Verso una architettura (1923), Longanesi, Milano 1973. - John Summerson, Il linguaggio classico dell'architettura (1963), Einaudi, Torino 2000. - H. Quitsch, La visione estetica di Semper, (seguito da) G. Semper "I 4 elementi dell'architettura", Jaca Book, Milano 1991. - H.R. Hitchcock, p. Johnson, Lo stile internazionale, trad. it. Zanichelli, Bologna 1982. - Robert Venturi, Complessita' e contraddizione nell'architettura, Dedalo, Bari, 1980. - A. C. Cimoli, F. Irace, La divina proporzione. Triennale 1951, Electa, Milano 2007. - R. Palma e C. Rovagnati, Atlante di progettazione architettonica, Citta' Studi edizioni, Novara 2014.

SYLLABUS

Hrs	Frontal teaching
2	Opening speech. Presentation of the theme of the design laboratory: "Living in the Mediterranean." Project of single-family houses on the island of Favignana.
2	Definitions of architecture. Comments and critical reflections (write architecture)
2	Composition and design. architectural theory / theory of architectural design
2	The cave, the hut, the house. The archetypes and architectural theories between the eighteenth and nineteenth centuries (from Laugier to Viollet Le Duc and Semper)
2	The Adolf Loos houses and the Raumplan
2	Le Corbusier, the four compositions and five points of new architecture.
2	International Style VS Complexity and contradiction in architecture
2	Different types of space and structural models of space in architecture.
2	The founding components of the existence of architecture: Idea, Light, Gravity.
2	Brief mention on the theoretical and cultural orientations prevalent in modern architecture, with particular reference to the Italian experience.
2	The preparation of the project: design program, instruments needed, logic and principles of settlement, the writing of the project idea.
10	Guided tours and study visits.
Hrs	Practice
4	Exercise 1. Film direction/ architectural direction (summaries and reviews)
12	Exercise 2 . Redrawing of exemplar projects of houses, taken from the work of Le Corbusier, addressed to: - acquisition of the correct codes of the architectural drawing representation; - knowledge of the works of the Masters; - knowledge of the relationship between tectonics and architectural form; - comprehension of the relationship between interior and exterior; – comprehension of the differences between organism and architectural type.
4	Exercise 3. Favignana. The survey of a house. Drawing and critical description. Writing architecture, writing about architecture.
Hrs	Workshops
70	Project of a single-family house on the island of Favignana. Survey and drawings, work archetype and final model, written reports on the design intentions and the achieved outcomes.
70	Workshop (1st and 2nd semester)

<p>PREREQUISITES</p>	<p>Basic knowledge of the design (geometric constructions, orthographic projection, elementary notions of art and architectural history; synthesis capabilities in the written and verbal expression; basic geography knowledge (topological concepts and basic temporal orientation and cardinal points)</p>
<p>LEARNING OUTCOMES</p>	<p>KNOWLEDGE AND UNDERSTANDING ABILITY Knowledge and ability to understand the methods of implementation of the principles and rules that form the basis of a current way of composing in architecture. Knowledge and understanding of the methods and cultural instruments for architectural design also meant as a synthesis between the figural aspects, functional and structural engineering related to the definition of complex programs contained.</p> <p>APPLYING KNOWLEDGE AND UNDERSTANDING Ability to apply the concepts and methodological aspects acquired in the development and execution of assigned exercises. control capacities of the architectural design phase in its processuality, through correct and consistent use of instrumentation, methodologies and techniques acquired.</p> <p>JUDGEMENT Acquisition of an initial intellectual autonomy and critical spirit of a progressive, through hermeneutic investigation processes and textual exegesis, even in terms of increased awareness of the possibility to autonomously understand the phases of the essential process of defining organizational aspects and solutions figural nature places from a design program.</p> <p>JUDGEMENT Capacity of transmission and communication of their ideas and the results gradually achieved through the use of appropriate tools and effective and up to date representative and illustrative manner, the specific own disciplinary, and with regard to different codes of representation of architecture and all ' correct and consistent use of the design, both in relation to the use of their own language and effectively in written and oral form.</p> <p>LEARNING ABILITY stimulation capacity of intellectual creativity through the use of divergent categories of thought and interpretative data schemas. alternation ability to hypothetical-deductive and inductive procedures, with use of sources (experiences, observations, documents) as the starting point of the processes of abstraction and systematization.</p>
<p>ASSESSMENT METHODS</p>	<p>Oral examination, written examination, presentation of a project. The final evaluation of the earth 'account of the entire training program completed by the student in the Laboratory and will be based' on some basic criteria: the successful acquisition of knowledge of the principles and fundamental rules that form the basis of composition in architecture; the acquisition of the primary instrumentation and cultural knowledge necessary to architectural design practice, with respect to a limited program difficulties; the ability 'to use the tools of architectural design and application of its rules and methods and techniques acquired; improving the understanding of the aesthetic values of particular reality 'phenomenal and the synaesthetic perception of the physical space, the quality' of the drawings. The student will also answer questions related to the theoretical topics covered during the course and subject to specific lessons and communications from the teaching. At the same time, must 'demonstrate, during the drawing of their project, the capacity' to be able to argue and justify the choices made. In summary, the final assessment aims to assess: a) the knowledge gained; b) the capacity 'to rework autonomously the acquired knowledge; c) the ability 'to establish connections between the theoretical contents offered by the course, esplicitanti the educational processes, the sorting rules of the constitutive elements architectural installations related to the theme of living, in relation to various contingent factors (contextual, cultural, settlement), and the design concept proposed in the laboratory. d) the ability 'to perform properly and manually the graphical representation of the architectural project. The threshold of sufficiency will be 'reached when the student will show' that he purchase, at least in general terms, the capabilities, skills' and competences listed above. Below this threshold, the will be 'insufficient examination. The qualitative assessment will result 'progressively more' high by virtue 'of greater acquisition tally such capacity, enables' and skills with particular regard to those relating to "architectural writing".</p>
<p>EDUCATIONAL OBJECTIVES</p>	

	<p>For the achievement of educational objectives it developed an activity extensive coordination in all disciplines in the first year with particular attention to the interaction of the three architectural design laboratories.</p> <p>The activity of general will comprise:</p> <p>A. A single theme that crosses the contents of all the lessons. Specifically, for the academic year 2016-2017 and is held that the argument could be that the proportion / proportions. The choice is confirmed by the presence in all the bibliographies of the various disciplines of the text <i>The Divine Proportion. Triennale 1951</i>; The symposium report which saw the participation of: Le Corbusier, E. N. Rogers, I. Gardella, PL. Nerves, C. Mollino. Artists like G. Severini, L. Fontana and G. Vantongerloo. Art historians as Wittkower R., J. Ackerman, A. Speiser.</p> <p>B. The study tour with the involvement, in addition to the students, all the teachers.</p> <p>C. The activity relief as an essential premise of the experience of architectural design.</p> <p>D. the tight connection between the construction system used in the performance of the project and the space devoted to it in the teaching of technology.</p> <p>E. A specific contribution of the faculty of History of Architecture and Art History education of the study tour, introducing the idea of the space of the house and, in relation to the project location (Favignana), a retrospective the attention of the Italian research towards vernacular architecture.</p> <p>The coordination activity between the architectural design laboratory is premised on the overall coordination described and includes:</p> <ul style="list-style-type: none"> - teaching articulated through joint exercises including, to longer life - the project of a single family - based on the following premises: - The same place located in the center town of Favignana island; - Use of the same building system; - Individual conduct of educational work by students; - Exclusive use of the practical handbook of architectural design with the aid of traditional tools (pencil drawings and ink on paper 100 x 70); - Realization of the maquette as a method of investigation and exploration of form and architectural space, with the aim of reaching the 1:50 scale representation. - Activities' seminars, with the support of external teachers, on themes from famous phrase aphoristic Le Corbusier: "Watch / watch / see / imagine / invent / create" (LC, T Carnet 70, 1963). <p>Such activities' coordination aims to profitably reach as determined by the declaration of the profiles of the materials present in the first year. Especially the project of an architectural organism, developing it at different scales of representation, from the general ones up to those of detail, checking the formal definition process in relation to the techniques and materials used and to the functional program;</p> <p>the draft architecture, starting to control the space of relationship between the designed buildings and the context of belonging.</p>
TEACHING METHODS	Laboratory, Lectures, Practical training, Seminars, workshops
SUGGESTED BIBLIOGRAPHY	<ul style="list-style-type: none"> - Le Corbusier, <i>Verso una architettura</i> (1923), Longanesi, Milano 1973. - John Summerson, <i>Il linguaggio classico dell'architettura</i> (1963), Einaudi, Torino 2000. - H. Quitzsch, <i>La visione estetica di Semper</i>, (seguito da) G. Semper "I 4 elementi dell'architettura", Jaca Book, Milano 1991. - H.R. Hitchcock, p. Johnson, <i>Lo stile internazionale</i>, trad. it. Zanichelli, Bologna 1982. - Robert Venturi, <i>Complessita' e contraddizione nell'architettura</i>, Dedalo, Bari, 1980. - A. C. Cimoli, F. Irace, <i>La divina proporzione. Triennale 1951</i>, Electa, Milano 2007. - R. Palma e C. Rovagnati, <i>Atlante di progettazione architettonica</i>, Citta' Studi edizioni, Novara 2014.

SYLLABUS

Hrs	Frontal teaching
2	Inaugural address. Presentation of the theme of the design workshop: "Living in the Mediterranean." Project of single-family homes on the island of Favignana.
2	Definitions of architecture. Comments and critical reflections (write architecture)
2	Composition and design. architectural theory / theory of architectural design.
2	The cave, the hut, the house. The archetypes and architectural theories between the eighteenth and nineteenth centuries (from Laugier to Viollet Le Duc Semper)
2	The Adolf Loos houses and Raumplan.
2	Le Corbusier, the four compositions and five points of new architecture
2	International Style VS Complexity and contradiction in architecture

SYLLABUS

Hrs	Frontal teaching
2	Different types of spatial and structural models of space in architecture.
2	The founding components of the existence of architecture: Idea, Light, Gravity.
2	Brief mention on the theoretical and cultural orientations prevalent in contemporary architecture, with particular reference to the Italian experience.
2	The investigation of the project: design program, necessary instrumentation, logic and principles of settlement, the writing of the project idea.
10	Guided tours and visits.
Hrs	Practice
4	Exercise 1. Film Director / architectural director (summaries and reviews)
12	Exercise 2. Redesign of exemplary projects on the theme of the house, taken from the work of Le Corbusier, addressed: - the acquisition of the correct codes of the architectural design representation; - The knowledge of the works of the Masters. - To the knowledge of the relationship between tectonics and architectural form. - The understanding of the internal report - external. - To understand the differences between organism and architectural types.
4	Exercise 3. Favignana. The relief of a house. Drawing and critical description. Write architecture, writing about architecture.
Hrs	Workshops
70	Project for a single family home on the island of Favignana. Relief and drawings, work archetype and final model, written reports on the design intent and the achieved results.
70	Workshop (1st and 2nd semester)