



COURSE DESCRIPTION **Architectural design for heritage**

SSD: COMPOSIZIONE ARCHITETTONICA E URBANA (ICAR/14)

DEGREE PROGRAMME: ARCHITECTURE AND HERITAGE (P53)
ACADEMIC YEAR 2022/2023

COURSE DESCRIPTION

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GENERAL INFORMATION ABOUT THE COURSE

INTEGRATED COURSE: U3991 - DESIGN STUDIO FOR ARCHITECTURAL HERITAGE
MODULE: U3992 - Architectural design for heritage
CHANNEL: A-Z
YEAR OF THE DEGREE PROGRAMME: I
PERIOD IN WHICH THE COURSE IS DELIVERED: SEMESTER I
CFU: 6

REQUIRED PRELIMINARY COURSES

No

PREREQUISITES

No

LEARNING GOALS

The objective of the course is to provide students with the specialized knowledge and technical tools necessary for architectural design to intervene in historical buildings and contexts. The focus is on preserving, enhancing, updating and continuing the social/cultural/historical/artistic values of historic buildings. The expected result is the acquirement of a critical and in-depth ability to interpret the demand of continuation and transformation of historical buildings and render it into architectural terms.

At the end of the course the student will have to:

- master a methodology to analyse and critically interpret material and immaterial conditions of historic buildings;
- understand cultural and technical materials and tools that underlie the architectural project and its various articulations in relation to the themes of preservation and transformation of historic buildings;
- be able to sustain a multidisciplinary and holistic approach to design actions of preservation and transformation at the scale of a single building;
- demonstrate awareness of the close relationship that links the identification of architectural design themes with requirements of communities;
- demonstrate critical capacity in the interpretation of demand and in the elaboration of a project that makes explicit the relationships between architectural spaces and time layers, identifiable in historical buildings, through in-depth compositional and constructive articulations at different scales;
- know how to use programs, tools and techniques in order to draw up works of different types and at different scales (two- and three-dimensional drawings, schemes, diagrams, collages, models, etc.)
- be aware that the different levels of complexity introduced in the Laboratory constitute an advancement of knowledge and skills acquired in their previous architectural studies and at the same time the base for future didactic articulations of subsequent courses.

EXPECTED LEARNING OUTCOMES (DUBLIN DESCRIPTORS)

Knowledge and understanding

The student should demonstrate to master: knowledge and understanding of the languages of contemporary architecture in relation to architectural heritage; design approaches for the development of new architectural grafts in buildings with strong cultural and heritage connotations; methods of critical reading of heritage buildings in relation to transformations they have undergone over time; design strategies for improving values and uses of historic buildings; morphological, typological, construction aspects of historic buildings. The course aims to provide students with cultural and technical tools proper for architectural and urban composition which deals with concrete transformations of an historical building. The achievement of such a goal is sought through the integration and collaboration with the other four courses participating in the multidisciplinary Laboratory.

Applying knowledge and understanding

The student should know how to develop strategies to identify, recover, use and safeguard environmental, cultural, social, economic and symbolic resources available in heritage buildings; to develop appropriate design solutions capable of implementing knowledge and architectural quality in the contemporary inhabitation of heritage buildings controlling different scales and levels of intervention; analyse the architectural elements connoting heritage spaces for the purpose of improving as much as possible access to historical buildings in the city. In summary, the student must demonstrate the ability to elaborate a specific project that makes explicit the relationships between architectural space and urban space through in-depth compositional, distributive and constructive articulation at different scales. At the same time, it must demonstrate the ability to

identify and explain methodological aspects that can be extended to other cases. The student must be able to apply the operational skills necessary to synthesise the different features that inform the design process and use diverse techniques of representation and description of the design work.

COURSE CONTENT/SYLLABUS

The *Architectural Design for Heritage* course examines the relationship between architecture and heritage by experimenting with methodologies and ways of intervening in buildings and fabrics of the historic city, a privileged field of study and verification of ideas to be developed from a common denominator: designing to continue civilisation.

In the academic year 2022/23 students will work in Naples and address the theme of the redevelopment of the Monastery Complex of Santa Chiara located in the southern area of the Ancient Centre of Naples, near Piazza del Gesù, Via Benedetto Croce, and Via Santa Chiara. The course work is structured in a first phase which looks at developing analyses and knowledge of the Ancient Centre of Naples through drawing and investigating some of the main monasteries in the area of the Ancient City. A useful exercise to understand material consistencies and specific characters of the city monuments. A second phase focuses on the design exercise in the former Abbess Hall of the Santa Chiara monastery in order to identify new relationships between the western part and the whole complex, with special attention to the adjacent archaeological area, the museum and all the open spaces available to new uses and activities by the community. A complex place where distinct layers of history, different materials and diverse spatial consistencies exist side by side and are open to be reinterpreted by the project.

READINGS/BIBLIOGRAPHY

- Ascolese, M.; Calderoni, A.; Cestarello, V. (a cura di). *Anaciclosi. Sguardi sulla città antica di Napoli*. Quodlibet, Macerata, 2017
- Ferraro, I. *Atlante della città storica. Centro antico. Seconda edizione*, Oikos edizioni, Napoli, 2017
- Eberle, D. Troeger, E. *Density & Atmosphere: On Factors relating to Building Density in the European City*. Birkhäuser, Basilea, 2015
- Forty, A. *Parole e edifici. Un vocabolario per l'architettura moderna*. Pendragon, Bologna, 2004
- Grassi, G. *La costruzione logica dell'architettura*. Marsilio, Venezia, 1967
- Martí Arís, C. *Le variazioni dell'identità. Il tipo in architettura*. CittàStudi Edizioni, Torino, 1994
- Pane, R. *Il centro antico di Napoli. Restauro urbanistico e piano di intervento*. Edizioni Scientifiche Italiane, Napoli, 1971
- Rossi, A. *L'architettura della città*. Marsilio editori, Padova, 1966
- Rossi, A. *Scritti scelti sull'architettura e la città, 1956-1972*. Clup, Milano, 1975
- Savarese, A. *Il centro antico di Napoli. Analisi delle trasformazioni urbane*. Electa Napoli, Napoli, 1991
- Savarese, A. *Il centro antico di Napoli. Modelli ricostruttivi di palazzi*. Electa Napoli, Napoli, 2002
- Sitte, C. *L'arte di costruire le città. L'urbanistica secondo i suoi fondamenti artistici*, Java Book, Milano, 1980

Quaroni, L. *La torre di Babele*, Marsilio, Venezia 1967

Tessenow, H. *Osservazioni elementari sul costruire*, Franco Angeli Editore, Milano, 1981

Zevi, B. *Saper vedere l'architettura*. Einaudi, Torino, 1948

TEACHING METHODS OF THE COURSE (OR MODULE)

The *Architectural Design for Heritage* course will be structured in two parts. The first one is composed of a series of theoretical lectures introducing the different ways of reading and critically analysing the spaces of the historic city, in order to be able to draw indications and references to be transposed into design strategies and physical actions. Specific knowledge will be developed with respect to the issues that students will have to address both theoretically and practically in the project. In the second part of the course, through weekly reviews and critiques, the Laboratory is configured as a place of dialogue between all the disciplines involved, where strategies and ideas and their development in design actions will be verified. In addition to drawings and critical analyses models, at different scales, will represent a starting point for the study and verification of strategies that will then be tested and developed by investigating relationships, proportions and details in grafting/adding new spaces and volumes within the old fabric or in transforming and regenerating existing ones both through the composition of architectural elements and through the study of construction, materials and light. The Laboratory encourages and supports as much as possible the use of drawings, the use of physical models as well as of photography as tools for learning to see, to understand, to construct and, thus, to communicate architecture.

EXAMINATION/EVALUATION CRITERIA

a) Exam type

- Written
- Oral
- Project discussion
- Other

In case of a written exam, questions refer to

- Multiple choice answers
- Open answers
- Numerical exercises

b) Evaluation pattern

The final grade, on the base of the outcomes and abilities demonstrated in the discussion of the design work as well as of the themes and elaborations developed in the other courses forming the Multidisciplinary Laboratory, will be weighted on the CFUs assigned to each teaching and thus composed as follows: Architectural design for heritage 25%; Architectural conservation and construction aspects of historical buildings 17%; Statics and stability of historical buildings 17%; Technological design for architecture 17%; Energy optimization for built heritage 25%.